LITERARY TECHNIQUES FOR CRITICIZING SOCIETY IN JONATHAN SWIFT'S WORK

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Cuprins

1. THE EIGHTEENTH CENTURY SOCIAL, POLITICAL AND CULTURAL REALITIES

1.1 Major social and political events in the first half of the 18th century

When Oliver Cromwell died in 1658, the exiled Charles, son of the executed Charles I, who had fled to France after his attempt to overthrow Cromwell, was requested by the triumphant junta to resume the throne of England, on May 29th, 1660. He was triumphantly welcomed to his capital and the era of the Restoration began.

The Parliament of Charles II, triumphantly royalist enacted repression measures known as the Clarendon code.

The most famous among these was the Act of Conformity (1662) which required all clergy, college fellows and schoolmasters to belong to the Anglican Church. Those who refused were considered Nonconformists, a word used in England in connection with the Protestants outside the Established church.

After a series of naval victories in the war with Holland (1664-1667), the English were defeated by Dutch forays up the Thames. The British Navy was to rise again under its modern founder, Samuel Pepys, secretary of the Admiralty.

In 1665, London was devastated by bubonic plague, the most horrible epidemic since the Black Plague of the 14th century. More than 70000 people died and their corpses had to be thrown in the common grave. A few months later, the Great Fire of London devastates the city leaving two thirds of the population homeless. Both of these two disasters were said to be divine retribution for the crime of regicide. (Charles I, had been executed), but many suspected that the fire was set by Catholics.

In 1666, an uprising by Scottish Covenanters against episcopacy was quickly suppressed. In 1667, the English impeached and exiled Clarendon, the king's chief minister and rule fell into the hands

of five ministers, the *C.A.B.A.L.*[1], from the initials of the ministers. Political parties were forming in the two major factions: Tory, followers of the Cavaliers and supporters of the former prerogative, and Whig, followers of the former parliamentarians and advocates of representative rule. The Whigs were for the most part merchants and the representation they desired was more designed to give their class a voice in the government than to expose the cause of democracy.

Although the Parliament wanted an alliance against France, with Sweden and France, protestant powers, Charles II succeeds to sign in 1670, a secret treaty with Louis XIV, named the Treaty of Dover.

The Treaty of Dover forced England to wage war against its supposed ally Holland, from 1672 – 1674, an act that dissatisfied a large section of the English population.

In 1673, the Parliament enacted the Test Act, which required all holders of military and civil office to receive the Sacrament according to the rites of the established church and to take an oath decaling that they did not believe in the doctrine of *transubstantiation.* [2]

Parliament wanted to insure the Protestant succession and was visibly threatened by the conversion to Roman Catholicism of James, Duke of York, the king's brother and heir. Thus, William Temple[3] arranged the marriage of James' Protestant daughter, Mary, to William of Orange in 1677.

1678-1681 correspond to the Popish Plot, namely a faction of Parliament tried to make Charles II accept a bill that would eliminate his brother James from the English throne. Charles refused to do this in spite of his desire to balance things and to be diplomatic in his interaction with the Parliament.

The year 1679 marked the beginning of a series of Scottish Presbyterian rebellions against the English episcopacy which had its climax in the Glorious Revolution of 1688. The same year, the Whigs won the elections. After this success, a private council, made of thirty members, served as an agent between the king and the Parliament. The leaders of the council were Shaftesbury, Sir William Temple, Lord Russel and Lord Halifax. His most famous act was the Habeas Corpus[4] law in 1679.

[1] C.A.B.A.L – Clifford, Arlington, Buckingham, Ashley, Lauderdale

[2] Transubstantiation – the change of the substance of bread and wine into the body and blood of Christ.

[3] Sir William Temple (1628 - 1699) – statesman and essayist, son of Sir John Temple

[4] A law by means of which detainees can seek relief from unlawful imprisonment

In 1681, Charles II could dissolve the actual Parliament with the help of Louis XIV and the Tories returned to power to make themselves heard.

In 1685, after Charles' death, his brother James comes to throne. James II became the first Roman-Catholic ruler of England since "Bloody Mary".[5]

In 1687 James issues the Declaration of Indulgence, suspending the Test Act and penal laws against Catholics and Dissenters. The king's tactless attempts to aid English Roman Catholics forced the Anglican Tories to cooperate with the opposition Whigs.

In 1688, The Queen gives birth to a son, thus confronting Parliament with the prospect of a succession of Catholic kings. The Parliament carried on the negotiations with William of Orange, a Dutch Protestant and the husband of James' Protestant Sister Mary, who invaded England with a small force and, in December, after sending his family to safety, James himself is forced to flee the country.

In the "Bloodless Revolution", also termed "Glorious", the English people established the principle that they could choose England's ruler. In 1689, a convention followed the English precedent in offering the crown of Scotland jointly to William and Mary and in passing the claim of right. William's great desire was to ruin France, and to that end he forced England into a bloody and expensive war. (1689-1697).

After the death of the exiled James II in 1701, his son James Edward, "The Old Pretender", was proclaimed King of Great Britain and Ireland by Louis XIV. However, the throne was occupied by Anne, Mary's younger sister and a Protestant after William's death in 1702. Although Queen Anne's rule was brief (1702-1714) it was a glorious one for England. In the war of the Spanish succession (1702-1713) called "Queen's Anne war", the Duke of Marlborough, ancestor of Sir Winston Churchill, won a series of great victories: Bleinheim, Ramillies, Qudenarde, Malplaquet.

A Treaty of Union was drawn up, which was extensively debated on both sides of the border in the winter of 1706-1707 and on May 1st 1707, the "Act for a Union of the two kingdoms of England and Scotland" came into effect. The Union made for the single kingdom of Great Britain with an agreed royal succession and a single national flag. The first, complete, peaceful transfer of power under the modern English party system was represented by the Tory ministry that triumphed in 1710.

In 1714, Anne died and George I, son of Sophia and great grandson of James I, came to the throne and with him the Whigs came back into power.

[5] A name applied to queen Mary I of England (1516 - 1558)

In 1715, the Jacobite Rebellion started and took by surprise James Edward Stuart but it was finally suppressed.

The first true Prime Minister of England came in 1721 and was represented by the famous Sir Robert Walpole.[6] As a matter of fact, Walpole became the actual ruler of the nation until 1742, because George I was totally ignorant of the English affairs, but most of all, because of the total ignorance of the English language.

Sir Robert Walpole, a Whig, began to develop what was to become the modern British system of ministerial rule. Under him the House of Commons was given an important function and industrialism began. He brought peace and prosperity, but also corruption. His major concern was o keep peace with France. He intended to reduce taxes, to avoid the alliance between the Anglican Church and the Jacobite followers, and especially to keep the Tory from getting to power.

After the death of George I, George II came to power in 1727. Walpole managed to continue in office. In 1739, England embarked upon the fantastically named "War of Jenkins' Ear" for the nation was roused to ire by the dubious tale of Spanish cruelty to a seafarer Jenkins. The war was extremely tough, mainly because the government lacked the necessary means to win..

Later, Walpole resigned from his position and became Lord Oxford. A sudden change in people's mentality began to render evident, that is England no longer desired peace or happiness, but sought about victories, the list of the conquered cities, successes and adventures. Walpole's time had passed.

[6] Walpole, Robert,1676-1745,1st Earl of Oxford but also the first Prime Minister of Great Britain

1.2 Cultural Conditions of XVIII th century England

The charm of English civilization, as well as the evident interest displayed by its political institutions, made the doubts of those people on the continent be replaced by a state of intellectual curiosity. England became a centre of interest and it was considered a model of European civilization and an exemplary prototype of political institutions.

The two English political parties, the Whig and the Tory, tried to consolidate power by trying to win on their side writers, philosophers or publicists of the time, offering them different jobs in the state machinery.

In those countries where there was more freedom of expression and where the parties proved to be less restrictive with men of letters, the latter didn't realize an anti-state literature. However, in England, at Horace Walpole's indication, the parties in office gave up the contest of men of letters, their position in the state machinery being occupied by professional politicians. Under these circumstances, writers isolated themselves at the countryside and started to write pamphlets by means of which they criticized or satirized the English political system, Swift's work being one of the most representative examples in the sense.

The schools of the time were constantly opening and closing. The students who wanted to attend classes had to pay fees which were destined to cover the costs of the materials needed, as well as the teacher's salary. Different generations brought different groups of students. Only the students from wealthy families attended classes since only they could afford to pay the fees and keep the school open. Only men were allowed to attend a University. The students who attended school were about 200 men each year and attended one of the two Universities, so not many people were educated past a couple of years. If they were educated, they were already associated with the upper class. This is one of the reasons for which the 18th century England was divided into such obvious classes.

The first stage of the 18th century is often called the Enlightenment. Even if the majority of people still favored the older patterns, the intellectual and ruling classes had accepted a "scientific",

rationalistic, materialistic viewpoint. Order was a characteristic of the Enlightenment, but the order sought was a rational secular order.[7]

Poetry and other literature descended from the prophet's eloquence to coffee-house conversation. The coffee-houses had an important role in London's life. They were to be found in all parts of the city and much business was carried on in them, serving for the cultural development of the English people. One could be sure that he could always find there newspapers, paper, pens or ink, materials which were dear for that age. Men often came to a coffee-house merely to read the newspaper and they would often give the coffee-house addresses as his address. Most coffee-houses had their habitual costumers, often of a particular trade, profession or politics.

In this new century of Augustus, painters, musicians, actors, writers, politicians, they all formed a real "society", who gathered everyday in these coffee-houses or clubs, such as: Kit-Kat, Beafsteach Club , October Club.

The rise of the popular press and of literary means of writing reached a wider audience than ever before. Grub Street[8], which came from a real name street, was used for many of the writers for the popular press. There came a huge wave of writers, but most of them were far from talented and most of them were very poorly paid and lived in poor conditions. Pope and Swift thought Grub Street was a threat to Enlightenment, serious literature and good taste in general.

The rise of the sentimental comedy reaffirmed the growing belief in the essential goodness of human nature. Satire also flourished. Most of the satirists were conservatives and the two most successful satirists of the age, Pope and Swift wrote as Tories in a time when the government was dominated by Whigs. They both witnessed the use of England as a world power, instead of an isolated kingdom, and the growth of the middle classes. Pope viewed this as a struggle between "darkness and light, chaos and order", Swift as a struggle between "right reason" and "madness", a blindness to anything but one's own private illusions.

[7] See Day, Martin S.,*The History of English Literature 1660-1837,* Doubleday& Company, INC., New York,1963, pg. 6

[8] **Grub Street** was the name of a street in London's impoverished Moorfields' district. In the 1700s and 1800s, the street was famous for its concentration of mediocre, impoverished 'hack writers', aspiring poets, and low-end publishers and booksellers, who existed on the margins of the journalistic and literary scene. Grub Street's bohemian, impoverished literary scene was set amidst amongst the poor neighbourhood's low-rent flophouses, brothels, and coffeehouses.

