

**DIRECTORATE OF DISTANCE EDUCATION
UNIVERSITY OF NORTH BENGAL**

**MASTER OF ARTS-ENGLISH
SEMESTER –I**

18TH CENTURY STUDIES-II

ELECTIVE-104

BLOCK-1

UNIVERSITY OF NORTH BENGAL

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First Published in 2019



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FOREWORD

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.



18TH CENTURY STUDIES

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BLOCK-2 18TH CENTURY STUDIES

This Module Helps To Understand The Various Plays As A Part Of The Literary Work Of Samuel Johnson, Alexandra Pope And William Congreve. This Module Comprises Of Seven Units Which Comprises Of The Literary Work Of Samuel Johnson, Alexandra Pope And William Congreve Like Preface To Shakespeare, Essay On Man, Essay On Criticism, The Way Of The World.

Unit-8 Introduce To The Life Of Samuel Johnson. It Gives The Insight Of The Early Days Of Him Along With Personal Life. It Also Gives The Interpretation And Analysis Of Literary Career Of Samuel Johnson. It Shows How His Various Works Carried Out. It Represents Various Phases Of His Literary Art.

. Unit-9 Helps To Interpret The “Preface To Shakespeare”. It Gives The Critical Insight Into The “Preface To Shakespeare”. It Helps To Understand And Interpret In Critical Aspect.

Unit-10 Introduce To The Life Of Alexandra Pope. It Gives The Insight Of The Early Days Of Him Along With Personal Life. It Also Gives The Interpretation And Analysis Of Literary Career Of Alexandra Pope.

Unit-11 Discuss Analysis And Interpretation Of The “Essay On Man”. It Also Provides The Critical Analysis Of The Same.

Unit-12 Moreover Gives The Interpretation And Analysis Of The “Essay On Criticism” And Provides Dimensions Of The Work Of Pope In Them.

Unit-13 Introduce To The Life Of William Congreve. It Gives The Insight Of The Early Days Of Him Along With Personal Life. It Also Gives The Interpretation And Analysis Of Literary Career Of William Congreve. It Shows How His Various Works Carried Out.

Unit-14 Discuss Analysis And Interpretation Of The Way Of The World. It Also Provides The Critical Analysis Of “The Way Of The World”.

UNIT - 1:INTRODUCTION TO 18TH CENTURY POETRY

STRUTURE

- 1.0 Objectives
- 1.1 Eighteenth Century Studies: A Brief Introduction
- 1.2 The Age of Satire
 - 1.2.1 The Essay
 - 1.2.2 The Novel
- 1.3 Authors and Poets
- 1.4 Novel In the 18th Centaury
 - 1.4.1 Factors that led to the rapid growth of novel in the 18th century
- 1.5 Poetry and Plays
- 1.6 The Augustan Age or the Age of Pope
- 1.7 Characteristics of the transitional poets of the 18th century
 - 1.7.1 Characteristics of the Age of Transition
- 1.8 Eighteenth century poetic diction
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- 1.11 Let's Sum Up
- 1.12 Keywords
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- 1.14 Suggested Readings And References
- 1.15 Answers To Check Your Progress

1.0 OBJECTIVE

The objective of the Unit is to study the literature and poetry of 18th century.

Unit helps to achieve following objectives:

- Introduction of Eighteenth Century Studies

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- Types of Novels In the 18th Centaury
- Study of Poetry and Plays
- The Augustan Age or the Age of Pope
- Characteristics of the transitional poets of the 18th century
- Eighteenth century poetic diction
- Drama of the Eighteenth Century
- Prose of the 18th century (Age of Transition)

1.1 EIGHTEENTH CENTURY STUDIES: A BRIEF INTRODUCTION

Eighteenth century thinks about are for the most part redrawing the limits of illumination theory; edification has for quite some time been believed to have its own clouded side; that is the instrumental utilization of motivation to control and command instead of to liberate.

Three rationalists Locke, Hegel and Kant attested their very own dreams of edification, Locke underscored on observational judgment dependent on tangible discernment. Hegel accentuated on persuasive analysis; as each postulation contains an enemy of proposal and both mix to give a blend, which is a ceaseless procedure. Kant adjusted the perspective on the two pragmatists and empiricists by mixing both philosophical ideas.

As referenced in the content, the eighteenth century thinker John Locke, in his work, *An Essay Concerning Human Understanding* needs to discover the "skyline" which sets the limits between the illuminated and dim pieces of things. In any case, the social scholars Durkheim and the ongoing progressive scholars Horkheimer and Adorno have seen the clouded side of illumination theory than that of "edified" part; edification overemphasized the instrumental utilization of reason, yet that was not for freedom and liberation rather for ruling and controlling others, that is the clouded side prepared.

To reconsider the idea of edification theory, the thoughts of three scholars ought to be basically inspected or in some degree dismissed. The three logicians are Locke, Hegel and Kant. In spite of the fact that the efficient update is the result of most recent hypothetical improvement, yet the establishment for these amendments would be fragmented without referencing two progressive nineteenth century figures Nietzsche and Marx. They charged seriously on western power and announced the passing of that transcendentalism which was the primary driver to acquire rebellion and disharmony the human world.

The ongoing Anglo-American advancement is going fundamentally to restate the "casing of reference" of edification suppositions than that of putting the vitality in basic investigation and John Bender, here, accepts that the precise correction is conceivable through most recent Anglo-American basic improvements for example New historicism, social realism just as women's liberation and to a lesser degree deconstruction as well.

By citing the reference of Anthony Giddens, John says that if information is to escape repetition, it must preserve its very own frameworks of reference and its very own contemporaneity. Anthony Giddens brings the reference of positivist historicism and the Hegelian fiction; the two are deficient in Giddens' model. On account of positivist historicists, the limit of abstractive examination is fixed in light of the fact that the moderately irrelevant subtleties are reiterated ideologically inside the student of history's implied presumptions. In the Hegelian model a hypothetical framework gets the specific and predicates offensive actualities or changes them into dynamic argumentative examples. Giddens' this model is valuable here not for an amazing discourse rather to outline a few reflections on the gathering that certain verifiably attentive, hypothetically ready methods of request have gotten in American eighteenth century considers. John Bender centers here three hypothetical developments normally known as new historicism, social realism

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and women's liberation in modifying the scholarly history of the eighteenth century.

Drinking spree looks for affinities among these developments than on their complex contrasts, however the regions of enthusiasm of these developments are unique. Drinking spree expects to move away from content explicit thought of these developments toward the topic of regular orderly working.

These methodologies needed to come before to open the various conceivable outcomes to see the recorded improvement of new points of view, however these methodologies have shown up belatedly in eighteenth century thinks about. The fundamental explanation behind belatedness is because of the late appearance of new historicism, to cite John Bender once more "I close with certain hypotheses about the new historicism as a symptomatic component of the legitimation emergency under path in scholastic abstract investigations everywhere, an emergency, particularly pertinent to the eighteenth century field since this period, more than just other delivered the presumptions that have organized current scholarly examination."

As John Bender makes reference to new historicism in the United States, social realism in Britain, and woman's rights in both have incited so a lot of notice and antagonistic vibe since they have changed the "casing of reference". They roughage "denaturalized" and "changed" into memorable wonders a scope of presumptions major to mid twentieth century Anglo-American scholarly investigation.

In this essay too these new Anglo-American developments lay the groundwork for reviewing and reframing the four indicative Enlightenment categories:

1. Aesthetic Autonomy
2. Authorship
3. Disinterestedness
4. Gendered sexuality

The world of writing in the eighteenth century was a world in flux, a time of transition when the nature of writers, writing, publishing and reading changed beyond recognition over the course of a century. Like all big changes, it prompted innovation, and excitement - but its flipside was the kind of hostility and fear of the new that we see in Alexander Pope's attack on modern writing in his satirical poem 'The Dunciad' (1728-1743). Some of the biggest changes to occur in this period are things that we now take for granted. This makes it hard in some ways to see what all the fuss was about. We take it for granted that being an author is a perfectly respectable profession, that writers should be paid for what they produce. We don't question the fact or appropriateness of women writers and readers. Novels are now the dominant genre in literary publishing - we have prestigious prizes for literary fiction. Yet in the period between 1700-1830, all these ideas were new, and were being furiously debated by a whole range of writers and readers.

The resources in these pages offer us a glimpse of the busy, contradictory and diverse world of writing in the eighteenth century. Spanning authors and themes from across the century, they show us some of the many different stories we might find in this period. We take it for granted that Jane Austen's novels are literary classics, works in which, to quote her in *Northanger Abbey*, "the greatest powers of the mind are displayed." But only half a century earlier the status of the novel was so dubious, so disreputable that no fiction writer would admit that their novel was a novel, claiming instead that it was a history or memoir. We can also see how the energy of a newly commercialised print culture generated forms of writing that became very fashionable for a short period: the podcasts and eBooks here will take us into the forgotten bestsellers of the period: to eighteenth century oriental fiction, and to labouring class poetry, two of the big hits of the mid-century.

1.2 THE AGE OF SATIRE

Philosophers call the 18th century "The Age of Reason," for people believed that through Reason, Man could reach perfection. If Man could, his world could as well, and for this reason satire (literary work in which vice and folly are held up to ridicule in an attempt to bring about change) becomes one of the dominant literary styles. Wit remained highly valued, as well, so the best writers of this period combined satire with biting wit. The leading writers of this time are: Jonathan Swift, Alexander Pope, Joseph Addison, Sir Richard Steele, John Arbuthnot, Delarivier Manley, John Gay (playwright), Daniel Defoe, Henry Fielding

This age lasted from around 1704 until roughly 1744-45, the years Swift and Pope died.

1.2.1 The Essay

Essays became popular reading in this century. People read to improve their Reason, and the "Reasoned" form of the essay appealed to them. After the major essayists of the beginning of the century stopped writing (Swift, Addison, Steele, Defoe, Manley), they were replaced by Samuel Johnson, considered the greatest essayist of the day, and his follower, Joseph Boswell. Many other writers were working, of course, but these are the major names.

1.2.2 The Novel

"In 1791 the bookseller James Lackington commented: "There are some thousands of women who frequent my shop, that know as well what books to choose, and are as well acquainted with works of taste and genius, as any gentleman in the kingdom, notwithstanding they sneer against novel readers" (Jane Austin in *Style*. Susan Watkins. Thames and Hudson: 1990 18)

The novel form was actually being developed in England as early as the 1680s by writers like Aphra Behn, but in the beginning of the 18th century we see a huge leap in its development Major names here are:

Daniel Defoe, Jonathan Swift, Delarivier Manley, Laurence Stern, Samuel Richardson, Henry Fielding, Sarah Fielding (brother and sister), Maria Edgeworth, Eliza Haywood, Mary Hays, Mary Davis

Yes, women predominate the list, for this was a way that women could write without a need for great learning (they were barred from higher education for the most part). Also, women made up a large part of the novel's audience, so it makes sense for women to be writing the novel.

Types of Novel

There are two main classes of fictional prose:

1. **Tale or Romance:** It depends on incident and adventure for its chief interest.
2. **Novel:** It depends more on the display of character and motive. The novel is more complicated than the tale.

The English novel took birth in the 16th and 17th centuries and reached a great height in the Age of Pope and Dr Johnson.

The group of the first four novelists of the Augustan Age or Neo-classical age: **Richardson, Smollett, Fielding, and Sterne**, in whose hands Novel blossomed, are called the four wheels of the novel.

Factors Responsible

Following are the reasons for the rise of the novel in 18th century England.

- i. **Rise of Middle Class**

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The literature of the 17th century flourished under the patronage of the upper classes. The 18th century in England social history is characterised by the rise of the middle class.

Because of tremendous growth in trade and commerce, the England merchant class was becoming wealthy and this newly rich class wanted to excel in the field of literature also.

This class was neglected by the high-born writers and their tastes and aspirations were expressed by the novelists of the time. The Novel was, in fact, the product of the middle class. With the rise of the middle class, hence, the rise of the novel was quite natural.

ii Newspapers & Magazines

In the 18th century, the appearance of newspapers and magazines attracted a large number of readers from the middle class. These new readers had little interest in the romances and the tragedies which had interested the upper class.

Thus need for a new type of literature rose that would express the new ideas of the 18th century and this new type of literature was none but novel.

iii Rise of Realism

The 18th-century literature was characterised by the spirit of realism and romantic features like enthusiasm, passion, imaginations etc. declined in this period.

Reason, intellect, correctness, satirical spirit etc. were the main characteristics of 18th-century literature. The English novel had all these characteristics.

iv Role of Women

In the 18th century, women of upper classes and the middle classes could partake in a few activities of men. Although they

could not engage themselves in administration, politics, hunting, drinking etc. hence, in their leisure time, they used to read novels.

Decline of Drama

The decline of drama also contributed to the rise of the novel in the 18th century. In the 18th century, drama lost the fame that it had in the Elizabethan Age.

It did not remain an influential literary form. Hence some other had to take its place and its place was filled by the English novel after 1740 A.D. Thus the decline of drama led to the rise of the English novel.

1.3 AUTHORS AND POETS

Jonathan Swift (1667 – 1745) Anglo-Irish writer born in Dublin. Swift was a prominent satirist, essayist and author. Notable works include *Gulliver's Travels* (1726), *A Modest Proposal* and *A Tale of a Tub*.

Johann Wolfgang von Goethe (1749 – 1832) German poet, playwright, and author. Notable works of Goethe include; *Faust*, *Wilhelm Meister's Apprenticeship* and *Elective Affinities*.

William Blake (1757 – 1827) English poet, painter and printmaker. Blake is considered an early romantic poet and painter, but with his very own unique style of drawings.

Robert Burns (1759 – 1796) Scottish romantic poet who was influential in the development of romantic poetry. He wrote in both English and Scottish and also contributed to radical politics.

Mary Wollstonecraft (1759–1797) English author, Wollstonecraft wrote the most significant book in the early feminist movement. Her pamphlet “*A Vindication of the Rights of*

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Women” made a case for extending human and political rights to women. She was a pioneer in the struggle for female suffrage.

Jane Austen (1775–1817) Jane Austen wrote several novels, which remain highly popular today. These include *Pride and Prejudice*, *Emma* and *Northanger Abbey*. The novels reflect the lives and struggles of women in Eighteenth-Century England. Jane Austen was a pioneering female author.

Check Your Progress I :

Q1. Give brief about of 18th century.

Answer.....
.....
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.....
.....

1. What were the different types of Novels ?

Answer.....
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.....
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1.4 NOVEL IN THE 18TH CENTURY

Eighteenth century novel begins with Richardson and ends with the coming of Jane Austen.

Samuel Richardson (1689-1761)

He was the first of the great novelists of the 18th century. He was a spokesman of his own feminine heart and revealed it in his novels. He emphasized the cultivation of moral virtues and became a moralistic novelist. He laid emphasis on sensibility and sentiment, and introduced pathos in his novels. He was all serious. He sought his plots in the middle class life. He brushed aside the paraphernalia of romance and brought in realism. His

greatest ability lies in characterisation. His important works are *Pamela*, *Clarissa Harlowe* and *Sir Charles Glandison*.

Henry Fielding (1707-1754)

Fielding introduced solid and plausible realism in his novels. He sought to present a realistic picture of society as he witnessed around him, with all its follies, foibles, and weaknesses. He aimed to be a reformer and a moralist and made efforts to purge off the evils rampant in the society. His weapons were irony, satire, and scathing criticism. The fame of Fielding rests on his four novels

Joseph Andrews, *Jonathan Wild*, *Tom Jones* and *Amelia*. Tobias Smollett Smollett added satiric caricatures to the novel. He has a certain waspishness of character which finds an expression in all his novels. He has a knack for presenting sarcastic and boisterous picture of life and he was drawn more towards ugliness and evil than towards goodness and faithfulness in his novels. He was obviously obsessed with dirt. He had a descriptive and narrative gift and his picture of sea-life was unparalleled in English literature. His fame as a novelist rests on *Roderick Random*, *The Adventures of Sir Lancelot Greaves*, *Humphry Clinker*.

Laurence Sterne (1713-1768)

He opposed sentiment to reason, sensation to reflection. He did not care for the regular development of the plot. He introduced the impressionistic method of storytelling which was later popularised by James Joyce and others. He delineated humorous characters. He carried forward the sentimentality of Richardson. His major works are *The Life and Opinions of Tristram Shandy, Gent* and *A Sentimental Journey Through France and Italy*.

Oliver Goldsmith

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Goldsmith introduced the subject of domestic life and happy fire side as the subject of fiction. His entire contribution to novel rests only on one novel *The Vicar of Wakefield*. It is a benign comedy of domesticity and human character. He pointed out idealised picture of country side in his novel. He followed the direct method of narration through the principal character of the hero. He laid emphasis on the story and characterization. His characters were life-like and had force in them. He contributed much to the pathetic vein in the novel. Satire, morality, reformatory zeal was also there in his work.

1.4.1 Factors that led to the rapid growth of novel in the 18th century:

Factors that led to the rapid growth of novel are the decline of drama, rise of the periodical essay of Addison and Steele, and the availability of material needed for the development of novel. Horace Walpole was the first great Gothic romancer and his monumental work is *The Castle of Otranto*. It was professed to be a translation of a medieval Italian Romance. In it he painted the life and manners of the feudal period. Impossibilities for the sake of horror are introduced in the novel. Originally he aimed to find a middle way between medieval romance and the matter-of-fact novel.

Pantomime :

Pantomime became popular in the 18th century. Rich, a theatre manager, found it very profitable and produced several pantomimes which attracted popular attraction. It is acting without speech, using only posture, gesture, bodily movement and exaggerated facial expression to mime (mimic) a character's actions and to express a character's feelings. Rich's pantomimes were puppet shows. Later on Fielding satirised them in his novels. A steep decline followed and the vogue of writing pantomimes came to an end.

Opera :

Opera in Italian style was also cultivated in 18th century. By far the best of the ballad – operas was *Gay's Beggar's Opera*, and *The Dragon of Wantley* by Henry Carey. Operas were characterised by humorous scenes, pretty songs, rollicking fun, and clever dialogues.

Burlesque :Burlesque is a kind of satirical play in which the spirit of true comedy is presented in a satirical manner. 18th century writers excelled in writing Burlesque. Carey's *The Tragedy of Chronohotonthologos*, Henry Fielding's *The Tragedy of Tragedies, or The life and Death of Tom Thumb the Great* were popular.

Farce :Farce is a low type of comedy, replete with ludicrous situations, deficient in plot -construction, and sober characters. The aim of the farce writers is to produce hoarse laughter and tickle the fancies of the audience so that through the play there may be fun and nothing else. The most prolific writers of the farcial comedy were Samuel Foote, Fielding, George Colman etc.

Daniel Defoe : (1661-1731).

The real beginning of the English novel took place in the 18th century with the work of Daniel Defoe. His

Robinson Crusoe has held its popularity undiminished for nearly two hundred and fifty years. The hero represents the whole of human society, doing with his own hands, all the things which by the division of labour and demands of modern civilization are now done by many.

Adam Smith (1723-90) :Smith's famous book *The Wealth of Nations*, written in 1776, is looked upon as the foundation of political economy as a science. It laid the foundations of modern economic theory.

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Thomas Gray (1716-1771) :In Gray's "letters", which are infinitely various, we can read the whole story of his life and personality. They are full of scholarship, wisdom and wit in the best sense of the word

1.5 POETRY AND PLAYS

After the end of the Restoration period (around 1714, when the last Stuart monarch, Anne, died and the German ruling family, the Hanovers, took over in the form of George I), the stage in England becomes a pretty dismal place, and for the most part remains that way until the late 19th century. Plays were no longer a major literary form. After the death of Pope and Swift, poetry is no longer the preferred form and the prose works of this period are much stronger. But there are a few important names:

Oliver Goldsmith (poems and plays), Richard Brinsley Sheridan (plays), Thomas Gray, William Collins, Christopher Smart, William Cowper.

"Sensibility"

This trend begins in the beginning of the 18th century and develops through the century until it became so exaggerated that Jane Austen mildly satirizes it in her novel *Sense and Sensibility* (1811). What is it? Reduced to very simple terms, it is a reliance on feeling, on emotion, and is often linked with "sentimental" writing, which is characterized by its high moral tone and its faith in the triumph of good over evil.

1.6 THE AUGUSTAN AGE OR THE AGE OF POPE

It was poet Oliver Goldsmith who first designated the early 18th century, as the Augustan Age. The age has also been called the Age of Pope. The Augustan age includes the age of Dryden and

Pope. The restoration of Stuart monarchy in 1660 marked the beginning of the Augustan age. Eighteenth century in England was an age equal to the age of Augustus Caesar, when the Roman society had reached the peak of its glory. The name Augustan Age was chosen by writers who saw in Pope, Addison, Swift, Johnson and Burke the modern parallels to Horace, Virgil and Cicero, and all that brilliant company who made Roman literature famous in the day of Augustus. Past ages of England were looked upon as barbarous, and the classics of Greece and Rome were regarded as models which men of taste were to follow.

The Classical Age

This period, in the first place, is called the classical age, because reason dominated emotion; social conventions became more important than individual convictions ; form became more important than content. The term "classic" is applied to designate writing of the finest quality. According to Goethe, "Everything that is good in literature is classical." Every national literature has at least one period in which an unusual number of exceptional writers produce books of outstanding quality, and this is called the classical period of a nation's literature. The age of Queen Anne is often called the classical age of England. Addison, Swift, Richardson, Fielding, Goldsmith, Dr Johnson, Burke, Gibbon and Pope are the great luminaries of the age.

Rule of rules

The writers of this age were governed by set rules and principles. And, in this crazy adherence to rules the writers were deeply influenced by Boileau and Rapin, who insisted on precise methods of writing poetry and who professed to have discovered their rules in the works of Aristotle and Horace.

Age of good sense and reason

The period is also called the age of reason and good sense, because it was based on the good - sense ideal of the French critic Boileau. It was an age of enlightenment when a literature which

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had become pellucid and clear began to diffuse knowledge among a growing public. The supremacy of reason was scarcely challenged. There reigned a common belief in the advancement of human mind.

Religious and philosophic thought

The Augustans believed in respectability and de-signed conformity. They had no regard for boundless imagination and overflowing enthusiasm of the Elizabethan age. Their outlook was rational. The poets of this age strove to repress all emotion and enthusiasm. Good sense became the ideal of the time, and good sense meant a love of the reasonable and the hatred of the extravagant and mystical. Wit took precedence of imagination ; inspiration was lost in technical skill. The whole literature of the age was marked by coldness and want of feeling.

The French influence

The 18th century literature was indebted to the growing influence of French literature. One notable feature of French influence may be seen in the tragedies in rhyme that were for a time in vogue, of which plots were borrowed from French romances. Boileau held supreme sway over the minds of the literary artists. He was almost a literary dictator.

Nature followed

An important characteristic of the age was the belief that literature must follow nature. Pope exhorted his contemporaries to follow nature. However, the nature of the Augustan period was not the nature of Wordsworth. The Augustans were drawn towards human nature rather than the nature we have in forests. Their sole aim was to copy man and manners of society. Alexander Pope said : "The proper study of mankind is man".

Reflection of the contemporary society

The literature of the age was concerned with the follies and foibles of the times. Literature became an interpretation of life,

the kind of life that was led in the social and political circles of the times. Poetry became the poetry of the town, the coffee-house and artificial society ;

Pope's: *The Rape of the Lock* is a classic example. The literature of the age lost all touch with the country life and became the literature of the town.

Satire: Satire is the literary art of diminishing or derogating a subject by making it ridiculous and evoking towards it attitudes of amusement, scorn, or indignation. Satire is usually justified by those who practice it as a corrective of human vice and folly. Satire became the prominent form of literature during the Augustan age. The satires of Dryden are well known to us. In the age of Pope the love for satire came to the upper surface and the cold worldliness of Augustan life found its expression in polished wit and satire.

Poetic diction

The language of poetry became gaudy and in an effort to keep the ordinary language out of poetic literature. The result was that the literature of the age became artificial, stilted, rational and intellectual, losing all inspiration, enthusiasm and romantic fervor which were the hall-marks of the literature of the Elizabethan age. The Augustans were superior in other ways, notable in satire and journalism, in the technical language of philosophy and science and in the great branch of modern literature, the novel, of which they were among the English pioneers

1.7 CHARACTERISTICS OF THE TRANSITIONAL POETS OF THE 18TH CENTURY

The first transitional period in English literature was the age of Chaucer. It was a transitional period, because it was the meeting

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ground of the Middle Age and the Renaissance spirit. Similarly the age of Johnson is a period of transition which witnessed a struggle between the old order of classicism and the new order of Romanticism, and the gradual triumph of the new. Thomson, Somerville, Edward Young, Gray, Collins, and Cowper are the prominent transitional poets ; they had their leanings towards the new spirit of romanticism, but none of them made a deliberate effort to shake off the worn out diction then current. Though these poets maintained their allegiance to the school of Pope, they were susceptible to a different range of influences, and sought fresh subjects, fresh forms, and fresh modes of feeling and expression. We may, at the same time, recognize the breaking up of the Augustan tradition in the work of these poets. In the words of Moody and Lovett, "the death of Pope in 1744 is conventionally regarded as marking the end of the period during which the classical ideal was dominant in literature. This ideal was now to give way gradually to what is called the Romantic movement."

1.7.1 Characteristics of the Age of Transition

Reaction in form

The neo-classical poets strictly adhered to the closed couplet. With the transitional poets, a reaction set in against this tradition, and experiments were made in other kinds of verse, such as the blank verse and the Spensarian stanza. Growing admiration for Milton was the principal cause for the rise and popularity of blank verse. Notable poems of the time written in blank verse are Thomson's *Seasons*, Somerville's *The Chase* and Edward Young's *Night Thoughts*.

Many of the poets of the Age of Johnson sought inspiration from the poetry of Spenser. They reproduced not only the Spensarian stanza, but even the great master's archaic diction. The influence of Spenser is evident in the fact that over 50 poems in Spensarian stanza were published between 1730 and 1775. The

revival of the Spensarian stanza can be seen in Thomson's *Castle of Indolence*.

Return to nature: The reviving love for nature first became conspicuous in Allen Ramsay's *The Gentle Shepherd* (1725). The revival of interest in real landscape was popularised by James Thomson in his *Seasons* (1730). No doubt, *The Seasons* still shares the features of the Augustan school in its note of didacticism, highly Latinised vocabulary, conventional poetic diction, and frigid and bombastic style. John Dyer made a first-hand study of nature in his poem *Grongar Hill*. From this time on the love of nature became increasingly prominent in the poetry of Gray, Collins, Cowper, Blake and Burns. Cowper's poems reflect his simple pleasures, his love of nature, his interest in the lives of the humble and the simple, and his sensibility. Nature was his best healer, and he anticipates the lake poets he anticipates the lake poets in the way he expresses his gratitude. He believed the country is divine and town diabolical. He summed up the idea in the oft-quoted line. "God made the country, and man-made the town".

The return to feeling

The prominent characteristics of the transitional poets were the return to feeling, strong passion, sentiment, aspiration and melancholy. The Augustan poets rejected the exhibition of any manifestation of feeling and their poetry appeared to the intellect rather than moved the heart. Edward Young's *Night Thoughts* was the first great appeal to melancholy. He discovered an exquisite pleasure in nocturnal churchyard meditation, his thoughts haunting newly dug graves, with the pale light of moon shining down upon him. Young was followed by Robert Blair's *The Grave*, Thomas Warton's *The Pleasures of Melancholy*, Gray's *Elegy Written in a Country Churchyard* and Collins's *Ode to Evening*.

The cult of romance

Notes

A Romantic poet is the lover of the wild, fantastic, abnormal and supernatural. His delight is in imagination which leads his thoughts into the past, and to remote lands. The transitional poets went to the Middle Ages, and the world of the supernatural. Gray's

The Bard is based on a Welsh medieval legend, and his other poems, *Fatal Sisters* and *The Descent of Odin* reproduced Scandinavian legends. The interest in the Middle Ages was due largely to the revival of ballad literature. Bishop Percy's *The Reliques of Ancient English Poetry* (1765), a collection of ballad literature of the past, proved a great power in spreading romantic tales. Medieval revival was accompanied by the heroic and legendary world of Celtic antiquity. James Macpherson published his *Fragments of Ancient Poetry Collected in the Highlands of Scotland and Translated from Gaelic or Erse Language*.

The work was successful in arousing readers' curiosity in the Celtic mythology. Thus some of the transitional poets heralded the revival of romanticism which reached its acme in the hands of Wordsworth and Coleridge. Though these transitional poets represented one or the other characteristic of romanticism, yet, they were not thorough romantics, because they had also their association with the Augustan school. This is evident in their use of poetic diction, use of personification, and the note of didacticism

1.8 EIGHTEENTH CENTURY POETIC DICTION

The term wonderful lingual authority is applied explicitly to the act of the neo-traditional scholars who accepted that the writer must embrace his word usage to the mode and height of the class called verse. At the point when the eighteenth century artists started to compose sagas, pastorals orodes, they required an

exceptional phrasing to raise the issue to the stature of the structure. This extraordinary lingual authority, some-what stilted (firm and unnatural) and counterfeit was tested by William Wordsworth in prelude to the second Edition of *The Lyrical Ballads* (1800). Wordsworth challenged what he called "the pomposity and silly style of numerous cutting edge journalists". It was John Dryden who is really credited with the presentation of graceful expression. In his interpretation of Virgil, Dryden utilized stately word usage. Dryden's psyche was terminated by an unflagging adoration for extraordinary verse, and this inclination discovers articulation in his interpretations and tributes. The eighteenth century writers were specific about the division of verse into different sorts, for example, funeral poem, parody, epic ec. What's more, these various sorts called for various types of jargon. In the eighteenth century, composing sonnets was a mutual craftsmanship as in the writer was not allowed to pick an autonomous method of composing . He needed to adapt much before he could compose accurately. He couldn't annoy rules and qualifications recognized by the artists and perusers. Alexander Pope applied fake lingual authority in his interpretation of Homer. Pope felt that the respect and sublimity of Homer couldn't be successfully communicated in conventional language. Pope utilized the term beautiful diction" in the prelude to his interpretation of the *Iliad* to check the contrast between the jargon of composition and verse. After Pope artists, for example, Thompson, Gray, Collins, Cowper, Goldsmith and Dr. Johnson utilized graceful word usage, the unmistakable attributes of which were the utilization of ordinary appellations, compound - sobriquets, shirking of direct articulation and the utilization of phenomenal diction

1.9 DRAMA OF THE EIGHTEENTH CENTURY

Decline of drama

Notes

During the 18th century drama steadily declined. There are many factors that led to the decline of drama. First of them was the popularity of novels; free from most of the conventions which burdened the theatre, it succeeded better in depicting life, manners and ideas. During this age actors and actresses became more important than playwrights. The attraction which the people felt for actors rather than for playwrights discouraged writers to produce good plays. Another factor was the revival of old plays, it hindered the creation of new plays. The plays of Shakespeare, Beaumont and Fletcher were revived. This revival gave no incentive to writers to the age to produce new plays. They thought the writing of new plays would be a futile effort since people of the age were more interested in the revival of old plays. The French fashions and costumes were in vogue in the 18th century. The theatre managers were attracted by the gorgeous and extravagant fashions and the attention of the audience was taken off from the living stage. Drama declined during this age because it failed to receive the support of the king. William III was no patron of the theatre, nor was Queen Anne. Without the support of the king it was difficult for dramatists to make their influence felt in the public. During this age dramatists were debarred from indulging in the presentation of obscene scenes. It was Collier who inaugurated the moral reform in the drama and the audience felt that drama should only be written on lines of moral edification. Naturally the scope of drama became restricted and sentiment began to have its way in the world of comedy. Everything that seemed to have the tone of fun and humour was regarded as a matter of distaste by the public. It was of great significance that

Goldsmith and Sheridan broke new ground by writing the comedy of humours and by setting their face against the sentimental comedy of this age. Moral restraint was followed by political restraint. The Licensing Act was passed in 1737. As a result, dramatists were restrained from writing in which there was

the slightest reflection on the political figures of the time. Tragedy particularly suffered because of the classical spirit of the age. Full blooded tragedies, marked with emotional excitement and fervor could not be produced in the age because of the attitude of reason and rationality towards literary productions.