Poetry also flourished and the image of the poet slowly changed from the idea of a marker to that of a broad introspector, which caused the apparition of the "Graveyard School" which included writers like Thomas Gray, William Collins and Joseph and Thomas Warton.

The rise of the modern novel occurred in this period. Unlike traditional literature which addressed itself mainly to the nobility, novels were concerned with the middle class and its values. A new thing about these novels was that they were also written in part for and about women. Among some of the most famous novelists, we can mention Daniel Defoe[9] and Samuel Richardson. The latter's novels, especially "Clarissa", paid closer attention to women and the pressures on them than any writing that had come before.

Neoclassicism pervaded most aspects of life for the 18th century English gentry and manifested itself particularly in literature in the following *attitudes*[10]:

1) *Aristocratic courtliness* – Steele affirmed in the "Spectator" that a very important quality of a poet is high breeding and training.

2) *Restraint and dignity* – Society was not establishing itself upon secular morals and ethics, the gentry's concern was to look respectable in the public.

3) *Urbanity, sophistication, cosmopolitanism* – People tried to behave well in order to render evident the nature of their education and calm detachment and good nature were preferred to vulgar enthusiasm and exuberance.

4) *Nonchalant gentility*. Poe dedicated much of his time to write verses but let it be known that he just tossed them off like a gentleman

5) *Conversational ease*. It is the age of the sociable and lively, rather than the dull and tedious. Even Swift's bitterest pronouncements are given an apparent smile.

6) *Preoccupation with the here and the now.* The English gentry considered it useless to range though the world and time.

7) *Symmetry and balance of the useful and the ornamental*. The purpose of literature was to instruct through pleasure, thereby uniting esthetic and didactic purposes.

[9] Only "Robinson Crusoe" was read by the upper classes

[10] Day, Martin S.,*The History of English Literature 1660-1837,* Doubleday& Company, INC., New York,1963, pg.65,66,67.

8) *Artifice*. The neoclassicists preferred art to be artful that is to appear not "natural", but expertly harmonized and regulated by the controlling hand of the artist.

9) *A taste for broad, general effects*. The artist's greatest desire was to give his creation a universal significance

10) *Critical and analytical spirit*. This age was characterized by people's great interest in technique and method.

11) *Skepticism.* Few of the intellectuals were devoutly pious and many were considered agnostics[11]. Any faith was tolerated, provided it was not a fanatic faith.

12) *Rationalism*. By "reason" the 18th century meant the calm, balanced judgment of an entrenched and secularly oriented class, and the consequent result of this reason was a hardly surprising proof that the status quo in society was exactly right.

In the early 18th century the majority of Englishmen were illiterate or barely literate, including many well-to-do women and country gentlemen.

A wider popular market for books was developing with the growth of population and especially with an increase in literacy, particularly in the middle class. But the largest market was for periodical literature: the newspaper, the essay periodical and the magazine. The 18th century witnessed a notable decline in the Latin – grammar schools and a tremendous rise in charity schools, where English was the language of instruction.

The tendencies of the age, especially the drive for "correctness" resulted in a great circumscription of the language especially a remarkable narrowing of vocabulary. In place of a bookish standard, the language of polite conversation with its emphasis on clarity and precision was set as a standard.

In trying to reconstitute society after the interregnum of the commonwealth, the public leaders at the close of the 17th century wanted tolerance instead of acrimonious controversy, calm instead of excitement, reason instead of religious fanaticism, commonsense, sensibility, secular reason and the scientific mind were to be the new bases for structuring human society.[12]

[11] Agnostics claim either that it is not possible to have *absolute* or *certain* knowledge of God or gods; or, alternatively, that while individual certainty *may* be possible, they personally have no knowledge. Agnosticism in both cases involves some form of skepticism.

[12] Day, Martin S.,*The History of English Literature 1660-1837,* Doubleday& Company, INC., New York,1963, pg.7

1.3 18th Century London and Rural England

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During this period there was a visible well-defined progress which gave its imprint to a distinct stage of historical development or evolution. The scientific inventions, especially of the seventeenth century, found their practical application in an increasing control of the forces of nature. The employment of new techniques and tools produced greater efficiency in agriculture. The modes of industrial production changed gradually from manufacture to "machinofacture." New roads and canals were constructed to carry the growing internal and foreign trade. The improved communications opened up an era of travel all over Europe. The advances in navigation and the art of war brought the continents of the earth within regular and easy reach of one another, thus consummating the previous great discoveries. These technological advances represented clearly "more and better" in comparison with earlier times. Astronomy, experimental chemistry, medicine, mineralogy, botany, zoology, physiology were all founded as studies and their literature began, in the age of the Restoration. Trade and industry have always been a social concern and doubtless some men have always wanted to be as wealthy as possible. From about 1660 the nation's conscious concern was the organization of its practical affairs.

Encyclopedias of arts and sciences began to appear, and periodicals ran advisory columns about useful projects. Following Bacon, Locke desired man to be well – guided in knowledge of material causes and effects of things in his power; directing his thought to the improvement of such arts and inventions, engines and utensils, as might best contribute to his continuance with convenience and delight.

London became the economic and cultural heart of England, whose predominance is a commonplace of social history. The transformation of London from a late medieval into an early modern city took place between 1660 and 1780 and was due not only by the fire of 1666 but by the steady replacement of medieval brick and timber by neoclassic brick and Portland stone.

Journalists, ports and novelists were usually associated to the word of coffee – houses and tavern, of church, theatre, and club, of book and print shop, of street-market, pleasure garden. London became a centre of interest and symbol of national life. The popular pulse beat strongest there, in the turbulence of mobs, the enterprises of trade, the schemes of politics, the curiosity of intellect, the pursuit of amusement.

Throughout the 18th century, interest in the East was keen; the South Sea Company was launched in 1711 and the South Sea Bubble burst in 1720. Commodore Anson circumnavigated the globe between1740-1744. Eastern trade was only a small part of economic life, but the imaginative effect of the Orient's luxuries and its reported wisdom and virtue was much more influential than its actual economic importance. Trade was the chance for a wave of Oriental interest which overflowed Europe, bringing fascinating and unusual aesthetics and a more enlightened morality than Europe could show outside the works of the ancient philosophers.

The world's first true stock exchange, the London Stock Exchange, was established in 1689. The Bank of England[13] was founded in 1694 and it was the first English joint stock bank. The Bank of England which succeeded in raising more than £1,200,000 from the public to prosecute the war in less than twelve days began the issuance of bank notes which are to this day the English currency.

The greatest boost to industry came form skilled immigrants, chiefly French Huguenots. At least eighty thousand people, mostly expert artisans, settled in England between 1670 and 1690 thanks to a naturalization edict given by Charles II in 1681 and later renewed by James II, in 1685.

Touring England during Queen Anne's reign, Defoe labeled it "the most flourishing and opulent country in the world." Commerce and industry accounted for most of this prosperity. Woolen cloth continued to be the staple export and from the expanding American colonies and the trading posts in the East poured sugar, tobacco, furs and spices. The monopolies of merchant – adventurer companies were essentially broken after 1689 and trade was open to all. By the Treaty of Utrecht, the English held the contract to supply Negro slaves to Spanish America. By the mid-18th century, the English were admittedly "entire masters" of trade with Russia.

The prosperity from Queen Anne's age was gaining momentum, and the population was steadily increasing. The need for fuel and the rapid depletion of available wood caused a "coal rush". But to go deeper for coal was dangerous because of the threat of flooding and it was Thomas

[13] The bank was founded by the Scotsman William Paterson, in 1694 to act as the English government's banker. He proposed a loan of £1.2m to the government; in return the subscribers would be incorporated as **The Governor and Company of the Bank of England** with banking privileges including the issue of notes.

Newcomen[14] who gave the solution to this in 1712 with his invention of the steam pump, this securing one of Britain's greatest industries – coal mining. With the development of fuel and metal industries, England was ready to lead the world in manufacturing. John Kay's[15] flying shuttle was the first of the great mechanical inventions that was to transform the weaving industry into one of England's greatest sources of wealth.

Although early 18th century roads were often frightful, transportation was vastly improved by the building of canals and the deepening of rivers: Derby, Leeds, Nottingham and Scores of other inland cities became water-borne before 1750.

Another major interest of the 18th century was the development of the countryside. The skill which devised new industrial processes and the development of commerce went also into the draining and fertilizing of land, its organization into efficient units and the improvement of livestock, the eighteenth century is one or practical adventure, not the less adventurous for being practical.

An Agricultural Revolution was developing with improved techniques of farming; Jethro Tull (1674-1741) with seed selection and especially with the first contrivance to drill grain and Charles Townshend (1674-1738) with improved turnips and crop rotation, helped establish English agriculture as the world's most scientific and productive.

The greatest figure in science was Isaac Newton (1642-1727). His treatise "Philosophiae Naturalis Principia Mathematica", published in 1687, described universal gravitation and the laws of motion, laying the groundwork for classical mechanics. He was the first to show that the motion of objects on Earth and celestial bodies are governed by the same set of natural laws. The unifying and deterministic power of his laws was integral to the scientific revolution and the advancement of heliocentrism.[16]

In mechanics, Newton notably enunciated the principles of conservation of momentum and angular momentum. In optics, he invented the reflecting telescope and discovered that the spectrum of colours , observed when white light passes through a prism is inherent in the white light and not

[14] Newcomen , Thomas (1663-1729) – born in Dartmouth, Devon , England; was an ironmonger by trade and a Baptist lay preacher by calling

[15] Kay ,John (1704-1780) – English inventor of textile machinery

[16] Heliocentrism – the idea that the sun is at the centre of the Universe and /or the solar system.

added by the prism.[17] Newton notably argued that light is composed of particles. He also formulated an empirical law of cooling, studied the speed of sound, and proposed a theory of the origins of stars.

In mathematics, Newton demonstrated the generalized binomial theorem, developed the so-called "Newton's method" for approximating the zeroes of a function and contributed to the study of power series.

The English poet Alexander Pope was moved by Newton's accomplishments to write the famous epitaph:

"Nature and nature's laws lay hid in night;

God said "Let Newton be " and all was light."[18]

[17] As Roger Bacon had claimed in the XVIIIth century

[18] See http://en.wikipedia.org/wiki/

1.4 The Church of England

The Church of England, also known as the Anglican Church, was founded by Henry VIII, who turned against the Roman Catholic Church when the pope refused to annul his marriage to Catherine of Aragon. Henry's aim was merely to supplant the pope as the head of the English Church, not to remodel it along the lines approved by Protestant reformers. But eventually that was what happened under his Protestant successors, especially Elizabeth I. Indeed, the Church of England continued to bear a close resemblance to the Roman Catholic Church, as it does down to the present.

The Anglican gentry showed very anxious to re-entrench the re-anglicanised Church of England as one of the most important elements of the Restoration settlement through a renewed and strengthened alliance between Throne and Altar, or Church and State.

During the Restoration, Anglicanism too was restored in a form not far removed from the Elizabethan version. The difference consisted in that they had to abandon the ideal of encompassing all the people of England in one religious organization, taken for granted by the Tudors. The religious system involved an Anglican established church occupying the middle ground and Roman Catholics and those Puritans who dissented from the establishments, too. Strong to be suppressed altogether having to continue their existence outside the national church rather than controlling it. Protestants and Catholics used to denounce each other as followers of Satan, and could be imprisoned for attending the wrong church or for not attending any. Protestants not only used to criticize Catholicism but they soon finished by turning their guns on each other, which caused a bewildering array of churches, each claiming the exclusive path to salvation.

The persecution of the dissenting clergy lasted until 1689, when the Toleration Act gave legal existence to those Protestant groups outside the Church of England, who accepted the doctrine of the Trinity. According to the Toleration Act, the Church of England remained the established Church with a range of particular legal privileges and responsibilities, but with ever increasing religious and civil rights being granted to other Christians, those of other faiths and those professing no faith at all. The Church of England has become at the same time the mother Church of the Anglican Communion, a group of separate churches that are in communion with the Archbishop of Canterbury and for whom he is the focus of unity.

The High Church party was much concerned in maintaining the monarch's adherence to Anglicanism and a big threat occurred when King James II, a convert to Roman Catholicism came to power. These events culminated in the Glorious Revolution and the exclusion of the Catholic Stuarts from the British throne, and the exclusion of the Non-Juror bishops who refused to recognize the 1688 de facto abdication of the king and the accession of King William III and Queen Mary II, and did much to damage the unity of "High Church" party.

In 1689 the Bill of Rights declared that the monarch must be Protestant and the Act of Settlement, 1701, required that he or she be a member of the Church of England. Some of the clergy, however, including Sancroft[19], refused to swear allegiance to William and Mary and therefore last their positions.

There were further attempts of the Jacobites, the adherents of the excluded dynasts, to regain the English and Scottish thrones which led to an intensification of anti-catholic rhetoric in Britain and a distancing of the High Church party from the more ritualistic aspects of Caroline High Churchmanship. Eventually under Queen Anne, the High Church party saw its fortunes revive with those of the Tory party with which it was then strongly associated.

In Queen Anne's reign, there was marked religious activity. The society for Promoting Christian knowledge and the Society for the Propagation of the Gospel which had been founded in the previous reign were both very active. There were societies for the suppression of vice, the reform of morals, and for encouraging Christian faith and the leading of a godly life. Celebrations of the Holy Communion began to be printed and sermons would hold an audience attentive for an hour or two and printed in book form they were largely read. The influence of the sovereign was in those days very considerable and though she may not have had great sense or intellect, she was a good woman and devoted to the church.

The zeal for religion and morality ended with the accession of the first two Georges to the throne. These monarchs and their courts had an evil influence upon society. The Bishops and clergy had now rallying point, no meeting place where they could discuss matters of importance and encourage each other in a religious life. Men were made bishops rather for their political options than for their piety and learning.

Religion was a continuing concern of life deeply represented in the work not only of religion writers like Archbishop Iillotson, Swift, Law, Bishop Dukeley , and Bishop Butler, but also of laymen like

[19] The Archbishop of Canterbury – the spiritual leader and senior clergyman of the Church of England

Dryden, Pope, Addison, Johnson, Burke, Cowper and many others, respectfully referred to by scientists and philosophers, and served with an architectural passion by Wren, Hawksmoor, Gibbs, and their fellows.[20]

Methodism was a great movement of 18th century religion originating inside the Church and only reluctantly parting from it. John and Charles Weskey[21], influenced by their father's High Church devotion, and by the passion of William Law's "Serious Call to a Devout and Holy Life", 1728, instilled into their followers in England and the American colonies an urgent sense of religious experience, a sense which shocked more sedate believers by manifestations of frenzy and physical convulsions. The Methodist and other forms of religious revival stirred crowded congregations into paroxysm of soul searching and the ahead of damnation Methodism broke like a sudden storm across the relatively placid sky of Anglicanism, reminding men of fundamental power and of sin and salvation. One side of it was Calvinistic and worked through dread, but the Weskey's own message was Arminian , the doctrine of salvation for all, bringing a sense of sin but in the very process of simultaneous sense of divine mercy.

Eighteenth century religion has many faults: an episcopate wedded to party politics and impoverished lower clergy, dull orthodoxy and dissent, a sceptical world of fashion and a hysterical evangelical resurgence. Yet, with all its faults, it contributed much more valuably to the outlook of the time than has been customarily allowed. It inspired much scholarly and pastoral devotion and much in the way of Christian apologetics.

The religion of the age is relevant to literature in various ways: firstly because its conviction of moral truth and moral law was a source of assurance, secondly because its latitudinarian charity had much to do with the 18th century's social sympathies, thirdly because more than any other subject it deepened the writing of men like Law, Berkeley, Johnson, Cowper and fourthly because the insurgency of Methodism was a sign of something profoundly evolving in the temper of the time, the passing of the phase of reason and judgment in favor of that passion and "possession".

[20] Ford, Boris, The New Pelican Guide to English Literature -vol.IV- From Dryden to Johnson, Penguin Books, London

[21] John and Charles Weskey – 18th century Anglican clergymen and Christian theologians founders of the Methodist movement

1.5 The 18th century –The Age of Reason

The Age of Enlightenment refers to eighteenth century in European and American philosophy, or the longer period including the 17century and the Age of Reason. The Enlightenment advocated Reason as a means to establishing an authoritative system of aesthetics, ethics, government and logic to allow philosophers to obtain objective truth about the universe. Enlightenment thinkers argued that same kind of systematic thinking could apply to all forms of human activity. The Enlightenment is often connected to Scientific Revolution for both movements emphasized empiricism, reason, science or rationality.

A chief spokesman of the new age was John Locke (1632-1704) whose thoughts touched on the central problems of science and perception, religion, politics, education and language to propose solutions that influenced the conduct of life and the writing of literature for over a century. Locke revealed himself as a man working in the tradition of the Royal Society. He was largely influenced by scientists especially by Newton. Locke's epistemology and his crucial rejection of innate ideas in favor of the knowledge based on external sensation and internal "reflection" helped, it has been argued, to determine the tendency in many 18th century writers to describe the observable world rather than offer a subjective interpretation of the workings of the psyche.

For Locke, the mind was a tabula rosa at birth, a "white paper, void of all characters, without any ideas". When he rhetorically demanded how the mind acquired "all the material of Reason and Knowledge" he answered succinctly, "From experience".[22]

In his "Essay Concerning Human Understanding" -1680 Locke states that words are signs not of things, but of ideas, and on the related insistence language is the creation of a society , whose members consent to the fact that certain words stand for certain ideas. His Two Treatises of Government 1689-1690 emphasize that civil societies are bonded together by enlightened self-interest and by the dual necessities of securing individual liberty and the protection of individual property rights.

Locke believed the mind could construct arguments to prove the existence of God. Just as Newton's physics required God to be the Prime mover of matter into motions and suggested that the

[22] Sanders,Andrew , *The Short Oxford History of English Literature,* Clarendon Press, Oxford, 1996,pg274

creator was uniformly present in the infinity of space so, for Lock "the works of nature, in every past of them, sufficiently evidence a duty".[23]

To Earl of Shaftesbury (1671-1713), another famous philosopher of the time, the contemplation of the universe was "the only means which could establish the Sound Belief of a Deity" and such "Sound Belief" in a blessed order could stand counter both to the godless confusion of the atheists and the sin-infused, fallen world of orthodox Christianity. According to Shaftesbury, all things are part of a harmonious cosmic order, with sharp observations of human nature. Shaftesbury is also known as the one who originated the moral sense theory, although his own views of virtue are a mixture of rationalism and sentimentalism. While he argued that virtue leads to happiness, Shaftesbury was a fierce opponent of psychological and ethical egoism and of the egoistic social contact theory of Hobbes . Shaftesbury had a view of aesthetic judgement that was non-egoistic and objectivist in that he thought that correct aesthetic judgement was disinterested and reflected accurately the harmonious cosmic order.

According to Shaftesbury the ultimate end of religion as well as virtue, beauty and philosophical understanding is to identify completely with the universal system of which one is a part.

George Berkeley (1685-1753) – also known as Bishop Berkeley was an influential Irish philosopher whose primary philosophical achievement is the advancement of a theory he called "immaterialism". This theory summed up in his doctrine "Esse est percipi" ("To be is to be perceived"), contends that individuals can only directly know sensations and ideas of objects, not abstractions such as "matter". His most widely read works are "A Treatise Concerning the Principles of Human Knowledge" 1710, Three Dialogues between Hylas and Philonous", 1713, The Analyst", 1724, a criticism of the foundations of the calculus, which was influential in the development of mathematics.

David Hume (1711-1776) was heavily influenced by such empirists as John Locke and George Berkeley or by various figures like Isaac Newton, Samuel Clarke[24] or Joseph Butler[25]. His best work is considered to be his " Treatise of Human Nature", 1739. Hume argued in keeping with the empiricist view that all knowledge derives from sense experience. In particular, he divided all of human knowledge into 2 categories: relations of ideas and matters of fact. Hume argued that we cannot justify our natural beliefs in the reality of the self or the existence of an external world. From all this

[23] Coote , Stephen ,*The Penguin Short History of English Literature,* Penguin Books, London, 1993, pg234

[24] Clarke, Samuel- 1675-1729, English philosopher

[25] Butler, Joseph -English bishop, theologian, apologist and philosopher

he considered that a severe skepticism is the only defensible view of the world. For Hume an impression corresponds roughly with what we call a sensation. To remember or to imagine such impressions is to have an "idea". Ideas are therefore the faint copies of sensations. Hume clearly maintained that human agency and moral obligation are best considered as functions of human passions rather as the dictates of reason.

1.6 Life and Work of Jonathan Swift(1667-1745)

Jonathan Swift was the reputed son of a man who had followed a more prosperous older brother, Godwin, from Yorkshire to Ireland. His father obtained a small legal post in Dublin but soon died and several months later, a son, Jonathan was born. There is a possibility that his real father was sir John Temple, who was Master of the Rolls in Ireland and father of Sir William Temple, who was therefore Swift's older half-brother. His mother returned to her relatives in England leaving the boy in his uncle's care. He attended Kilkenny School and at fourteen he entered as a pensioner at Trinity College, Dublin.