Sentimental comedy

The sentimental comedy of the eighteenth century was a reaction against the comedy of manners of the Restoration period. The comedy of manners was characterized by light-hearted fun, obscenity and trenchant dialogues. Their aim was to make fun of pious and holy characters. In sentimental comedy laughter and humour were completely driven out and in place of comedy, which was rich in humour, pathos and pathetic situations were introduced. The life force of comedy is humour, which was casted out in sentimental comedy. The writers of this school introduced characters from middle class life characterized by virtue without any grain of vice in them. They sought to eulogise virtue and condemn vice. Comedy writers were in fact moralists and their purpose was to teach moral lessons through the medium of their plays. They wanted to propagate something moral and pathetic and something edifying and genteel. Sentimental comedy remained popular for near-ly half a century. It drove out genuine comedy from the English stage. It provided moral lectures and sentimental platitudes in place of real entertainment. It was serious from the beginning to end and was entirely removed from the realities of life. It was replete with improbable and unnatural situations; its characters were not real men and women, but abstractions conceived in the minds of the playwrights

1.10 PROSE OF THE 18TH CENTURY (AGE OF TRANSITION)

Types of prose of the period :

In the period of transition, prose was immensely enriched by the contributions of a host of writers.

Critical prose: The work of Dr Johnson his Lives of Poets and Preface to Shakespeare

Biographical prose :

Biography was attempted with great success by Boswell in Life of Dr Johnson.

Essay : Essay was cultivated both in the style of the periodical essay and the personal essay by Dr Johnson and Goldsmith.

Letters and memoir writers : Prose was used in writing letters and memoirs and the prominent figures are Lady Mary Montague, Horace Walpole, Earl of Chesterfield and Dr Johnson.

Historical prose:A number of authors wrote historical prose of rare charm and excellence. Hume, Robertson, and Edward Gibbon were prominent figures.

Political prose :Edmund Burke and Bolingbroke werethe important political writers. Most of their work is characterised by political insight.

Prose fiction : The 18th century can be regarded as the age of fiction. For the first time, seasoned novelists gave to English novel a form and a shape. The best works of Richardson, Fielding, Smollett, Sterne—the four wheels of the English novel — were produced in this period. The Gothic romancers of the age, Mrs Ann Radcliffe, Horace Walpole and Mathew Gregory Lewis produced romanticism in fiction which was further carried forward in a different style by Walter Scott

Check Your Progress Ii :

Q1. Give brief about Characteristics of the Age of Transition

Answer.....
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Q2. Discuss the types of Prose in 18th century.

Answer.....
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1.11 LET'S SUM UP

The eighteenth century was a period of logical inconsistencies - as maybe all times seem to be. It was the time where we concocted the possibility of a local artistic standard (before that extraordinary writing needed to have originated from Greece and Rome), and Samuel Johnson's Lives of the Poets made a pantheon of local scholarly mammoths. Be that as it may, it was likewise when perusers appear to have thought next to no about who composed what - the incalculable magazines and varieties of the time repackaged reams of verse and writing by topic and use, and very sometimes by writer. The eighteenth century was a period of illumination, reasonableness and good and social improvement - yet there is likewise a rich vein of indecent and tumultuous mainstream writing and music running all through the entire time frame.

There are two unmistakable periods in the artistic styles and tastes of the eighteenth century. The principal half of the century is administered by the incredible comedians, the second half by the checked advancement and promotion of the new type of writing, the novel.

1.12 KEYWORDS

- **Antitheseslacing:** side by side, and similar grammatical structure, strongly contrasting words, clauses, sentences, or ideas
- **Conceit:** extended comparisons that link objects or ideas not commonly associated, often mixing abstract ideas and emotional matters
- **Epigramsis:** a short poem in which the writer strive for brevity, clarity, and permanence
- **Esoteric:** Confined to a small group; not public; private

1.13 QUESTIONS FOR REVIEW

- The labeling of this period in English history is fuzzy. Sometimes it's called the "Augustan" age; sometimes it's called "18th Century literature"; sometimes it's called the "Neoclassical" age. What are the benefits and drawbacks of these different labels?
- Why do you think Augustan writers love to write satire so much?
- . How do we determine the boundaries between different "ages" of literature? What are the problems with imposing boundaries like this, and what are some of the benefits?
- How and why did advances in print technology change the character of the reading public during the Augustan age? What do you think were the consequences of these changes?

1.14 SUGGESTED READINGS AND REFERENCES

- Emma Jones (2004) *The Literary Companion* Robson, 2004.
- Mike Robinson (2004) *Literature and tourism*
- William Logan, "Stouthearted Men", *The New Criterion*, June 2004.

- "Making Voices: Identity, Poeclectics and the Contemporary British Poet", *New Writing*, The International Journal for the Practice and Theory of Creative Writing; Volume 3 (1); pp 66–77.
- Helen Vendler compared him with John Ashbery. *Mark Ford, Steven H. Clark, eds. (2004). "The Circulation of Large Smallnesses". Something we have that they don't: British & American poetic relations since 1925. University of Iowa Press. ISBN 978-0-87745-881-4.*
- Don Paterson, "The Dark Art of Poetry": T.S. Eliot Lecture, 9 November 2004: "Geniune talents such as, say, Tony Lopez and Denise Riley, working recognisably within the English and European lyric traditions, are drowned by the chorus of articulate but fundamentally talentless poet-commentators".
- Full text, gutenber project, retrieved on 17-03-2012
- Jacob W. Grimm (1982). *Selected Tales* pg 19. Penguin Classics

1.15 ANSWERS TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS 1 :

Answer 1 : Check Section 1.2

Answer 2 : Check Section 1.3.2

CHECK YOUR PROGRESS 2 :

Answer 1 : Check Section 1.8.1

Answer 2 : Check Section 1.11

UNIT - 2: JONATHAN SWIFT- LIFE AND WORKS

STRUTURE

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Childhood and early years
- 2.3 As A Writer
- 2.4 Major Works
 - 2.4.1 Major prose works
- 2.5 Personal Life & Legacy
- 2.6 Final years of Swift's life
- 2.7 Let's Sum Up
- 2.8 Keywords
- 2.9 Questions for Review
- 2.10 Suggested Readings And References
- 2.11 Answers To Check Your Progress

2.0 OBJECTIVE

The objective of the Unit is to study life and works of Jonathan Swift.

Unit helps to achieve following objectives:

- Introduction about life of Jonathan Swift
- Childhood and early years of Jonathan Swift
- Major Works of Jonathan Swift
- Personal Life & Legacy of Jonathan Swift
- Final years of Swift's life

2.1 INTRODUCTION

Jonathan Swift, one of the foremost prose satirist in the English language, was also a reputed political pamphleteer, essayist, poet

and cleric. Born in Ireland, he lost his father early on in life and was mostly brought up by his uncle. However, with the advent of the Glorious Revolution in Ireland, he was forced to move to England, where he secured employment under Sir William Temple. Here he got a taste of high living and power play. As a young man he often travelled back and forth between Ireland and England. Later, he entered the Church of Ireland, which at that time was a poor cousin of the Church of England. To secure the rights of his church, he began to write pamphlets and finally entered the political arena. However, his political ambition was not long lived and he returned to England for a short period. Soon he was back to Ireland where he became the Dean of St. Patrick Cathedral, a position he held until his death. As a writer, most of his works were written under pseudonyms. Today, he is best remembered for his prose satire, 'Gulliver's Travel.'

2.2 CHILDHOOD & EARLY YEARS

Jonathan Swift was conceived on 30 November 1667 in Dublin, Ireland. He was the subsequent kid and just child of Jonathan Swift (1640–1667) and his significant other Abigail Erick (or Herrick) of Frisby on the Wreake. His dad was a local of Goodrich, Herefordshire, however he went with his siblings to Ireland to look for their fortunes in law after their Royalist father's home was brought to destroy during the English Civil War. His maternal granddad, James Ericke, was the vicar of Thornton in Leicestershire. In 1634 the vicar was indicted for Puritan rehearses. Sometime from that point, Ericke and his family, including his young little girl Abilgail, fled to Ireland.

Swift's dad joined his senior sibling, Godwin, in the act of law in Ireland. He passed on in Dublin around seven months before his namesake was conceived. He passed on of syphilis, which he said he got from messy sheets when away.

Notes

At one year old, kid Jonathan was taken by his wet medical attendant to her old neighborhood of Whitehaven, Cumberland, England. He said that there he figured out how to peruse the Bible. His medical caretaker returned him to his mom, still in Ireland, when he was three.

His mom came back to England after his introduction to the world, leaving him under the watchful eye of his uncle Godwin Swift (1628–1695), a dear companion and friend of Sir John Temple, whose child later utilized Swift as his secretary.

Swift's family had a few intriguing scholarly associations. His grandma Elizabeth (Dryden) Swift was the niece of Sir Erasmus Dryden, granddad of writer John Dryden. A similar grandma's auntie Katherine (Throckmorton) Dryden was a first cousin of Elizabeth, spouse of Sir Walter Raleigh. His extraordinary distant grandma Margaret (Godwin) Swift was the sister of Francis Godwin, creator of *The Man in the Moone* which affected pieces of Swift's *Gulliver's Travels*. His uncle Thomas Swift wedded a little girl of writer and dramatist Sir William Davenant, a godson of William Shakespeare.

Swift's advocate and uncle Godwin Swift assumed essential liability for the youngster, sending him with one of his cousins to Kilkenny College (likewise went to by logician George Berkeley). He landed there at six years old, where he was required to have just taken in the fundamental declensions in Latin. He had not, and in this way started his tutoring in a lower structure. Swift graduated in 1682, when he was 15.

He went to Dublin University (Trinity College, Dublin) in 1682, financed by Godwin's child Willoughby. The four-year course pursued an educational program generally set in the Middle Ages for the brotherhood. The talks were overwhelmed by Aristotelian rationale and reasoning. The fundamental ability instructed the understudies was discussion, and they were required to have the

option to contend the two sides of any contention or point. Swift was a better than expected understudy yet not extraordinary, and got his B.A. in 1686 "by unique beauty."

Swift was reading for his graduate degree when political inconveniences in Ireland encompassing the Glorious Revolution drove him out for England in 1688, where his mom helped him get a situation as secretary and individual aide of Sir William Temple at Moor Park, Farnham. Sanctuary was an English ambassador who organized the Triple Alliance of 1668. He had resigned from open support of his nation bequest, to tend his nurseries and compose his diaries. Picking up his manager's certainty, Swift "was frequently trusted with issues of extraordinary importance". Within three years of their colleague, Temple had acquainted his secretary with William III and sent him to London to encourage the King to agree to a bill for triennial Parliaments.

Swift took up his living arrangement at Moor Park where he met Esther Johnson, at that point eight years of age, the girl of a ruined widow who went about as ally to Temple's sister Lady Giffard. Swift was her guide and tutor, giving her the epithet "Stella", and the two kept up a nearby yet equivocal relationship for a mind-blowing remainder.

In 1690, Swift left Temple for Ireland on account of his wellbeing, however came back to Moor Park the next year. The sickness comprised of attacks of vertigo or energy, presently known to be Ménière's illness, and it kept on plaguing him for an incredible duration. During this second remain with Temple, Swift got his M.A. from Hart Hall, Oxford, in 1692. He at that point left Moor Park, obviously giving up all hope of increasing a superior situation through Temple's support, so as to turn into an appointed cleric in the Established Church of Ireland. He was named to the prebend of Kilroot in the Diocese of Connor in 1694, with his ward situated at Kilroot, close Carrickfergus in County Antrim.

Notes

Swift seems to have been hopeless in his new position, being detached in a little, remote network a long way from the focuses of intensity and impact. While at Kilroot, be that as it may, he may well have gotten impractically associated with Jane Waring, whom he called "Varina", the sister of an old school companion. A letter from him endures, offering to remain in the event that she would wed him and promising to leave and stay away for the indefinite future to Ireland on the off chance that she won't. She probably can't, on the grounds that Swift left his post and came back to England and Temple's administration at Moor Park in 1696, and he stayed there until Temple's demise. There he was utilized in setting up Temple's journals and correspondence for distribution. During this time, Swift composed *The Battle of the Books*, a parody reacting to pundits of Temple's *Essay upon Ancient and Modern Learning* (1690), however *Battle* was not distributed until 1704.

Sanctuary kicked the bucket on 27 January 1699. Swift, ordinarily a cruel judge of human instinct, said that every one of that was great and pleasant in humankind had passed on with Temple. He remained on Swiftly in England to finish altering Temple's diaries, and maybe with the expectation that acknowledgment of his work may acquire him a reasonable situation in England. Shockingly, his work made foes among a portion of Temple's loved ones, specifically Temple's considerable sister Lady Giffard, who protested careless activities remembered for the diaries. Swift's best course of action was to move toward King William legitimately, in view of his envisioned association through Temple and a conviction that he had been guaranteed a position. This flopped so hopelessly that he acknowledged the lesser post of secretary and clergyman to the Earl of Berkeley, one of the Lords Justice of Ireland. Nonetheless, when he arrived at Ireland, he found that the secretaryship had just been given to another. He before long got the living of Laracor, Agher, and Rathbeggan, and the prebend of Dunlavin in St Patrick's Cathedral, Dublin.

Swift tended to an assemblage of around 15 at Laracor, which was a little more than four and half miles (7.5 km) from Summerhill, County Meath, and twenty miles (32 km) from Dublin. He had plenty of recreation for developing his nursery, making a waterway after the Dutch design of Moor Park, planting willows, and reconstructing the vicarage. As minister to Lord Berkeley, he invested quite a bit of his energy in Dublin and went to London as often as possible throughout the following ten years. In 1701, he namelessly distributed the political leaflet *A Discourse on the Contests and Dissentions in Athens and Rome*.

His dad, additionally named Jonathon Swift, was initially from Goodrich, Herefordshire, and his mom, Abigail Erick, was from Frisby on the Wreake, a town in Leicestershire. He had a senior sister named Jane.

The Swifts had a place with a group of royalists from England and when their bequest was decimated by the Roundheads towards the finish of the English Civil War, Senior Jonathan Swift had pursued his senior sibling Godwin to Ireland, looking for a vocation in law. There he had verified an unassuming post of a Steward of the King's Inn.

Sr. Jonathan Swift had kicked the bucket in the spring of 1667 and Jonathan Jr. was conceived in the next November. Left without any assets of her own, his mom left him in care of Godwin, by then a regarded lawyer in Dublin and returned to England.

In 1673, Jonathan was enlisted at the Kilkenny Grammar School, which around then was one of the most esteemed schools in Ireland. Prior to that, he had gone through certain years in England with his medical attendant. At school, he exceeded expectations in dialects and appreciated contemplating writing.

In Moor Park, England

Notes

On arriving at England, Jonathan Swift reached his mom, who had by then settled in Leicester and for whom despite everything he held some delicacy. At that point, Godwin Swift had kicked the bucket and despite the fact that his child Willoughby gave some help, it became basic that Swift should now get autonomous.

Mrs. Swift was identified with the spouse of English Statesman Sir William Temple, who, at that point, had resigned from dynamic help and was living in his nation home in Moor Park, Surrey, composing his memoire. At some point towards the finish of 1689, Jonathan Swift verified a situation in Sir William Temple's family unit.

At first, he went about as the amanuensis for Sir William and furthermore kept the family unit accounts. In any case, he before long turned out to be sick and come back to Ireland in 1690. Most likely, it was the start of Ménière's infection, which tormented him every single through hello there life.

In Ireland, he initially searched for new business, however was not ready to verify any. Along these lines, he came back to England and in the harvest time of 1691, acknowledged work under Sir William Temple by and by. This time, he picked up the certainty of his lord and his position was improved.

Swift was presently counseled on different significant matters. His lord likewise acquainted him with King William III and regularly sent him to London on different significant issues. With his assistance, Swift additionally finished his investigations, accepting his M.A. degree in 1692 from Hart Hall, Oxford.

At some point now, Swift likewise took up his pen just because. He started with composing verses and afterward moved to short articles lastly in 1694, he began chipping away at his first book, 'A Tale of Tub'. In any case, he was troubled.

Despite the fact that his work at the Moor Park was generally acceptable, giving him adequate extra time and permitting him

section into higher society, he began craving for better business. In this manner, in 1694, he left Moor Park and moved to Ireland.

There on 25 October 1694, he was appointed an elder by the Bishop of Kildare. Later on 13 January 1695, he was selected to the prebend of Kilroot in the Diocese of Connor close to Belfast.

Be that as it may, the circumstance was still a long way from acceptable. His living was poor, yet in addition being confined in a remote network, far away from the focal point of intensity, choked out him. Accordingly, he returned again to Moor Park in May 1696.

He presently began helping Sir William Temple recorded as a hard copy his memoire and furthermore in its production. During this time, Swift likewise composed 'The Battle of the Books' because of analysis of Sir William Temple's 'Paper upon Ancient and Modern Learning.' However, neither of his books was distributed before 1704.

Sanctuary passed on 27 January 1699. Swift stayed in England regarding his work on Temple's memoire for barely any more months. From that point, he ineffectively moved toward King William for some sort of business.

2.3 AS A WRITER

Finally, unable to get anything worthwhile, Swift accepted the post of secretary and chaplain to the Earl of Berkeley, one of the Lords Justice of Ireland. Unfortunately, when he made the long journey from England to Ireland, he learned that somebody else had been appointed in his place.

Though disappointed he remained in Ireland and in 1700, he obtained the position of the prebend of Dunlavin in St Patrick's Cathedral, Dublin. Concurrently, he was chaplain to Lord Berkeley.

Notes

In 1702, Swift received his Doctor of Divinity degree from Trinity College, Dublin. Since the congregation was very small, he did not have much to do and having ample time on his hand he now concentrated on writing.

However, as chaplain to Lord Berkeley, he often had to travel to Dublin and London. In 1704, while on a visit to England, he had 'A Tale of a Tub' and 'The Battle of the Books' published anonymously. Although the Church of England disapproved them, they became widely popular.

Entering Politics

Subsequently, Jonathan Swift became politically active and visited London several times from 1707 to 1710. His main mission was to persuade the Whig government to extend the benefits enjoyed English clergies to their Irish counterparts. However, he was not successful in that.

Then in 1710, when the Tories came to power, Swift was appointed the editor of 'The Examiner' and served the newspaper from November 1710 to 1714. He was also included in the inner circle of the Tory government and was involved in many important decision-making meetings.

Meanwhile in November 1711, he published 'The Conduct of the Allies and of the Late Ministry in Beginning and Carrying on the Present War', in which he attacked the Whig government for failing to end the war with France.

He continued with his literary pursuits and in 1713 established Scriblerus Club with Alexander Pope, John Gay, and John Arbuthnot. It was an informal association of authors and he became one of its core members.

Back to Ireland

Jonathan Swift had hoped that his services to the Tories would be rewarded with a church appointment in England. However, it failed to materialize mainly due to opposition from Queen Anne.

At the same time, it became clear that the Tories would soon lose power.

Therefore when in 1713, he was appointed Dean of St. Patrick's Cathedral, Dublin, Swift decided return to Ireland. Initially, he was very unsatisfied and compared his situation to a poisoned rat in a hole. As a result, he did not write for a long time.

Later, he started writing pamphlets to espouse the Irish causes. Although they made him an Irish patriot, the government did not approve it and tried to silence him using various methods. His 'Draper's Letters' is a collection of seven such pamphlets.

Concurrently, he also began his masterpiece, 'Travels into Several Remote Nations of the World, in Four Parts by Lemuel Gulliver, first a surgeon, and then a captain of several ships.' Published in 1726, it became better known as 'Gulliver's Travels.'

In 1728, Esther Johnson, his longtime companion, died. It was followed by series of deaths, which troubled Swift to a great extent. He soon lost interest in affairs of England and instead concentrated on writing pamphlets in support of the Irish cause.

In 1729, he published 'A Modest Proposal for Preventing the Children of Poor People from Being a Burthen to Their Parents or Country, and for Making Them Beneficial to the Publick'. Popularly known as 'A Modest Proposal' it was his last major work.

Check Your Progress I :

Q1. Write the brief about life of Jonathan Swift

Answer.....
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Q2. Discuss the Childhood and early life of Jonathan Swift.

Answer.....
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2.4 MAJOR WORKS

'Gulliver's Travels', first published on 28 October 1726 and then amended in 1735, is his most famous work. Considered a classic of English literature, many mistakenly consider it to be a children's book. In reality, it is a prose satire, which he wrote "to vex the world rather than divert it."

His 'A Modest Proposal' is also a straight face satire. It not only mocks the British policy toward the Irish, but also the heartless attitudes harbored towards the poor.

Swift was a prolific writer, notable for his satires. The most recent collection of his prose works (Herbert Davis, ed. Basil Blackwell, 1965-) comprises fourteen volumes. A recent edition of his complete poetry (Pat Rodges, ed. Penguin, 1983) is 953 pages long. One edition of his correspondence (David Woolley, ed. P. Lang, 1999) fills three volumes.

2.4.1 Major prose works

Swift's first major prose work, A Tale of a Tub, demonstrates many of the themes and stylistic techniques he would employ in his later work. It is at once wildly playful and funny while being pointed and harshly critical of its targets. In its main thread, the Tale recounts the exploits of three sons, representing the main threads of Christianity, who receive a bequest from their father of a coat each, with the added instructions to make no alterations whatsoever. However, the sons soon find that their coats have fallen out of current fashion, and begin to look for loopholes in their father's will that will let them make the needed alterations.

As each finds his own means of getting around their father's admonition, they struggle with each other for power and dominance. Inserted into this story, in alternating chapters, the narrator includes a series of whimsical "digressions" on various subjects.

In 1690, Sir William Temple, Swift's patron, published *An Essay upon Ancient and Modern Learning* a defence of classical writing (see *Quarrel of the Ancients and the Moderns*), holding up the *Epistles of Phalaris* as an example. William Wotton responded to Temple with *Reflections upon Ancient and Modern Learning* (1694), showing that the *Epistles* were a later forgery. A response by the supporters of the Ancients was then made by Charles Boyle (later the 4th Earl of Orrery and father of Swift's first biographer). A further retort on the Modern side came from Richard Bentley, one of the pre-eminent scholars of the day, in his essay *Dissertation upon the Epistles of Phalaris* (1699). The final words on the topic belong to Swift in his *Battle of the Books* (1697, published 1704) in which he makes a humorous defence on behalf of Temple and the cause of the Ancients.

The Horatian motto reads, *Exegi Monumentum Ære perennius*, "I have completed a monument more lasting than brass." The 'brass' is a pun, for William Wood's halfpennies (alloyed with brass) lie scattered at his feet. Cherubim award Swift a poet's laurel.

In 1708, a cobbler named John Partridge published a popular almanac of astrological predictions. Because Partridge falsely determined the deaths of several church officials, Swift attacked Partridge in *Predictions for the Ensuing Year* by Isaac Bickerstaff, a parody predicting that Partridge would die on 29 March. Swift followed up with a pamphlet issued on 30 March claiming that Partridge had in fact died, which was widely believed despite Partridge's statements to the contrary. According to other sources, Richard Steele used the persona of Isaac

Notes

Bickerstaff, and was the one who wrote about the "death" of John Partridge and published it in *The Spectator*, not Jonathan Swift.

The *Drapier's Letters* (1724) was a series of pamphlets against the monopoly granted by the English government to William Wood to mint copper coinage for Ireland. It was widely believed that Wood would need to flood Ireland with debased coinage in order to make a profit. In these "letters" Swift posed as a shopkeeper—a draper—to criticise the plan. Swift's writing was so effective in undermining opinion in the project that a reward was offered by the government to anyone disclosing the true identity of the author. Though hardly a secret (on returning to Dublin after one of his trips to England, Swift was greeted with a banner, "Welcome Home, Drapier") no one turned Swift in, although there was an unsuccessful attempt to prosecute the publisher Harding. Thanks to the general outcry against the coinage, Wood's patent was rescinded in September 1725 and the coins were kept out of circulation. In "Verses on the Death of Dr. Swift" (1739) Swift recalled this as one of his best achievements.

Gulliver's Travels, a large portion of which Swift wrote at Woodbrook House in County Laois, was published in 1726. It is regarded as his masterpiece. As with his other writings, the *Travels* was published under a pseudonym, the fictional Lemuel Gulliver, a ship's surgeon and later a sea captain. Some of the correspondence between printer Benj. Motte and Gulliver's also-fictional cousin negotiating the book's publication has survived. Though it has often been mistakenly thought of and published in bowdlerized form as a children's book, it is a great and sophisticated satire of human nature based on Swift's experience of his times. *Gulliver's Travels* is an anatomy of human nature, a sardonic looking-glass, often criticised for its apparent misanthropy. It asks its readers to refute it, to deny that it has adequately characterised human nature and society. Each of the four books—recounting four voyages to mostly fictional exotic lands—has a different theme, but all are attempts to deflate

human pride. Critics hail the work as a satiric reflection on the shortcomings of Enlightenment thought.

In 1729, Swift published *A Modest Proposal for Preventing the Children of Poor People in Ireland Being a Burden on Their Parents or Country, and for Making Them Beneficial to the Publick*, a satire in which the narrator, with intentionally grotesque arguments, recommends that Ireland's poor escape their poverty by selling their children as food to the rich: "I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious nourishing and wholesome food..." Following the satirical form, he introduces the reforms he is actually suggesting by deriding them:

Therefore let no man talk to me of other expedients...taxing our absentees...using [nothing] except what is of our own growth and manufacture...rejecting...foreign luxury...introducing a vein of parsimony, prudence and temperance...learning to love our country...quitting our animosities and factions...teaching landlords to have at least one degree of mercy towards their tenants....Therefore I repeat, let no man talk to me of these and the like expedients, till he hath at least some glympse of hope, that there will ever be some hearty and sincere attempt to put them into practice.

2.5 PERSONAL LIFE & LEGACY

While living at Moor Park, Jonathan Swift met eight-year-old Esther Johnson, whose widowed mother was the companion to Sir William Temple's sister, Lady Giffard. Initially, he acted as her tutor and gave her the nickname, Stella. Slowly, despite the difference in age, they became close friends.

Later, from October 1702, Esther, now twenty years old, began to live with him in his house in Ireland. Although many suspected them to be married secretly, there is no evidence of that.

Notes

Moreover, Rebecca Dingley, another member of William Temple's household, also lived in the same house with them.

Meanwhile in 1707, while he was staying in London, he met Esther Vanhomrigh, whom he called Vanessa. For 16-17 years they had an intense relationship; but when in 1723, she asked him not to see Stella, he refused. This put an end to their relationship.

It is believed that during this period, he also had a relationship with Anne Long, said to be Vanessa's cousin. They first met in Vanessa's house in 1707 and later a friendship developed between them. However, it never reached the same intensity as his relationship with Vanessa or Stella.

Jonathan Swift was most affected when Stella died on 28 January 1728. He sat beside her bed, composing prayers, and as a tribute to her, he wrote 'The Death of Mrs. Johnson.' Later he had her buried at the St. Patrick Cathedral.

Death soon became a regular feature in his life and in 1731, he wrote his own obituary 'Verses on the Death of Dr. Swift.' Then from the later part of the decade, he began to show sign of illness; both physical and mental.

In 1742, Swift had a stroke and lost his speech. Thereafter, his mental condition became so worse that guardians had to be appointed to take care of his affairs.

He remained in such conditions for almost three years before he died on October 19, 1745. Later he was buried at St. Patrick's Cathedral next to his beloved Stella.

Over the years, his works influenced many authors and intellectuals, among them John Ruskin and George Orwell.

Swift crater, located on Deimos, one of two moons around Mars, has been named in his honor mainly because he had predicted the existence of these moons long before they were discovered.

Trivia

Trim, where Swift lived for a long time, recurrently holds a satirical festival called Trim Swift Festival.

Jonathan Swift (30 November 1667 – 19 October 1745) was an Anglo-Irish satirist, essayist, political pamphleteer (first for the Whigs, then for the Tories), poet and cleric who became Dean of St Patrick's Cathedral, Dublin, hence his common sobriquet, "Dean Swift".

Swift is remembered for works such as *A Tale of a Tub* (1704), *An Argument Against Abolishing Christianity* (1712), *Gulliver's Travels* (1726), and *A Modest Proposal* (1729). He is regarded by the *Encyclopædia Britannica* as the foremost prose satirist in the English language,^[1] and is less well known for his poetry. He originally published all of his works under pseudonyms – such as Lemuel Gulliver, Isaac Bickerstaff, M. B. Drapier – or anonymously. He was a master of two styles of satire, the Horatian and Juvenalian styles.

His deadpan, ironic writing style, particularly in *A Modest Proposal*, has led to such satire being subsequently termed "Swiftian".

Writer

Swift had living arrangement in Trim, County Meath, after 1700. He composed huge numbers of his works during this timeframe. In February 1702, Swift got his Doctor of Divinity degree from Trinity College, Dublin. That spring he made a trip to England and afterward came back to Ireland in October, joined by Esther Johnson—presently 20—and his companion Rebecca Dingley, another individual from William Temple's family. There is an extraordinary riddle and discussion over Swift's association with Esther Johnson, nicknamed "Stella". Many, remarkably his dear companion Thomas Sheridan, accepted that they were furtively hitched in 1716; others, similar to Swift's servant Mrs Brent and Rebecca Dingley (who lived with Stella all during her time in

Notes

Ireland) rejected the story as crazy. Swift unquestionably didn't wish her to wed any other person: in 1704, when their shared companion William Tisdall educated Swift that he expected to propose to Stella, Swift kept in touch with him to discourage him from the thought. In spite of the fact that the tone of the letter was obliging, Swift secretly communicated his nausea for Tisdall as a "gatecrasher", and they were offended for a long time.

During his visits to England in these years, Swift distributed *A Tale of a Tub* and *The Battle of the Books* (1704) and started to increase a notoriety for being an author. This prompted close, long lasting fellowships with Alexander Pope, John Gay, and John Arbuthnot, framing the center of the *Martinus Scriblerus Club* (established in 1713).

Swift turned out to be progressively dynamic politically in these years. Swift upheld the Glorious Revolution and from the get-go in his life had a place with the Whigs. As an individual from the Anglican Church, he dreaded an arrival of the Catholic government and "Papist" absolutism. From 1707 to 1709 and again in 1710, Swift was in London fruitlessly encouraging upon the Whig organization of Lord Godolphin the cases of the Irish pastorate to the First-Fruits and Twentieths ("Queen Anne's Bounty"), which achieved in £2,500 per year, effectively allowed to their brethren in England. He found the restriction Tory administration increasingly thoughtful to his motivation, and, when they came to control in 1710, he was selected to help their motivation as proofreader of *The Examiner*. In 1711, Swift distributed the political handout *The Conduct of the Allies*, assaulting the Whig government for its powerlessness to end the delayed war with France. The approaching Tory government led mystery (and unlawful) arrangements with France, bringing about the Treaty of Utrecht (1713) finishing the War of the Spanish Succession.

Swift was a piece of the internal hover of the Tory government, and frequently went about as arbiter between Henry St John

(Viscount Bolingbroke), the secretary of state for remote undertakings (1710–15), and Robert Harley (Earl of Oxford), ruler treasurer and executive (1711–1714). Swift recorded his encounters and contemplations during this troublesome time in a long arrangement of letters to Esther Johnson, gathered and distributed after his demise as *A Journal to Stella*. The ill will between the two Tory pioneers in the end prompted the expulsion of Harley in 1714. With the demise of Queen Anne and increase of George I that year, the Whigs came back to control, and the Tory chiefs were gone after for treachery for directing mystery arrangements with France.

Swift has been depicted by researchers as "a Whig in governmental issues and Tory in religion" and Swift related his very own perspectives in comparable terms, expressing that as "an admirer of freedom, I wound up to be what they called a Whig in politics...But, as to religion, I admitted myself to be a High-Churchman." In his "Considerations on Religion", dreading the extreme fanatic hardship pursued over strict faith in the seventeenth century England, Swift composed that "Each man, as an individual from the republic, should be content with the ownership of his own conclusion in private." However, it ought to be borne as a top priority that, during Swift's timespan, terms like "Whig" and "Tory" both included a wide cluster of feelings and groups, and neither one of the terms lines up with an advanced ideological group or present day political arrangements.

Likewise during these years in London, Swift got familiar with the Vanhomrigh family (Dutch shippers who had settled in Ireland, at that point moved to London) and got associated with one of the little girls, Esther. Swift outfitted Esther with the moniker "Vanessa" (determined by including "Essa", a pet type of Esther, to the "Van" of her surname, Vanhomrigh), and she includes as one of the principle characters in his lyric *Cadenus and Vanessa*. The ballad and their correspondence recommend that Esther was charmed by Swift, and that he may have responded her expressions of love, just to lament this and

Notes

afterward attempt to sever the relationship. Esther pursued Swift to Ireland in 1714, and settled at her old family home, Celbridge Abbey. Their uneasy relationship proceeded for certain years; at that point there seems to have been an encounter, conceivably including Esther Johnson. Esther Vanhomrigh passed on in 1723 at 35 years old, having decimated the will she had made in support of Swift. Another woman with whom he had a nearby yet less extraordinary relationship was Anne Long, a toast of the Kit-Cat Club.

Prior to the fall of the Tory government, Swift trusted that his administrations would be compensated with a congregation arrangement in England. Be that as it may, Queen Anne seemed to have taken an abhorrence to Swift and ruined these endeavors. Her abhorrence has been credited to *A Tale of a Tub*, which she thought profane, exacerbated by *The Windsor Prophecy*, where Swift, with an amazing absence of thoughtfulness, educated the Queen on which regarding her bedchamber women she ought to and ought not trust. The best position his companions could verify for him was the Deanery of St Patrick's; this was not in the Queen's blessing, and Anne, who could be an unpleasant adversary, clarified that Swift would not have gotten the promotion on the off chance that she could have forestalled it.[31] With the arrival of the Whigs, Swift's best move was to leave England and he came back to Ireland in dissatisfaction, a virtual outcast, to live "like a rodent in an opening".

Once in Ireland, be that as it may, Swift turned his pamphleteering aptitudes on the side of Irish causes, creating a portion of his most noteworthy works: *Proposal for Universal Use of Irish Manufacture* (1720), *Drapier's Letters* (1724), and *A Modest Proposal* (1729), gaining him the status of an Irish loyalist. This new job was unwelcome to the Government, which made awkward endeavors to quietness him. His printer, Edward Waters, was sentenced for rebellious criticism in 1720, however after four years a fantastic jury would not find that the *Drapier's Letters* (which, however composed under a pen name, generally

known to be Swift's work) were subversive. Swift reacted with an assault on the Irish legal executive practically unmatched in its savagery, his chief target being the "contemptible and degenerate reprobate" William Whitshed, Lord Chief Justice of Ireland.

Additionally during these years, he started composing his artful culmination, *Travels into Several Remote Nations of the World, in Four Parts, by Lemuel Gulliver, initial a specialist, and afterward a commander of a few boats, otherwise called Gulliver's Travels*. A great part of the material mirrors his political encounters of the former decade. For example, the scene where the goliath Gulliver puts out the Lilliputian royal residence fire by peeing on it very well may be viewed as a representation for the Tories' unlawful harmony bargain; having accomplished something worth being thankful for in a terrible way. In 1726 he paid a since quite a while ago conceded visit to London, taking with him the original copy of *Gulliver's Travels*. During his visit he remained with his old companions Alexander Pope, John Arbuthnot and John Gay, who helped him organize the mysterious production of his book. First distributed in November 1726, it was a prompt hit, with a sum of three printings that year and another in mid-1727. French, German, and Dutch interpretations showed up in 1727, and pilfered duplicates were imprinted in Ireland.

Swift came back to England once again in 1727, and stayed indeed with Alexander Pope. The visit was stopped when Swift got word that Esther Johnson was passing on, and hurried back home to be with her. On 28 January 1728, Johnson passed on; Swift had supplicated at her bedside, in any event, forming petitions for her solace. Swift couldn't stand to be available toward the end, yet the evening of her passing he started to compose his *The Death of Mrs Johnson*. He was too sick to even think about attending the memorial service at St Patrick's. Numerous years after the fact, a lock of hair, thought to be Johnson's, was found in his work area, enclosed by a paper bearing the words, "Just a lady's hair".

2.6 FINAL YEARS OF SWIFT'S LIFE

"Definite symptoms of madness appeared in 1738. In 1741, guardians were appointed to take care of his affairs and watch lest in his outbursts of violence he should do himself harm. In 1742, he suffered great pain from the inflammation of his left eye, which swelled to the size of an egg; five attendants had to restrain him from tearing out his eye. He went a whole year without uttering a word."

In 1744, Alexander Pope died. Then on 19 October 1745, Swift, at nearly 80, died. After being laid out in public view for the people of Dublin to pay their last respects, he was buried in his own cathedral by Esther Johnson's side, in accordance with his wishes. The bulk of his fortune (£12,000) was left to found a hospital for the mentally ill, originally known as St Patrick's Hospital for Imbeciles, which opened in 1757, and which still exists as a psychiatric hospital.

Check Your Progress II :

Q1. Write the brief about the major Works of Jonathan Swift

Answer.....
.....
.....
.....

Q2. Discuss the final years of Jonathan Swift.

Answer.....
.....
.....
.....

2.7 LET'S SUM UP:

Death became a frequent feature of Swift's life from this point. In 1731 he wrote *Verses on the Death of Dr. Swift*, his own obituary, published in 1739. In 1732, his good friend and collaborator John Gay died. In 1735, John Arbuthnot, another friend from his days in London, died. In 1738 Swift began to show signs of illness, and in 1742 he may have suffered a stroke, losing the ability to speak and realising his worst fears of becoming mentally disabled. ("I shall be like that tree", he once said, "I shall die at the top.") He became increasingly quarrelsome, and long-standing friendships, like that with Thomas Sheridan, ended without sufficient cause. To protect him from unscrupulous hangers on, who had begun to prey on the great man, his closest companions had him declared of "unsound mind and memory". However, it was long believed by many that Swift was actually insane at this point. In his book *Literature and Western Man*, author J. B. Priestley even cites the final chapters of *Gulliver's Travels* as proof of Swift's approaching "insanity". Bewley attributes his decline to 'terminal dementia'.

2.8 KEYWORDS

- **Husbandry:** the practice of cultivating the land or raising stock
- **Extenuate:** lessen or to try to lessen the seriousness or degree of
- **Impediment :** something immaterial that interferes with action or progress
- **Peruse :** examine or consider with attention and in detail
- **Insatiable :** impossible to fulfill, appease, or gratify

2.9 QUESTIONS FOR REVIEW

- In what ways do we see Jonathan Swift's poetry as a critique of his society and the time in which he lived and wrote?
- Discuss the view that Swift was a misanthrope.

Notes

- In Jonathan Swift's a proposal for the use of Irish manufacture how is he being satirical?
- How does the social criticism of Oliver Goldsmith compare to that of Jonathan Swift?

2.10 SUGGESTED READINGS AND REFERENCES

"A Meditation upon a Broom-stick" (1703–1710): Full text: Project Gutenberg

"A Tritical Essay upon the Faculties of the Mind" (1707–1711): Full text: Jonathan Swift Archives, King's College London

The Bickerstaff-Partridge Papers (1708–1709): Full text: U of Adelaide

"An Argument Against Abolishing Christianity" (1708–1711): Full text: U of Adelaide

The Intelligencer (with Thomas Sheridan) (1719–1788): Text: Project Gutenberg

The Examiner (1710): Texts: Ourcivilisation.com, Project Gutenberg

"A Proposal for Correcting, Improving and Ascertaining the English Tongue" (1712): Full texts: Jack Lynch, U of Virginia

"On the Conduct of the Allies" (1711)

"Hints Toward an Essay on Conversation" (1713): Full text: Bartleby.com

"A Letter to a Young Gentleman, Lately Entered into Holy Orders" (1720)

"A Letter of Advice to a Young Poet" (1721): Full text: Bartleby.com

Drapier's Letters (1724, 1725): Full text: Project Gutenberg

"Bon Mots de Stella" (1726): a curiously irrelevant appendix to "Gulliver's Travels"

"A Modest Proposal", perhaps the most notable satire in English, suggesting that the Irish should engage in cannibalism. (Written in 1729)

"An Essay on the Fates of Clergymen"

"A Treatise on Good Manners and Good Breeding": Full text: Bartleby.com

"A modest address to the wicked authors of the present age. Particularly the authors of Christianity not founded on argument; and of The resurrection of Jesus considered" (1743-5?)

2.11 ANSWERS TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS 1 :

Answer 1 : Check Section 2.2

Answer 2 : Check Section 2.3

CHECK YOUR PROGRESS 2 :

Answer 1 : Check Section 2.5

Answer 2 : Check Section 2.7

UNIT - 3: JONATHAN SWIFT : GULLIVERS TRAVEL

STRUTURE

- 3.0. Objectives
- 3.1. Introduction
- 3.2. Preface of Books
- 3.3. Character List
- 3.4. Character Map
- 3.5. Summary of Gulliver's Travel
- 3.6. Interpretation and Objectivity
- 3.7. Critical Essays Philosophical and Political Background
of Gulliver's Travels
- 3.8. Let's Sum Up
- 3.9. Keywords
- 3.10. Questions for Review
- 3.11. Suggested Readings And References
- 3.12. Answers To Check Your Progress

3.0 OBJECTIVE

This unit provides the insight about the Gulliver's Travel by Jonathan Swift.

Following objectives have been achieved by the same:

- Introduction
- Preface of Books
- Character List
- Character Map
- Summary of Gulliver's Travel
- Interpretation and Objectivity
- Critical Essays Philosophical and Political Background
of Gulliver's Travels

3.1 INTRODUCTION

Gulliver's Travels is an adventure story (in reality, a misadventure story) involving several voyages of Lemuel Gulliver, a ship's surgeon, who, because of a series of mishaps en route to recognized ports, ends up, instead, on several unknown islands living with people and animals of unusual sizes, behaviors, and philosophies, but who, after each adventure, is somehow able to return to his home in England where he recovers from these unusual experiences and then sets out again on a new voyage.

3.2 PREFACE OF BOOKS

It is unusual when a masterpiece develops out of an assignment, but that is, more or less, what happened in the case of *Gulliver's Travels*. The Martinus Scriblerus Club, made up of such notables as Pope, Arbuthnot, and Gay, proposed to satirize the follies and vices of learned, scientific, and modern men. Each of the members was given a topic, and Swift's was to satirize the numerous and popular volumes describing voyages to faraway lands. Ten years passed between the Scriblerus project and the publication of the *Travels*, but when Swift finished, he had completed what was to become a children's classic (in its abridged form) and a satiric masterpiece.

Swift kept the form of the voyage book but expanded his target. Instead of simply parodying voyage literature, he decided to attack what he considered were people's most conspicuous vices. He makes the abstract become concrete. Ideas are metamorphosed into grotesque, foreign creatures; absurd customs are represented by absurd objects; and the familiar becomes new and surprising.

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Book I: When the ship Gulliver is traveling on is destroyed in a storm, Gulliver ends up on the island of Lilliput, where he awakes to find that he has been captured by Lilliputians, very small people — approximately six inches in height. Gulliver is treated with compassion and concern. In turn, he helps them solve some of their problems, especially their conflict with their enemy, Blefuscu, an island across the bay from them. Gulliver falls from favor, however, because he refuses to support the Emperor's desire to enslave the Blefuscudians and because he "makes water" to put out a palace fire. Gulliver flees to Blefuscu, where he converts a large war ship to his own use and sets sail from Blefuscu eventually to be rescued at sea by an English merchant ship and returned to his home in England.

Book II: As he travels as a ship's surgeon, Gulliver and a small crew are sent to find water on an island. Instead they encounter a land of giants. As the crew flees, Gulliver is left behind and captured. Gulliver's captor, a farmer, takes him to the farmer's home where Gulliver is treated kindly, but, of course, curiously. The farmer assigns his daughter, Glumdalclitch, to be Gulliver's keeper, and she cares for Gulliver with great compassion. The farmer takes Gulliver on tour across the countryside, displaying him to onlookers. Eventually, the farmer sells Gulliver to the

Queen. At court, Gulliver meets the King, and the two spend many sessions discussing the customs and behaviors of Gulliver's country. In many cases, the King is shocked and chagrined by the selfishness and pettiness that he hears Gulliver describe. Gulliver, on the other hand, defends England.

One day, on the beach, as Gulliver looks longingly at the sea from his box (portable room), he is snatched up by an eagle and eventually dropped into the sea. A passing ship spots the floating chest and rescues Gulliver, eventually returning him to England and his family.

Book III: Gulliver is on a ship bound for the Levant. After arriving, Gulliver is assigned captain of a sloop to visit nearby islands and establish trade. On this trip, pirates attack the sloop and place Gulliver in a small boat to fend for himself. While drifting at sea, Gulliver discovers a Flying Island. While on the Flying Island, called Laputa, Gulliver meets several inhabitants, including the King. All are preoccupied with things associated with mathematics and music. In addition, astronomers use the laws of magnetism to move the island up, down, forward, backward, and sideways, thus controlling the island's movements in relation to the island below (Balnibarbi). While in this land, Gulliver visits Balnibarbi, the island of Glubbudrib, and Luggnagg. Gulliver finally arrives in Japan where he meets the Japanese emperor. From there, he goes to Amsterdam and eventually home to England.

Book IV: While Gulliver is captain of a merchant ship bound for Barbados and the Leeward Islands, several of his crew become ill and die on the voyage. Gulliver hires several replacement sailors in Barbados. These replacements turn out to be pirates who convince the other crew members to mutiny. As a result, Gulliver is deposited on a "strand" (an island) to fend for himself. Almost immediately, he is discovered by a herd of ugly, despicable human-like creatures who are called, he later learns, Yahoos. They attack him by climbing trees and defecating on him. He is saved from this disgrace by the appearance of a horse, identified, he later learns, by the name Houyhnhnm. The grey horse (a

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Houyhnhnm) takes Gulliver to his home, where he is introduced to the grey's mare (wife), a colt and a foal (children), and a sorrel nag (the servant). Gulliver also sees that the Yahoos are kept in pens away from the house. It becomes immediately clear that, except for Gulliver's clothing, he and the Yahoos are the same animal. From this point on, Gulliver and his master (the grey) begin a series of discussions about the evolution of Yahoos, about topics, concepts, and behaviors related to the Yahoo society, which Gulliver represents, and about the society of the Houyhnhnms.

Despite his favored treatment in the grey steed's home, the kingdom's Assembly determines that Gulliver is a Yahoo and must either live with the uncivilized Yahoos or return to his own world. With great sadness, Gulliver takes his leave of the Houyhnhnms. He builds a canoe and sails to a nearby island where he is eventually found hiding by a crew from a Portuguese ship. The ship's captain returns Gulliver to Lisbon, where he lives in the captain's home. Gulliver is so repelled by the sight and smell of these "civilized Yahoos" that he can't stand to be around them. Eventually, however, Gulliver agrees to return to his family in England. Upon his arrival, he is repelled by his Yahoo family, so he buys two horses and spends most of his days caring for and conversing with the horses in the stable in order to be as far away from his Yahoo family as possible.

3.3 CHARACTER LIST

Lemuel Gulliver A traveler and an adventurer. Gulliver is the protagonist of the *Travels*. He is an observer of other beings and other cultures.

Golbasto Momaren Evlame Gurdilo Shefin Mully Uilly Gue The Emperor of Lilliput. Swift uses the Emperor as an example of rulers who must always have some type of support before making a decision.

Flimnap Lord High Treasurer of Lilliput.

Reldresal A Lilliputian councilor, Principal Secretary of Private Affairs.

Skyresh Bolgolam High admiral of Lilliput, a counselor of the Emperor.

Slamecksan and Tramecksan Lilliputian political parties. The first represents the Low Heels; the second represents the High Heels.

Glumdalclitch The daughter of Gulliver's master in Brobdingnag. She acts as Gulliver's nurse and protector.

The King of Laputa Leader of Laputa. He is preoccupied with mathematics and music.

The Academy Projectors (Professors) Balnibarbian reformers who plan reforms without considering effects.

Munodi The Governor of Lagado, on Balnibarbi. He represents the traditionalists, who are opposed to the reformers.

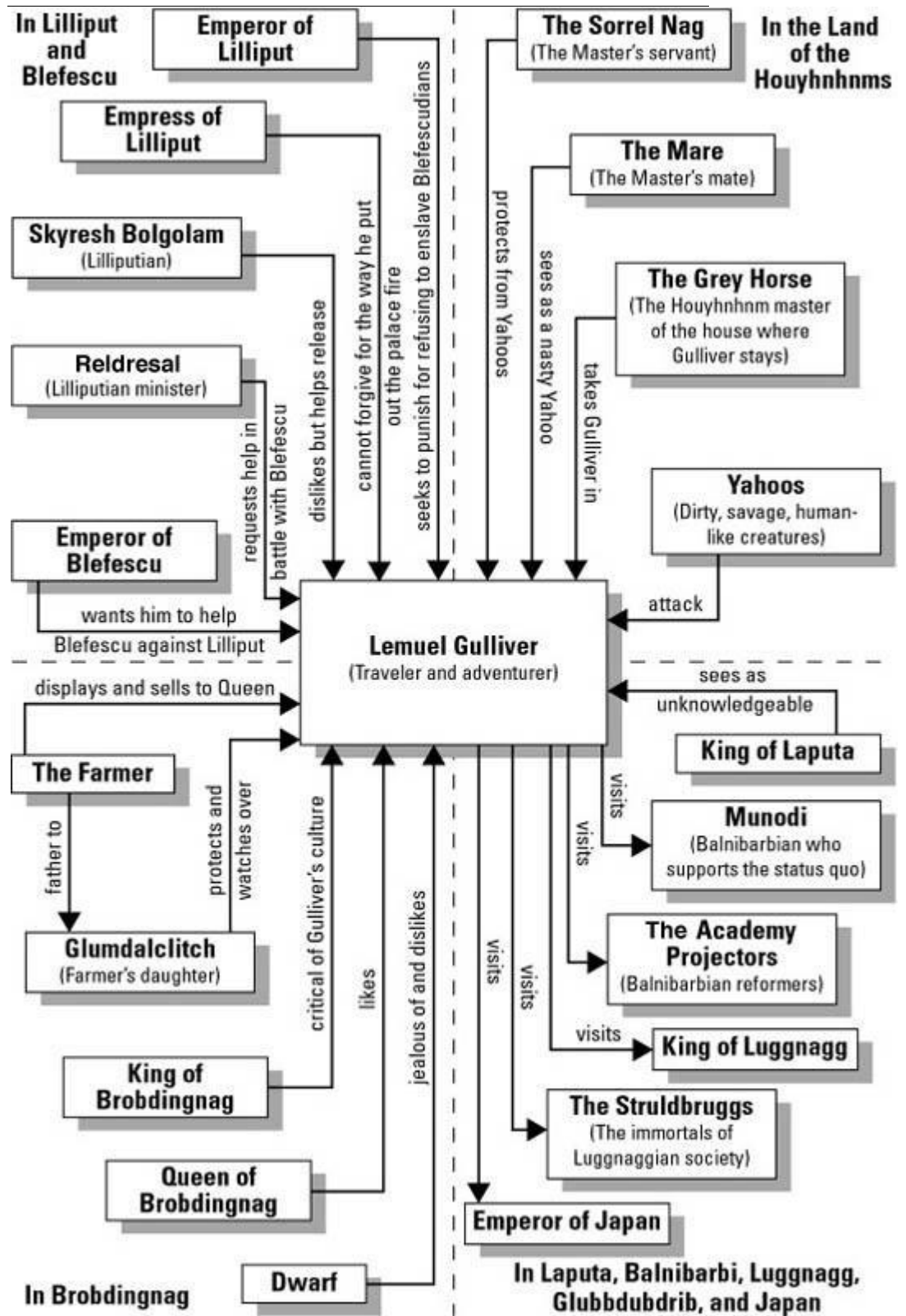
The Struldbruggs A race of humans who age without dying; they are immortal, but their immortality has none of its supposed delights.

Houyhnhnms Superior, totally rational horses, who are the masters of the Yahoos.

Yahoos The repugnant anthropoids held in subjection by the Houyhnhnms.

The Grey Horse (The Master) Gulliver's master in the Country of the Houyhnhnms.

3.4 CHARACTER MAP



Check Your Progress I :

Q1. Write the brief about preface of the Gulliver's Travel

Answer.....

Q2. Discuss the characters of Gulliver's Travel.

Answer.....

3.5 SUMMARY OF GULLIVER'S TRAVEL

Gulliver's Travels began life not as the work of a single man, but as a group project. The idea originated with the Scriblerus Club, a group including Swift, John Gay, Alexander Pope and John Arbuthno. The Scriblerus Club was a group of writers and wits devoted to satirising what they perceived as the folly of modern scholarship and science. They invented an author and pedant called Martinus Scriblerus, and wrote an imaginary biography of him, which was finally published in 1741, as *The Memoirs of Martinus Scriblerus*.

However, parts of the memoirs were written in the early years of the 1720s, and Pope says that Gulliver's Travels was formed from a hint in the memoirs. If you actually read the memoirs as they appeared in 1741, you'll see that chapter 16 describing the travels of Martinus bears a close resemblance to the travels of Gulliver.

If the Travels were initially generated by the Scriblerians interest in mocking pedantry and contemporary science, it was Swift alone who fleshed out the narrative of a Scriblerus character sent off on a series of imaginary journeys. From Swift's correspondence, we know that the main composition of Gulliver began around the end of 1720, and was finished in the autumn of 1725.

Notes

It was not a good time for Swift. While writing *A Tale of a Tub*, Swift thought he could realise his ambitions for a rise within the church, and the Tory leaders with which he had aligned himself were in the ascendancy. By the time he started work on *Gulliver's Travels* things looked bleaker. He had failed to obtain any Church preferment in England, and he had been forced instead to accept a lowly deanery in Ireland. The Tory government had fallen, and his friends and allies impeached by the Whigs. *Gulliver's Travels* was in part a virulent attack on the Whig ministry that Swift blamed for these circumstances.

Swift saw the book as politically explosive, and therefore as something that he had to present and position quite carefully in order to avoid prosecution. He secretly sent the manuscript to a publisher, Benjamin Motte. Accompanying the manuscript was a letter asking Motte if he would publish *Gulliver's Travels* signed by *Gulliver's* imaginary cousin, Richard Sympson. Sympson is the author of the prefatory letter to *Gulliver's Travels*.

So already there is a distinct blurring of the boundaries between fact and fiction: in his real life dealings with his publisher, Swift hides behind a fictional figure that later appears within the work itself.

Motte was keen to publish *Gulliver's Travels*, and it came out in October 1726, very quickly – in fact, so quickly that Swift was unable to correct proof copies of his work before it appeared in print. When it did appear, he discovered to his horror that not only was it full of misprints, but also that Motte had deliberately altered the text of several passages, cutting out or toning down the sections he thought were too dangerously outspoken. Swift was outraged at this invasion of his authorial rights. While many of the misprints were corrected in the next edition, it was not until 1735, that Motte's heavy editing of *Gulliver's Travels* was removed, then it appeared in Dublin publisher George Faulkner's multi-volume edition of Swift's works.

Despite Swift's fury, Motte's 1726 edition of *Gulliver's Travels* was a huge success. The first impression sold out within a

week. Within three weeks, ten thousand copies had been sold. *Gulliver's Travels* was the talk of the town. Swift's correspondence from the time is jubilant about its success, but also makes joking references to the fact that he didn't write it.

So here already we have a rather strange set of relationships established between Swift and the authorship of *Gulliver's Travels*. First the book starts out as the product of several minds, a group project. Then it becomes Swift's own, but one from which he distances himself by pretending that it's really by its fictional narrator, Gulliver, and brought to the publisher by Gulliver's fictional cousin, Sympson. Then the book is published, and rather than getting Swift's own version of *Gulliver's Travels*, the London literati get a version bowdlerised by the publisher. Nonetheless, it is a hit, and Swift revels in the success of 'his' book; yet he continues to pretend that it's not 'really' by him. By 1726, the notion of authorship of *Gulliver's Travels* is a tricky business.

3.5.1 Fact, Fiction, and Authenticity

Gulliver's Travels also reveals some strange overlap between fact and fiction. Swift pretends that Gulliver is the author of his travels. And Gulliver himself is obsessed with defending the authenticity of the travels as factual account of his own real life experiences: in a letter from Captain Gulliver, which prefaces the travels, he says:

'If the Censure of Yahoos could any Way affect me, I should have great reason to complain, that some of them are so bold as to think my Book of Travels a meer Fiction out of Mine own Brain'.

This concern is emphasised in the letter from the publisher to the reader:

'There is an Air of Truth apparent through the whole; and indeed the Author was so distinguished for his Veracity, that it became a Sort of Proverb among his Neighbours as Redriff, that when any one affirmed a Thing, to say, it was as True as if Mr Gulliver had spoke it'.

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This concern that the reader should accept the truth of the fiction continues to be apparent once we get into the travels proper: describing the King of Brobdignag's Kitchen, Gulliver says:

'But if I should describe the Kitchen-grate, the prodigious Pots and Kettles, the Joints of Meat turning on the Spits, with many other Particulars; perhaps I should be hardly believed; at least a severe Critick would be apt to think I enlarged a little, as Travellers are often suspected to do...!'

This emphasis on the trueness of the account presented works in part as a parody of emergent traditions in contemporary prose and prose fiction. Those of you who've read any of Daniel Defoe's fictions will know that they are always prefaced with professions of authenticity. *Moll Flanders* begins:

'The World is so taken up of late with Novels and Romances that it will be hard for a private History to be taken for Genuine'

Defoe is attempting to define the veracity of his account in opposition to the fictionality of contemporary romance fiction. But the narrators of romance fiction also stressed that their accounts were genuine fact: the narrator of novelist Eliza Haywood's prose fiction *The British Recluse* (1722) begins her story by saying:

'The following little History (which I can affirm for Truth, having it from the Mouths of those chiefly concerned in it) is a sad Example of what Miseries may Attend a Woman'.

As those of you who have read either *Moll Flanders* or *The British Recluse* will know, there isn't anything all that plausible or realistic about the events that occur in these 'true' fictions. The emphasis on authenticity comes hand in hand with a heavy dose of sensationalism.

1803 etching by James Gillray, *The King of Brobdignag and Gulliver as King George III and Napoleon respectively* [Public Domain], via Wikimedia Commons

In a highly competitive book market, this sensationalism became ever and ever more outlandish, as authors struggled to surpass one another in novelty and singularity. In some ways, Gulliver's

Travels satirises the competing commitment to sensationalism and truth claims that characterised contemporary successful prose fiction. It stretches the plausibility of the 'life and surprising adventures' genre to its limit, by attempting to pass off as private history an account that is palpably fantastical.

3.5.2 Gulliver's Travels and Travel Writing

But the emergent novel wasn't the only genre marked by these defences of authenticity. They are also found in contemporary travel writing. Swift's use of the name Sympson in his negotiations with his publisher, and his creation of this Sympson as a fictional cousin of Gulliver's, links him to Captain William Sympson, the equally fictitious author of *A New Voyage to the East Indies* (1715). *A New Voyage* asserted in bold terms the autobiographical nature of its account, but was in fact plagiarized from an earlier travel book.

Gulliver's Travels derived much of its popularity from the contemporary readers' enthusiastic consumption of travel compilations and the records of journeys and voyages. Swift himself owned a number of accounts by famous travel writers, including the sixteenth century such as travel writers Richard Hakluyt, Samuel Purchas, and William Dampier. There is a sustained imitation of various travel accounts in *Gulliver's Travels*: the description of the storm in Book II closely copies the style of a seventeenth narrative called *Mariners Magazine* by Captain Samuel Sturmy. Swift places the locations of his fictitious voyages in regions visited by one of the most famous travel writers of the period: the pirate, explorer and author William Dampier. Dampier produced an account of his 1699 expedition to Australia, then known as New Holland, which had appeared as a two part account called *A Voyage to New Holland* published in 1702, and *A Continuation of a Voyage to New Holland* published in 1709. Lilliput is supposed to be between Van Dieman's land, which was Tasmania, and the northern coast of Australia. The land of the Houyhnhnms in Book 4 is just south west of Australia.

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Gulliver's Travels also exploits some of the potential for absurdity that was evident in travel accounts. In contemporary travelogues, one way in which authors attempted to emphasize the authenticity of their account was by representing islands in woodcuts as they would appear if they were seen through a telescope. Having no sea shown on them, and cut off at the base, they in fact look as if they're flying through the air. When Laputa flies over Balnibarbi, Swift literalizes the comic potential of the travel narrative and its illustrative apparatus.

Another important aspect of the travel narrative satirised by Gulliver's Travels is its function as a form of reflection on contemporary European society. Travelogue's observations about new nations and experiences could be used to interrogate domestic culture and mores, not always to their advantage. And this aspect of the growing interest in the new world that wasn't just confined to travel-writing. Contemporaries were fascinated by the possibility that a savage could be noble, revealing by contrast the corruption of a 'civilised' voyager (Consider Aphra Behn's Oroonoko). Gulliver's progressive disillusionment with his own society, and his preference for the civilised world of the Houynymnys in the final book, represents this contemporary vogue taken to an extreme: by the end of the fourth book, Gulliver returns to England and can only tolerate the company of horses, and he stuffs his nose with lavender and rue to cut out the smell of mankind.

And as a story, Gulliver's Travels both capitalises on the commercial vogue for travel writing, and shares some of the excitement of a real travellers tale. We aren't just distanced readers enjoying the irony of the satire – one of the things that has made the Travels into a children's classic is that on a basic level of plot and story, we want to know what Gulliver finds, and what happens next.

But the Travels are also a parody. And Gulliver is a splendid liar, masquerading as a purveyor of genuine experiences. Swift draws on the rhetoric of veracity to undercut the truth claims found in

contemporary prose and prose fiction. The irony of this satire is that underwriting Gulliver's Travels is the implicit assumption that this fictional world can in fact tell us the truth about the 'real' world of contemporary English society and politics, for the narrative works as a form of allegory. Swift draws on a tradition developed through Thomas More's Utopia, and the satiric narratives of Rabelais and Cyrano de Bergerac: the tradition of describing fantastic countries that satirise contemporary clerics, politicians, and academics. Like all allegories, these mock-traveller's tales gesture towards the true state of things by telling a lie, or in the Hounynyms' phrase, 'telling the thing that is not'. So Gulliver's Travels is a fictional tale masquerading as a true story, yet the very fictionality of the account enables Swift author to reveal what it would not be possible to articulate through a genuine account of the nation.

3.5.3 Allegory and Meaning

Allegory provides an interpretative framework within which a 'true' set of values or ideas can be communicated, as one narrative gestures toward another which is not directly perceivable or communicable. Allegory does this via a series of equations or equivalences. For example, in A Tale of a Tub, Martin equals Anglicanism, Peter equals Catholicism, and their quarrel equates to the Reformation. The trouble with Gulliver's Travels is that the allegory does not remain constant: the frame of reference shifts, making it hard to decipher the ultimate reality toward which it points. For example, it is never entirely clear for who or what the figure of Gulliver stands.

At some points Gulliver is a cipher for Swift himself: in the second chapter of the book of Lilliput, Gulliver gives an account of the way in which his excrement has to be carried off in a two wheelbarrows by the Lilliputians. He explains his justification for this detail:

'I would not have dwelt so long upon a Circumstance, that perhaps at first sight may appear not very Momentous; if I had not thought it necessary to justify my Character in Point of

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Cleanliness to the World, which I am told, some of my Maligners have been pleased on this and other Occasions, to call in Question'.