After his uncle's death Swift was left without financial resources, and he got back to his mother in Leicester and sought for other connections. He was friend of Sir William Temple. Swift therefore entered the service of Temple, and became a kind of secretary. Life at Moon Park was of immense value to Swift. He grew familiar with public affairs and with the rich experience of his patron, and he formed the lasting affection of his life. Mrs. Johnson was the companion of Temple's sister, Lady Giffard. She had two daughters, one of whom, Esther was eight –year old, and a great favorite with the family, when Swift charged, among other duties, with her tuition. Esther may have been Temple's own daughter.

In 1694, Swift decided to split with Temple as he had found no place for him. He then accepted the only course that seemed to promise advancement, and was ordained. Temple obtained for him the prebend in Kilroot but in 1696 he left Ireland and returned to Moor Park where he remained till Temple's death in 1699. The death of Temple left him without a place. He was given the living of Laracor, and found himself once more in Ireland, and alone. Esther Johnson later came to live in Dublin as a chaperon to Mrs. Dingley, a relative of the Temples. Swift was thirty-four and Esther, hence forth his "Stella", was an attractive girl of twenty. Swift and Stella never met except in the presence of a third person. Swift soon returned to England, and was on familiar terms with wits and ministers.

His pamphlets in 1708-1709 on ecclesiastical questions show his conviction that the Whigs were unfriendly to the Church. When the Whigs triumphed in 1702, he knew his hopes of preferment were vain and retreated to Ireland. The prosecution of Sacheverul brought the Tories back in 1710. Swift returned to London, and the events of the three following years, with all his thoughts and hopes are set out before us in his letters to Esther Johnson and Mrs. Dingley afterwards to be known as the "Journal to Stella". The Tories were not very concerned with bringing the war with France to an end.

So, Swift wrote in November and December 1711, two formidable pamphlets in favor of peace. By this time he had obtained a position of great importance and the authority he passed and the respect he received gave him much pleasure. However, Queen Anne proved to be immovably hostile as she had doubts about his orthodoxy. At last, in 1713, he was made Dean of the St. Patrick's, a promotion fatal to his ambition, for it banished him once more to Ireland. His medical condition was bad and in October he returned to London. Here, the situation was even worse as the Queen was dying and the succession was unsettled. Harley and St . John[26] had quarrelled and there was a Jacobite plotting.

After the death of Queen Anne in 1714 the Whigs triumphed and this made Swift lose all his hopes and he returned to his vast and empty deanery in Dublin.

In Dublin, Swift found trouble of another kind. His friendship with Stella was disturbed by his intimate relationship with Hester Vanhomrigh whom he met in London. Hester was said to be twenty but the difference between her and Swift seemed to matter little to Hester. In their friendly intercourse she was "Vanessa" and he "Cadenus", an anagram of decanus , that is "dean". He wrote to her a poem, "Cadenus and Vanessa", not meant for publication , indicating that his feelings were friendly and abstract. But abstract friendship had no meaning for Vanessa. She was passionately in love, and, on the death of her mother, she and her sister retired to Ireland, a step very embarrassing to Swift. Later, there took place a fight between the two because Vanessa provoked Swift's wrath by demanding to know what were the relations between him and Stella . When Vanessa died in 1723 he made no mention of Swift in her will, which names many other friends, including the philosopher George Berkeley, whom she left half her property.

For Swift life soon became an acute torture and in a sense he was dead before he died. Stella died in January 1728. A tumor on the brain maddened him with deafness, blindness and giddiness. In 1742 he felt into a condition of dementia. Three years later he was dead. Dublin was hushed into silence at the passing of the strongest character that ever emerged from that remarkable city.

The earliest and the most characteristic of Swift's books is "A Tale of a Tub Written for the Universal Improvement of Mankind", composed about 1696 and published in 1704.

In 1708 Swift began a brilliant series of pamphlets on Church questions. The first piece – a masterpiece of irony, was "An Argument Against Abolishing Christianity". Another pamphlet "The Sentiments of a Church of England Man with Respect to Religion and Government" was written in a

[26] Harley , Robert- Earl of Oxford (1624-1700) and Henry St. John-1st Viscount Bolingbroke(16788-1751) English politician and philosopher.

more serious strain. A third "A Project for Advancement of Religion and the Reformation of Manners" – 1709 is a proposal for "auto-suggestion" in religion.

"A Letter to a Young Gentleman, lately entered into Holy Orders" – 1721 is specially attractive for its revolution of Swift's interest in the study of the English language. The finest and most successful of Swift's political pamphlets is "The Conduct of the Allies and of the late Ministry in beginning and carrying on the present war" – 1711. "Some Remarks on the Barrier Treaty" (1722) is a supplement to it.

The pamphlets related to Ireland form a very important part of Swift's works. The series began with " A Proposal for the Universal Use of Irish Manufacture in Cloths" 1720, advocating a scheme for boycotting English fabrics. In 1724 appeared the first of the pamphlets known collectively as "The Drapier's Letters". In "A Short View of the State of Ireland" – 1728, Swift gives a touching account of the condition of the country. The service of pamphlets reached its climax in " A Modest Proposal for Preventing the Children of Poor People from Being a Burthen to their Parents, or the country, and for making them Beneficial to the Publick" – 1729.

On literary subjects, Swift wrote little. In 1712, he published his "Proposal for correcting, improving and ascertaining the English Tongue" in the form of a letter to Harley. In 1727, Swift published an amusing satire" A Letter of Advice to a Young Poet" together with "A Proposal for the Encouragement of Poetry in this Kingdom" and later in 1727 a "Letter to a very Young Lady on her Marriage".

"Travels into Several Remote Nations of the World, by Lemuel Gulliver, first a surgeon, and then a Captain of Several Ships" was published anonymously at the end of October 1726.

Swift's poetry has the merits of his prose, but not many other merits. One of the earliest and best of his playful pieces is the graceful " Baucis and Philemon". The famous "Cadenus and Vanessa",1726 gives in a mock classical setting, Swift's account of his acquintance with Hester Vanhomrigh. On poetry "A Rapsody " – 1733 was thought by Swift to be his best satire. His greatest poem, "On the Death of Dr. Swift"- 1731, with its mixture of humour, egotism and pathos, is a moving piece, the last lines being strongly applicable to his actual end.

Swift is one of the great masters of English prose. His main object was to be a polemist. His supremely ironical work must be viewed in the atmosphere of the controversies where philosophy,

religion, politics, and science wage unceasing war, carried away as they are by the inner enthusiasm of dogmatic or, more frequently, critical affirmation.[27]

[27] Cazamian, Luis , *A History of English Literature, Vol.II, Modern Times(1660-1967*) Ed. J.M. Dent and Sons LTD, NewYork:744

2. LITERARY TECHNIQUES FOR CRITICIZING SOCIETY

2.1 The Use of Irony

Irony is a subtly humorous perception of inconsistency, in which an apparently straightforward or event is underdetermined by its context so as to give it a very different significance.[28]

The Greek etymology of the word irony, *eironeia*, means "feigned ignorance', a technique often used by the Greek philosopher Socrates, from *eiron,* - the one who makes a question pretending to be naïve (a rhetorical question) and *eiron* is also a verb radical of the Greek "to speak".

Irony is to appear in many kinds of literature from the tragedy of Sophocles to the novels of Jane Austen and Henry James, but the literary technique which is most associated with irony is the satire and the best examples in this sense are the satires of Voltaire and Swift, authors which make extensive use of irony in order to criticize different aspects of their society.

H.W. Fowler had this say of irony:

Irony is a form of utterance that postulates a double audience consisting of one party that hearing shall hear and shall not understand, and another party that, when more is meant than meets the ear, is aware, both of that "more" and of the outsider's incomprehension.[29]

One can distinguish between several types of irony:

Tragic Irony, also named Dramatic Irony, is used as a technique for heightening the intensity of a dramatic situation. Tragic irony particularly characterized the drama of ancient Greece. In this

[28] Baldick, Chris ,*The Concise Oxford Dictionary of Literary Terms,* Oxford University Press, New York, 1991:114

[29] Fowler, Henry, *A Dictionary of Modern English Usage*, Wordsworth Reference,Hertfordshire,1994: 295

form of irony the spectators are fully aware of it and the words and actions of the characters reveal the real situation.

There are the following situations to be encountered: the character speaking may either realize the irony of his words while the rest of the actors may not or he or she may be unconscious while the other actors are aware of it and share the knowledge with the spectators or the case when only the spectators realize the irony. Tragic irony is best exemplified in Sophocles "Oedipus the King".

However, there are situations when irony may seem inappropriate, as for example in a scene involving threats of violence the victim may show continued politeness towards his aggressor as increasingly ironic as it becomes increasingly inappropriate. Sometimes, the "second audience" is the private self of the ironist.

"Socratic Irony" is the oldest form of irony and mainly appeared in the assumed ignorance which Socrates assumed as a method of dialect. "Socratic irony" basically involves ignorance that betrays a skeptical, non-committed attitude towards same dogma or universal opinion that lacks a basis in reason or in logic. This type of irony is best understood by those spectators who know that Socrates is wiser than he let us believe and who may realize slightly in advance the direction the naïve questioning will take.

H.W. Fowler describes it:

The two parties in his audience were, first, the dogmatist, moved by pity and contempt to enlighten this ignorance, and secondly, those who knew their Socrates and set themselves to watch the familiar game in which learning should be turned inside out by simplicity.[30]

Roman Irony

Romans used to employ irony in public speaking and rhetoric, in which the words used had an opposite meaning or intent. Shakespeare made use of such kind of irony in his play "Julius Caesar" more precisely in Mark Anthony's speech: *Friends, Romans, countrymen, lend me your ears! I come to bury Caesar, not to praise him*![31] laying emphasis on the conspirators' quality of being "honorable men". Anthony chooses words that seem to support the murderers, while his real purpose and effect is to incite the crowd against them.

[30] Fowler, Henry, *A Dictionary of Modern English Usage*, Wordsworth Reference,Hertfordshire,1994:296

[31] Shakespeare, William ,*Julius Caesar ,* Cliffs Notes ,Paperback,2000,Act III ,scene I ,lines 73-252

Verbal Irony

This type of irony reveals a discrepancy between what is said and what is really meant. The literary devices used in order to better emphasize this discrepancy are antiphrasis , litotes, meiosis.

The distinction between verbal irony and situational or dramatic irony is in that it is produced intentionally by the speaker. An important aspect that can be clarified when talking about verbal irony is the use of sarcasm. Sarcasm is only a particular kind of personal criticism addressed against a person or a group of persons that incorporates verbal irony. It is to be noticed that most instances of verbal irony are sarcastic, suggesting that sarcasm is more widely used than its traditional definition claiming it should be.

Structural Irony

Structured irony involves the use of a naïve or deluded hero or unreliable narrator, whose personal view differs considerably from the circumstances acknowledged by the author and readers.