This clearly seems to operate as a reference to previous attacks on Swift, whose writings, especially *A Tale of a Tub*, had been attacked as filthy, lewd, and immodest. Gulliver's self defence operates as Swift's own self defence in the face of existing criticisms of his work.

But at different points Gulliver serves as a cipher for other historical figures. For example, at one point he comes to stand in as a figure for Swift's friend, the disgraced Tory leader Lord Bolingbroke. When Gulliver is arrested by the Lilliputians and forced to stand trial, Gulliver decides to escape rather than testify. Justifying this apparently cowardly decision, he says:

'Having in my Life perused many State-Tryals, which I ever observed to terminate as the Judges thought fit to direct; I durst not rely on so dangerous a Decision, in so critical a Juncture, and against such Powerful Enemies'.

Here Swift, via Gulliver, offers a defence of Bolingbroke's decision not to stand trial over his part in the Jacobite Atterbury plot of April 1722. We read, in this context, Gulliver's reasoning as an allegorical figuration of Bolingbroke's part in recent political history.

But can allegory function in this way? Gulliver's Travels invites interpretation as an allegory, but the allegorical framework is constantly shifting, making it hard to pin down exactly to what version of 'reality' the fiction relates. Who is Gulliver? Is he Swift? Bolingbroke? Locke? Dampier? Ever since the book was first published, readers have tried to 'fix' an interpretative system for decoding the topical satirical focus for the Travels. Just two weeks after Gulliver's Travels came out, newspapers were advertising *A Key, Being Observations and Explanatory Notes, upon the Travels of Lemuel Gulliver (1726)*, which offered all the necessary identifications for unpicking Swift's satire. Some of these offered genuinely relevant readings of individual figures (for example, Flimnap as Walpole), but in attempting to offer a

systematic explanation of the whole book in terms of topical comment, it revealed just how hard it is to tie much of the Travels down.

While there is substantial pointed topical satire, the targets of Swift's attack keep changing. One moment he comments on Whig politics in 1720s, and the next he widens out to embrace all human folly. The changes of perspective afforded by our unreliable narrator are almost dizzying, and they make it hard to establish a sense of proportion. This confusion of perspective, and sense of the difficulty in establishing relative values is something that is reflected in Gulliver's own difficulties in measuring what he sees around him. For example, in 'Voyage to Brobdignag', he writes:

'I was an Hour walking to the end of this Field; which was fenced in with a Hedge of at least one hundred and twenty Foot high, and the Trees so lofty that I could make no Computation of their Altitude'.

When Gulliver arrives back home again, his sense of perspective, of what is the norm, has so altered that he is flummoxed by the size of the members of his family:

'My Wife ran out to embrace me, but I stooped lower than her Knees, thinking she could otherwise never be able to reach my mouth'.

3.6 INTERPRETATION AND OBJECTIVITY

One way of looking at these crises of interpretation in Gulliver's Travels is to consider them alongside the empirical philosophy of John Locke, of which Swift was critical. In his 'Essay Concerning Human Understanding' (1690), Locke attempted to investigate the formulation and workings of systems of knowledge. In broad terms, Locke's essay attacks the idea of imagination as the key to knowledge, in favour of recognising that the mind acquires knowledge through direct experience, empirically:

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'...Men, barely by the use of their natural faculties, may attain to all the knowledge they have, without the help of any innate impressions, and may arrive at certainty without any such original notions or principles'.

At the core of Locke's philosophy is the argument in which Locke describes the mind at birth as a *tabula rasa* – a wax tablet as yet unmarked by the impressions that experience will write on it. Experience is something that the mind cannot refuse, and at a basic level, the mind is marked by the initial sensation of the object perceived. From those markings, we use sense and reason to build up a system of knowledge. What we know then, is derived from connections made between perceived experiences – not from any innate wisdom or understanding.

Locke's theory provoked a debate about what was real. His idea of the materialism of objects external to the body seemed opposed to any sense of inner reality. In Locke's philosophy of knowledge, reason is elevated above spiritual revelation. For a staunch Anglican like Swift, it seemed to offer a defence or intellectual basis for deism, or atheism. Although Locke's *Essay* was initially intended to provide an investigation of the nature of religious belief, many Anglicans thought Locke was creating an epistemology that cut God out of the equation.

We could read Gulliver's troubles in understanding what he sees as a parody of Locke's philosophy of human understanding. Gulliver looks to the material world around him to gain a sense of knowledge. There is a great deal of emphasis on what he sees, and a real striving to attain some kind of objectivity, to record his impressions accurately. However, his impressions and his sensory apprehension of those worlds do not help him to gain knowledge. He looks at the trees around him to get a sense of scale, but they do not help. One of the central parts of Lockean philosophy was that knowledge was not purely derived from sense data, but that man used reason to work out the connections between the ideas received through experience.

However, although Gulliver tries to measure one object against another to establish a correct perspective, he remains unable to

establish a secure view of the world. In a broader sense, Gulliver should be able to calibrate moral behaviour by using his external experiences of the people that he meets on his travels as a body of knowledge from which he can derive a sense of an ideal society. In terms of Lockean empiricism, it is significant that Gulliver has no inbuilt, preformed sense of spiritual or inner revelation. All he has is what he sees, and he uses that to define his own moral philosophy.

But the philosophy he arrives at by the end of the book is one which is profoundly misanthropic and patently ridiculous: when he returns home after his voyage to the Hounynymys, he has concluded that he wants to live with horses, and make canoes out of humans. Swift offers us a mind which has indeed been imprinted with what it experiences from the senses, but which is unable to configure these experiences into a useful and meaningful worldview. The ultimate result of all Gulliver's experiences is a profound disorientation: because he has no innate sense of himself and his own values, he merely tries to internalise the perceptions and value systems of the cultures that he finds himself in, none of which quite match with his own needs.

While evaluating Gulliver's final philosophy, it is important to bear in mind that book 4 wasn't the original ending to the book. Swift originally proposed to have the third book last.

This essay is only the beginning of an attempt to situate some of the salient features of Gulliver's Travels in the context of existing texts and ideas, and to consider how the fantastical world described by Swift's maverick traveler might relate to wider concerns about the relationship between authenticity and authorship, and authenticity and truth.

3.7 CRITICAL ESSAYS PHILOSOPHICAL AND POLITICAL BACKGROUND OF GULLIVER'S TRAVELS

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Swift has at least two aims in *Gulliver's Travels* besides merely telling a good adventure story. Behind the disguise of his narrative, he is satirizing the pettiness of human nature in general and attacking the Whigs in particular. By emphasizing the six-inch height of the Lilliputians, he graphically diminishes the stature of politicians and indeed the stature of all human nature. And in using the fire in the Queen's chambers, the rope dancers, the bill of particulars drawn against Gulliver, and the inventory of Gulliver's pockets, he presents a series of allusions that were identifiable to his contemporaries as critical of Whig politics.

Why, one might ask, did Swift have such a consuming contempt for the Whigs? This hatred began when Swift entered politics as the representative of the Irish church. Representing the Irish bishops, Swift tried to get Queen Anne and the Whigs to grant some financial aid to the Irish church. They refused, and Swift turned against them even though he had considered them his friends and had helped them while he worked for Sir William Temple. Swift turned to the Tories for political allegiance and devoted his propaganda talents to their services. Using certain political events of 1714-18, he described in *Gulliver's Travels* many things that would remind his readers that Lilliputian folly was also English folly — and, particularly, Whig folly. The method, for example, which Gulliver must use to swear his allegiance to the Lilliputian emperor parallels the absurd difficulty that the Whigs created concerning the credentials of the Tory ambassadors who signed the Treaty of Utrecht.

Swift's craftiness was successful. His book was popular because it was a compelling adventure tale and also a puzzle. His readers were eager to identify the various characters and discuss their discoveries, and, as a result, many of them saw politics and politicians from a new perspective.

Within the broad scheme of *Gulliver's Travels*, Gulliver seems to be an average man in eighteenth-century England. He is concerned with family and with his job, yet he is confronted by the pigmies that politics and political theorizing make of people. Gulliver is utterly incapable of the stupidity of the Lilliputian

politicians, and, therefore, he and the Lilliputians are ever-present contrasts for us. We are always aware of the difference between the imperfect (but normal) moral life of Gulliver, and the petty and stupid political life of emperors, prime ministers, and informers.

In the second book of the *Travels*, Swift reverses the size relationship that he used in Book I. In Lilliput, Gulliver was a giant; in Brobdingnag, Gulliver is a midget. Swift uses this difference to express a difference in morality. Gulliver was an ordinary man compared to the amoral political midgets in Lilliput. Now, Gulliver remains an ordinary man, but the Brobdingnagians are *moral* men. They are not perfect, but they are consistently moral. Only children and the deformed are intentionally evil.

Set against a moral background, Gulliver's "ordinariness" exposes many of its faults. Gulliver is revealed to be a very proud man and one who accepts the madness and malice of European politics, parties, and society as natural. What's more, he even lies to conceal what is despicable about them. The Brobdingnagian king, however, is not fooled by Gulliver. The English, he says, are "odious vermin."

Swift praises the Brobdingnagians, but he does not intend for us to think that they are perfect humans. They are superhumans, bound to us by flesh and blood, just bigger morally than we are. Their virtues are not impossible for us to attain, but because it takes so much maturing to reach the stature of a moral giant, few humans achieve it.

Brobdingnag is a practical, moral utopia. Among the Brobdingnagians, there is goodwill and calm virtue. Their laws encourage charity. Yet they are, underneath, just men who labor under every disadvantage to which man is heir. They are physically ugly when magnified, but they are morally beautiful. We cannot reject them simply because Gulliver describes them as physically gross. If we reject them, we become even more conscious of an ordinary person's verminous morality.

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In Books I and II, Swift directs his satire more toward individual targets than firing broadside at abstract concepts. In Book I, he is primarily concerned with Whig politics and politicians rather than with the abstract politician; in Book II, he elects to reprove immoral Englishmen rather than abstract immorality. In Book III, Swift's target is somewhat abstract — pride in reason — but he also singles out and censures a group of his contemporaries whom he believed to be particularly depraved in their exaltation of reason. He attacks his old enemies, the Moderns, and their satellites, the Deists and rationalists. In opposition to their credos, Swift believed that people were capable of reasoning, but that they were far from being fully rational. For the record, it should probably be mentioned that Swift was not alone in denouncing this clique of people. The objects of Swift's indignation had also aroused the rage of Pope, Arbuthnot, Dryden, and most of the orthodox theologians of the Augustan Age.

This love of reason that Swift criticizes derived from the rationalism of the seventeenth and eighteenth centuries. John Locke's theories of natural religion were popularly read, as were Descartes' theories about the use of reason. Then a loosely connected group summarized these opinions, plus others, and a cult was born: They called themselves the Deists.

In general, the Deists believed that people could reason, observe the universe accurately, and perceive axioms intuitively. With these faculties, people could then arrive at religious truth; they did not need biblical revelation. Orthodox theology has always made reason dependent on God and morality, but the Deists refuted this notion. They attacked revealed religion, saying that if reason can support the God described by the Bible, it may also conclude that God is quite different from the biblical God. The answer depends upon which observations and axioms the reasoner chooses to use.

Even before he wrote the *Travels*, Swift opposed excessive pride in reason. In his ironical *Argument Against Abolishing Christianity*, he makes plain what he considers to be the consequences of depending on reason, rather than upon faith and

revelation. Disbelief, he said, is the consequence of presumptuous pride in reasoning, and immorality is the consequence of disbelief. Swift believed that religion holds moral society together. A person who does not believe in God by faith and revelation is in danger of disbelieving in morality.

To Swift, rationalism leads to Deism, Deism to atheism, and atheism to immorality. Where people worship reason, they abandon tradition and common sense. Both tradition and common sense tell humankind that murder, whoring, and drunkenness, for example, are immoral. Yet, if one depends on reason for morality, that person can find no proof that one should not drink, whore, or murder. Thus, reasonably, is one not free to do these things? Swift believed that will, rather than reason, was far too often the master.

Alexander Pope agreed with the position that Swift took. In his *Essay on Man*, he states that people cannot perceive accurately. Our axioms are usually contradictory, and our rational systems of living in a society are meaninglessly abstract. People, he insists, are thoroughly filled with self-love and pride; they are incapable of being rational — that is, objective. Swift would certainly concur.

In Book III, Laputan systematizing is exaggerated, but Swift's point is clear and concrete: Such systematizing is a manifestation of proud rationalism. The Laputans think so abstractly that they have lost their hold on common sense. They are so absorbed in their abstractions that they serve food in geometric and musical shapes. Everything is relegated to abstract thought, and the result is mass delusion and chaos. The Laputans do not produce anything useful; their clothes do not fit, and their houses are not constructed correctly. These people think — but only for abstract thinking's sake; they do not consider ends.

In a similar fashion, Swift shows that philology and scholarship betray the best interests of the Luggnaggians; pragmatic scientism fails in Balnibarbi; and accumulated experience does not make the Struldbruggs either happy or wise. In his topical political references, Swift demonstrates the viciousness and cruelty, as

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well as the folly, that arise from abstract political theory imposed by selfish politicians. The common people, Swift says, suffer. He also cites the folly of Laputan theorists and the Laputan king by referring to the immediate political blunders of the Georges.

The *Travels* is structured very much like a variation on the question, "Why are people so often vicious and cruel?" and the answer, "Because they succumb to the worst elements in themselves." Man is an infinitely complex animal; he is many, many mixtures of intellect and reason, charity and emotion. Yet reason and intellect are not synonymous — even if they might profitably be; nor are emotion and charity necessarily akin to one another. But few people see Man as the grey mixture of varying qualities that he is. Man oversimplifies, and, in the last book of the *Travels*, Swift shows us the folly of people who advance such theories. In his time, it was a popular notion that a Reasonable Man was a Complete Man. Here, Swift shows us Reason exalted. We must judge whether it is possible or desirable for Man.

The Houyhnhnms are super-reasonable. They have all the virtues that the stoics and Deists advocated. They speak clearly, they act justly, and they have simple laws. They do not quarrel or argue since each knows what is true and right. They do not suffer from the uncertainties of reasoning that afflict Man. But they are so reasonable that they have no emotions. They are untroubled by greed, politics, or lust. They act from undifferentiated benevolence. They would never prefer the welfare of one of their own children to the welfare of another Houyhnhnm simply on the basis of kinship.

Very simply, the Houyhnhnms *are* horses; they are *not* humans. And this physical difference parallels the abstract difference. They are fully rational, innocent, and undepraved. Man is capable of reason, but never wholly or continuously, and he is — but never wholly or continuously — passionate, proud, and depraved. In contrast to the Houyhnhnms, Swift presents their precise opposite: the Yahoos, creatures who exhibit the essence of sensual human sinfulness. The Yahoos are not merely animals; they are animals who are naturally vicious. Swift describes them

in deliberately filthy and disgusting terms, often using metaphors drawn from dung. The Yahoos plainly represent Mankind depraved. Swift, in fact, describes the Yahoos in such disgusting terms that early critics assumed that he hated Man to the point of madness. Swift, however, takes his descriptions from the sermons and theological tracts of his predecessors and contemporaries. If Swift hated Man, one would also have to say that St. Francis and St. Augustine did, too. Swift's descriptions of depraved Man are, if anything, milder than they might be. One sermon writer described Man as a *saccus stercorum*, a sack filled with dung. The descriptions of the Yahoos do not document Swift's supposed misanthropy. Rather, the creatures exhibit physically the moral flaws and natural depravity that theologians say plague the offspring of Adam.

Midway between the poles of the Houyhnhnms and the Yahoos, Swift places Gulliver. Gulliver is an average man, except that he has become irrational in his regard for reason. Gulliver is so disgusted with the Yahoos and so admires the Houyhnhnms that he tries to become a horse.

Check Your Progress II :

Q1. Give summary of Gulliver's Travel.

Answer.....
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Q2. Write the brief about Critical and philosophical background of Gulliver's Travel

Answer.....
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3.8 LET'S SUM UP

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This aspiration to become a horse exposes Gulliver's grave weakness. Gullible and proud, he becomes such a devotee of reason that he cannot accept his fellow humans who are less than totally reasonable. He cannot recognize virtue and charity when they exist. Captain Pedro de Mendez rescues Gulliver and takes him back to Europe, but Gulliver despises him because Mendez doesn't look like a horse. Likewise, when he reaches home, Gulliver hates his family because they look and smell like Yahoos. He is still capable of seeing objects and surfaces accurately, but he is incapable of grasping true depths of meaning.

Swift discriminates between people as they are idealized, people as they are damned, people as they possibly could be, and others as they are. The Houyhnhnms embody the ideal of the rationalists and stoics; the Yahoos illustrate the damning abstraction of sinful and depraved Man; and Pedro de Mendez represents virtue possible to Man. Gulliver, usually quite sane, is misled when we leave him, but he is like most people. Even dullards, occasionally, become obsessed by something or other for a while before lapsing back into their quiet, workaday selves. Eventually, we can imagine that Gulliver will recover and be his former unexciting, gullible self.

Swift uses the technique of making abstractions concrete to show us that super-reasonable horses are impossible and useless models for humans. They have never fallen and therefore have never been redeemed. They are incapable of the Christian virtues that unite passion and reason: Neither they nor the Yahoos are touched by grace or charity. In contrast, the Christian virtues of Pedro de Mendez and the Brobdingnagians (the "least corrupted" of mankind) are possible to humans. These virtues are the result of grace and redemption. Swift does not press this theological point, however. He is, after all, writing a satire, not a religious tract.

3.9 KEYWORDS

4. **Conjuncture** : a critical combination of events or circumstances
5. **Shrill** : having or emitting a high-pitched and sharp tone or tones
6. **Striving** : an effortful attempt to attain a goal
7. **Famished** : extremely hungry

3.10 QUESTIONS FOR REVIEW

- What is the main satirical point in part 4 of *Gulliver's Travels*?
- Why did the captain send the men to the land in *Gulliver's Travels*?
- How did Gulliver find himself on an unknown island?
- What is the general theme of *Gulliver's Travels*?

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3.12 ANSWERS TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS 1 :

Answer 1 : Check Section 3.3

Answer 2 : Check Section 3.4

CHECK YOUR PROGRESS 2 :

Answer 1 : Check Section 3.6

Answer 2 : Check Section 3.8

UNIT – 4: PART 1 : GULLIVER’S VOYAGE TO LILLIPUT

STRUTURE

4.0 Objectives

4.1 Introduction

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4.0 OBJECTIVE

This unit provides the insight about the Voyage to Lilliput by Jonathan Swift.

Following objectives have been achieved by the same:

- Preface to Gulliver’s Voyage to Lilliput
- Summary and Analysis of A Voyage to Lilliput
- Analysis of A Voyage to Lilliput

4.1 INTRODUCTION

Notes

Gulliver was traveling through the East Indies in Asia when he was shipwrecked. He swam to an unfamiliar shore for survival. When Gulliver found himself in the custody of a large group of tiny people, he became worried and upset. He was presented to the Emperor of Lilliput. Upon getting the assurances from Gulliver, the Emperor ordered his armed army personnel to release him and allowed him to live in Lilliput. Gulliver showed a good behavior while living with the tiny people and helped them solve many of their problems. However, he did not fulfill the orders of the Emperor to enslave the Blefuscuans and reduce the country to Lilliput. This refusal of Gulliver led him to the anger of the Emperor who sentenced him to be blinded. Gulliver became frightened because of the situation and managed to swim over to Blefuscu for survival. The people of Blefuscu welcomed Gulliver and did not return him to the Lilliputians even after getting their message to hand him over. Meanwhile, he was rescued by an English ship, which was passing by the island. The journey came to its end with the return of Gulliver back to his home.

A journey to a new place makes a person aware of his/her country's politics. In the first journey of Gulliver, he was imprisoned by the Lilliputians. His imprisonment and struggle for freedom reveal the political aspect of the journey. The king ordered to make Gulliver blind so that he could see the world he way the king wanted to show him. "It would be sufficient for you to see by the eyes of the ministers" (Black 341). If we talk about Gulliver's own country, England, we can say that at that time, England was the most powerful country of the world. England was perceived as the center of the world politics. There were two main parties, which included High heels, the conservative ones and Low Heels, the progressive ones.

A journey to a new place makes a person aware of his/her country's religion. Along with describing the political mindset of Lilliputians, Gulliver also highlighted their superstitious mindset. "They bury their dead with their heads directly downward, because they hold an opinion, that in eleven

thousand moons they are all to rise again” (Swift 61). The Lilliputians seemed to be superstitious and used to fight against those who were accused of making schisms in religion. Gulliver seemed to be criticizing the religious beliefs of both Lilliputians and the English. He was being mocked for the religious war that was going on in England.

The journey to Lilliput made Gulliver aware of the morality of the Lilliputians. Lilliputians took good care of Gulliver and provided him with every comfort that they could. Lilliputians also ensured his safety. “Gulliver is given a strong guard to protect him” (“Gulliver’s Travels”). However, the response of the Emperor towards Gulliver upon not obeying his commands destroyed the image of Lilliputians. Gulliver found himself superior to Lilliputians because of his high morals. He believed that his own country’s morality to be very high as compared to morality of the Lilliputians

The journey to Lilliput also made Gulliver aware of his own personality. He learned that morality is more than anything to a person is. He learned that a person should not fulfill the wrong orders of anyone, as he disobeyed the Emperor in the voyage to Lilliput. He also revealed his caring and loving nature in the book. “My gentleness and good behavior had gained so far on the emperor and his court” (Swift 32).

4.2 PREFACE TO GULLIVER’S VOYAGE TO LILLIPUT

Gulliver’s Travels recounts the story of Lemuel Gulliver, a practical-minded Englishman trained as a surgeon who takes to the seas when his business fails. In a deadpan first-person narrative that rarely shows any signs of self-reflection or deep emotional response, Gulliver narrates the adventures that befall him on these travels.

Gulliver’s adventure in Lilliput begins when he wakes after his shipwreck to find himself bound by innumerable tiny threads and

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addressed by tiny captors who are in awe of him but fiercely protective of their kingdom. They are not afraid to use violence against Gulliver, though their arrows are little more than pinpricks. But overall, they are hospitable, risking famine in their land by feeding Gulliver, who consumes more food than a thousand Lilliputians combined could. Gulliver is taken into the capital city by a vast wagon the Lilliputians have specially built. He is presented to the emperor, who is entertained by Gulliver, just as Gulliver is flattered by the attention of royalty. Eventually Gulliver becomes a national resource, used by the army in its war against the people of Blefuscu, whom the Lilliputians hate for doctrinal differences concerning the proper way to crack eggs. But things change when Gulliver is convicted of treason for putting out a fire in the royal palace with his urine and is condemned to be shot in the eyes and starved to death. Gulliver escapes to Blefuscu, where he is able to repair a boat he finds and set sail for England.

After staying in England with his wife and family for two months, Gulliver undertakes his next sea voyage, which takes him to a land of giants called Brobdingnag. Here, a field worker discovers him. The farmer initially treats him as little more than an animal, keeping him for amusement. The farmer eventually sells Gulliver to the queen, who makes him a courtly diversion and is entertained by his musical talents. Social life is easy for Gulliver after his discovery by the court, but not particularly enjoyable. Gulliver is often repulsed by the physicality of the Brobdingnagians, whose ordinary flaws are many times magnified by their huge size. Thus, when a couple of courtly ladies let him play on their naked bodies, he is not attracted to them but rather disgusted by their enormous skin pores and the sound of their torrential urination. He is generally startled by the ignorance of the people here—even the king knows nothing about politics. More unsettling findings in Brobdingnag come in the form of various animals of the realm that endanger his life. Even Brobdingnagian insects leave slimy trails on his food that make

eating difficult. On a trip to the frontier, accompanying the royal couple, Gulliver leaves Brobdingnag when his cage is plucked up by an eagle and dropped into the sea.

Next, Gulliver sets sail again and, after an attack by pirates, ends up in Laputa, where a floating island inhabited by theoreticians and academics oppresses the land below, called Balnibarbi. The scientific research undertaken in Laputa and in Balnibarbi seems totally inane and impractical, and its residents too appear wholly out of touch with reality. Taking a short side trip to Glubbudrib, Gulliver is able to witness the conjuring up of figures from history, such as Julius Caesar and other military leaders, whom he finds much less impressive than in books. After visiting the Luggnaggians and the Struldbrugs, the latter of which are senile immortals who prove that age does not bring wisdom, he is able to sail to Japan and from there back to England.

Finally, on his fourth journey, Gulliver sets out as captain of a ship, but after the mutiny of his crew and a long confinement in his cabin, he arrives in an unknown land. This land is populated by Houyhnhnms, rational-thinking horses who rule, and by Yahoos, brutish humanlike creatures who serve the Houyhnhnms. Gulliver sets about learning their language, and when he can speak he narrates his voyages to them and explains the constitution of England. He is treated with great courtesy and kindness by the horses and is enlightened by his many conversations with them and by his exposure to their noble culture. He wants to stay with the Houyhnhnms, but his bared body reveals to the horses that he is very much like a Yahoo, and he is banished. Gulliver is grief-stricken but agrees to leave. He fashions a canoe and makes his way to a nearby island, where he is picked up by a Portuguese ship captain who treats him well, though Gulliver cannot help now seeing the captain—and all humans—as shamefully Yahoo-like. Gulliver then concludes his narrative with a claim that the lands he has visited belong by

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rights to England, as her colonies, even though he questions the whole idea of colonialism.

In Gulliver's Travels, Part one, Lemuel Gulliver begins the novel with background information about his family history and education. He was born to a poor family of seven and, as a teenager, he was sent to London to be a surgeon's apprentice. This is when he learned navigational skills and an interest in travel under a man named James Bates. For three years he served as a surgeon on the ship named Swallow. Following that he marries Mary Burton and becomes a London doctor. After his business fails he goes back to sea and travels for six years. He then decides to take one last trip on the ship called Antelope.

The Antelope hits a violent storm and crew members die. Few escape the sinking ship and soon all separate. Gulliver finds his way safely to shore and passes out. He awakes to surprisingly find himself tied to the ground by thread. He soon discovers that six-inch tall miniature humans have captured him. He tries to escape but soon finds himself viciously attacked by the people with arrows. He lies still in response, and watches as they build a stage for a little person to speak to him on. However he cannot understand the persons language.

The people realize he is hungry and thirsty and provide both for him. He thinks of attacking the people but feels grateful for their hospitality and admires their bravery. The people decide to bring him to their capital city by dragging him on a board on 22 wheels. It takes 900 of the little men to carry him. Once they arrive, his leg is tied to a temple and he only has the freedom to move around and lay inside the building.

In chapter two, after the Lilliputians chain Gulliver to the building, Gulliver is finally allowed to stand up and view the entire countryside, which he finds out is beautiful. The emperor visits on horseback from his tower and orders his servants to give Gulliver food and drink. Although they cannot understand each other, they still try to communicate. So Gulliver tries to speak every language he knows, but is still unsuccessful.

Gulliver is then left alone with a group of soldiers guarding him, but some try to shoot arrows at him. The brigadier, as punishment, ties up six of the soldiers and places them in Gulliver's hand. Gulliver puts all soldiers in his pocket except for one. Gulliver pretends he is going to eat this soldier but instead the soldier cuts loose Gulliver's ropes. Gulliver then sets the soldier free with the other five.

Since Gulliver treated the six offending soldiers so kindly, the emperor and his court decide to respond with kindness as well. They supply him with large amounts of food and make him clothes. Every morning Gulliver asks the emperor to set him free, but the emperor refuses, saying that Gulliver must be patient. Gulliver also agrees to the Lilliputians to search him of any weapons. After two weeks, a bed of 600 smaller beds were sewn together for Gulliver to sleep on. The news on Gulliver spread quickly throughout the kingdom. Meanwhile, the government tries to decide what to do with him. They are concerned that he might break loose, or that he will eat enough to cause a famine. Some suggest to starve or shoot him in the face to kill him, but they would then be left with huge problem in doing so because it would leave them with a giant corpse and a large health risk.

Through chapter three of the sequence, Gulliver has slowly been gaining the Lilliputians trust and thinks he will soon be set free. They take care of him and entertain him. The entertainment is also an audition for governmental positions. They walk on ropes two feet above ground. Gulliver invites horsemen to exercise on a platform of sticks and a handkerchief on which he built after realizing how dangerous it was. He poses like a giant statue for the troops to march under.

After awhile and some petitioning by Gulliver, the Lilliputians decide to set him free. Before he is let go he had to agree to help the Lilliputians in time of war, check land area around them in time of war, help build, and help send important messages. He agreed and was released from the chains.

In chapter four, Gulliver is released from captivity and goes to the capital city of Lilliput, called Mildenda. After staying there

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for two weeks, a government official, named Reldresal, comes to see him. Reldresal explains to Gulliver that a rebel group within the kingdom of Lilliput as well as a foreign empire threaten the kingdom. He explains to Gulliver that the rebel group exists because the kingdom is divided into two sections, called Trameckscan and Slameckscan. The two groups are distinguished by the height of their heels. There are the High-heels and there are the Low-heels. Reldresal also explains to Gulliver that the Lilliputians are in fear of an invasion from the island of Blefuscu. Reldresal calls Blefuscu the Other great empire of the universe and describes the history and conflict between the two nations to Gulliver. At the end of it all, Gulliver is asked to help defend Lilliput against its enemies. He does not feel that it is his place, but he offers his services to the emperor anyway.

Gulliver, in chapter five, goes to Blefuscu and makes a plan. He uses iron and cable to make hooks and he attaches their ships to one another and pulls them back to Lilliput. He is greeted as a hero. But then people begin to turn against him when he would not go back. He did not want to encourage injustice. He felt the conflict between the kingdoms were meaningless. Three weeks later, Blefuscu surrenders to Lilliput. However, the Blefuscu also ask Gulliver to visit their kingdom. Gulliver becomes a person of high rank in Lilliput, called a Nardac. He no longer has to perform all of the duties assigned to him in his contract, but he is used to put out a fire in the emperors wifes bedroom by urinating on it.

In chapter six, Gulliver describes in detail the ways of the people and everything else in Lilliput. He notices how everything in their city is proportional to themselves including the plants and animals. Even their eyesight is scaled to their size. He talks of how they are educated but write diagonally on paper. Gulliver also talks about their funeral rituals as well as their criminal system. He is intrigued by how they persecute people for committing fraud and treason. Those people recieved the worst sentences of capital punishment and death. He also compliments their education system and their socialist economic society which

cater to good of the overall community rather than individual rights or freedom.

Into chapter seven, Gulliver prepares to leave Lilliput but is so interested in their practices. Before he leaves to Blefuscu, he finds himself being charged with treason by enemies in the government. He is told that his sentence is to have his eyes taken out and starved to death. In fear of his near sentence, Gulliver quickly leaves off to Blefuscu.

Gulliver finds a boat of his size in the water. He requests help from the Blefuscu emperor to help repair it. The Lilliputians send a notice of Gullivers wanting to the emperor of Blefuscu but the emperor denies the request and tells them Gulliver is departing. He sets sail after about a month of work on the boat and arrives back in London. There he makes profits off of stolen miniature animals he took in his pockets from Blefuscu.

Check Your Progress I:

Q1. Give brief about the work of Jonathan Swift Voyage to Liliput

Answer.....

1. What were the characteristics of chapter 5th and 6th of of Voyage to Liliput.

Answer.....

**4.3 GULLIVER'S TRAVELS
 :SUMMARY AND ANALYSIS OF PART
 I, "A VOYAGE TO LILLIPUT,"
 CHAPTERS I-II**

Chapter 1

Each chapter is advertised. In this chapter, "The Author gives some Account of himself and Family, his first Inducements to travel. He is shipwrecked, and swims for his Life, gets safe on shoar in the Country of Lilliput, is made a Prisoner, and carried up the Country."

The narrative begins with the narrator, Lemuel Gulliver, describing his childhood and the events that led him to become a seaman. He tells the reader that he is the third of five sons and that he was sent to a Puritan college at the age of fourteen. Afterwards he became an apprentice to a surgeon in London, during which time he also learned about navigation and mathematics in preparation for a future on the sea, "as I always believed it would be some time or other my fortune to do." Next he studied "Physick" (medicine) because he thought it would be "useful in long Voyages."

Afterwards Gulliver married Mrs. Mary Burton and began his life as a surgeon, taking on several patients. When his business begins to fail, he takes a six-year trip to the sea, where he serves as the surgeon to two ships and travels the East and West Indies. He spends much of his time on these voyages observing the people and learning their languages.

The real problems begin in 1699. Gulliver sets sail on a voyage that starts out prosperously but quickly takes a turn for the worse. The ship encounters violent storms, has bad food, and weakens the crew (twelve crew members die) when the ship hits a rock and is split. Six of the crew members, including Gulliver, get into a small boat and row until they are overturned by a "sudden Flurry." Gulliver swims until he is nearly exhausted, at which point he finds an island, comes across a patch of grass, and sleeps for what he estimates is more than nine hours.

When Gulliver awakens, he is lying on his back. He finds himself unable to sit up or move at all. His "Arms and Legs were strongly fastened on each side to the Ground; and [his] Hair, which was

long and thick, tied down in the same manner." He feels something moving along his body almost up to his chin, at which point he sees that it is "a human Creature not six Inches high, with a Bow and Arrow in his Hands, and a Quiver at his Back." Gulliver will later learn that these creatures are called Lilliputians. Startled by this sight, Gulliver roars out and soon manages to free his left arm. The frightened Lilliputians fire dozens of tiny arrows into his hand, face, and body until he lies calmly. The Lilliputians then build a stage to Gulliver's side that is about a foot and a half tall, upon which a "Person of Quality" stands and makes a ten-minute speech to Gulliver in a language he cannot understand.

Gulliver signals that he wants food and drink, so the people bring baskets of meat and several loaves of bread, which he eats three at a time because they are so tiny to him. The Lilliputians also bring two barrels of drink, which he enjoys even though they are smaller than a half a pint together.

Gulliver admits that as he lies on the ground he often thinks of taking up fifty of the small creatures in his hand and crushing them-but he does not want to be pricked with arrows again, and he has given his "Promise of Honour" to behave in exchange for good treatment.

After he has eaten, Gulliver signals to the people to move out of the way. He relieves himself by "making Water." He promptly falls asleep because his drink had a sleeping medicine in it. Once they are sure he is asleep, the Lilliputians, who are excellent mathematicians, transport Gulliver to the Capital. They use a large platform with twenty-two wheels pulled by dozens of four-and-a-half-inch horses, dragging Gulliver half of a mile. After he awakens, Gulliver finds that he is chained by his leg in the capital, but he is able to move in a circle of about two yards in diameter. More than one hundred thousand Lilliputians come out to see Gulliver.

Chapter II

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"The Emperor of Lilliput, attended by several of the Nobility, comes to see the Author, in his Confinement. The Emperor's Person and Habit described. Learned Men appointed to teach the Author their Language. He gains Favour by his mild Disposition. His pockets are searched, and his Sword and Pistols taken from him."

Gulliver has been allowed to move about at the end of his chain and to retire into his small house. He gives a detailed description of his need to relieve himself after two days without defecating- and how he finally does so, first in his house because of embarrassment and on every following day early in the morning so that it can be carried away by two workers before the general population is awake.

The emperor comes to visit Gulliver. The two attempt to converse even though they cannot yet understand each other's language. Gulliver tries to speak to the emperor and his men in every language he knows, but to no avail.

Gulliver is given a strong guard to protect him against those citizens who enjoy pestering him. When a group of six citizens is caught shooting arrows at Gulliver, one of which narrowly misses his left eye, they are given to Gulliver to punish as he sees fit. Gulliver puts five of the men in his pocket and dangles the sixth above his mouth as if he is going to eat him, but he then lets all of the men go, gaining favor with those who are watching.

During this time the emperor holds many conferences with his wisest men, trying to decide what to do with Gulliver. They are worried that he could escape or that he could cause a famine because of how much food it takes to keep him satisfied. It is eventually decided that two officers should be appointed to search Gulliver with his assistance. Afterwards, Gulliver is asked to demonstrate the purpose of each of the items found on his person. When he fires his pistol into the air, several of the Lilliputians fall to the ground in fright.

4.4.1 Analysis

Gulliver begins the story of his journeys in the typical pattern of the travel narratives of his time. He tells the reader a great deal of background information, such as where he was born, which schools he attended, and his profession. The reader learns that Gulliver began his life in a very usual way. He was basically middle-class and had to work for a living. By setting up the narrator as a normal person in the beginning of the book, Swift helps readers to sense that Gulliver is trustworthy and a regular guy whom they can relate to. While a more fantastic narrator may have been more impressive and exciting, for the satire to work best, readers are placed in Gulliver's everyman shoes.

The perception that Gulliver is trustworthy diminishes, however, as soon as Gulliver comes into contact with the Lilliputians. It is obvious that the creatures are figments of Swift's imagination, since it is extremely unlikely that such beings actually exist. But Gulliver's trustworthiness is unimportant insofar as the reader recognizes that the real conversation is with Swift. We continue happily on Gulliver's journey in order to find out what Swift wants us to perceive through the tale.

At the time that Swift wrote *Gulliver's Travels*, England was the most powerful nation in the world, with a large fleet of ships, which were constantly searching for new lands to control. During these searches the English came into contact with several new civilizations. The Lilliputians seem almost possible in this context. But Swift chooses to set the first culture Gulliver comes into contact with as far too small to be real. He makes the Lilliputians only six inches tall. It is significant that Gulliver, coming from the most powerful nation in the world, is able to be held prisoner by six-inch men. Swift is asking the English to consider the pride of their own country, especially as a colonial power. A great number of small people can overpower one large person-if they are resourceful enough. Are England's colonies powerful and crafty enough to do it?

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At the same time, it is apparent that even though Gulliver fears the tiny arrows of the Lilliputians, he could almost certainly escape if he put his mind to it. Why does he choose to stay? Perhaps he is curious about the Lilliputians, their culture, language, and ways of living. Gulliver's curiosity and thirst for knowledge were established in the first few paragraphs of the novel. Or perhaps Gulliver enjoys the power that comes with being a giant. Even as a prisoner in Lilliput, Gulliver is the most powerful being on the island.

4.4 GULLIVER'S TRAVELS :SUMMARY AND ANALYSIS OF PART I, CHAPTERS III-IV

Chapter III

"The Author diverts the Emperor and his Nobility of both Sexes in a very uncommon manner. The Diversions of the Court of Lilliput described. The Author hath his Liberty granted him upon certain Conditions."

Because Gulliver has been behaving so well, the emperor, his court, and the general population are beginning to trust him. Gulliver also has made a great deal of progress in learning the language and learning about the culture he is now such a large part of.

The emperor decides to entertain Gulliver by showing him a tradition of the court in which candidates for an open position of honor compete by walking to the middle of a string or tight-rope that is suspended two-and-a-half feet above the ground. They jump as high as they are able. "Whoever jumps the highest without falling succeeds in the Office." Gulliver tells the reader that very often these competitors are injured or fall to their death.

Gulliver's hat is found washed upon the shore, and he asks the emperor to command his men to bring it to him. It is worn from being dragged the half-mile to the kingdom, but it looks tolerably

good. The emperor then asks Gulliver to stand up tall with his legs spread apart so that his troops can march through them.

Gulliver is finally granted his freedom on the condition that he (1) swear to help the Lilliputians if they are ever in a war, (2) survey the surrounding land, (3) help with any building that needs to be done, and (4) deliver messages. He agrees. In return he will be granted the food and drink sufficient for 1,724 Lilliputians.

Chapter IV

"Mildendo, the Metropolis of Lilliput, described, together with the Emperor's Palace. A Conversation between the Author and a Principal Secretary, concerning the Affairs of that Empire: The Author Offers to serve the Emperor in his Wars."

The first thing Gulliver wants to do once he is free is see the metropolis of Lilliput. He finds the town very impressive. It is "capable of holding five hundred thousand Souls" and has two great streets that are five feet wide and cross in the middle, quartering the city. At the center is the emperor's palace. When Gulliver reaches the palace, the empress reaches her hand out the window for Gulliver to kiss.

Two weeks later Reldresal, the Principal Secretary of private Affairs, comes to see Gulliver and tells him about the "two mighty Evils" that Lilliput struggles against: "a violent Faction at home, and the Danger of an Invasion by a most potent Enemy from abroad." He describes two parties of Lilliput, the Tramecksan and Slamecksan, who are distinguished by the high and low heels of their shoes. The emperor has decided to permit only low heels in the administration of Lilliput.

Reldresal and the Lilliputians also have to worry about the threat of invasion from those living on the Island of Blefuscu, "which is the other great Empire of the Universe." The people of Lilliput and Blefuscu are unable to get along because years ago, after an emperor's son was injured trying to break his egg on the smaller end (the traditional way of egg breaking), he decreed that no one may break the smaller end of his egg. This caused a great uproar

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among many of the Lilliputians and led to six rebellions and thousands of deaths. Eventually the Big-Endians were exiled and went to Blefuscu, where they gained favor and convinced the government to go to war against Lilliput.

Gulliver finishes the conversation by telling Reldresal that, while he does not want to interfere, he is "ready, with the hazard of [his] Life, to defend his Person and State against all Invaders."

4.4.1 Analysis

These two chapters highlight the kinds of commentary Swift makes throughout the novel. By describing a society that chooses its highest officials with silly competitions like seeing who can jump the highest on a tight-rope, Swift is poking fun at the way officials are chosen in England. He is also commenting on the disturbing trend of politicians who are willing to do whatever it takes to gain favor in the court—including humiliating themselves. The danger of ambition is also figured here; jumping badly can lead to death.

Having Gulliver stand with his legs apart so that the Lilliputian armies can walk through is also a ridiculous idea. It is a comment on the pomp and circumstance of English armies. To Swift it seems that armies are often more concerned with looking impressive than with being impressive. This scene might also be an allusion to the Colossus of Rhodes, described in Julius Caesar by Shakespeare as a larger-than-life figure that men could walk through the legs of.

The contract Gulliver signs in order to gain his freedom further highlights the unequal relationship between Gulliver and the Lilliputians, but it is a relationship where a cordial contract trumps simple power. Gulliver could easily take control and break the contract, but he chooses to be peaceful.

The war between the English and the French is parodied in the conflict between the Lilliputians and the Blefuscudians. Their conflict over which end of the egg to break reflects the centuries-

old conflict over how to practice religion-as Protestants or Catholics. While the wars over religion certainly were very serious, Swift suggests that what was being fought over (at least on the religious rather than the political side) really was not very important. In Swift's eyes, fighting over religion is as pointless as fighting over which end of an egg to break.

Swift also parodies the political parties within England. The Tory party is represented by the Low Heels while the Whigs are represented by the High Heels. Considering that Swift himself changed parties, he must have understood that political allegiance was important. Yet, political bickering is often about such unimportant matters as the height of one's heels.

4.5 GULLIVER'S TRAVELS :SUMMARY AND ANALYSIS OF PART I, CHAPTERS V-VIII

Chapter V

"The Author by an extraordinary Stratagem prevents an Invasion. A high Title of Honour is conferred upon him. Embassadors arrive from the Emperor of Blefuscu, and sue for Peace. The Empress's Apartment on fire by an Accident; the Author instrumental in saving the rest of the Palace."

When the Lilliputians and Blefuscudians go to war, Gulliver proves to be very useful by dragging the entire Blefuscudian fleet of ships to the shore of Lilliput, where "The Emperor and his whole Court stood on the Shore expecting the Issue of the great Adventure." When Gulliver arrives, he cries out, "Long live the most puissant Emperor of Lilliput!" The emperor gives Gulliver the land's highest honor, "Nardac."

Later the emperor requests that Gulliver go back to the enemy's shores and do his best to destroy what is left, turning the empire into a province. Gulliver thinks that this action is going too far and declines the request. Three weeks after Gulliver's victory, an

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embassy from Blefuscu arrives offering peace, which the emperor accepts.

A few days later Gulliver is awoken at midnight by hundreds of Lilliputians telling him that there is a fire in the empress's chamber in the palace. Gulliver hurries to be of assistance, but he quickly realizes that the thimble-sized buckets he is being passed are not having an affect on the raging fire. Thinking quickly, Gulliver chooses to urinate on the fire, putting it out completely and keeping it from spreading to the rest of the palace.

Gulliver returns to his home, where he awaits word of how the emperor and empress will react to his deed. He shortly learns that the empress feels abhorred.

Chapter VI

"Of the Inhabitants of Lilliput; their Learning, Laws and Customs, the Manner of Educating their Children. The Author's way of living in that Country. His Vindication of a great Lady."

Gulliver goes into great detail about what he has learned about the Lilliputians, their customs, and their culture. He tells the reader that everything in Lilliput is proportionate to the Lilliputians' size and that even their eyesight is adjusted so that they can see things closer than Gulliver can.

Gulliver also describes many of Lilliput's laws, telling the reader that dishonesty and false accusations are punished more severely than theft and other terrible things are punished in England. If someone in Lilliput accuses another but is proven to be wrong in the accusation, the accused is punished severely while the falsely accused person is rewarded.

Also, Gulliver tells the reader that children are raised by the state rather than their parents. Different classes learn about different things. The nobility's children, for instance, learn about honor, justice, courage, modesty, clemency, religion, and love of country.

Gulliver ends the chapter by straightening out a falsehood created by Flimnap, who has "always been [his] secret enemy." Gulliver declares that Flimnap's accusation that Gulliver carried on with his wife is completely untrue, which should reestablish the lady's reputation.

Chapter VII

"The Author being informed of a Design to accuse him of High-Treason, makes his escape to Blefuscu. His Reception there."

A high member of the court arrives to tell Gulliver that he is being charged with treason. Originally his sentence was to be death, but Reldresal has argued successfully to have the sentence lessened to the removal of Gulliver's eyes. The charges Gulliver has been accused of are "making water" in the royal palace, refusing to reduce Blefuscu to a province, aiding the ambassadors of Blefuscu when they came to ask for peace, and planning to visit Blefuscu.

Not wanting to have his eyes put out, Gulliver flees to Blefuscu, where he is warmly received.

Chapter VIII

"The Author by a lucky Accident, finds means to leave Blefuscu; and, after some Difficulties, returns safe to his Native Country."

While in Blefuscu, Gulliver spies a ship that is the proper size for him to sail in. He spends about a month making repairs, during which time the emperor of Lilliput sends a message demanding that Gulliver be returned so that his sentence can be carried out. The emperor of Blefuscu sends back a message refusing. Gulliver eventually sets sail and is picked up by a merchant ship and returned to his home, where he makes a solid profit showing Lilliputian-sized livestock he has carried home in his pockets.

4.6.1 Analysis

The contract for Gulliver's freedom proves pointless. He promised in writing to serve the emperor, which he does by capturing the enemy's fleet. But when the emperor asks him to go

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back and destroy the enemy, Gulliver refuses-and there is nothing the Lilliputians can do to persuade him. The contract, in this case, is completely useless. Power proves more important, and it is fortunate that Gulliver uses his reason to decide how to use his power appropriately. (Again one might consider the implications for England as a colonial power.)

When Gulliver puts out the palace's fire by urinating on it, Swift is doing more than making a joke that one should pee on the problems of the state. A fire is a serious thing. One serious implication is that royalty is ephemeral. The royal palace can catch on fire just like anything else, and when it does, no amount of royal power can put it out, just physics-and the dirty side of nature at that. Gulliver proves the point when everyone under the emperor's power is trying to put out the fire with their tiny buckets, and he realizes the only way to put it out is by urinating. Swift is also showing the reader something about the ridiculous needs of royalty, because even though Gulliver has saved the palace he has done so in a blameworthy manner.

Most of the time in Gulliver's Travels when Gulliver tells the details of a society's ways of living, Swift is satirizing something wrong with English society. This can occur when he describes the society negatively, but it also can occur by demonstrating a difference between the other culture and his own. It is apparent that many of the Lilliputian customs are attractive to Swift. For instance, in Lilliput, lying is a capital offence. We see this again when we meet the Houyhnhnms, the noblest race on Gulliver's journey, who do not understand the concept of saying that which is not true. Swift suggests that lying is worse than several of the blameworthy offences in England.

It is interesting to note that even though lying is seen as a terrible offense in Lilliput, Flimnap tells a huge lie (that Gulliver slept with Flimnap's wife) and gets away with it. Apart from the ludicrous physical implications of a giant having relations with a Lilliputian, the problem here is that the society must be able to

enforce its norm against lying for the law to matter. This may also be a commentary on the seeming ability of those in positions of power to get away with breaking the law. When the law comes down unfairly on Gulliver, he has actual rather than statutory power to leave, so he simply leaves Lilliput to live with their enemies.

Check Your Progress II :

Q1. Give the summary of chapter 1 and 2 of Voyage to Lilliput

Answer.....
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2. Share the analysis of Chapter 4 and 5 of Voyage to Lilliput.

Answer.....
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4.6 LET’S SUM UP:

Swift’s satirical attacks on humanity are relatively mild in Book 1. Disgust for human in this book is not yet detectable and apparent. A series of amusing and ridiculous happenings in this part provide readers a relaxed atmosphere. For example, the part describing how Gulliver saves the palace and the emperor’s wife is hilarious.

I had the evening before drunk plentifully of a most delicious wine, called glimigrim (the Blefuscudians call it flunec, but ours is esteemed the better sort) which is very diuretic. By the luckiest chance in the world, I had not discharged myself of any part of it. The heat I had contracted by coming very near the flames, and by

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labouring to quench them, made the white wine begin to operate by urine; which I voided in such a quantity, and applied so well to the proper places, that in three minutes the fire was wholly extinguished, and the rest of that noble pile, which had cost so many ages in erecting, preserved from destruction. (Swift 2007: 25)

Many descriptions in Part I employ the technique of verbal irony. For instance, in Chapter III, Swift ridicules the Lilliputians' arrogance and ignorance by describing how mathematicians in Lilliput measure Gulliver's height by the help of a quadrant. They "having taken the height of my body by the help of a quadrant, and finding it to exceed theirs in the proportion of twelve to one, they concluded from the similarity of their bodies, that mine must contain at least 1728 of theirs, and consequently would require as much food as was necessary to support that number of Lilliputians." Swift ridicules, "by which the reader may conceive an idea of the ingenuity of that people, as well as the prudent and exact economy of so great a prince." He makes good use of the technique of verbal irony in this laughable, thought-provoking and seemingly ordinary ironic narration to achieve satirical effects. In Chapter V, despite the fact that the conflict between Lilliput and Blefuscu is blatantly ridiculous, Gulliver depicts it with total seriousness. The tone with which Gulliver tells the story is serious. However, the more serious he is the more ridiculous and laughable the conflict is. This again is the employment of verbal irony. Swift expects us to understand that the history Gulliver relates parallels European history. The High-Heels and the Low-Heels correspond to the Whigs and Tories of English politics. Lilliput and Blefuscu represent England and France. The conflict between Big-Endians and Little-Endians represents the Protestant Reformation and the centuries of warfare between Catholics and Protestants. Through these representations, the author implies that the differences between Protestants and Catholics, between Whigs and Tories, and between France and England are as silly and meaningless as how a person chooses to crack an egg. The egg controversy is

ridiculous because there cannot be any right or wrong way to crack an egg. Therefore, it is unreasonable to legislate how people must do it. Similarly, we may conclude that there is no right or wrong way to worship God—at least, there is no way to prove that one way is right and another way is wrong. The Big-Endians and Little-Endians both share the same religious text, but they disagree on how to interpret a passage that can be interpreted in two ways. By mentioning this incident, Swift is suggesting that the Christian Bible can be interpreted in more than one way and that it is ludicrous for people to fight over how to interpret it when no one can really be certain that one interpretation is right and the others are wrong.

In these chapters, Gulliver experiences Lilliputian culture, and the great difference in size between him and the Lilliputians is emphasized by a few examples through which the author's satires of British government are explicitly expressed. For instance, government officials in Lilliput are chosen by their skill at rope-dancing, which Gulliver regards as arbitrary and ludicrous. Clearly, Swift intends for us to understand this episode as a satire of England's system of political appointment and to infer that England's system is similarly arbitrary.

The difference in size between Gulliver and the Lilliputians reflects the importance of physical power, a theme that recurs throughout the novel. Gulliver begins to gain the trust of Lilliputians over time, but it is unnecessary: Gulliver could crush them simply by walking carelessly. Despite the evidence in front of them, they never recognize their own insignificance. This is clearly the use of dramatic irony in which the reader knows the truth but the characters in the stories deny it. They keep Gulliver tied up, thinking that he is under control, while in fact he could destroy them effortlessly. In this way, Swift satirizes humanity's pretensions to power and significance.

4.7 KEYWORDS

- **morsel** : a small amount of solid food; a mouthful
- **submissive** : inclined or willing to give in to orders or wishes of others
- **dexterous** : skillful in physical movements; especially of the hands
- **intrepidity** : resolute courageousness

4.8 QUESTIONS FOR REVIEW

- What is the purpose of the letter in chapter 1 of *Gulliver's Travels*?
- What country does Gulliver decide to go to at the end of his journey in *Gulliver's Travels*?
- In *Gulliver's Travels*, how is Gulliver fed?
- What does Gulliver say about colonization in *Gulliver's Travels*?

4.9 SUGGESTED READINGS AND REFERENCES

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4.10 ANSWERS TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 4.2

Answer 2 : Check Section 4.3

CHECK YOUR PROGRESS II :

Answer 1 : Check Section 4.4

Answer 2 : Check Section 4.5.1

UNIT - 5: PART –II : A VOYAGE TO BROBDINGNAG

STRUTURE

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Preface A Voyage to Brobdingnag
- 5.3 Brobdingnagian History, Politics, Culture & Satire
- 5.4 Summary of A Voyage to Brobdingnag and its analysis
 - 5.4.1 Analysis: Part Ii, Chapters I–Ii
 - 5.4.2 Analysis: Part Ii, Chapters Iii–V
 - 5.4.3 Analysis: Part Ii, Chapters Vi–Viii
- 5.5 Swiftian Satires in Part II
- 5.6 Let’s Sum Up
- 5.7 Keywords
- 5.8 Questions for Review
- 5.9 Suggested Readings And References
- 5.10 Answers To Check Your Progress

5.0 OBJECTIVE

This unit provides the insight about the A Voyage to Brobdingnag by Jonathan Swift.

Following objectives have been achieved by the same:

- Preface to Gulliver’s A Voyage to Brobdingnag
- Summary and Analysis of A Voyage to Brobdingnag
- Analysis of A Voyage to Brobdingnag
- Brobdingnagian History, Politics, Culture & Satire

5.1 INTRODUCTION

Whatever Gulliver did not gain in perspective (in terms of size) during his time in Lilliput, he gains in Brobdingnag. His time here not only gives Gulliver an understanding of what it is like to be powerless, but it also shows Gulliver how the Lilliputians must have felt when near him. Of course this situation is even more intimidating because here there are many giants, while in Lilliput he was the only one. This is how a Lilliputian would feel in England. The differences Gulliver experiences between the two islands are heightened because of the close proximity of the trips. Gulliver feels even smaller in Brobdingnag than he would have felt if he had never journeyed to Lilliput.

Gulliver's newfound understanding of perspective helps him to feel powerless more profoundly—first for himself, when he curls up and rather pathetically hopes to die, and then for others, especially for the Lilliputians he left behind. As his fear rises, he becomes more and more emotional, eventually becoming so overwhelmed that he gives up, curling up into the fetal position. Once Gulliver is brought to the farmer's house, many challenges await him because of his lack of power in this land. A mere baby threatens his life, as do two common rats. Gulliver is able to fight them off in a seemingly heroic fashion, but it is clear that he could have lost the fight. Gulliver is also surprised by the aesthetic differences of the world from this new perspective. The nurse's breast is disgusting to him because he can clearly see every deformity and blemish. He imagines what the Lilliputians thought of his physicality.

5.2 PREFACE A VOYAGE TO BROBDINGNAG

Gulliver's sailing ship Adventure is steered off course by storms and forced to go in to land for want of fresh water, Gulliver is abandoned by his companions are set upon by "a huge creature" that chases them into the ocean and back to their ship. Gulliver is found by the Brobdingnagians who are **humans but around 72 feet tall**. They are curious and interested in him. The farmer on whose land Gulliver was found brings him home. The farmer's daughter is fascinated by Gulliver takes care of him. Gulliver refers to her as Glumdalclitch (nurse). The farmer treats him as a curiosity and exhibits him for money throughout the kingdom. The word gets out and the Queen of Brobdingnag wants to see the show. She loves Gulliver and he is then bought by her and **kept as a favourite at court**. The farmer's daughter, Glumdalclitch, becomes a member of the Queen's court as Gulliver's nurse.

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Gulliver **amuses himself** by using the Brobdingnagian King's stubble to create a comb and chairs from the Queen's hair. He also plays the Piano for them by running up and down the keys. Gulliver discusses the state of Europe with the King. The King is not impressed with Gulliver's accounts of Europe, especially upon learning of the usage of guns and cannons. After spending over two years in Brobdingnag, on a trip to the seaside, his "travelling box" is **seized by a giant eagle**. The eagle then drops Gulliver and his box right into the sea where he is picked up by some sailors, who return him to England.

5.3 BROBDINGNAGIAN HISTORY, POLITICS, CULTURE & SATIRE

The map printed as part of Part II of Gulliver's Travels appears to indicate that Brobdingnag is located on the northwest coast of California. In the book Gulliver describes how the ship reached a latitude of five degrees south, northward of Madagascar before it is blown by strong winds "a little to the east of the Molucca Islands, and about three degrees northwards of the line [equator]. From there the ship is driven by a storm "about five hundred leagues to the east". Lemuel Gulliver claims to have discovered the land in 1703. Brobdingnag is a continent-sized peninsula six thousand miles long and three thousand miles wide, which based on the latitude and longitude given by Gulliver just before he shipwrecks there, would suggest it covers all of Alaska, the Yukon, the Bering Sea, and a small section of eastern Siberia. Brobdingnag has a range of volcanoes up to 30 miles (48 km) high separates the country from unknown land to the northeast, and Brobdingnagians have never been able to develop ocean-going ships. Lorbrulgrud is claimed to be the capital with the king having a seaside palace at Flanflasnic.

Brobdingnagians are described as giants who are as tall as a church steeple and whose stride is ten yards. All of the other

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animals and plants, and even natural features such as rivers and even hail, are in proportion.

The Brobdingnagians are the epitome of moral giants. Physically huge — 60 feet tall — their moral stature is also gigantic. Brobdingnag is a practical, moral utopia. Among the Brobdingnagians, there is goodwill and calm virtue. Their laws encourage charity. Yet they are, underneath, just men who labor under every disadvantage to which man is heir. They are physically ugly when magnified, but they are morally beautiful. We cannot reject them simply because Gulliver describes them as physically gross. If we reject them, we become even more conscious of an ordinary person's verminous morality.

Set against the moral background of Brobdingnag and in comparison to the Brobdingnagians, Gulliver's "ordinariness" exposes many of its faults. Gulliver is revealed to be a very proud man and one who accepts the madness and malice of European politics, parties, and society as natural. What's more, he even lies to conceal what is despicable about them. The Brobdingnagian king, however, is not fooled by Gulliver. The English, he says, are "odious vermin."

Nevertheless, the Brobdingnagians are not without their flaws. Unlike Gulliver, who always considered the Lilliputians to be miniature men, the Brobdingnagians cannot think of Gulliver as a miniature Brobdingnagian. Even the King, who is sincerely fond of Gulliver, cannot view him as anything except an entertaining, albeit sly little fellow, one who is not to be trusted. The maids of honor in the Brobdingnagian court treat Gulliver as a plaything. To them, he is a toy, not a man, so they undress in front of him without a thought of modesty, and they titillate themselves with his naked body. Still, this "abuse" of Gulliver — denying his humanity and his *man*-hood — is done for amusement, not out of malice. Although they are not perfect, the Brobdingnagians are consistently moral. Only children and the deformed are intentionally evil.

In short, Swift praises the Brobdingnagians, but he does not intend for us to think that they are perfect humans. They are

superhumans, bound to us by flesh and blood, just bigger morally than we are. Their virtues are not impossible for us to attain, but because it takes so much maturing to reach the stature of a moral giant, few humans achieve it.

The rats are the size of large dogs and the flies are the size of birds. This also means that the country is far more dangerous for people of our size, as evidenced by Gulliver using his sword far more often here, namely, on attacking vermin than in any other of the strange countries he visited; fortunately for Gulliver, the people are civilized. Fossil records are claimed to show that the ancestors of the Brobdingnagians were once even larger. The King of Brobdingnag argues that the race has deteriorated. Gulliver relates that, in the past, there were battles between the monarchy, nobility, and people resulting in a number of civil wars ending in a treaty. The monarchy is based on reason. The King of Brobdingnag finds European institutions and behaviour wanting in comparison with his country's. Based on Gulliver's descriptions of their behaviour, the King describes Europeans as "the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth." Swift intended the moral relationship between Europeans and Brobdingnagians to be as disproportionate as the physical relationship. The King of Brobdingnag is considered to be based on Sir William Steele, a statesman and writer, whom Swift worked for early in his career. The learning of Brobdingnagians is very defective, consisting only in morality, history, poetry, and mathematics, wherein they must be allowed to excel. But the last of these is wholly applied to what may be useful in life, to the improvement of agriculture, and all mechanical arts. Gulliver was unsuccessful in explaining to them any conceptions of ideas, entities, abstractions, and transcendentals. Gulliver finds that no law of that country must exceed in words the number of letters in their alphabet, which consists of twenty two. And only a few of them extend even to that length. They are expressed in the most plain and simple terms. Those people are not spirited enough to discover more than one interpretation. To write a comment upon any law is a

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capital crime. As to the decision of civil causes, or proceedings against criminals, their precedents are so few, that they have little reason to boast of any extraordinary skill in either. The army of Brobdingnag is claimed to be large with 207,000 troops including 32,000 cavalry although the society has no known enemies. The local nobility commands the forces; firearms and gunpowder are unknown to them. The King castigates Gulliver when he tries to interest the statesman in the use of gunpowder.

Check Your Progress I :

Q1. Give the preface to A Voyage to Brobdingnag

Answer.....
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Q2 Share the analysis of Brobdingnagian History, Politics, Culture.

Answer.....
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5.4 SUMMARY OF A VOYAGE TO BROBDINGNAG AND ITS ANALYSIS

Summary: Chapter I

Two months after returning to England, Gulliver is restless again. He sets sail on a ship called the *Adventure*, traveling to the Cape of Good Hope and Madagascar before encountering a monsoon that draws the ship off course. The ship eventually arrives at an unknown land mass. There are no inhabitants about, and the landscape is barren and rocky. Gulliver is walking back to the boat when he sees that it has already left without him. He tries to chase after it, but then he sees that a giant is following the boat. Gulliver runs away, and when he stops, he is on a steep hill from which he can see the countryside. He is shocked to see that the grass is about twenty feet high.

He walks down what looks like a high road but turns out to be a footpath through a field of barley. He walks for a long time but cannot see anything beyond the stalks of corn, which are forty feet high. He tries to climb a set of steps into the next field, but he cannot mount them because they are too high. As he is trying to climb up the stairs, he sees another one of the island's giant inhabitants. He hides from the giant, but it calls for more people to come, and they begin to harvest the crop with scythes. Gulliver lies down and bemoans his state, thinking about how insignificant he must be to these giant creatures.

One of the servants comes close to Gulliver with both his foot and his scythe, so Gulliver screams as loudly as he can. The giant finally notices him, and picks him up between his fingers to get a closer look. Gulliver tries to speak to him in plaintive tones, bringing his hands together, and the giant seems pleased. Gulliver makes it clear that the giant's fingers are hurting him, and the giant places him in his pocket and begins to walk toward his master.