Cosmic Irony

Cosmic irony reveals sharp discrepancy between our expectations of things and what actually occurs, as if the universe were mocking us.

This kind of irony is best exemplified in the novels of Thomas Hardy.

Cosmic irony occurs when an outside force, the Universe, God, Fate, seems to be operating despite the best efforts or intentions of the speaker or character.

Comic Irony – the term itself has usually meant what is called satiric irony. Comic irony reveals the triumph of a sympathetic victim, a rise from defeat to triumph. Jane Austen makes extension use of it in her novels. The first sentence of "Pride and Prejudice" opens with a nearly mathematical postulate*. It is a truth universally acknowledged , that a single man in possession of a good fortune must be in want of a wife.*[32] The following scene immediately reveals the proposal: *No, a rich young man moving into the neighbourhood did not come to seek a wife*.

It becomes immediately evident that what Austen means in fact is the opposite, namely, that women are always desperately on the lookout for a husband.

The irony sharpens as the story promotes his romance and ends in a double wedding.

[32]http://en.wikipedia.org/wiki/

2.2 The Use of Satire

The term comes from the Latin word "satura" and it represents a manner of writing that exposes the failings of individuals, institutions or societies to ridicule and scorn. Satire is often an incidental element in literary works that may not be wholly satirical, especially in comedy. Its tone may vary from tolerant amusement, as in the verse satires of the Roman poet Horace, to bitter indignation, as in the verse of Juvenal and the prose of Jonathan Swift.

There are basically two fundamental types of satire: Horatian satire, which is gentle and urbane, and Juvenalian satire, which is biting, bitter invective. The burlesque form of satire can also be divided into two categories: high burlesque, that is to treat those subject matters which are very common and treat them in an elaborated style, or low burlesque, that is to take subject matters which are dealt with in a poetic manner and degrade them.

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

Satire is an artistic form in which human or individual vices, folly, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony or other methods, sometimes with an intent to bring about improvement.[33]

Aristophanes, a Greek playwright, is one of the best known early satirists. Horace and Juvenal are two other prominent satirists from Antiquity, they are in fact one the most influential Latin satirists.

The satirical tradition flourished throughout the Middle Ages and the Renaissance, culminating in the prolific age of satire, in the late 17th and early 18th centuries.

The familiar names of Swift, Samuel Butler, John Dryden, Alexander Pope, Richard Steele, Henry Fielding, and William Hogarth, in England, and of Nicolas Boileau – Despreaux , La Fontaine, Molière and Voltaire in France, suggest not only the nature of the controversies that provided a target

[33]Legasse, Paul, *The Concise Columbia Encyclopedia,* , Columbia University Press, Third Edition, 1994

for the satirist's darts in both nations, but also the rediscovery and consequent adaptation of the classical models to individual talents.

In the 19th century, Mark Twain became the best-known American satirist, publishing satires in a variety of forms. As for the English writers, satire can be found in the poems of Lord Byron, in the librettos of William S. Gilbert [34], in the plays of Oscar Wilde and G.B. Shaw, and in the fiction of W.M. Thackeray, Charles Dickens, Samuel Butler and many others.

In the 20th century, satire has been used by authors such as Aldous Huxley and George Orwell to make serious and even frightening commentaries on the dangers of the sweeping social changes taking place throughout Europe.

Because satire often combines anger and humour which may become increasingly disturbing especially when it is misunderstood, for instance, at the time many people misunderstood Swift's purpose, assuming it to be a serious recommendation of cannibalism.

Swift defines satire as follows:

Satire is a sort of glass , wherein beholders do generally discover everybody's face but their own ;which is the chief reason for that kind of reception it meets in the world, and that so very few are offended with it. But if it should happen otherwise, the danger is not great ; and I have learned from long experience never to apprehend mischief from those understandings I have been able to provoke; for anger and fury, though they add strength to the sinews of the body, yet are found to relax those of the mind, and to render all its efforts feeble and impotent.[35]

Because satire is stealthy criticism it frequently escapes censorship. However, there are periods when it runs into serious opposition.

In 1599, the Archbishop of Canterbury John Whitgift and the Bishop of London George Abbott, whose offices had the function of licensing books for publications in England, enacted a law that banned verse satire. This decree ordered the burning of certain volumes of satire by John Marton , Thomas Middleton[36], Joseph Hall[37] etc and decided that the revision of history plays be specially made by a member of the Queen's Privy Council, and it prohibited the future printing of satire in verse.

[34]. Gilbert, William (1544-1603), English physician and natural philosopher

[35] Swift , Jonathan –*Gulliver's Travels and Other Writings,* Bantam Classic ,New York ,2005,pg. 468

[36]Middleton, Thomas , 1580-1627,English Jacobean playwright and poet.

[37] Hall , Joseph, 1574-1656 ,Influential theologian and Martyr of the Reformation.

This was quite paradoxical since some of the books banned had been licensed by the same authorities less than a year earlier. Various scholars have argued that the target was obscenity, libel or sedition.

In order to synthetize , Lord Byron's following quotation is the most suggestive in this sense: *Fools are my theme, let satire be my song.*[38]

[38] The *Oxford English Dictionary*, Clarendon Press , Oxford ,1989

2.3 The Use of Parody

Parody is a mocking imitation of the style of a literary work or works, ridiculig the stylistic habits of an author or school by exaggerated mimicry.[39]

Parody is sometimes related to burlesque when ridiculous subjects are treated in a serious manner, to satire in its punishment of eccentricities, and even to criticism due to its minute analysis of style.

The term *parody* comes from the Greek "parodia" which represented a narrative poem imitating the style of prosody of epics, treating satirical, mock-heroic subjects .The word *parodia* is formed from "par" which can mean "beside" or "counter, against", and "oda", a song.

Thus the original Greek word basically signified "counter-song", an imitation, "set against" the original. In what concerns Roman writers, a poet who parodied meant to imitate another, especially for humorous effect.

Parody is to be found in the works of the Greek dramatist Aristophanes, namely, "The Frogs" (405), in which he mocked the styles of Aeschyleus and Euripides and in Cervantes, "Don Quixote", 1605, a mocking imitation of chivalric romances. The best known English parodists are Henry Fielding and James Joyce. In the 19th century, English poets like William Wordsworth and Robert Browning were two of the literary artists whose works suffered numerous parodies.

The first to have used the word parody in English literature was Ben Jonson in "Every Man in His Humour"(1598):

A Parodie , a parodie ! To make it absurder than it was[40]

John Dryden also appended an explanation of the term in 1693 in his "Preface to the Satires":

[39] Baldick,Chris ,*The Concise Oxford Dictionary of Literary Terms* ,Oxford University Press ,New York, 1991 ,pg 161

[40] The *Oxford English Dictionary*, Clarendon Press, Oxford ,1989

We may find, that they were satyrique Poems, full of Parodies; that is, of verses patch'd up from great Poets , and turn'd into another Scene than their Author intended them.[41] In his opinion this term was to be applied to that literary subgenre that had no name: the mock-heroic. The mock-heroic is an imitation of something serious and meant to ridicule a low or a foolish person or habit. However, one can distinguish between parody, a case in which the contrast of very serious or exalted style with very frivolous or worthless subject is desired and bathos, a case when the parodist is unconscious of this combination. The term bathos derives from Alexander Pope's parody f Longinus' "Peri Bathos", 1727.

Jonathan Swift is the first English author to apply the word parody to narrative prose. Swift's own perception of this term was totally different and has since come to refer to any stylistic imitation that is intended to belittle. According to Swift a parody is the imitation of an author one wishes to expose. This definition may seem quite incomplete since parody appears to be very little different from mockery and burlesque. But Swift as a professional in language use and it is likely that he knew that. One can interpret Swift's definition as a parody of Dryden's presumed habit of explaining the obvious or using loan words.

In the 20th century, parody was very much used by those writers who intended to connect with the past while registering differences brought by modernity. The best examples in this sense are the recontextualizing parodies of James Joyce and T.S.Eliot. James Joyce's "Ulysses" incorporates elements of Homer's "Odyssey" in a 20th century Irish context and T.S. Eliot's "The Waste Land" incorporates and recontextualizes elements of a vast range of prior texts.

Blank parody is a form of parody associated to postmodernism, in which an artist takes the skeletal form of another work and places it in a new context without ridiculing it.

There are also writers who parody by taking characters or settings from one work and using them in a humorous or ironic way in another such as the transformation of minor characters Rosencrantz and Guildenstern from Shakespeare's drama "Hamlet" into the principal characters in a comedy perspective on the same events in the play "Rosencrantz and Guildenstern are Dead".

There are many cases when a parody becomes more successful than what is being parodied. For example, "Don Quixote", which mocks the traditional knight errant tales, is much more well-known than the novel that inspired it "Amadis de Gaula" . Other important example is the novel

[41] http://en.wikipedia.org/wiki/

"Shamela", by Henry Fielding, 1742, a parody of the gloomy epistolary novel "Pamela, or Virtue Rewarded", 1740, by Samuel Richardson.

2.4 Utopia vs. Dystopia

Utopia comes from the Greek words for "not" (ou) and "place" (topos) and thus meant "nowhere" or "no place". The word first occurred in Sir. Thomas More's "*Utopia*", published in Latin as "Libellus …de Optimo Republicae Statu, deque Insula Utopia" ("Concerning the Highest State of the Republic and the New Island Utopia", 1510). Utopia , was an imaginary island, depicted by Sir Thomas More as a perfect social, legal and political system. The term can also be used to describe actual communities founded in attempts to create an ideal society. Written utopias may be practical or satirical as well as speculative. In fact, models of utopic societies existed long before their actual name had been invented, Plato's Republic constituting the model of many, from More to H.G.Wells. Plutarch's life of Lycurgus[42] describes a utopian Sparta. Francis Bacon's "New Atlantis" 1627, was practical in its scientific program but speculative concerning philosophy and religion.

Many utopias are satires that ridicule existent conditions rather than offering practical solutions for them. Here we can mention Swift's "Gulliver's Travels" (1726) and Samuel Butler's "Erewhon" (1872).

The most common elements that characterize a utopia are: everlasting life, all good and no evil, all tangible and intangible needs and wants without any required effort to obtain them, a perfect balance between the individual and society and complete knowledge.

Some of the best utopias of English literature are: Thomas More's "Utopia", Voltaire's "Candide", Francis Bacon's "New Atlantis", "Islandia" by Austin Tappan Wright, "Anthem" by Ayn Rand.

Dystopia, also called anti-utopia or cacatopia , is a fictional society that is the opposite of utopia. The Greek prefix of "dys" signifies "ill", while the Greek "topos" means place. Thus the term comes to signify "bad place".

[42] Lycurgus – legendary spartan law-giver, possible of the 7th or 8th centuries B.C.