The giant's master, the farmer of these fields, takes Gulliver from his servant and observes him more closely. He asks the other servants if they have ever seen anything like Gulliver, then places him onto the ground. They sit around him in a circle. Gulliver kneels down and begins to speak as loudly as he can, taking off his hat and bowing to the farmer. He presents a purse full of gold to the farmer, which the farmer takes into his palm. He cannot figure out what it is, even after Gulliver empties the coins into his hand.

The farmer takes Gulliver back to his wife, who is frightened of him. The servant brings in dinner, and they all sit down to eat, Gulliver sitting on the table not far from the farmer's plate. They give him tiny bits of their food, and he pulls out his knife and fork to eat, which delights the giants. The farmer's son picks Gulliver up and scares him, but the farmer takes Gulliver from

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the boy's hands and strikes his son. Gulliver makes a sign that the boy should be forgiven, and kisses his hand. After dinner, the farmer's wife lets Gulliver nap in her own bed. When he wakes up he finds two rats attacking him, and he defends himself with his "hanger," or sword.

Summary: Chapter II

The farmer's nine-year-old daughter, whom Gulliver calls Glumdalclitch, or "nursemaid," has a doll's cradle that becomes Gulliver's permanent bed. Glumdalclitch places the cradle inside a drawer to keep Gulliver safe from the rats. She becomes Gulliver's caretaker and guardian, sewing clothes for him and teaching him the giants' language.

The farmer begins to talk about Gulliver in town, and a friend of the farmer's comes to see him. He looks at Gulliver through his glasses, and Gulliver begins to laugh at the sight of the man's eyes through the glass. The man becomes angry and advises the farmer to take Gulliver into the market to display him. He agrees, and Gulliver is taken to town in a carriage, which he finds very uncomfortable. There, he is placed on a table while Glumdalclitch sits down on a stool beside him, with thirty people at a time walking through as he performs "tricks."

Gulliver is exhausted by the journey to the marketplace, but upon returning to the farmer's house, he finds that he is to be shown there as well. People come from miles around and are charged great sums to view him. Thinking that Gulliver can make him a great fortune, the farmer takes him and Glumdalclitch on a trip to the largest cities.

The three arrive in the largest city, Lorbrulgrud, and the farmer rents a room with a table for displaying Gulliver. By now, Gulliver can understand their language and speak it fairly well. He is shown ten times a day and pleases the visitors greatly.

5.4.1 Analysis: Part II, Chapters I–II

In Gulliver's adventure in Brobdingnag, many of the same issues that are brought up in the Lilliputian adventure are now brought up again, but this time Gulliver is in the exact opposite situation. Many of the jokes from Gulliver's adventure in Lilliput are played in reverse: instead of worrying about trampling on the Lilliputians, Gulliver is now at risk of being trampled upon; instead of being feared and admired for his gargantuan size, he is treated as a miniscule and insignificant curiosity; instead of displaying miniature livestock in England to make money, he is put on display for money by the farmer. As a whole, the second voyage serves to emphasize the importance of size and the relativity of human culture.

Gulliver's initial experiences with the Brobdingnagians are not positive. First they almost trample him, then the farmer virtually enslaves him, forcing him to perform tricks for paying spectators. This enslavement emphasizes the fundamental humanity of the Brobdingnagians—just like Europeans, they are happy to make a quick buck when the opportunity arises—and also makes concrete Gulliver's lowly status. Whereas in Lilliput, his size gives him almost godlike powers, allowing him to become a hero and a *Nardac* to the Lilliputian people, in Brobdingnag his different size has exactly the opposite effect. Even his small acts of heroism, like his battle against the rats, are seen by the Brobdingnagians as, at best, "tricks."

Swift continues to play with language in a way that both emphasizes his main satirical points about politics, ethics, and culture and makes fun of language itself. In the first few pages of this section, while Gulliver is still at sea, he describes in complicated naval jargon the various attempts his ship makes to deal with an oncoming storm. The rush of words is nearly incomprehensible, and it is meant to be so—the point is to satirize the jargon used by writers of travel books and sailing accounts, which in Swift's view was often overblown and ridiculous. By

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taking the tendency to use jargon to an extreme and putting it in the mouth of the gullible and straightforward Gulliver, Swift makes a mockery of those who would try to demonstrate their expertise through convoluted language. Attacks like this one, which are repeated elsewhere in the novel, are part of Swift's larger mission: to criticize the validity of various kinds of expert knowledge that are more showy than helpful, whether legal, naval, or, as in the third voyage, scientific.

Summary: Chapter III

The strain of traveling and performing “tricks” takes its toll on Gulliver, and he begins to grow very thin. The farmer notices Gulliver's condition and resolves to make as much money as possible before Gulliver dies. Meanwhile, an order comes from the court, commanding the farmer to bring Gulliver to the queen for her entertainment.

The queen is delighted with Gulliver's behavior and buys him from the farmer for 1,000 gold pieces. Gulliver requests that Glumdalclitch be allowed to live in the palace as well. Gulliver explains his suffering to the queen, and she is impressed by his intelligence. She takes him to the king, who at first thinks he is a mechanical creation. He sends for great scholars to observe Gulliver, and they decide that he is unfit for survival, since there is no way he could feed himself. Gulliver tries to explain that he comes from a country in which everything is in proportion to himself, but they do not seem to believe him.

Glumdalclitch is given an apartment in the palace and a governess to teach her, and special quarters are built for Gulliver out of a box. They also have clothes made for him from fine silk, but Gulliver finds them very cumbersome. The queen grows quite accustomed to his company, finding him very entertaining at dinner, especially when he cuts and eats his meat. He finds her way of eating repulsive, since her size allows her to swallow huge amounts of food in a single gulp.

The king converses with Gulliver on issues of politics, and laughs at his descriptions of the goings-on in Europe. He finds it amusing that people of such small stature should think themselves so important, and Gulliver is at first offended. He then comes to realize that he too has begun to think of his world as ridiculous.

The queen's dwarf is not happy with Gulliver, since he is used to being the smallest person in the palace and a source of diversion for the royal court. He drops Gulliver into a bowl of cream, but Gulliver is able to swim to safety and the dwarf is punished. At another point, the dwarf sticks Gulliver into a marrowbone, where he is forced to remain until someone pulls him out.

Summary: Chapter IV

Gulliver describes the geography of Brobdingnag, noting first that since the land stretches out about 6,000 miles there must be a severe error in European maps. The kingdom is bounded on one side by mountains and on the other three sides by the sea. The water is so rough that there is no trade with other nations. The rivers are well stocked with giant fish, but the fish in the sea are of the same size as those in the rest of the world—and therefore not worth catching.

Gulliver is carried around the city in a special traveling-box, and people always crowd around to see him. He asks to see the largest temple in the country and is not overwhelmed by its size, since at a height of 3,000 feet it is proportionally smaller than the largest steeple in England.

Summary: Chapter V

Gulliver is happy in Brobdingnag except for the many mishaps that befall him because of his diminutive size. In one unpleasant incident, the dwarf, angry at Gulliver for teasing him, shakes an apple tree over his head. One of the apples strikes Gulliver in the

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back and knocks him over. Another time, he is left outside during a hailstorm and is so bruised and battered that he cannot leave the house for ten days.

Gulliver and his nursemaid are often invited to the apartments of the ladies of the court, and there he is treated as a plaything of little significance. They enjoy stripping his clothes and placing him in their bosoms, and he is appalled by their strong smell, noting that a Lilliputian told him that he smelled quite repulsive to them. The women also strip their own clothes in front of him, and he finds their skin extremely ugly and uneven.

The queen orders a special boat to be built for Gulliver. The boat is placed in a cistern, and Gulliver rows in it for his own enjoyment and for the amusement of the queen and her court.

Yet another danger arises in the form of a monkey, which takes Gulliver up a ladder, holding him like a baby and force-feeding him. He is rescued from the monkey, and Glumdalclitch pries the food from his mouth with a needle, after which Gulliver vomits. He is so weak and bruised that he stays in bed for two weeks. The monkey is killed and orders are sent out that no other monkeys be kept in the palace.

5.4.2 Analysis: Part II, Chapters III–V

Gulliver's continued adventures in Brobdingnag serve to illustrate the importance of physical size. Reduced to a twelfth of the size of the people who surround him, Gulliver finds all of his pride and importance withering away. Without physical power to back him up—whether the normal level that he experiences in England or the extraordinary level of his time in Lilliput—it is impossible for Gulliver to maintain the illusion of his own importance.

These chapters contain, in addition to the continuing satire of European culture, some of the most entertaining portions of the

novel. Gulliver is treated like a doll, tormented by the court dwarf, and adopted, briefly, by a monkey. For the most part, these scenes serve to hammer home the image of Gulliver's miniscule size as compared to the Brobdingnagians, but they also achieve several more significant accomplishments. The conflict with the dwarf is a good example of such a point. The dwarf, unable to gain the power that generally accompanies great physical size, has tried to make a place for himself in society by capitalizing instead on the distinctive lack of power that accompanies his tiny size. When Gulliver enters the court, he challenges the dwarf's distinctiveness, and the dwarf responds aggressively. If there is a moral to the episode, it is that the politics of those who attempt to achieve power not through physical strength but through their distinctiveness can be just as immoral as the mainstream.

Another key episode takes place with Gulliver's visit to the ladies of the court. The fantasy of domination and submission—realized when Gulliver becomes the sexual plaything of the ladies—is overshadowed by his outright disgust at their smell and appearance. He knows, theoretically, that if he were their size they would be just as attractive as the well-pampered court ladies of England, but since he is not, their flaws are literally magnified, and they appear to him malodorous, blemished, and crude. Swift's point is that anything, even the smoothest skin or the most appealing political system, has imperfections, and these imperfections are bound to be exposed under close enough scrutiny. In a sense, what looks perfect to us is not actually perfect—it is simply not imperfect enough for our limited senses to notice.

At the time that Swift was writing *Gulliver's Travels*, however, technology that could accentuate these imperfect senses was burgeoning, and Gulliver's microscopic view of flies and flesh may be a reference to the relatively recent discovery of the microscope. The late seventeenth century saw the first publication of books containing magnified images illustrating that

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various items—fleas, hair, skin—contained details and flaws that had previously been hidden. Gulliver lives this microscopic experience directly. In a magnified world, everything takes on new levels of complexity and imperfection, demonstrating that the truth about objects is heavily influenced by the observer's perspective.

Summary: Chapter VI

He said, he knew no Reason, why those who entertain Opinions prejudicial to the Publick, should be obliged to change, or should not be obliged to conceal them.

Gulliver makes himself a comb from the stumps of hair left after the king has been shaved. He also collects hairs from the king and uses them to weave the backs of two small chairs, which he gives to the queen as curiosities. Gulliver is brought to a musical performance, but it is so loud that he can hardly make it out. Gulliver decides to play the spinet for the royal family, but must contrive a novel way to do it, since the instrument is so big. He uses large sticks and runs over the keyboard with them, but he can still strike only sixteen keys.

Thinking that the king has unjustly come to regard England as insignificant and laughable, Gulliver tries to tell him more about England, describing the government and culture there. The king asks many questions and is particularly struck by the violence of the history Gulliver describes. He then takes Gulliver into his hand and, explaining that he finds the world that Gulliver describes to be ridiculous, contemptuous, and strange, tells him that he concludes that most Englishmen sound like “odious Vermin.”

Summary: Chapter VII

Gulliver is disturbed by the king's evaluation of England. He tries to tell him about gunpowder, describing it as a great invention and offering it to the king as a gesture of friendship. The king is

appalled by the proposal, and Gulliver is taken aback, thinking that the king has refused a great opportunity. He thinks that the king is unnecessarily scrupulous and narrow-minded for not being more open to the inventions of Gulliver's world.

Gulliver finds the people of Brobdingnag in general to be ignorant and poorly educated. Their laws are not allowed to exceed in words the number of letters in their alphabet, and no arguments may be written about them. They know the art of printing but do not have many books, and their writing is simple and straightforward. One text describes the insignificance and weakness of Brobdingnagians and even argues that at one point they must have been much larger.

Summary: Chapter VIII

Gulliver wants to recover his freedom. The king orders any small ship to be brought to the city, hoping that they might find a woman with whom Gulliver can propagate. Gulliver fears that any offspring thus produced would be kept in cages or given to the nobility as pets. He has been in Brobdingnag for two years and wants to be among his own kind again.

Gulliver is taken to the south coast, and both Glumdalclitch and Gulliver fall ill. Gulliver says that he wants fresh air, and a page carries him out to the shore in his traveling-box. He asks to be left to sleep in his hammock, and the boy wanders off. An eagle grabs hold of Gulliver's box and flies off with him, and then suddenly Gulliver feels himself falling and lands in the water. He worries that he will drown or starve to death, but then feels the box being pulled. He hears a voice telling him that his box is tied to a ship and that a carpenter will come to drill a hole in the top. Gulliver says that they can simply use a finger to pry it open, and he hears laughter. He realizes that he is speaking to people of his own height and climbs a ladder out of his box and onto their ship.

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Gulliver begins to recover on the ship, and he tries to tell the sailors the story of his recent journey. He shows them things he saved from Brobdingnag, like his comb and a tooth pulled from a footman. He has trouble adjusting to the sailors' small size, and he finds himself shouting all the time. When he reaches home, it takes him some time to grow accustomed to his old life, and his wife asks him to never go to sea again.

5.4.3 Analysis: Part II, Chapters VI–VIII

In the previous section, Gulliver's personal insignificance is illustrated by his reduction to the status of a plaything in the court. In this section, the same lesson is repeated on a larger scale when he describes the culture and politics of Europe to the king of Brobdingnag. Suddenly, all of the life-and-death issues that seemed so important when Gulliver was in Europe are revealed to be the trivial conflicts of miniscule people. They are not only insignificant, but the king also derides them as "odious." In his eyes, the tiny size of the Europeans is matched by their moral weakness. Gulliver's long discussions with the king leave him feeling humiliated.

Nonetheless, Gulliver manages to maintain some sense of the importance of England in the face of the king's criticisms. But his protests seem so transparently groundless that each argument he gives for England's superiority, including his argument that the king is too dull-witted to see the beauty of English culture, serves only to emphasize the futility of his resistance. In the end, the king's assessment of the Europeans as "odious vermin" wins the day. Gulliver's personality plays an important role in pushing this satirical point home. His naïveté, his gullibility, and his ingenuous praise for England all accentuate his similarity to the Lilliputians: convinced of his own significance, he is unable to realize the pettiness and imperfection of the society he represents.

This imperfection is not just one of organization or law. If that were the only problem with English society as Swift saw it,

then *Gulliver's Travels* would have been a much more boring and less significant work. The imperfection, rather, is fundamentally one of morals: the British, and by extension humanity in general, are not only bad at getting what they want, they also want bad things. This truth is illustrated in Gulliver's offer of the secret of gunpowder to the king. The king refuses without a second thought, not because the Brobdingnagians have superior technology, but because he is horrified by the potential moral and physical consequences of gunpowder. Most preindustrial societies would treat gunpowder as an achievement of high order. But the king indicates that he feels it would be better to live where violence and destruction are minimized instead of exaggerated. Gulliver's inability to understand the king's position—he sees the refusal as a weakness in the king's understanding—illustrates how the values of a violent society are deeply ingrained in Gulliver. Observing both the king and Gulliver, we are invited to choose between them.

Nevertheless, the Brobdingnagians are not perfect, however much more developed their moral sense may be than Gulliver's. They are, rather, humans who have achieved a gargantuan level of moral achievement. Unlike the petty and miniscule Lilliputians, in whom the human vices of pride and self-righteousness are exaggerated, the Brobdingnagians have constructed a society in which those vices are minimized as much as possible. They still exist—for instance, the farmer exploits Gulliver by showing him off for profit—but they are not, as they are in England, encoded in the structure of government itself. The Brobdingnagians—more moral than the Lilliputians, more practical than the Laputans of the third voyage, and more human than the Houyhnhnms of the fourth voyage—are in some ways the most admirable of the societies Gulliver encounters.

Gulliver travels to Laputa (and neighbouring Luggnagg and Glubdugdribb). When he visits the island of Glubdugdribb, he gets the power to call up the dead and discovers the deceptions of history. In the land of Laputa, the people are over-thinkers and

are outrageous in many ways. He also meets the Stuldrugs there, which is basically a race that is blessed with immortality. But Gulliver finds out that they are miserable.

5.5 SWIFTIAN SATIRES IN PART II

Compared with Book I, Swift's satire is more clearly implied in the second book and attacks on political issues and humanity are more apparent. It is evident that Swift begins to express his discontent over Europe as the world's dominant power and its practice of colonialism in this section if the historical context is considered. Swift wrote *Gulliver's Travels* at a time when Europe was the world's dominant power and when England was rising in power with its formidable fleet. The English founded their first colony Virginia in America in 1585 due to competition with the Spanish. Then they continued the process of colonization and expansion throughout the world.

In this section, Gulliver's initial adventure in Brobdingnag is not so desirable. At first, the farmer almost tramples on him. The family virtually enslaves him, making him to perform tricks to paying visitors. "This enslavement emphasizes the fundamental humanity of the Brobdingnagians-just like Europeans, they are happy to make a quick buck when the opportunity arises—and also makes concrete Gulliver's lowly status." Swift also "plays with language in a way that both emphasizes his main satirical points about politics, ethics, and culture and makes fun of language itself." (SparkNotes Editors, 2003). In the beginning of this adventure, Gulliver uses naval jargons ("sprit-sail", "fore-sail", "mizen", "fore-sheet", "downhaul") to depict the various attempts his ship makes to deal with the great storm at sea. The description is complicated and full of obscurities. One probably cannot help wondering why Swift bothered writing these difficult-to-understand words since they seem with the least importance to the whole story. However, it is not a waste of effort. The words are meant to be incomprehensible—"the point is to satirize the jargon used by writers of travel books and sailing accounts,

which in Swift’s view was often overblown and ridiculous.” (SparkNotes Editors, 2003) By making Gulliver use jargon to such an extreme, Swift mocks those who would try to “demonstrate their expertise through convoluted language”. Mockeries like this one repeats elsewhere in the novel. Swift’s main purpose is to “criticize the validity of various kinds of expert knowledge that are more showy than helpful, whether legal, naval, or, as in the third voyage, scientific.

Check Your Progress II :

Q1. Give the Swiftian Satires of Voyage of Brobdingnag.

Answer.....
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Q2 Share the analysis Voyage of Brobdingnag

Answer.....
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5.6 LET’S SUM UP

In these chapters we again see Gulliver as less than heroic. Just as in Lilliput, when Gulliver did not fight against his captivity (as Odysseus might), here Gulliver does nothing to try to avoid being captured. He waits until he is about to be stepped on before taking any action at all. And he only begs for mercy from the giant Brobdingnags. Gulliver relies on the protection of a young girl who tucks him into a doll's cradle at night. Gulliver survives and thrives only partly on the basis of his good manners. For the most part, he is a pet and a curiosity.

Gulliver's compliance continues when he is required to perform so that the farmer can earn money. Gulliver becomes drastically

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emaciated, but he never resists what he is being told to do. In fact, readers do not really learn that Gulliver hated his task until he is out of danger and complains to the queen of Brobdingnag. Once Gulliver is seemingly safe at the court and has gained favor with the queen, he remains a plaything with very little respect, especially from the ladies at court.

As a tiny person in the Brobdingnag world, Gulliver endures several trials that a larger person would never have to suffer. This again reminds the reader of the importance of physical strength as well as intellectual strength. Even when combat is not an issue, a large stature intimidates one's opponent. As a tiny person, Gulliver is left to the whims of those around him. In the fifth chapter, for instance, Gulliver is captured by a small monkey that would have been a minor threat in England.

The overreaction of the queen and the rest of the government to this incident sheds important light on the Brobdingnag government. It seems that this government is rash. The killing of the monkey also shows that Gulliver has more status in the court than that of a toy or an animal. His nemesis is the dwarf, who used to be the small man in court.

The king and Gulliver have long conversations about politics, but the king never really considers Gulliver's opinions on important matters. Being small, Gulliver is considered petty, and the idea of gaining power through gunpowder is anathema to the king. Through Gulliver's discussions with the king, the reader learns that perspective extends beyond size to opinion. After several days of discussing the governments of England and Brobdingnag, the king declares the English to be "the most pernicious Race of Little odious Vermin that Nature ever suffered to crawl upon the Surface of the Earth." Again Gulliver's Travels brings light to the fact that people from different backgrounds often have different opinions on the same subjects, even though people tend to follow similar patterns. Gulliver finds that each people prefers its own ways, but a traveler who spends a long time elsewhere might (or might not) come to prefer the foreigners' ways over his own.

Experience, thought, and tradition are important considerations in making this choice.

As for gunpowder, for Gulliver (and through him, the English), gunpowder represents the height of achievement primarily because of the power it has provided. The Brobdingnag king, however, is not corrupted by power. He is able to see that the negative effects of gunpowder would far outweigh the positive ones in his society. He might be right that Gulliver is narrow-minded, but his tirade on the general stupidity of the Brobdingnags takes the opposite point of view. Still, on this issue he is unable to see his own faults or those of his society. It is up to Swift to show us, through Gulliver's tale, what Gulliver's insistence on gunpowder means.

5.7 KEYWORDS

- **Disapprobation:** pronouncing as wrong or morally culpable
- **Endeavour:** a purposeful or industrious undertaking
- **Profound :** situated at or extending to great depth
- **Latitude:** an imaginary line around the Earth parallel to the equator
- **Edge:** a line determining the limits of an area
- **Eminent:** standing above others in quality or position

5.8 QUESTIONS FOR REVIEW

- In what ways does Gulliver show himself to be a practical man? Give an example of how he restrains himself and another of how he is practical in accepting his condition.
- What is the difference between Samuel Pepys's style in *The Diary of Samuel Pepys* and Johnathan Swift's style in *Gulliver's Travels*?
- What profound change has taken place in Gulliver when one day he is “attacked” by a female yahoo? How does

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this episode make Gulliver discover the most damning link between him and Yahoos?

- How does Gulliver characterize religious disputes in speaking to the Houyhnhms in *Gulliver's Travels*?

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5.10 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress 1 :

Answer 1 : Check Section 5.3

Answer 2 : Check Section 5.4

Check Your Progress II :

Answer 1 : Check Section 5.5

Answer 2 : Check Section 5.6

UNIT - 6:PART III: A VOYAGE TO LAPUTA, BALNIBARBI, LUGGNAGG, GLUBBDUBDRIB AND JAPAN

STRUTURE

6.0 Objectives

6.1 Introduction

6.2 Preface : A Voyage to Laputa, Balnibarbi, Luggnagg,
Glubbdubdrib and Japan

6.3 Summary and Analysis

6.3.1 Summary and Analysis Part III: Chapter 1

6.3.2 Summary and Analysis Part III: Chapter 2

6.3.3 Summary and Analysis Part III: Chapter 3

6.3.4 Summary and Analysis Part III: Chapter 4

6.3.5 Summary and Analysis Part III: Chapter 5

6.3.6 Summary and Analysis Part III: Chapter 6

6.3.7 Summary and Analysis Part III: Chapter 7

6.3.8 Summary and Analysis Part III: Chapter 8

6.3.9 Summary and Analysis Part III: Chapter 9

6.3.10 Summary and Analysis Part III: Chapter 10

6.3.11 Summary and Analysis Part III: Chapter 11

6.4 Voyage to Laputa

6.5 Geometrical Shapes; Music and Mathematics

6.6 Gulliver in Lagado

6.7 Visit to the Academy of Projectors and School of Political
Projects in Lagado

6.8 Visit to the island of Glubbdubdrib

6.9 Warm Reception at Luggnagg

- 6.10 Swiftian satires
- 6.11 Let's Sum Up
- 6.12 Keywords
- 6.13 Questions for Review
- 6.14 Suggested Readings And References
- 6.15 Answers To Check Your Progress

6.0 OBJECTIVE

This unit provides the insight about the A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib and Japan by Jonathan Swift.

Following objectives have been achieved by the same:

- Preface to Gulliver's A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib and Japan
- Summary and Analysis of A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib and Japan
- Analysis of A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib and Japan
- Swiftian satires on A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib and Japan

6.1 INTRODUCTION

In part three of Jonathan Swift's Gulliver's Travels, Gulliver stumbles upon various islands before he comes into view of a magical floating island and is welcomed aboard. While in Laputa, Gulliver realizes that the Luptans are fixated on their work in the sciences and arts, though their accomplishments do not reflect that due to their distracted and forgetful nature. Gulliver learns the King uses the floating island to encourage the people of Balnibarbi to pay taxes and cooperate in policies by cutting off the sunshine and rainfall over their cities. The Laputans lack of appreciation for things aside from mathematics and music, drives

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Gulliver down to Balnibarbi to meet a more sensible governor, who is traditional in style rather than technological. Munodi explains the impact of the Laputans ideology on his city and warns Gulliver of the experiments at the Grand Academy of Lagado. Gulliver explores the bizarre, extensive projects that offer no success. Many attempts at regime reform were flawed with immoral methods of taxing common traits among their citizens highly over rare traits. At Glubbdubdrib, the governor brings philosophers and war heroes back from the dead at Gulliver's request. Gulliver realizes the corruption and dishonestly in governance throughout history. In Luggnagg, Gulliver licks the floor, as customary, before speaking to the King. There he learns of rare immortal beings on the island. Gulliver is in admiration at such a possibility but quickly fears such fate when meeting with a Struldbrugg. Gulliver sets sail for Japan, passing himself off as a Dutchman, then arrives in Amsterdam, and after days of voyaging, he is safe with his family in England.

6.2 PREFACE:A VOYAGE TO LAPUTA, BALNIBARBI, LUGGNAGG, GLUBBDUBDRIB AND JAPAN

“That some few other persons of quality and gentry had done the same, but were looked on with an eye of contempt and ill will, as enemies to art, ignorant, and ill commonwealth's-men, preferring their own ease and sloth before the general improvement of their country” (Swift 182).

The Laputans and Balnibarbis were so stubbornly persistent in their work that they didn't realize their societies were failing as a result. The people of these foreign islands were inclined to depend on advancing every aspect of their life that anyone who valued traditional simplicity would be considered a traitor. An extremity of the extents these inhabitants are willing to go to for the sake of making life a bit easier are foreshadowed.

“But as to honour, justice, wisdom, and learning, they should not

be taxed at all, because they are qualifications of so singular a kind, that no man would either allow them in his neighbour, or value them in himself” (Swift 193).

The people of Balnibarbi were more concerned with sharpness, courage, and politeness as these were the traits that could attract a mate. Being people of short memory, they did not value the impressive potential of man, and considered those characteristics to be unusual. It is also seen by the people of Balnibarbi that wisdom and learning has brought nothing of good in their country, therefore they would rather not possess such qualities. During his travels on the island, Gulliver is to find many others of low intellect with flawed reasoning and memory. “Three kings protested to me, that in their whole reigns they did never once prefer any person of merit, unless by mistake or treachery of some minister in whom they confided: neither would they do it if they were to live again; and they showed with great strength of reason, that the royal throne could not be supported without corruption, because that positive, confident, restive temper, which virtue infused into man, was a perpetual clog to public business” (Swift 202).

Intellect was seen as a threat to those in power. With all the downfalls of intellect in the government, it was no wonder why it was not a valuable trait among the people of Balnibarbi. Gulliver realized the corruption of government and history despite the praise it is given. With his gained knowledge of corruption among regimes, Gulliver will have less respect for those in power. The King rests high on this throne, indulging in sight of the degraded Gulliver as he attempts to speak the King’s own language with caution and with the mark of a stained tongue after having dreadfully licked the filthy floor of his court to earn the privilege of speaking to his Majesty.

The cruelty and ego of government is illustrated in the King’s maltreatment of the kind Gulliver who merely wanted a few words with him. The quote, “However, this was a peculiar grace, not allowed to any but persona of the highest rank, when they desire an admittance” (Swift 206), supports that the King, like

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many others in this section of the book and throughout history, wanted to seem like the more powerful person by degrading others that come in his presence. This adds on the immorality of those in power that was the prime focus throughout Gulliver's voyage in Balnibarbi. By getting rid of those of intellect and power, the reigning make themselves even more in control through corruption. The licking of the floor symbolizes the dreaded failure of an empire that the citizens of said country have to endure at the cost of the King's ego.

6.2.1 Style and Rhetorical Devices:

“When they meet an acquaintance in the morning, the first question is about the sun's health, how he looked at his setting and rising...” (Swift 168).

The personification of the sun expresses the Laputans' concern for it as if it were a living being that could be helped. They fixated on something that they could not have control over which reveals how unreasonable they can be despite their intellect. This device is placed at the introduction of the Laputans to get a sense of how absurd their society truly is. Without the personification, the Laputans sound more reasonable than they should be given credit for. “Three days after his departure, the inhabitants, who had often complained of great oppressions...” (Swift 176).

“Great oppressions” is the oxymoron that magnifies the mistreatment graciously provided by the King. This device came before the tale of their rebellion led on to express how fed up the citizens were of the King's cruel natures. The oxymoron adds justification to the spiteful rebellion against the unjust actions of the crown. “The only inconvenience is, that none of these projects are yet brought to perfection; and in the mean time the whole country lies miserably waste, the houses in ruins, and the people without food or clothes” (Swift 182).

This understatement labeled as merely an “inconvenience” proves to reveal how the geniuses considered their imperfect projects which resulted in a turmoil on their country. They had only concern for their experiments and not the effect their flaws had on

living beings. This understatement came before the experiments were introduced so that the reader could keep in mind the dangers of such imperfect projects. This quote provides the reader with a confusion of how such a recession could be taken so lightheartedly, which could not be possible without the understatement.

6.2.2 Theme:

Gulliver met with the King of Laputa, the projectors at the Grand Academy of Lagado, kings of ancient empires, and the King of Luggnagg, who all seemed to reveal some act of mistreatment on others. The theme of this section was the corruption and cruelty that comes with power. The flawed society of Balnibarbi was caused by the King's urge for power by literally controlling their skies and the projectors' control over the cities' productivity, which ultimately caused more harm than help without a solution. Every person of power that Gulliver met with, only further supported the cruelty that comes with control. Power resulted in rebellion, poverty, and stupidity among an empire's citizens. Gulliver was even subjected to lick the floor before speaking to the King of Luggnagg to express his inferiority. This section of the book expresses that corruption and power go hand in hand.

6.3.3 Personal Response:

The bad name that intellect was being given made me sympathize for the people of these foreign islands, for intellect has much to offer in the right hands. The suffering that the citizens endured at the cost of faulty advancements, made me appreciate simplicity. This text achieved in projecting the more desired traits of power and intellect to seem to be imperfect when compared to morality and politeness, for they are what make man equal and fair. The fixation of the Laputans on the sciences, with no concern for the finer things in life, made me reflect on how I value certain things in life that would lead me down the same miserable path. As a result, I plan to make an effort in relaxing more often and enjoying the beauty that life has to offer.

Check Your Progress I :

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Q1. Give the theme of *A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib and Japan*

Answer.....
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.....

Q2 Share the preface of *A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib and Japan*

Answer.....
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6.3 SUMMARY AND ANALYSIS

6.3.1 Summary and Analysis Part III: Chapter 1

Summary

Gulliver stays home only a few months before shipping out to sea again, as ship's surgeon, on the *Hopewell*. On reaching the port of Tonquin, the captain appoints Gulliver and a crew of fourteen to take a sloop loaded with other goods to trade with some nearby islands, but after a few days of sailing, a storm drives the sloop far off course. To compound the problem, pirates attack and capture Gulliver and his crew. Gulliver, as captain, is set adrift, and he spies a great object in the sky, an object which appears to be a flying island. The people on the Flying Island drop a seat attached to a chain to Gulliver, and he, welcoming this rescue, is lifted aboard.

Analysis

By comparing the malicious Dutchman to the relatively merciful pagan pirates, Swift begins a sustained disparagement of the Dutch. The Dutchman betrays a fellow Christian out of greed and

malice; he would like to have Gulliver killed, whereas the pirate, at least, spares Gulliver's life. Swift is setting up a contrast between the Dutchman whom we meet here (and those we meet later) and the charitable Portuguese captain whom we meet at the end of Book IV. The Dutch are convenient villains for Swift. Already, in *The Conduct of the Allies*, he had indicted them and the Whigs for their conduct of the war. The Dutch, it is true, had been allies of England in Marlborough's land campaigns against France, but they were allies chosen by the Whigs.

The flying island has a long history in satire. Many other satirists had used it as simply a marvel, but Swift takes it out of the realm of the incredible. He converts it from a marvel to a device; it is graphic and rather believable because we are told in great detail how it operates. Swift also makes it doubly useful by showing how the Laputans use it as an instrument of political tyranny.

6.3.2 Summary and Analysis Part III: Chapter 2

Summary

Gulliver meets the inhabitants of the Flying (Floating) Island, learns that it is called Laputa, and immediately realizes that the inhabitants are a distracted people who have a very limited attention span and very narrow interests; their main concerns are essentially mathematics and music. Gulliver observes the Laputans. Their clothes, which do not fit, are decorated with astrological symbols and musical figures. They spend their time listening to the music of the spheres. They believe in astrology and worry constantly that the sun will go out. The Laputan houses, he notices, are badly built, without accurate right angles. The Laputan women are highly sexed and adulterous, preferring men from the island of Balnibarbi. The Laputan husbands, who are so abstracted in mathematical and musical calculations, don't know that their wives are adulterous.

Analysis

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Here, Swift concentrates his satire on people's pride in reason. Reason, in Swift's era, was valued above all other faculties. Science was fast becoming a religion, with the telescope and the microscope as fountain-heads of Truth. Swift found this unnatural. He felt that too thorough an emphasis on reason obscured the human elements in a person's make-up. Even Swift's choice for the name of the flying island indicates his opinion of the Age of Reason. Gulliver explains to us what he believes *Laputa* to mean, but his speculations are wrong. The name *Laputa* comes from Spanish and means "the whore." We are reminded of Martin Luther's famous description of reason: "That Great Whore, Reason!" Luther became infuriated with reason because some of his opponents were using it to deny the Lutheran emphasis on faith. Swift was generally sympathetic to the Lutheran adherence to faith and the system of morality built upon it. By naming the island Laputa, he warns his readers that he is deprecating those rationalists and abstract reasoners who are antagonists of faith.

The Laputans are speculative and rationalistic philosophers. And they are dismal failures — as philosophers, as reasoners, and as men. They are devoted to the most ethereal of abstract disciplines — music and mathematics — but cannot play music well or figure accurately enough to build houses or tailor clothes. They are completely incompetent in practical affairs and don't even notice that their wives are notoriously unfaithful.

Swift uses the whoring wives of the Laputans to suggest that immorality accompanies abstract, proud reason. The story from Juvenal relates these licentious women directly with national morality and English politics. In addition, Swift also takes a poke at Walpole, the leader of the Whigs. The woman who runs away to live with a slave has reference to the stories that circulated about Walpole's wife.

Incorporating other political allusions, Swift chides George I by means of the Laputan's king's hospitality to Gulliver. George I was notorious for filling his administration with illiterate Germans from Hanover. The tailor's mistake in calculation

applies to Isaac Newton, a mathematical theorist who dabbled in politics. Newton suffered ridicule because a printer made a mistake in one of the figures Newton used in computing the distance of the earth from the sun. Swift, however, had yet another quarrel with Newton. Newton recommended a scheme to debase Irish coinage that Swift believed was immoral and callous. Newton was a convenient model for Swift, who believed that he incorporated the essence of the immoral, abstract reasoning scientist. Swift also makes satirical use of the Laputan anxiety about the health of the sun and the comet theories. Many of his contemporaries were so interested in astrology, Swift believed, that they might worry over a comet and not notice their wives' infidelity.

6.3.3 Summary and Analysis Part III: Chapter 3

Summary

Gulliver's explains how the Flying Island moves by giving what he calls "a philosophical account" of its movement capabilities. The explanation is quite complicated, but the movement principle is quite simple and is based upon magnetic forces in the Flying Island and in the country below (Balnibarbi). These forces, working in opposition, allow the island to move up, down, forward, backward, and sideways by means of using the attracting and repelling principles inherent in the science of magnetism. Gulliver also explains how the King uses the Flying Island to tyrannize the people of Balnibarbi. He can cut off sunshine and rain from any region on the lower island. Or, if he wishes, he can pelt it with stones. Theoretically, he could lower Laputa and crush Balnibarbian towns. Finally, Gulliver relates the story of the successful rebellion of the city of Lindalino.

Analysis

Gulliver's description of the movement of the island is a parody of papers often delivered to the Royal Society. Swift is mocking the Society's fondness for concrete, technical language, and their

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love of mathematical and pseudo-mathematical diagrams. Gulliver's enthusiasm for the astronomical discoveries of the Laputans parodies the enthusiasm of the Royal Society for Halley's and other astronomers' observations of comets. It should be remarked, however, that Swift describes with great accuracy the two satellites of Mars. These satellites were not observed until 1877.

Swift fills his reader's mind full of reminiscences of scientific speculation with the description of the island. Then he proceeds to link these remembrances to political terrorism and tyranny. The King's attack on Balnibarbi, for example, and his policies toward Balnibarbi parallel the English crown's policies toward Ireland. Cutting off the rain and the sun refers to the royal policies that cut off Irish trade. The tall rocks in the towns of Balnibarbi seem to represent the Irish peers; the high spires represent Irish bishops, who protested Wood's scheme; and the pillars of stone probably characterize the Irish merchants.

Ireland was a rebel country and Lindalino, no doubt, represents Dublin. The towers Lindalino raised correspond to the grand jury that investigated Swift's *The Drapier's Letters*, the *Irish privy council*, and the *two houses of the Irish parliament*. The *privy council* and the *parliament* resisted Wood's scheme (that would debase Irish coinage), even at the cost of losing royal bribes. The lodestones installed to catch the island probably represent various quasi-legal organizations of merchants and citizens who opposed Wood's debased coinage. Swift's contemporaries seem to have recognized the many political references because the printers suppressed the Lindalino incident; it did not appear in the *Travels* until the nineteenth century.

6.3.4 Summary and Analysis Part III: Chapter 4

Summary

Gulliver's discontent with being on this Flying Island increases, and so he is lowered to Balnibarbi where he visits Munodi, at one time the Governor of the city of Lagado. Munodi shows Gulliver

around the island — and a most unusual island it proves to be. Except for Munodi's estate, which is flourishing and green, the land is completely eroded and barren. Munodi explains that everything changed after several people visited Laputa. These travelers came back dissatisfied with the way things were and established an "academy of PROJECTORS," the objective of the academy being to change the direction of all "arts, sciences, languages and mechanics" and "to contrive new rules and methods of agriculture and building." But none of their plans ever worked. Now the land is unproductive. Munodi's fields are bountiful because he follows the customs of his ancestors.

Analysis

In *Balnibarbi*, Swift discredits the kind of intelligence that is interested in the way things work without considering the ends to be attained. Here (and later) he stigmatizes the amoral engineer. All the projects that Gulliver describes are parodies of undertakings seriously advanced by English scientists. To illustrate the sterility of the engineering mentality, Swift has each experimenter reversing a natural process. Swift then illustrates the relationship between the engineering intellect (that reverses natural processes) and politics. Munodi, for instance, was a good civil servant who did his job well. He incurred national disgrace, however, when he failed to beat time well during a concert. His crime: He offended an abstraction — music.

Of all the *Balnibarbians*, Munodi alone is obedient to natural processes. In caring for his estate, he respects and follows the precepts of his ancestors; as a result, his estate flourishes. Those who listen to the "projectors" and the scientific experimentalists cause their land to become barren and desolate.

6.3.5 Summary and Analysis Part III: Chapter 5

Summary

Gulliver visits the Grand Academy to observe the many experiments that are being tried out. The intent of these projects

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is to improve some process, product, or human behavior for the good of humanity. Gulliver studies several projects in progress — for example, trying to extract sunshine from cucumbers, trying to reduce human excrement to its original food, and making gunpowder from ice, among others. In another room, there are language projects, one of which is an endeavor to abolish words altogether. Gulliver feels that none of the projects are yet perfect.

Analysis

In this chapter, Swift expresses a concern about the nature (and worth) of scientific study of undeserving things. Furthermore, each of the absurd projects that Gulliver reports in this chapter reverses a natural process. All the projects fail, and Swift exposes them as pointless and useless.

The Royal Society is also implicated by Gulliver's reference to the language project. The proposal to substitute objects for words is very much like an actual proposal made by Sprat, the historian of the Society. Sprat wanted the Society's reports to be written in a mathematically plain style — a style that would contain pictures of all the things mentioned; the style, therefore, would have almost as many pictures in it as words.

6.3.6 Summary and Analysis Part III:

Chapter 6

Summary

Gulliver tells us that the political scientists he visits are quite insane. They have proposed that administrators be chosen for their wisdom, talent, and skill; that ability and virtue be rewarded; and that ministers be chosen for their love of public good. One scientist proposes to improve state business by kicking and punching ministers so as to make them less forgetful. Another says that he would expose treasonous plots by examining excrement because people are most thoughtful on the toilet. Two measures for raising taxes are also advanced. The first would let one's neighbors decide on one's vices and follies and then set a tax on each offense. The second measure would allow each man to decide how seductive, witty, and valiant he was; and, each

woman would decide how beautiful and fashionable she was. Then a tax would be imposed on seductiveness, wit, valor, beauty, and fashion. It is obvious to the Balnibarbian professors that all the professors are as mad as March hares.

Analysis

Here Swift lets the Balnibarbian professors condemn certain of their own people. The "insane" political scientists actually outline some of the moral remedies that Swift would recommend. In particular, Swift censures human vanity and malice by means of the methods devised to assess taxes. Swift also relates Balnibarbian politics to English politics. The theory that treason can be discerned by reading signs in excrement finds its English parallel in the trial of Bishop Atterbury for treason. Some of the evidence introduced against the bishop was taken from papers discovered in his bathroom.

6.3.7 Summary and Analysis Part III: Chapter 7

Summary

Gulliver visits Glubbudrib, an island populated by sorcerers. The governor of the island, who can make people disappear or return from the dead, invites Gulliver to visit with several persons brought back from the dead. Thus Gulliver discovers that Alexander was not poisoned and that Hannibal did not use fire and vinegar to destroy an impassable boulder in the Alps. Caesar and Brutus are evoked, and Caesar confesses that all his glory doesn't equal the glory Brutus gained by murdering him. History, Gulliver considers, is not what it seems.

Analysis

Chapter 7 reads more like a collection of notes for a satire on the study of history than a carefully worked-out attack. While we do not know enough about the manuscript of *Gulliver's Travels* to say for sure, it does appear as though Swift had worked up notes for a satire on learning and history. Then, after having dropped the project, he seems to have picked it up again and inserted the notes into the *Travels*. We do know, for instance, that he wrote

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Book III last. Signs of this book's relatively hasty composition show up especially in his treatment of Gulliver. In this section, Gulliver is less complex than previously. He is not the gullible man who poses uncomfortable questions; rather, he seems to be just a visitor relating information about the curious customs of the natives.

Nevertheless, Book III is central to the *Travels*. In his satire on history and the historians, Swift refutes the claims made by historians and shows that politicians have degenerated, not progressed, when he compares the Roman senate and a modern parliament. Here, also, he demonstrates that reason is not trustworthy enough to supply a foundation for politics or morality. The way has been prepared for Book IV.

6.5.8 Summary and Analysis Part III: Chapter 8

Summary

Gulliver, continuing his interaction with those brought back from the dead, visits with Homer, Aristotle, Descartes (a French philosopher and mathematician), and Gassendi, (a French philosopher and scientist). He also spends several days visiting with Roman emperors and with several rulers whom he terms as "modern dead." He then focuses on modern history and is disappointed to find that these rulers have not been as virtuous as people have been led to believe. Finally, Gulliver asks to visit with some English yeomen; he is astonished to see that they are so sturdy. The race, he fears, has degenerated because of a rich diet and syphilis, and the current generation is as corrupt and degenerate as if they were nobles.

Analysis

Swift has attacked rationalistic and abstract thinking in Laputa and pragmatic and amoral scientific thinking in Balnibarbi. Now he lambastes the so-called humane studies of the Moderns, particularly the historians and philosophers. On the whole, Swift argues, poetry and ancient philosophy are more admirable than other ways of gaining knowledge because they teach morality and

decency. Swift pits the ancient authors, like Homer and Aristotle, against their commentators. Most literary commentators and most historians, Swift asserts, distort those they write about. Swift points to Didymus and Eustanthius, ancient scholars who misread and misrepresented Homer. Then he singles out Scotus and Ramus, who, he says, misrepresented Aristotle. Such modern philosophers as Gassendi and Descartes were once popular; now they are unfashionable. Newton, Swift says, will also become unfashionable in his turn. His conclusion is that modern authors have no substance. He reduces them to matters of fashion, not truth.

After satirizing the humanities and philosophy, Swift turns to the historians. History, Swift infers, is the tool of politics; it is misread and miswritten for selfish reasons. In the service of politicians, history lies — about virtue, wisdom, and courage.

6.5.9 Summary and Analysis Part III:

Chapter 9

Summary

Gulliver journeys to Luggnagg posing as a Dutchman, but he is discovered and imprisoned. The King sends for Gulliver, and we learn about the King's idiosyncrasies. He requires those who have an audience with him to advance on their hands and knees and lick the floor. When a courtier is out of favor, the King sprinkles poison on the floor. (Sometimes after this ritual, Gulliver notes, the pages forget or carelessly neglect to sweep the floor. Such carelessness is fatal.) Gulliver follows the custom and, as a result of his willingness to answer questions posed by the King, Gulliver is invited to stay three months as a guest.

Analysis

Swift takes another slash at the Dutch by having Gulliver imprisoned merely because the Luggnaggians think that he is Dutch. He then unmask the vanity of kings and the subservience of courtiers, using his usual technique of making abstractions concrete. He illustrates the subservience that the King demands and courtiers render by the ceremony of crawling and licking the

floor. The moral — and physical — dangers of such subservience is shown by the poison on the floor. The King's mercy also falls under Swift's attack; the pages go "mercifully" unpunished for their occasional carelessness.

6.5.10 Summary and Analysis Part III: Chapter 10

Summary

During his stay in Luggnagg, Gulliver hears about the *Struldbruggs*, people in Luggnagg society who are immortal. Gulliver's first reaction to hearing about the *Struldbruggs*' immortality is one of envy and enthusiasm because it would allow a person to gain immense wealth, wisdom, and the philosophical serenity. He fantasizes what he might do if he were one. However, when an interpreter explains the reality of life as a *Struldbrugg* — that is they grow old, feeble, decaying, and forgetful — Gulliver's enthusiasm for a life of immortality disappears as quickly as it began.

Analysis

In this chapter, Swift satirizes the theory that "experience is the best teacher." Already he has attacked all the other methods of gaining knowledge: Abstract reason was ridiculed in Laputa; pragmatic and scientific knowledge was his target in Balnibarbi; the humanities, and particularly history, suffered in Luggnagg. Now he discredits accumulated experience.

Like most people, Gulliver assumes that experience brings both wisdom and morality. He voices the human dream of immortality, sure that immortality will confer immense experience and, therefore, immense wisdom. Swift counters this naive dream of Gulliver's by presenting the *Struldbruggs*. It is true that they have immortality, but they do grow old. They wrinkle — and they degenerate; the physical is a symbol of the abstract once more. These creatures lack hope, kindness, generosity, affection, simplicity, honesty, and innocence.

When Swift's readers finish this chapter, they realize that Swift's theory is that reason is never to be exalted. People simply cannot

depend on abstract, impersonal, inhuman reason. Nor can they depend on technological innovation, on history, or on the "modern" humane studies. The best guides are poetry and ancient philosophy.

6.5.11 Summary and Analysis Part III: Chapter 11

Summary

At last Gulliver is able to find a boat bound for Japan. In Japan, though, he finds himself in trouble again. It is customary for Dutchmen in Japan to trample the crucifix, and none have ever protested doing so. However, the Japanese emperor excuses Gulliver from this ceremony. Later, a Dutchman again tries to have Gulliver forced to trample on the cross. Gulliver leaves Japan on the *Amboyna*, bound for Amsterdam, and there he boards a ship for England. Finally he returns to his family in Redriff.

Analysis

The Dutch again come under attack in this chapter. They are meant to be a contrast to the charitable Portuguese captain who appears near the end of the *Travels*. Swift also compares the Dutch unfavorably to the Japanese, considered pagans in Swift's time. The Japanese have not nearly the malice of the commercial Dutch "Christians" and charitably allow Gulliver to escape this degrading ceremony by a subterfuge. They know he will be murdered by his Christian brethren if the truth is known.

6.4 VOYAGE TO LAPUTA

Gulliver hardly stayed with his family for 10 days when he got an offer to work as a surgeon on the ship "Hope-Well". At Tonguin, the Captain gave Gulliver a sloop (ship). It was chased by the pirates. They set Gulliver adrift in a small boat. The boat touched an island named Laputa. Gulliver saw the flying-island about two

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miles above the island. It was a scientific wonder. The island could be raised and lowered as needed. Gulliver was surrounded by strange people who had their hand reclined either to the right or the left. One of their eyes turned inward and the other directly up to the sky. Those strange creatures were followed by their servants known as “flappers”. Their masters were always lost in intense speculations and thoughts. Their servants and flappers’ had to strike their master with bladders on the mouths or ears to draw their attention.

6.5 GEOMETRICAL SHAPES; MUSIC AND MATHEMATICS

Gulliver had to wait for more than an hour to meet the King. The King asked many questions but they couldn’t communicate with each other because of the language problem. At dinner table Gulliver noticed that mutton had been cut into an equilateral triangle; the beef into a rhomboid and pudding into a cycloid. The other articles were given the shapes of musical instruments like a harp, a fiddle and a flute. Gulliver picked up their language in the course of time. He learnt that the Flying Island was Laputa. Music and mathematics were the two general interests of the people and they were hardly concerned with anything else. They expressed their ideas through lines and figures. The houses were badly built and the people looked most awkward and clumsy. These people were always worried. They had no peace. They feared that in course of time the earth would be swallowed by the sun or the face of the sun would get dark. They never cared for their women and they were easily attracted towards strangers. Although Gulliver was not ill-treated on the island of Laputa, yet he felt neglected and desired to leave. He was allowed to leave and given costly gifts and a letter of recommendation by the King.

6.6 GULLIVER IN LAGADO

Gulliver was well received in Lagado by Munodi, for whom he had a letter of recommendation. Munodi had been the governor of Lagado for some years but was removed from the post for “insufficiency”. However, the King treated him with great respect. Munodi gave a detailed account of various futile schemes in Balnibarbi. These schemes were launched by the experts who visited Laputa and imitated their ways and works. Almost all projects failed as they were not practical.

6.7 VISIT TO THE ACADEMY OF PROJECTORS AND SCHOOL OF POLITICAL PROJECTS IN LAGADO

At the Academy of Projectors, Gulliver found a scientist trying to extract sunbeams from cucumbers. Another scientist was working-on restoring human excrement to its original food. The other was trying to calcine ice into gunpowder. A blind man was mixing colors for painters. One Projector was trying to obtain silk from cob-webs. The school of Political projects were doing researches on keeping the legislators mentally fit, preparing medicines to stimulate the memory of the favorites of Kings and on other novel schemes.

6.8 VISIT TO THE ISLAND OF GLUBBDUBDRIB

Gulliver visited the island of Glubbudubdrib, the island of magicians. The governor himself was a magician who received Gulliver quite warmly. On Gulliver’s request, the governor produced the souls of Alexander the great, Homer, Aristotle, Caesar and many others. They talked to him and he knew that

Alexander died of excessive drinking. The interrogation with the dead souls revealed how prostitutes, pimps, flatterers, cowards, liars ran the governments of many countries.

6.9 WARM RECEPTION AT LUGGNAGG

Gulliver took leave of the Governor and returned to Maldonada where he boarded a ship for Luggnagg. He was well received by the King. Gulliver had to lick the dust before meeting the King. Gulliver enjoyed the hospitality of Luggnagg for three months. The people were polite and generous. Gulliver was told that there were immortals also in Luggnagg who would never die. Gulliver was asked what he would do if he had been immortal. He wished to be very rich man first. Then he would apply himself to the study of arts and sciences to be a learned man. And finally, he wanted to record his experiences for the benefit of mankind. But Gulliver was shocked and surprised that the immortals were the most miserable people on the earth. They were incapable of friendship and wished and prayed to die soon.

6.10 SWIFTIAN SATIRES

Swift's satires in the third book shift focus from ethic and political aspects to academic field, since most part of this section contributes to description of impractical scientific experiments and workings of certain things. For instance, descriptions Gulliver makes about the technique used to move the island are convoluted. Also, "The method of assigning letters to parts of a mechanism and then describing the movement of these parts from one point to another resembles the mechanistic philosophical and scientific descriptions of Swift's time." (SparkNotes Editors, 2003). From these, Swift again successfully satirizes specialized language in academic field.

Laputa is more complex than Lilliput or Brobdingnag because its strangeness is not based on differences of size but instead on the primacy of abstract theoretical concerns over concrete practical concerns in Laputan culture. However, physical power is still an important factor in Laputa. Here, power is exercised not through physical size but through technology. The government floats over the rest of the kingdom, using technology to control its subjects. The floating island represents the distance between the government and the people it governs. The king is oblivious to the real concerns of the people below. He has never even been there. The noble men and scientists of the island are also far removed from the people and their concerns. Abstract theory dominates all aspects of Laputan life, from language to architecture to geography.

Swift continues his mockery of academics by describing the projects carried out in the cities below Laputa. The academy serves to create entirely useless projects while the people stare outside its walls. Each project described, such as the extraction of sunbeams from a cucumber, is not only false but also purposeless. Even if its scientific foundation were correct, it would still serve no real purpose for the people meant to gain from it. The result is a society in which science is promoted for no real reason and time is wasted as a matter of course. This again is the use of dramatic irony where the reader knows certainly that those scientific projects are a waste of time while the scientists in the story are striving for success of the experiments

Check Your Progress II :

Q1. Give the summary to A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbdubdrib and Japan

Answer.....
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Q2 Share the analysis of A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib and Japan

Answer.....
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.....

6.11 LET'S SUM UP

Again, Gulliver arrives at his new adventure in dramatic style, this time being cast from his ship by pirates and left to drift about the sea. The time alone serves as a kind of existential preparation for encountering a new society. He arrives exhausted, hungry, thirsty and alone, completely ready to take in new ideas and opinions. Even so, he finds many of the Laputians' ideas difficult to swallow. In general, Part III gives Swift a chance to try out a number of ideas for alternative civilizations, and each one could support its own full narrative.

On Laputa, the floating island, Swift creates a way of physically stratifying a society. Those who work with their hands for a living-and the ridiculous professors-live on Balnibarbi. The upper class, including the royal family and the more able intellectuals, live on the floating island of Laputa. In this way Swift makes the separation between the two types of people visually obvious, with the better above the lesser.

We also learn that when a town from Balnibarbi acts up and needs to be punished Laputa is moved above them, blocking out the sun and rain. This signifies a serious problem that Swift sees in many governments. Justice should only be about retribution when necessary, but the royalty makes the citizens even more unhappy by taking away that which they need to live. Swift indicates that rebellions could be avoided all together if the citizens' satisfaction became a priority of the royalty.

One main difference between the people of Laputa and the people of Balnibarbi is that those living in Laputa have very limited attention spans. One thinks here of the absentminded professor.

Indeed much of what goes on there seems to be related to the curse of being smart but impractical. Although the people of Laputa are very intelligent, it gets them little. With their slanting heads, they do not see things directly as they are. They seem to have no common sense, which for someone like Swift, who cares a great deal about the material world, may be more important than raw intelligence. Because of their lack of sense, they spend too much time worrying about ridiculous things rather than noticing what is really wrong in their own lives. They are so unaware that the men do not know that their wives cheat on them. This emasculating fact is all too common for the unmanly intellectual.

When Gulliver visits Balnibarbi, he finds that the people have suffered an even worse fate. Being unsuited for the intellectual life, they have tried to live on the basis of pseudo-academic life and have failed miserably. The land has become barren because the people neglect it completely. Instead they focus all of their attention on their ridiculous academics. By trying to be something they are not-that is, like many would-be intellectuals-the Balnibarbi people have lost what they once had, and now they are left with nothing. Swift's comments here on the importance of self-evaluation and living the life to which one is suited. There is elitism here, with the lower people needing to understand their natural place-but it is an elitism based on nature. A society needs many different kinds of people in order to survive, and not everyone should be an intellectual-and besides, the intellectuals do not do so well themselves.

In Glubbdubdrib, Gulliver is able to bring back great figures from history, including truly wise people such as Aristotle. Nearly everything that he learns is different from what has been recorded in the history books. Swift shows here that history cannot be trusted, especially because those involved typically are not the ones who write their own history. The trouble now is that Swift

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has shown us that we cannot trust others and we do not often do well when we falsely trust in ourselves. We must trust in ourselves but only with a clear view of who we really are-our proper location, perspective, and size all matter.

In Luggnagg, Gulliver meets a king who has his courtiers lick the floor as they approach him, crawling on their hands and knees. Once again, we find Swift commenting on the ridiculous rules of royals who abuse their power.

Immortality turns out not to be as wonderful as many people think. The Struldbrugs are depressed, perhaps because there is no reason to act quickly. They have all the time in the world. Meanwhile, they have plenty of time to see what mortals have done for themselves and their society in their fleeting time alive.

It is interesting that Swift includes Japan, a real place, among these fantastic places. In his time, Japan was a closed society that did not generally want to traffic with the outside world. It was at the far edge of the East and as mysterious as these truly fictional places.

6.12 KEYWORDS

- **Soporiferous** : sleep inducing
- **Confinement** : the state of being enclosed
- **Disposition** : your usual mood
- **Close order**: a military formation for drill or marching
- **Sneeze**: exhale spasmodically, as when an irritant entered one's nose

6.13 QUESTIONS FOR REVIEW

- Discuss the narrative technique in Swift's *Gulliver's Travels*.
- In *Guilliver's Travels*, what two accidents hurt Gulliver while he is in the garden of the court?
- How does the king feel when Gulliver escapes from Brobdingnag?

- What is "mock utopia" and how much is it true for "Gulliver's Travels"? Tell me in details please.

6.14 SUGGESTED READINGS AND REFERENCES

- Gulliver's Travels Map
- Gulliver's Travels at Project Gutenberg
- Gulliver's Travels (Parts I and II) with illustrations at Project Gutenberg
- Case, Arthur E. "From 'The Significance of Gulliver's Travels.'" A Casebook on Gulliver Among the Houyhnhnms, edited by Milton P. Foster, Thomas Y. Crowell Company, 1961, pp. 139–47.
- ^ Jump up to:^{a b c d} Crane, R.S. "The Houyhnhnms, the Yahoos, and the History of Ideas." Twentieth Century Interpretations of Gulliver's Travels: A Collection of Critical Essays, edited by Frank Brady, Englewood Cliffs, NJ, Prentice-Hall, 1968, pp. 80–88.
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- *Bleiler, E. F.; Richard, Bleiler (1990). Science-Fiction: The Early Years. Kent State University Press. pp. 400–401. ISBN 978-0873384162.*
- ^ Julien, Alexandre. "Soufferance Bandcamp page". *Bandcamp. Abridged Pause Publishing*. Retrieved 28 June 2015.
- ^ Pajukallio, Arto (10 August 2011). "Nuoren pyövelin tapaus". *Helsingin Sanomat (in Finnish)*. p. D 5.

6.15 ANSWERS TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 6.3

Answer 2 : Check Section 6.3.2

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CHECK YOUR PROGRESS II :

Answer 1 : Check Section 6.4

Answer 2 : Check Section 6.4

UNIT -7: A VOYAGE TO THE LAND OF THE HOUYHNNHNS

STRUTURE

7.0 Objectives

7.1 Introduction

7.2 Brief about A Voyage to the Land of the Houyhnhnms

7.3 Summary and Analysis A Voyage to the Land of the
Houyhnhnms

7.3.1 Summary and Analysis Part IV: Chapter 1

7.3.2 Summary and Analysis Part IV: Chapter 2

7.3.3 Summary and Analysis Part IV: Chapter 3

7.3.4 Summary and Analysis Part IV: Chapter 4

7.3.5 Summary and Analysis Part IV: Chapter 5

7.3.6 Summary and Analysis Part IV: Chapter 6

7.3.7 Summary and Analysis Part IV: Chapter 7

7.3.8 Summary and Analysis Part IV: Chapter 8

7.3.9 Summary and Analysis Part IV: Chapter 9

7.3.10 Summary and Analysis Part IV: Chapter 10

7.3.11 Summary and Analysis Part IV: Chapter 11

7.3.12 Summary and Analysis Part IV: Chapter 12

7.4 Let's Sum Up

7.5 Keywords

7.6 Questions for Review

7.7 Suggested Readings And References

7.8 Answers To Check Your Progress

7.0 OBJECTIVE

This unit provides the insight about the A Voyage to the Land of the Houyhnhnms by Jonathan Swift.

Following objectives have been achieved by the same:

- **Preface to A Voyage to the Land of the Houyhnhnms**

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- **Summary** A Voyage to the Land of the Houyhnhnms
- **Analysis of** A Voyage to the Land of the Houyhnhnms

7.1 INTRODUCTION

The voyage to the land of the Houyhnhnms shows the ultimate destination of the unfortunate Gulliver; through each prior voyage he has held steadfast to the morality and dignity of his homeland and his countrymen, although his ideals were challenged many times. However, when confronted with what seems a perfect Utopian society, one in which humans are animals and horses are intelligent and civilized, Gulliver's alliance breaks down at last. He cannot argue with the rational arguments of the Houyhnhnms and becomes a self-loathing Yahoo.

...I entered on a firm resolution never to return to humankind... in what I said of my countrymen, I extenuated their faults as much as I durst before so strict an examiner; and upon every article gave as favourable a turn as the matter would bear. For, indeed, who is there alive that will not be swayed by his bias and partiality to the place of his birth?

The irony comes when Gulliver accepts that he is most at home in an inhuman society; on his return to England he can barely be in the same room with other humans. Throughout his travels, he always found the means and the need to return to his home life and land, both physically and mentally; at the end of the book, he is safely home, but trapped among creatures he abhors. Gulliver has completed his journeys and found the reason and purpose he sought, but at the cost of his link to human society.

7.2 BRIEF ABOUT A VOYAGE TO THE LAND OF THE HOUYHNNHMS

In the land of the Houyhnhnms, Gulliver enters a new world where he encounters strange kinds of animals. The hairy animals have a human form and attack Gulliver for no reason. The horses or Houyhnhnms are amazingly rational and intelligent. As soon as they appear, the animals in the human form or the Yahoos who are attacking Gulliver, move away from him. Gulliver's description of the Yahoos is a highly effective device of satire to show how ridiculous humans are. Swift comments on human beings through the contrast between the Houyhnhnms and the Yahoos. The horses are clean and their diet is balanced and vegetarian. Though the Yahoos are human in form and features, they are filthy and stink and eat rotten meat and garbage. The physical similarity between Yahoos and human beings shocks and horrifies Gulliver. The inferiority of the Yahoos to the Houyhnhnms reflects that man is inferior to a horse. The unity of the novel, or structure, can be seen in the voyages and in their parallels and contrasts. Each voyage is an adventure preceded by an accident. Thus, he lands on the shore of Lilliput because his ship splits on a rock, is left on the shores of Brobdingnag by his mates, is set adrift in a canoe by pirates and reaches Laputa, and a mutinous crew leave him on the deserted shore of Houyhnhnmland. The four books are linked by contrast. eg. the inhabitants of Lilliput are six inches tall, while the Brobdingnagians are sixty-foot giants. Above all, the central theme of the novel is absurd pride of man and the four books are united by this theme. The tiny size of the Lilliputians represents their moral and intellectual size, while the great height of the giants represents their moral and intellectual height. The book about Laputa gives numerous examples of how man misuses his intelligence and reasoning powers. The fourth book makes the final comment that even horses are superior to men who are physically repulsive and morally corrupt creatures.