The first known use of the term dystopia appeared in a speech before the British Parliament by John Stuart Mill[43], in1868 .The fact that he knew Greek suggests that he wasn't just referring to the opposite of Utopia but rather to a bad place.

Dystopia is usually characterized by an oppression social control, such as an authoritarian or totalitarian government. The dystopian society, described in fictional and artistic works, is usually a utopian society with at least one fatal flaw. While the utopian society is based on perfectionalism and fulfillment, a dystopian society's hopes of improvement are overshadowed by stimulating fears of the ugly consequences of present-day behaviour.

A common theme in dystopian works is a critique of religion. An idea that commonly comes under fire by dystopian writers is that of blind faith or people participating in a religion without fully understanding it.

Sometimes a particular religion is enforced even by the state through various methods.

There are opinions according to which anti-utopia is distinct from dystopia. While a dystopia doesn't pretend to be good an anti-utopia, on the other hand, appears to be utopian or was intended to be so, but a fatal flow or other factor has destroyed or twisted the intended utopian world concept as is evidenced with Ingsoc in George Orwell's "*1984*" and Aldous Huxley's "Brave New World".

In the 20th century, when the possibility of a planned society became too imminent, a number of bitter anti-utopian or dystopian novels appeared such as: George Orwell's "*1984*" and "Animal Farm", Aldous Huxley's "Brave New World", Paul Auster's "In the Country of Lost Things", Stephen King's "The Running Man" etc.

[43] Mill, Stuart (1806-1873)– British Philosopher, political, economist and Member of Parliament

2.5 The Fantastic in Travel Books

The Fantastic is defined as a *mode of fiction in which the possible and the impossible are confounded so as to leave the reader, and often the narrator and/or central character, with no consistent explanation for the story's strange events*.[44]

In his "Introduction à la litterature fantastique", 1970, Tzvetan Todorov argues that fantastic narratives involve an unresolved hesitation between the supernatural explanation available in marvelous tales and the natural or psychological explanation offered by tales of the uncanny. He describes the fantastic as being a liminal state of the supernatural. A truly fantastic work is subtle in the working of the feeling, and would leave the reader with a sense of confusion about the work, and whether or not the phenomenon was real or imagined.

The Fantastic is sometimes erroneously called the Grotesque or fiction because both the Grotesque and the supernatural contain fantastic elements. Yet, they are not the same, as the fantastic is based on an ambiguity of those elements.

Jonathan Swift used satire in the form of fantasy to parody many of the political and social conventions of its time and its work "Gulliver's Travels" can be considered the earliest work of modern-style fantasy. Swift's use of fictional countries and other lands was likely a major influence on what would later become the fantasy genre.

Writers of the new types of fiction such as Daniel Defoe, Richardson, and many early realistic works were critical of fantastical elements in fiction.

The modern fantasy genre first took root during the 18th century with the increased popularity of fictional travelers' tales, influencing and being influenced by other early forms of speculative fiction along the way finally flourishing in the 19th century and gaining recognition as a distinct genre.

The term fantastic is used to cover fantasy and science fiction as well as fairy tales, romance, myth, legend, ghost stories and horror.

[44] Baldick, Chris ,*The Concise Oxford Dictionary of Literary Terms* ,Oxford University Press ,New York, 1991 ,pg 81

Fantastic literature can also be used as a tool to lure children to reading, to make an often difficult process easier.

Fictional travelogues make up a large proportion of travel literature. Although it may be desirable in some contexts to distinguish fictional from non-fictional works, such distinctions have proved notoriously difficult to make in practice, as in the famous instance of the travel writing of Marco Polo or John Mandeville. Many "fictional" works of travel literature are based on factual journeys, Joseph Conrad's "Heart of Darkness", while other works , though based on imaginary and even highly fantastic journeys – Dante's "Divine Comedy", 1321, Jonathan Swift's "Gulliver's Travels" or Voltaire's "Candide", 1759, nevertheless contain factual elements.

In the mid-18th century, writers such as Nathaniel Hawthorne and Edgar Allan Poe in the United States and Lewis Carroll[45] in England explored their own notions of the fantastic and its powers on the reader. Hawthorne wrote fanciful stories about scientists, who lose their way, often as a result of torturous love.

The masterful Poe mixed fantastic situations and the torments of the human hearts. Franz Kafka created fantastic tales, many of which were critical of society's institutions. Virginia Woolf wrote a novel "Orlando" critical of gender stereotyping in which a man lives from the 16th century to the 20th century and emerges as a woman and mother.

The fantastic requires the fulfillment of three conditions. First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural or supernatural explanation of the events described. Second, this hesitation may also be experienced by a character, and at the same time the hesitation is represented, it becomes one of the themes of the work- in the case of naïve reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as "poetic" interpretations.[46]

[45] Carroll, Lewis (1832-1898), Charles Lutwidge Dogson was his real name, English author, mathematician, logician

[46] Todorov, Tzvetan –*The Fantastic- A Structural Approach to a Literary Genre, Cornell University Press, 1975, p.33*

3. ASPECTS OF 18TH CENTURY ENGLAND CRITICIZED IN JONATHAN SWIFT'S WORKS

3.1 Mocking Politics in 18th Century England

Once the 18th century began, Swift became seriously involved in the political and religious life of England and Ireland, adopting an attitude that Samuel Johnson characterized as follows. According to him, Swift was on Whigs' side, but he left them when the latter gave up his friendship. However, he never fell in the opposite extreme. Throughout his life he maintained his conduct, which, according to his own beliefs, must characterize *the man of the American Church* - to think like the Whig as for the political aspects of the country and like the Tory, its ecclesiastical problems.

His endless contacts and discussions with the leaders of the both parties, with the authorities, the ministers, the church representatives, his vehement defense of the rights of the Irish people, are testimonies of his active involvement in the social-political life of the time.

Much of his propagandist writing is dedicated to the cause of Irish independence from English interference and he has also been viewed as the quintessential voice of the 18th century Protestant Ascendancy in Ireland.

If in 1702 he insistently declared himself a defender of the cause of the Revolution , "a lover of liberty" and much inclined to be "what they called a Whig in poetics", he laid equal stress on another principle of the post – 1688 settlement, the supremacy of the Anglican Church. He left the Whigs for the new Tory party in 1710, because he found it congenial to stand to one side of the cultural mainstream. He used satire as his chief "weapon" in a land full of what he saws as *Hectors* [*bullies], Thieves, supercargoes [merchant's agents], sharpers and Directors, a land…with political and economic*

exploitation. He railed against the corruptions of modern life and letters because he was goaded into speech by the shabbiness of his time-serving second-rate rivals[47]

Disappointed by the politics of both parties, which followed each other to England's leadership, Swift gave up, after Queen Anne's death, to his political activity and retired to Ireland, which became his permanent residence until his death. Although, much of his propagandist writing is dedicated to the cause of Irish independence from English interference he seems steadily to have thought of himself as a stranger and unhappy exiled in the land of his birth. Nevertheless, he was equally awkward in identifying himself with England or at least with what became the Whig mainstream of English political in the later half of his life.

A Discourse on the Contests and Dissensions between the Nobles and the Commons in Athens and Rome, 1701, was written during Swift's Whig period and is credited with turning public opinion against the threatened impeachment of Whig nobles.

Swift urges sane moderation and diminution of party vehemence. The pervasive idea of the work is the central idea of the Augustan era: the sense common to all mankind should direct human conduct.

The conduct of the Allies, 1711, produced after Swift's conversion to Toryism, congently demands peace with France, demonstrating that the prolongation of the conflict was a severe drain upon England's finances and benefited only the Marlboroughs, the Godolphins, the Whigs and the Dutch.

***A Modest Proposal for Preventing the Children of Poor People in Ireland from being a Burthen to Their Parents, or the Country and for Making them Beneficial to the Publick*,** 1729, usually referred to as *A Modest Proposal*, is the greatest piece of irony in literature. Swift, employing his favorite device of fantastic "invention", speaks in the guise of a realistic, unsentimental Projector, the cool, benign economist. The very title parallels several contemporary pamphlets that noted the famine of Ireland and the country's overpopulation. Swift therefore proposes that the Irish should fatten their infants to be eaten as table delicacies. The heartless stockyard calculations are a merciless indictment of the English exploitation of the Irish. People were theoretically the riches of a country; but in Ireland this is the only way a population increase can be mad, profitable. It is a suffering Christian spirit that here protests against economic conditions to which man had been driven. No other book demonstrates so painfully the sensitive being, wrecked by man's inhumanity.

[47] Sanders , Andrew ,*The Short Oxford History of English Literature,* Clarendon Press,Oxford,1996,pg.285

The book is the most brilliant use in English of the ironic device that Defoe had used in *The Shortest Way with the Dissenters*.

His proposal is simply that both parents and children would suffer infinitely less than they do at present if young children were fattened and sold for food.

The opening is direct and somber:

It is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads and cabin - doors crowded with beggars of the female sex; followed by three, four or six children, all in rags and importuning every passenger for an alms.[48] *These mothers instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to buy sustenance for their helpless infants, who, as they grow either turn thieves for want of work, or leave their dear native country, to fight for the Pretender in Spain, or sell themselves to the Barbadoes*[49].[50]

But the note soon changes:

As to my own part, having turned my thoughts, for many years, upon this important subject [the kind of provision that should be made for the children of pauper parents], and maturely weighed the several schemes of their projectors. I have always found them grossly mistaken in their computation. It is true, a child just dropped from its dam may be supported by her milk for a solar year with little other nourishment, at most not above the value of two shillings, which the mother may certainly get, or the value in scraps by her lawful occupation of begging; and it is exactly at one year old that I propose to provide for them in such a manner, as, instead of being a charge upon their parents, or the poorish or wanting food and raiment for the rest of their lives, they shall, on the contrary, contribute to the feeding and partly to the clothing of many thousands.[51]

The phrase *dropped from its dam,* language usually used only in discussing animals, prepares us for the proposal that follows. This proposal is couched in terms of quietly realistic humanitarianism, and the details are expounded with all the calm reasonableness of a merchant persuading his

[48] See Swift's *Proposal for Giving Badges to the Beggars in all the Parishes of Dublin ,1737;*for an understanding of the poverty in Ireland at this time.

[49] Poverty led many Irish people to enlist in the French and Spanish armies and to emigrate to Barbados.

[50] Swift , Jonathan –*Gulliver's Travels and Other Writings,* Bantam Classic ,New York ,2005,pg 577

[51] Ibid , pg.578

customers of the superior quality of a particular kind of article or a political economist advocating an economic nostrum.

I am assured by our merchants that a boy or a girl before twelve years old is no saleable commodity, and even when they come to this age, they will not field above three pounds or three pounds and half a crown at most, on the exchange which cannot turn to account either to the parents or kingdom, the change of nutriment and rags, having been at least four times that value.

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection. 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, whether stewed, roasted ,baked or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.

I do therefore humbly offer it to public consideration, that of the hundred and twenty thousand children, already computed, twenty thousand may be reserved for breed, where of only one fourth part to be males; which is more than we allow to sheep, black cattle, or swine, and my reason is, that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages; therefore, one male will be sufficient to serve four females.

That the remaining hundred thousand may at a year old be offered in sale to the persons of quality and fortune, through the kingdom always advising the mother to let them suck plentifully in the last month so as to render them plump, and fat for a good table. A child will make two dishes at an entertainment for friends, and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.[52]

The mask of complete indifference to the distinction between animals and children conceals, of course, a savage indignation at the conditions under which these children have to live. The quiet and matter-of-fact tone of Swift's proposals reveals much more effectively than any rhetoric the appalling fact that these children would really be better off it treated like cattle than under their present conditions.

The whole devastating pamphlet is a brilliant example of one of Swift's favorite ironic devices, that of role-taking, pretending to be someone very different from the person he really is and speaking earnestly in that person's voice. The tone continues to the deadpan conclusion:

[52] Swift , Jonathan –*Gulliver's Travels and Other Writings* ,Bantam Classic ,New York ,2005,pg 580

I profess in the sincerity of my heart that I have not the least personal interest in endeavouring to promote this necessary work, having no other motive than the public good of my country, by advancing our trade, providing for infants, relieving the poor, and giving some pleasure to the rich. I have no children, by which I can propose to get a single penny; the youngest being nine years old, and my wife past child – bearing. [53]

This disclaimer of any personal advantage is a ferocious parody of the hypocrisy of politicians in making similar statements; the ferocity is not however in the language, which in itself is quiet and factual, but in the whole implicit set of comparisons and contrasts which the discussion has set going.

In "A Modest Proposal", the appalling nature of the suggestions put forward in such a perfect imitation of the accents of the politicians and "projectors" of the time being the disturbing analogies at once to the forefront of the reader's mind. The reader is forced to draw conclusions which are never once directly suggested by the writer.

"A Modest Proposal" shows Swift's curious combinations of bitterness and compassion, as though his misanthropy were based on frustrated love.

Frustrated ambition also plays its part, for Swift sought a position of power and influence which he never attained and which, after 1714, there was no livelihood of his attaining.

By 1720, Ireland has been effectively reduced to the status of a colony run from London, by the Whigs. An example of this exploitation was the license sold to William Wood [54] for the manufacture of Irish small change. There was widespread fear that this coinage would be debased and lead to inflation as well as resentment at the fact that the privilege had been granted without reference to the Irish themselves.

Swift is a nightmare vision of inflation ,of farmers paying their rents with their cartloads of Wood's coins and of squires requiring 250 horses to collect them.

If Ireland was a victim of speculators, it was also considered a fit subject for the more heartless extremes of economic theory, such autocratic economic schemes roused Swift's indignation and the result was the finest of his short prose satires: "A Modest Proposal".

Once again, we are offered the subversive imitation of a well known form(in this case the economic tract) and a narrator who unwittingly condemns himself. In terms of contemporary

[53] Swift , Jonathan –*Gulliver's Travels and Other Writings,* Bantam Classic ,New York ,2005,pg 586

[54] Wood, William –English manufacturer. In 1722 he was authorized to mint coins for Ireland.

economic theory, the alleged author is made ridiculous by proposing to increase wealth by lessening the population, but it is for the gruesome simplicity of his methods that he stands utterly condemned. Infanticide and cannibalism, argued with a logic of repellent self-satisfaction, make "A Modest Proposal" a horrific parody of inhuman schemes for economic reform and a bitter satire on the heartless ingenuity of the mercantilist imagination.

Travels into Several Remote Nations of the World, by Samuel Gulliver, first a surgeon and then a Captain of the Several Ships*, 1726,** referred to as ***Gulliver's Travels, is polemically directed against all those intentions of ideological justification of the social system of those times.

Unlike those writers who supported the bourgeois-aristocratic system of XIIIth century England, Swift exposed without mercy, all social injustices and vices. His ingenious perspicacity manifested itself in that he succeeded to foresee the contradictions of the bourgeois society at its early stage of development and to reveal its anti-popular nature Swift expressed the protest of the widest sections of the population against those form of social evil that had appeared as a result of the compromise between aristocracy and bourgeoisie. He was the one who laid the foundations of the radical-democratic trend within English Enlightenment.

The country of dwarves, Lilliput, seems to Gulliver completely different from England, but if everything seems strange to our hero, the reader starts to guess that Lilliput is in fact an England in miniature, and Lilliputanian customs are in fact English customs, brought to the extreme of logical absurdity.

The Lilliputan King, a nail taller than his subjects, proudly calls himself "the master of universe", whose head reaches the sky.

Swift rejects the idea according to which monarchy is a divine institution, showing that it is nothing but the expression of high-handed proceeding of the rich. The fate of a country depends on the freaks of its king.

The writer ironically describes the way in which the important positions in the country are obtained.

This diversion is only practiced by those persons, who are candidates for great employments, and great favour, at court. They are trained in this art from their youth, and are not always of noble birth, or liberal education. When a great office is vacant, either by death or disgrace, (which often happens) five or six of those candidates petition the emperor to entertain his Majesty and the court with a dance on the rope; and whoever jumps the highest without falling succeds in the office. Very

often the chief ministers themselves are commanded to show their skill, and to convince the emperor that they have not lost their faculty…[55]

The spectacle of the ministers "leaping and creeping" for practical preferment is a timeless comment on what even quite intelligent people with undergo for public office.

The Lilliputians are organized in two parties, the Tramecksan and Slamecksan (meaning the Whigs and the Tories), differing only in the height of the heels worn by their members. They succeed in such offices as Secretary for Private Affairs or Treasurer with the aid of a dance on a rope which entertains the whole court.

The conception of the court and the numerous intrigues implicating its members render a grotesque and despicable parody of the Augustan period .The same impression is created by the numerous references to the colonial system, to wars, and exploitation. As far as monarchy is concerned, Swift initially offers the solution of a wise monarch, but later on prefers , the republic and turns to the republic of Rome as an example.

The political satire is based on a parallelism between the Lilliputians and the English. The moral smallness of the Lilliputians is rendered by such trivial matters as their fight over the end where one should break the boiled egg or over what heels to wear on the shoes, high or low. They are also hypocritical, domineering, unscrupulous, and cruel. They desire to ensclave the people of Blefuscu, a neighbouring country which is probably meant to suggest France.

Although Gulliver is acclaimed as a hero for helping the Lilliputians to be victorious in their war against Blefuscu , he is expelled from the country because he has saved the Queen's palace from fire by urinating on it. He has to flee to save his life. This episode can be seen as a metaphor for the Tories' illegal peace treaty, having done a good thing in an unfortunate manner.

The Lilliputian ways are described in such a way as to make the reader realize how stupid and vicious the European ways are.

The nurseries for males of noble or eminent birth, are provided with grave and learned professor, their several deputies. The clothes and food of the children, are plain and simple. They are bred up in the principles of honour, justice, courage, modesty, clemency, religion and love of their country; they are always employed in some business, except in the times of eating and sleeping, which

[55] Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992, pg.26

are very short and two hours for diversions, consisting of bodily exercises. They are dressed by men till four years of age and then are obliged to dress themselves, although their quality be ever so great.[56]

Lilliput is sometimes Utopia and sometimes 18th century England, made utterly contemptible by the small size of the people who exhibit the same vices and follies of the English. The account of Lilliputian politics, with the quarrel between the High-Heels and the Low-Heels and between the Big-Enders and Little-Enders, is clearly a parody of English politics.

In the second book, the wise and just rule of the illuminated king of Brobdingnag is meant to satirize by contrast. The equilibrium of the giant's society makes the world of the reader appear as mean and small. Ironically, Gulliver underlines the fact that these people do not have several thousands of books written on the science of politics, and that they are ignorant of the mystery, refinement, and intrigue used in ruling a country. But in spite of the Englishmen's subtelties in politics, their history appears to the king nothing other than *a heap of conspiracies, rebellions, murders, massacres, revolutions, banishments, and very worst effects that avarice, faction, hypocrisy, perfidiousness, cruelty, rage, madness, harm, envy, lust, malice and ambition could produce*.[57]

The Brobdingnagians are sometimes shown as living in a state of simple virtue in sharp contrast to the corruptions of European civilization, at other times their grossness simply emphasizes the horribleness of the human animal. Again Swift is much concerned to expose particular abuses of his own time as to attach mankind, and there is a complex political allegory at work, based on Swift's own experience of politics in Queen Anne's reign.

English government, religion and history, he suggests , are the best in the world. Nonetheless, after probing questions, the enlightened monarch of Brobdingnag is totally disappointed by the English political system.

Gulliver entertains but also horrifies the enlightened monarch of Brobdingnag, telling him about the political and religious fights I England, about the wars and the devilish inventions of his fellows. English government, religion and history, he suggests, are the best in the world. Nonetheless, after probing questions, the enlightened monarch of Brobdingnag can only conclude that English history is a catalogue of faction and murder, while the men themselves are *the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth*.[58]

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[56] Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition,1992, pg.44

[57] - Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992 ,pg.98

[58] Ibid, pg. 99

Gulliver tells the King about the English civilization :*But I confess, that after I had been a little to copious in talking of my beloved country, of our trade, and wars by sea and land of our, whisms in religion, and parties in the state, the prejudices of his education prevailed so far, that he could not forbear taking me up in his right hand, and stroking me gently with the other, after an hearty fit of laughing, asked me, whether I were a Whig or a Tory.* [59]

The attach on human pride is also emphasized in the following lines: *he observed how contemptible a thing was human grandeur, which could be mimicked by such diminutive insects as I* " , And yet; said he, " *I dare engage these creatures have their titles and distinctions of honour, they contrive little nests and burrows, that they call houses and cities, they make a figure in dress and equipage, they love, they fight, they dispute, they cheat, they betray". And thus he continued on ,until any color came and went several times with indignation to hear our noble country, the mistress of arts and virtue, piety , honour, and truth, the pride and envy of the world, so contemptuously treated*.[60]

The criticism brought by the generous king of Brobdingnag to the English regime described by Gulliver, comes from the inside of an enlightened human being.

Book III, that of Gulliver's Travels to Lagado and Laputa, reveals another perspective. The Lagado politicians accept science as a means of curing political evils. Corruption is so widespread in their country that physicians have to us all their ingenuity to find remedies for treating it. Instability in thoughts and deeds, capriciousness and forgetfulness are only a few of the diseases suffered by politicians. Physicians and surgeons could, for instance, cure violence by brain transplants. From each of the main parties, the surgeons select about one hundred people with heads equal in size, saw off the back of their skulls, and replace half of the brain with that of their adversaries. The different halves of the brain are supposed to settle the disputes between political enemies.