English Fiction / 8 1.4 Irony and Satire in Gulliver's Travels Irony is a technical literary term which implies a contrast between appearance and reality or saying one thing while meaning another. Jonathan Swift is the master of irony, both verbal irony

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and the irony of situation and it is an essential and integral part of his outlook on life embodied in his works of art. In Gulliver's Travels irony is fused with allegory. In his first voyage Gulliver finds himself in Lilliput which is inhabited by people who are six inches tall. The verbal irony lies in the contrast of the size of the Emperor and the high sounding majestic adjectives used for him. The physical size of the Lilliputians represent their moral and intellectual size as they indulge in their malice, conspiracy, hypocrisy and ingratitude. They are like toys or dolls to Gulliver. But the little doll-like men act exactly as the full-size men do. They are a reflection of the English people as well as mankind. He calls the Lilliputians "small men" as they are not only physically small but their size represents their moral size. Gulliver's voyage to Lilliput is full of topical allusions to contemporary England., but they are transmuted into the symbolic allegorical caricature of the institutions of mankind and provides a mirror to man with all his smallness and pettiness. The voyage to Brobdingnag presents a contrast not only between the physical size of Lilliputians and Brobdingnagians but also their moral and spiritual size. The Brobdingnagians are just the reverse of what the Lilliputians were. In sharp contrast with the malicious, hypocritical, ungrateful attitude of the Lilliputians, the Brobdingnagians are magnanimous. Swift concentrates on the superiority of the giants and the insignificance of Gulliver. While the Lilliputians attacked Gulliver with spears and arrows at first sight, the Jonathan Swift : Gulliver's Travels / 9 1.3 Check Your Progress. Match the following :- A B Lilliput people studying about abstract sciences Brobdingnag race of horses Laputa tiny people Houyhnhnms giants Brobdingnagians take care of him and are amused at the sight of the toy-like man in the form of Gulliver. When Gulliver tells the king about arms and ammunition which can destroy houses and cities in no time, he is struck with horror that such a tiny creature could entertain ideas of blood and destruction. The king forbids him to mention such obnoxious things again in his presence. The moral superiority and the intellectual clarity of the king of Brobdingnag is far greater

than that of Gulliver. Gulliver's pride is a common failing of man which needs to be humbled. The king rightly observes that the history of Gulliver's country is one of frauds and deceits. The voyage to Laputa has an ironic framework. Here men are engaged in strange scientific and philosophical speculations and experiments like extracting sunbeams out of cucumber. They are more interested in hypothetical speculations than facts, and as a result, the practical side of their life is clumsy and neglected. Here Swift reflects the opinion of the contemporary wits and scholars who found much of the work of the Royal Society intellectually contemptible. The voyage to the land of the Houyhnhnms is the climax of the book. The land is populated by horses who are perfectly reasonable and Yahoos who are human beings in their irrationality. Swift has adopted the technique of reversal in this book. The horses or the Houyhnhnms are noble and lead life according to laws of reason and nature., while the Yahoos, human in form, are filthy brutes. The irony is again emphasised when at the time of his departure, Gulliver feels the pangs of parting, while the Houyhnhnms are completely unmoved by it. Swift manipulates the three elements, Gulliver, the Houyhnhnm and the Yahoo for his satiric effects. Gulliver finds savages (horses) noble and Yahoos savage. Gulliver's Travels is a satire on the English as well as on mankind. It is a satire on the politics and administration of England, as well as the smallness of man, his vanity, illusions, rivalries, malice and hypocrisy. Gulliver himself is Swift's most important device of irony. His narration is apparently innocent of malice, and his manner is polite and agreeable. These are the cause of the reader's confusion because he is caught unawares.

Check Your Progress I :

Q1. Give the theme of A Voyage to the Land of the Houyhnhnms

Answer.....

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Q2 Share the preface of *A Voyage to the Land of the Houyhnhnms*

Answer.....
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7.3 SUMMARY AND ANALYSIS A VOYAGE TO THE LAND OF THE HOUYHNNMS

7.3.1 Summary and Analysis Part IV: Chapter 1

Summary

After five months at home, Gulliver is offered and accepts the position of captain of the merchant ship. During the voyage, several of his crew become ill, and Gulliver is forced to hire replacements. Unfortunately, those hired are pirates who organize a mutiny on the ship and leave Gulliver on an island where he encounters a pugnacious, "odious" group of animals that look and act like primates and that attack him by climbing trees and defecating on him. Their attack ends when a horse appears on the road. This horse studies Gulliver with great curiosity and is soon joined by another horse, both of which seem to converse using words which Gulliver understands as *Yahoo* and *Houyhnhnm*.

Analysis

Gulliver's narration of his fourth voyage begins much as the others have. He uses a dry and matter-of-fact tone, and he offers a great deal of nautical detail. The style is deliberately prosaic. Swift is reaffirming Gulliver's unimaginative and credulous character. We can expect Gulliver to report what happens in Houyhnhnm land just as exactly and as reliably as he does sailing dates, cargo information, and ports of call.

One other matter that might be noted before the adventure proper begins concerns the circumstances which have deposited Gulliver in the various foreign lands. Increasingly, these circumstances have become more serious. The sailors, in this section, maroon Gulliver out of treachery, malice, and ingratitude, whereas earlier he had been abandoned because of bad luck, fear, and greed. As Gulliver's mishaps become more threatening, the subject of each section becomes weightier.

Gulliver's description of the Yahoos displays one of Swift's most effective techniques: He describes the familiar in terms that are new. At first, the Yahoos seem familiar, but who, or what, they are is obscure. Then, with a jolt, Swift's point is obvious; the Yahoos are humans. Swift also captures the interest of his reader by posing a problem. He does not identify the Houyhnhnms as *rational* horses in this first chapter; therefore, the reader, like Gulliver, must try to solve the puzzle of who, or what, they are.

Gulliver describes the Yahoos as ". . . deformed . . . Their heads and breasts were covered with thick hair . . . but the rest of their bodies were bare . . . They had no tails and often stood on their hind feet . . ." Then he adds, "I never beheld in all my travels so disagreeable an animal." The behavior of these animals is equally disgusting as Gulliver describes defending himself from them by drawing his sword and backing up to a tree for protection, but they then climb the tree and begin defecating on him. On the other hand, Gulliver's description of the horses, the Houyhnhnms, is almost idyllic: "The behaviour of these animals was . . . orderly and rational . . . acute and judicious." Indeed, it is a horse that rescues him from the Yahoos — not by any overt, physical action, but by simply appearing on the road — no physical action being necessary.

7.3.2 Summary and Analysis Part IV: Chapter 2

Summary

Gulliver, accompanied by the grey steed, walks to the grey's house where Gulliver meets several other Houyhnhnms. The grey (the master of the house) then takes Gulliver into a "court" where he observes several Yahoos eating roots and the flesh of "dogs and asses." Gulliver is placed near one of the Yahoos for comparison by the grey and his servant (a sorrel nag). Gulliver, at the same time, inspects the Yahoo standing next to him more carefully, and he realizes very quickly that the Yahoo has "a perfect human figure." As for the Houyhnhnms' reaction, the grey and his servant note that, with the exception of Gulliver's body covering (and his shorter hair and fingernails), he and the Yahoos are identical. Later Gulliver learns that his diet will consist of oats (naturally) that can be roasted, ground into flour, and mixed with milk to produce a kind of paste (an oatmeal) that he can eat. The grey also provides Gulliver with some temporary living quarters in a building near the stable.

Analysis

The contrast between the Houyhnhnms and the Yahoos is extreme. The horses are clean and sweet-smelling; their diet is temperate and vegetarian. Their habits constitute the temperance that the eighteenth century thought characterized reasonable man, stoics, and Adam before the fall. The Yahoos, on the other hand, are human in form and feature. They are filthy and they stink. They are omnivorous but seem to prefer meat and garbage. Significantly, they eat nearly everything prohibited by the biblical and Levitical food codes. Swift uses these details to make his comparison clear: the Yahoos' diet is depraved, whereas the horses' diet is like that of Man before the Fall.

Swift positions Gulliver midway — figuratively and literally — between the super-rational, innocent horses and the filthy, depraved Yahoos: Gulliver's home is midway between the stable

house and the Yahoo pens. Gulliver lives an uneasy compromise with his nature. Physically, he is a Yahoo and only his clothes, thus far, prevent the horses from identifying him as a Yahoo. If the Houyhnhnms had recognized Gulliver as a Yahoo, Swift would have found it difficult to explain the way in which some of them accept Gulliver. Thus Gulliver's clothes are an excellent device for Swift. Because Gulliver's naked Yahoo-like self is hidden, Gulliver's identity is also hidden. Swift's point is that humans' basic difference from the Yahoo is largely artifice. Clothing — something artificial and extrinsic — "distinguishes" Gulliver.

Diet also places Gulliver midway between the Yahoos and the Houyhnhnms. He cannot live on oats alone. He must have some meat and some variety in his diet — the paste of grain and milk, for instance. Gulliver will try with admirable determination to improve himself; he will try to change himself into a more horse-like state, but he will fail. He is, simply, more of a Yahoo than a Houyhnhnm. His diet and his physique will prevent him from ever becoming a horse.

Swift uses Gulliver's character to establish a further point. Gulliver reacts to the Yahoos with immediate and overpowering detestation. He is horrified by the Yahoos' similarity to him. He lacks the humility to see himself as a sort of Yahoo. Rather, his pride leads him to try to become a horse. Yet Swift is saying that a person is not suited to become a "horse" (a dispassionate and virtuous stoic). Such dreams are as futile as Gulliver's belief that if he thinks hard enough he can acquire a fetlock or pastern.

7.3.3 Summary and Analysis Part IV: Chapter

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Summary

Adept at languages, Gulliver learns rather quickly to talk with the Houyhnhnms. They speak a strange language, he says, yet it is similar to High Dutch. Besides the Houyhnhnms teaching Gulliver, he teaches them. They have no books, so Gulliver shows them how to write. The Houyhnhnms are truly mystified

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by their visitor; he seems to be so much like a Yahoo, but he also seems to be a rational Yahoo — a combination which they believe to be impossible. Gulliver describes for the Houyhnhnms the mutiny that stranded him, and they are astonished by the notion of a "lie." Horses, they say, do not even have a word for the concept of lying. They explain further that besides *Houyhnhnm* meaning "horse," it is derived from a word meaning "perfection of nature." Gulliver's Houyhnhnm host is curious about Gulliver's modesty. After all, he reasons, why would anyone want to conceal what nature has made? When he is naked, however, Gulliver looks *very* much like a Yahoo, so Gulliver's host promises to keep his guest's clothing a secret.

Analysis

Swift continues the theological implications he began with the dietary references in the first chapter. A Germanic scholar in the Renaissance had learnedly and earnestly proved that the language Adam and Eve spoke in paradise was High Dutch. Also, Charles V is supposed to have said that he would speak to his God in Spanish, his friend in English, his mistress in French, and his horse in German. The theory that Adam and Eve spoke German was familiar to Swift's audience. Milton had joked about it before Swift.

Swift has established the distinctions between Gulliver, the horses, and the Yahoos by using physical and concrete objects. He makes his point explicit by defining *Houyhnhnm*, which means "perfection of nature." This definition establishes an important distinction. The horses are uncorrupted by passion — either base or noble. They are devoid, for example, of charity. Also, they are not subject to temptation. Like Adam, they cannot understand the use of clothing. Swift never suggests that the Houyhnhnms stand for perfected human nature; on the contrary, they manifest *innocent* human nature. What they do — and what they say and think — *is* akin to human nature, but the character of the Houyhnhnms is far from Gulliver's. They are ignorant of many things which most people would consider venial. They

cannot, for example, understand lying — or even the necessity for lying.

Swift thus establishes a range, or spectrum, of existence. The horses are literally innocent, having never (in theological terms) "fallen"; the Yahoos are super-sensual and depraved. The Houyhnhnms are ice-cold reason; the Yahoos are fiery sensuality. In between these extremes is Gulliver.

7.3.4 Summary and Analysis Part IV: Chapter 4

Summary

Gulliver and his master continue their discussion of concepts that are difficult for the master to comprehend — especially those related to lying and doing evil. Gulliver explains the role of Houyhnhnms and the Yahoos in Gulliver's country, and, of course, the master is shocked when he learns how the roles are reversed. The master observes that the Yahoos in his land are better adapted for their lives than Gulliver. The master also compares the Houyhnhnms to the Yahoos and determines that the Houyhnhnm, as an animal, is much more functional than the Yahoo.

Analysis

Here, Swift begins to contrast the natural innocence of the horses with the depravity of the European Yahoos. He repeats the discussion about lying, thereby emphasizing the Houyhnhnms' uncorrupted reason; the horses cannot understand the nature of a lie.

Swift balances the earlier discussion of clothing by discussing the Houyhnhnm vocabulary. He infers that power, law, government, and punishment (words that have no equivalent in the Houyhnhnm language) are all artificial. Like clothing, which conceals and restructures the appearance of the body, these institutions restructure a people. They are Swift's moral equivalent of the physical clothing that the European Yahoo wears.

Swift attacks the legal profession by quoting many legal terms. The Houyhnhnms have no such words; natural virtue requires no lawyers. Besides being a satiric end in itself, this fun with words prepares us for the discussion of European social institutions.

7.3.5 Summary and Analysis Part IV: Chapter 5

Summary

Describing England to his master, Gulliver talks at length about the bloody wars fought for "religious reasons" — Europeans, he says, will kill over whether flesh is bread or whether blood is juice or wine. Likewise, they murder each other out of jealousy for a government post. An invading prince, Gulliver says, will conquer a country, kill half the population, and make slaves of the rest, all in the holy name of civilization. Gulliver's master comments that, although *his* Yahoos are abominable, English Yahoos are far worse because they use their reason to magnify, yet excuse, their vices.

Gulliver then turns to the subject of England's legal system. The man in the right, he explains, is always at a disadvantage because lawyers are not comfortable unless they are arguing for the wrong side. In short, lawyers are the most stupid of all Yahoos; they are enemies to knowledge and to justice.

Analysis

In this chapter, Swift uses the technique of paradox as fuel for his satire. He gives paradoxical explanations for secular war, contrasting actual motives with professed motives. Swift is saying that men use their reason to give themselves *excuses* — instead of *alternatives* — for wars. Although we are not physically dangerous, we use reason to increase our power to kill. Swift concludes that as our reason increases so, proportionately, do our vices. From the gunpowder illustration, Swift moves to a social illustration: law and lawyers. The details he gives emphasize lawyers' antipathy to right reason: They destroy reasonable conversation, fight knowledge, and use reason to exalt injustice.

7.3.6 Summary and Analysis Part IV: Chapter 6

Summary

Gulliver discusses money and the difference between the poor and the rich. People lust for luxury, he says, but once they have it, it breeds sicknesses. And who treats the sick? Doctors — who can "magically" predict death because they can always kill their patients. Doctors, Gulliver laments, seldom cure. Gulliver then digresses to matters of state, citing a characteristic minister. This minister may gain an office by prostituting his wife or daughter. Or he may betray his predecessor. Or, hypocritically, he may attack government corruption.

Analysis

Money is stigmatized in this chapter as gunpowder was in the last. It is a medium whereby people can satisfy their vices and extend their misuse of reason. Swift draws on a theory that Bernard Mandeville made popular in his *Fable of the Bees*. Mandeville held that private vices increased business; thus private vices were public virtues. In Swift's view, private vices are no excuse for money-making; they constitute a vicious circle. To him, private vices are public vices.

Diet symbolizes these public vices which are pandered to by money. Great sums of money enable people to eat so-called gourmet foods in extravagant quantities. Such a diet is not necessary; indeed, it undermines health. Simple fare is far better. Yet expensive gourmet food is a status symbol. This artificially valued, unwholesome diet is thus paralleled with the naturally unwholesome fare of the Yahoos.

This chapter is one of the most complex, but one of the most unified, in the book. Swift starts with money and luxury, linking these to health and morality. He then uses doctors to associate disease with politics. Doctors can kill their patients; and the poisons that medicine has discovered can sometimes be "useful" to politicians. Finally, he links disease and luxury to the entire

nation by describing the genetic defects and venereal diseases of the nobility, who marry for political and commercial reasons.

7.3.7 Summary and Analysis Part IV: Chapter 7

Summary

Impressed by the virtues of the Houyhnhnms, Gulliver decides to tell, freely and truthfully, as much as he can about Man. Gulliver has come to venerate the Houyhnhnms and hopes to be able to stay among them for the rest of his life. But Gulliver cannot be absolutely truthful; he extenuates people's faults and over praises their virtues. The more Gulliver tells, however, the more thoroughly he convinces his master that there are genetic and psychological links between humans and Yahoos.

Analysis

Swift sets up a point-by-point comparison between the Houyhnhnms' Yahoos and the European Yahoos he described earlier. He makes the moral flaws of Europeans vivid, concrete, and personal in the Yahoos. Yahoos collect stones as Europeans collect money. Yahoos fight among themselves like Europeans; their motive, like the Europeans' motive, is greed. They even have tribal politicians. The Yahoos get drunk and "howl and grin, and chatter, and reel, and tumble, and then fall asleep in the dirt." They are subject to melancholy and the "spleen" — fashionable complaints of rich Englishmen. For all their faults, however, the Houyhnhnms' Yahoos are not as vicious as the European Yahoos. What flaws the Yahoos have by nature, the Europeans increase and intensify through a perversion of their reason.

7.3.8 Summary and Analysis Part IV: Chapter 8

Summary

Gulliver visits the Yahoos but cannot reconcile himself to their vulgarity. They eat frogs and fish and kennel in holes. They stink, cannot be housebroken, and hurl excrement at one another. When Gulliver goes swimming, he is cornered by one of the amorous

females who embraces his naked body and, Gulliver says, would have sexually assaulted him had his protector, the Sorrel Nag, not saved him. In contrast to the Yahoos, the Houyhnhnms govern themselves wholly by reason. They take good care of their young, but they do it on the grounds of reason. Accordingly, they breed for strength and comeliness; no Houyhnhnm marries for either love or money. Also, there is no adultery. Once every four years, Gulliver tells us, the Houyhnhnms meet for an assembly to settle all problems. Not surprisingly, there are few or no problems that need solving.

Analysis

Houyhnhnms are a breed of moral animal, different from the Yahoos or Europeans. We have, in fact, already seen this difference in Chapters 3 through 6. Houyhnhnm society is a rational (and, metaphorically, a bloodless) utopia. It contains details taken from Plato, as well as from More; both men proposed such societies as methods of curing people's vices. Swift demonstrates, however, that these utopias are only suitable to fully rational and totally innocent creatures; they are only inhabitable by the type of creature who doesn't need the cure.

The rest of Book IV is spent exploring Gulliver's pride — the extraordinary and perverted pride that makes him aspire to be a horse.

7.3.9 Summary and Analysis Part IV: Chapter 9

Summary

Gulliver's master attends one of the Houyhnhnm assemblies, and, when he returns, he relates to Gulliver what happened. One horse, he says, contended that the filthy and vicious Yahoos should be exterminated because they are not native to the Country of the Houyhnhnms, they are instinctively hated, and they have been allowed to increase because they can be used as beasts of burden. It would be better if the Houyhnhnms had bred the useful, sweet-smelling, and hard-working donkey. Gulliver's master advanced an argument at the assembly that he borrowed from Gulliver: If

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Yahoos in England castrate Houyhnhnms, why couldn't the Houyhnhnms castrate the Yahoos?

Then Gulliver tells us more about the Houyhnhnms: They are a reasonable and healthy race. They understand the nature of the eclipse (the sum of their astronomy). They use only months to reckon time. They have no literature but do compose poetry which is moral and accurate. Their only word for evil is *Yahoo*. As for their houses, they build crude but clean and useful buildings. They use their hollow hooves as we use fingers and, considering this, are most adept. When Houyhnhnms die, they are buried quietly; there are no rituals and there is no mourning.

Analysis

In this chapter, Swift continues his thematic assault on humanity as represented by the Yahoos. The most obvious example relates to the general assembly's debate over the status of the Yahoos. The arguments for exterminating the Yahoos are compelling: The Yahoos are "the most filthy, noisome, and deformed animals which nature ever produced . . ." and they are "restive and indocible, mischievous and malicious." In terms of their evolution, the words used to describe the Yahoos are "degenerating by degrees." Not only this, but Gulliver tells the reader that the only reason that the Yahoos were eventually rounded up into herds was because the Houyhnhnms had "neglected to cultivate the breed of asses [donkeys and burros]" needed to do pulling and other basic labor tasks required in the Houyhnhnm society. In short, Yahoos are unnatural beasts and are hated by every other animal. Swift takes a slash at the philosophers of progress by suggesting that the Yahoos are simply a little further on the road to degeneration than are Europeans.

Gulliver cannot stand the Yahoos; he even suggests a method for exterminating them. Yet remember that, except for a semblance of reason and some clothing, he is very much like a Yahoo — indeed, he *is* a Yahoo. Why does he act this way? He has a fierce — and pathetic — pride, and this pride has given him disgust for his own species. He cannot bear to look at, and accept, the most

squalid side of human nature. The alien, uncharitable, coldly rational horses seem far better creatures to try to emulate.

7.3.10 Summary and Analysis Part IV:

Chapter 10

Summary

Gulliver grows more and more used to the Houyhnhnm way of life. He has a small room of his own with two chairs. He makes clothing of animal skins and shoes of Yahoo skins. He often dines on bread and honey. The conversation he listens to with the Houyhnhnms' permission is decent, moderate, polite, and virtuous. All Yahoos — native and European — seem detestable alongside the Houyhnhnms, and as best he can, Gulliver begins imitating the Houyhnhnm walk, speech, and manners.

Gulliver's attempt to become a Houyhnhnm frightens a number of the horses. They reason that Gulliver is a Yahoo — despite his clothes, his bit of reason, and the rest of his niceties — and they fear that he may organize the other Yahoos and revolt. They advise Gulliver's master to either treat his strange pet Yahoo like a Yahoo or command him to swim back to his native land. Gulliver is thunderstruck; he would prefer death. But finally he resolves to sail to an island visible from the Houyhnhnm coast. This decided, he builds a boat with the help of the sorrel servant. He covers the boat with Yahoo hides and caulks it with Yahoo fat. Then it is time for him to depart. His last request is to be allowed to kneel and kiss the hoof of **his master**.

Analysis

The reader has already seen Gulliver's pride operate to some extent in the earlier books. Gulliver identified himself with the giants in Book II, for example. Now he identifies himself with the horses. Gulliver's identification of himself with the giants produced only ludicrous results. But, in this book, his attempt to identify himself with the horses is more critical. The horses are alien to Gulliver; graphically, in their physical contrasts, they are not at all similar to him. Yet Gulliver thinks of the Yahoos as alien and animal. He makes traps of Yahoo hair. He makes shoes

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of Yahoo skin. He covers his boat with Yahoo skin and calicos it with Yahoo fat. Separating himself from his naturally depraved cousins, the Yahoos, Gulliver also separates himself from the European Yahoos. He is near to madness — because of pride. Swift warns us of this danger by using the phrase "devoted to destruction" when Gulliver is sent away by the Houyhnhnms. The phrase is theological, describing those with an excess of pride, who reject charity and humility.

When Gulliver says, "When I thought of my family, my friends, my countrymen or [the] human race in general, I considered them as they really were, Yahoos in shape and disposition, only a little more civilized . . . ," he is, in essence, rejecting the society (including wife and family) that has produced him. He seeks admittance into "the perfection of nature," the society of the Houyhnhnms. Nevertheless, even though Gulliver recognizes several Houyhnhnm maxims, including, "*That nature is very easily satisfied*" and "*That necessity is the mother of invention*," he does not recognize a third, implied maxim (a maxim understood by Houyhnhnms, but not by Gulliver): "Once a Yahoo, always a Yahoo."

7.3.11 Summary and Analysis Part IV: Chapter 11

Summary

Gulliver sails to a nearby island where he is attacked by naked savages and forced to flee in his canoe back into the sea. Having nowhere else to go, he returns to another part of that same island. Coincidentally, a passing Portuguese ship sends a longboat to the island for water, and the sailors discover Gulliver. Gulliver trembles in fear but speaks to the sailors in their own language, with neighing intonations. He is horrified to be a prisoner of the Yahoos. Yet the captain of the ship, Pedro de Mendez, is kind. Gulliver is returned to Lisbon where Pedro de Mendez does all that he can to make Gulliver comfortable. Eventually, Don Pedro convinces Gulliver to return to his home in England.

Gulliver is happily received by his family (for they think that he is dead), but the reunion is a disaster for Gulliver: He cannot bear the sight or smell of his Yahoo-like wife and children. It is only after some time that he can bear to eat with them. To restore his mind, he spends much time in the stable.

Analysis

In Chapter 10, Swift has shown us Gulliver's fierce pride separating him from the Yahoos. He now shows this pride separating Gulliver from his own kind of (European) Yahoo. The savages who shoot arrows at Gulliver are, morally, somewhere between the depraved Yahoos and Pedro de Mendez. Mendez is a good and charitable man. He is not a rationalist stoic or a Deist filled with theories about the exalted dignity and natural benevolence of human nature. Yet Gulliver has lost his ability to evaluate; he treats Mendez as though the captain were merely a Yahoo. Mendez is a true Christian and shows the Christian virtue of charity. But blind to common sense, Gulliver cannot believe that a Yahoo can show virtue.

Swift has now concluded his illustration on humans' basic nature. Gulliver could not make himself a horse. He is not innocent or rational. He is, by nature, a Yahoo. But, as a European Yahoo, Gulliver should use his dribblet of reason to improve himself; instead, he uses his reason to magnify his worst vice: his pride. Gulliver's pride has swelled out of all proportion; he has "reasoned" himself into rejecting his species and his nature: Gulliver is virtually a madman. His attitudes when he arrives in London make him a source of derision, for Gulliver seeks to change his basic nature by thinking; reason becomes the sole guide of his life.

7.3.12 Summary and Analysis Part IV:

Chapter 12

Summary

Gulliver swears that all he has related is truthful, and he wishes that all travelers were forced to take an oath to tell the exact and literal truth. He hopes that the example of the Houyhnhnms will

Notes

do the public some good; he intends only to make people wiser and better. He apologizes for not claiming his discoveries in the name of England, but he is proud that no one can accuse him of alluding to English politics in his writings. On a personal level, Gulliver is now able to eat with his family. Sometimes, he says, he instructs them in virtue. Concluding, he confesses that he could be reconciled to the English Yahoos "if they would be content with those Vices and Follies only which Nature hath entitled them to . . . but when I behold a Lump of Deformity, and Diseases both in Body and Mind, smitten with *Pride*, it immediately breaks all the Measures of my patience."

Analysis

In this final chapter, Swift returns to his normal, ironic joking. Gulliver swears that he tells the truth, slashing at lying authors of other voyage books. He denies that he uses political allusions; of course, however, Swift has attacked the Whigs almost continuously in the first three books. To make the joke even clearer to his literate audience, Swift has Gulliver quote Sinon (Virgil, *Aeneid*, II, 79-80). Sinon declares that he is telling the truth; in context, he is lying wholeheartedly.

In a last view of Gulliver's home life, we watch Gulliver still trying to become a horse. The scene is ridiculous, as if it is Gulliver's final warning against pride. The book ends on a note of deep irony; Gulliver is a prime example of the very pride he condemns.

In the fourth part, disgust for human is expressed to such an extreme that readers often feel uncomfortable reading this section. Swift deflates humankind very straightforwardly by portraying the Yahoos humanlike and associating humankind with Yahoos. Gulliver tells the horse that in his country, the Yahoos are the governing creatures. Moreover, after he introduces Europe to his horse-like master, he admits that Gulliver's humans have different systems of learning, law, government, and art but says that their natures are not different from those of the Yahoos.

Check Your Progress II :

Q1. Give the summary to A Voyage to the Land of the Houyhnhnms

Answer.....
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Q2 Share the analysis of A Voyage to the Land of the Houyhnhnms

Answer.....
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7.4 LET'S SUM UP

Situational irony occurs when there are conflicts between characters and situation, or contradiction between readers' expectation and actual outcomes of an event, or deviation between personal endeavors and objective facts. The plot development in Gulliver's Travels is often the opposite of what readers expect. For example, in this part, Gulliver's crewmembers mutiny when they are near Leeward Islands and he is abandoned in an unknown land—the country of the Houyhnhnms. The Houyhnhnms are horse-like, physically strong and virtuous beings. Gulliver is regarded as likable as a yahoo by them. He tries to prove to the Houyhnhnms that he is not a Yahoo in nature although he looks like one. He talks at length about wars fought for “religious reasons”, England's legal system, and his great love of his native country. However, the more he tries to cover up human flaws, the more they are known when he is questioned by the Houyhnhnms. The readers' expectation may be Gulliver's stay in the country of the Houyhnhnms for his feverish passion for the Houyhnhnms. However, at last, they conclude that Gulliver is a yahoo in disguise because he has all traits a yahoo possesses and refuse his request to live there.

Notes

Gulliver undergoes a stage of transform in book four, where he develops a love for the Houyhnhnms to the point that he does not want to return to humankind. He has an identity crisis although he is not aware of it. He thinks of his friends and family as Yahoo like, but forgets that he comes from “English Yahoos”. The Houyhnhnms think that Gulliver is some kind of Yahoo, though superior to the rest of his species. He asks them to stop using that word to refer to him, and they consent. This once again expresses disgust for human.

7.5 KEYWORDS

- **Rampage** : violently angry and destructive behavior
- **Peruse** : examine or consider with attention and in detail
- **Stipulate** : make an express demand or provision in an agreement
- **Submissive** : inclined or willing to give in to orders or wishes of others

7.6 QUESTIONS FOR REVIEW

- In *Gulliver's Travels*, what are some of the problems Gulliver poses to the Lilliputians?
- What is the point of view of *Gulliver's Travels*?
- In *Gulliver's Travels*, who was Gulliver's worst enemy in Lilliput?
- Why does Gulliver allow the Lilliputians to control him in Jonathan Swift's *Gulliver's Travels*?

7.7 SUGGESTED READINGS AND REFERENCES

- Gulliver's Travels at Project Gutenberg
- Gulliver's Travels (Parts I and II) with illustrations at Project Gutenberg

- "Tales of Gulliver's Travels". *Sonar Entertainment, LLC*. Archived from the original on 26 June 2015. Retrieved 12 January 2012..
- ^ "Now, an Indian Gulliver's Travels". *Sunday Tribune*. 8 June 2003. Retrieved 13 November 2012.
- ^ "Chris O'Dowd: The IT Man From The IT Crowd". *SuicideGirls.com*. 9 May 2009. Archived from the original on 10 April 2012. Retrieved 11 May 2009.
- ^ *Swift, Jonathan (2005). Rawson, Claude; Higgins, Ian (eds.). Gulliver's Travels (New ed.). Oxford. p. xlvi.*
- James Clifford, "Gulliver's Fourth Voyage: 'hard' and 'soft' Schools of Interpretation." *Quick Springs of Sense: Studies in the Eighteenth Century*. Ed. Larry Champion. Athens: U of Georgia Press, 1974. 33–49
- ^ *Gulliver's Travels: Complete, Authoritative Text with Biographical and Historical Contexts*, Palgrave Macmillan 1995 (p. 21)

7.8 ANSWERS TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS 1 :

Answer 1 : Check Section 7.3

Answer 2 : Check Section 7.3

CHECK YOUR PROGRESS 2 :

Answer 1 : Check Section 7.4

Answer 2 : Check Section 7.4