Gulliver's third voyage to the floating island of Laputa is one of the most satirical of the whole book. In this book, Swift criticizes the Royal society of England, in which he says is composed of useless philosophers, inventors and scientists. Laputa, the Flying Island, represents the powerfully ruling England , while the continent symbolizes oppressed Ireland. Being an Englishman himself Swift could not refrain from tackling this very acute political problem. Some critics even compare the rise of the city Lindalino with the Irish people's rejection of Wood's Patent of the half-penny copper-coin.

[59] Ibid, pg. 79

[60] - Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992,pg. 79

Lindalino was Dublin (Lin-da-lin = Double-lin = Dublin) and the impositions of Laputa represented the British imposition of Wood's poor quality currency.

Projects done by people on this island , are summed up, by the Universal Artist, who directs his followers to turn useful things into the exact opposite, which results in useless achievements. Some of the experiments held here to create tangible air, wool less sheep, and horses with stone hooves. The flying island itself expresses not only the desertion on the common earth of reality but their conversion of the universe to a mechanism and a living to a mechanical process.

Swift has an extraordinary clear prevision of the spy – haunted "police state", with its endless huresy-hunts, and treason trials, all really designed to neutralize popular discontent by changing it into war hysteria. Swift is here inferring the whole from a quite small part, for the feeble governments of his own day did not give him illustrations ready-made. For example, there is the professor of the School of Political Projectors who *shewed me a large Paper of Instructions for discovering Plots and conspiracies,* and who claimed that one can find people's secret thoughts by examining their excrement.

Because, men are never so serious, thoughtful and intent, as when they are at stool, which he found by frequent Experiment: for in such conjunctures, when he used merely as a trial to consider what was the best way of murdering the king, his ordure would have a tincture of Green: but quite different when he thought only of raising an Insurrection, or burning the Metropolis.[61]

A conservative Tory and an orthodox Christian, Swift sets no store by materialistic progress or the intense curiosity to probe the inexplicable questions of the physical universe. Swift's blinding concentration upon common sense and pragmatic reason makes him very nearly an anti-intellectual.

[61] - Swift, Jonathan – *Gulliver's Travels,* Wordsworth Classics Edition, 1992, pg .143

3.2 18th Century Religious Controversy

As a church dignitary, mixed up in the controversies which separated the Anglicans from the dissenting seats, and within Anglicanism itself, Swift had to take a side. His career was a choice: he lived and died as a Dean of St. Patrick's in Dublin. He wrote numerous religious treatises, which one is usually too much inclined to overlook. Besides doctrinal sermons, sensible and calm in tone, he acquitted himself scrupulously of the duties of his charge, and practiced his religion, with more hidden regularity than apparent veal. He recommends a judicious form of piety and his preferences lie in the observance of a golden mean; to follow the religion of the majority of one's compatriot just as to obey the political constitution of one's country, is in Swift's opinion to act as a well-behaved man.

He rails against the argument of the Catholics, the strife and the fanaticism of the various sects; his nature leads him to embrace a doctrine of overage reason.

Swift adhered to the tenents of the Anglican Church because he had been brought up to respect them, because the church of Ireland was the church of his social class, and because his own ambitions were involved in its success but also because he saw the Church as a force for rationality and moderation; as occupying a perilous middle ground between the opposing adherents of Rome and Geneva.

In his reaction against the looseness of morals, he goes to the extent of extolling, not without a suspicion of irony, the benefits accruing from a purely exterior and social submission to the attitude of belief, for hypocrisy is after all,better than cynicism. Despite the conformity of his declarations and principles ,analogous to that of a Voltaire, Swift stirred up a deep and secret unrest in the minds of those in power during his time, the patrons of Church and State; Queen Anne, above all a devout churchwoman refused to recognize his political services in a fitting way.

As early as 1701, swift had composed his *Discourse of the Contests and Dissentions between the Nobles and the Commons in Athens and Rome* which defended Whig ideas and personalities through an implied parallel between ancient and contemporary history. It was becoming increasingly clear however that the Whigs were antipathetic to Swift's High Church views. *A Project for the Advancement of Religion and the Reformation of Manners* 1709, highly praised by Steele in *The Tatler* , is curious as a proposal for "auto-suggestion" in religion. In 1711 he published his *Sentiments of a*

Church of England Man and *Argument to Prove that the Abolishing of Christianity in England, May, as Things Now Stand, Be Attended with some Inconvenience*.

The writer is a mere nominal Christian, one of those contemporary figures who advocated an occasional conformity to the Church of England since this was both socially respectable and commercially useful.

A Tale of a Tub is the most notable and popular of Swift's satires on the state of religious affairs in his day. In *A Tale of a Tub*, 1704, Jonathan Swift satirized the abuses of Christianity. The central "tale" is a riotous burlesque ecclesiastical history .It presents a maze of ironies and mocking rhetoric, as remote as possible from classical form, and the inexhaustible puzzle of how to relate Swift's views to those of the pompous and particularly modern writer to whom he attributes it.

In *A Tale of a Tub*, Swift took the form of the Grub Street treatise and, by pushing its conventions into parody, created an ironically self-damning exercise in intellectual-aberration, the madness of the unfettered imagination which produces both hack literature and heretical religion. The supposed narrator of the work is a recently discharged lunatic earning a miserable living in the garrets of Grub Street. His conduct of his entire book ironically displays the faults of the modern dunce.

In his enthusiastic pursuit of originality at all costs, the Hack reveals a mind cut adrift from tradition and reasonable restraint. With a last self damning statement he declares: *In my disposure of employments of the brain, I have thought fit to make invention the master , and to give "method" and "reason" the office of its lackeys*[62]

It is also the method of corrosive evil of those fanatics who bring barbarism and destruction to a commonwealth.

The Hack's purpose in the core of his work is to illustrate these tendencies in popery and Nonconformism . He does this though the allegorical tales of three brothers: Peter- the Roman Catholic , Jack – the Calvinist and Martin – the Moderate Anglican. These three brothers have each been left by their father the legacy of a coat with specific instruction as how to wear and look after it.

So the Hack exposes the ingenious mendacity, intellectual aberration and then arrogance with which Peter and Jack trim their coats to the worldly fashions of their time. The device of translating developments in theology and in ritual into a parody of the purely physical accompaniments of such things struck deeper than Swift intended, for once religion is discussed in such ludicrous terms it is

[62] Swift , Jonathan –*Gulliver's Travels and Other Writings* ,Bantam Classic ,New York ,2005,pg.464

impossible to restrict the destructive satire to the abuses of what Swift considered popish superstition on the one hand and dissenting fanaticism on the other, religion itself becomes ludicrous and equoted with its most external and trivial trimmings. So long as Swift keeps to obvious abuses, such as the deliberate addition by the brothers of ornaments expressly forbidden in their father's will, the satire is specific and limited.

A while after there came up all in fashion a pretty sort of flame – coloured satin for linings; and the mercer brought a pattern of it immediately to our three gentlemen……. Upon this, they fell again to rummage the will, because the present case also required a positive percept, the living being held by orthodox writers to be of the essence of the coat. After long search, they could fix upon nothing to the matter in hand, except a short advice of their father's in the will , to take care of fire and put out their candles before they went to sleep. [Swift explained: "That is to take care of their lusts"]. This, through a good deal for the purpose and helping very far towards self-conviction, yet not scening wholly of force to establish a command; and being resolved to avoid further scruple, as well as future occasion for scandal, says he that was the scholar: "I remember to have read in wills of a codicil annexed, which is indeed a part of the will, and that it contains, hath equal authority with the rest. Now, I have been considering of this same will here before us, and I cannot reckon it to be complete for want of such a codicil: I will therefore fasten one in its proper place very dexterously: I have had it by me some time: it was written by a dog-keeper of my grandfather's [this refers to the Apocrypha , which includes the story of Tobit and his dogs], and talks a great deal (as good luck would have it) as this very flame – coloured satin. [63]

The flame-coloured satin in this passage refers to the doctrine of Purgatory. He mentions this only to show how Scripture was perverted to prove it , which was done by giving equal authority with the Canon to Apocrypha ,called here a codicil annexed. Even in making these quite specific references to doctrines with which he disagreed, however, Swift, by his tone, is reducing all religious belief to something arbitrary and trivial.

In "A tale of a Tub", Swift, who presents the Anglican Church as exemplifying the proper mean between the extremes of Roman -Catholicism and Calvinistic Puritanism, mocks both their approaches to Holy Scripture, to their Father's Testament. Whereas Peter [the Catholic Church] twisted the meaning of the Bible by means of elaborate methods of scriptural interpretation and thereby created bizarre accretions to their inheritance, Jack or John Calvin and his followers – throw the baby out with

[63] Swift , Jonathan –*Gulliver's Travels and Other Writings,* Bantam Classic ,New York ,2005,pg.381

the bath water, casting away all oral tradition and written commentary. Instead, they become obsessed with supposedly hidden meaning of scripture to the point of egotistical madness:

Jack had provided a fair copy of his father's will, engrossed in form upon a large skin of parchment, and resolving to act the part of a most dutiful son, he became the fondest creature of it imaginable. For although, as I have often told the reader, it consisted wholly in certain plain, easy directions about the management and wearing of their coats, with legacies and penalties in case of obedience or neglect, yet he began to entertain a fancy that the matter was deeper and darker, and therefore most needs have a great deal more of mystery at the bottom. "Gentleman", said he, " I will prove this very skin of parchment to be meat , drink and cloth, to be the philosopher's stone and the universal medicine."[64] *In consequence of which raptures he resolved to make use of it in the most necessary as well as the most paltry occasions of life. He had a way of working it into any shape he pleased so that it served him for a nightcap when he went to bed, and for an umbrella in rainy weather. He would lap a piece of it about a sore toe; or, when he had fits, burn two inches under his nose; or, if anything lay heavy on his stomach, scrape off and swallow as much of the powder as would lie on a silver penny – they were all infallible remedies.*[65]

Swift pokes fun at the way Puritans salted their conversation with scriptural citation and allusion, for Jack's *common talk and conversation ran wholly in the praise of his will, and he circumscribed the utmost of his eloquence within that compass, not daring to let ship a syllable without authority from thence.*[66] Jack carries his biblical obsession to such a point that while thinking he's especially devout because he applied the Bible to all areas of life , in fact he ends up sullying and blaspheming the word of God. Typically, Swift presses his point home with scatological or toilet humour , telling us that:

Once at a strange house he was suddenly taken short upon an urgent juncture, whereon it may not be allowed too particularly to dilate, and being not able to call to mind, with that suddenness the occasion required, an authentic phase for demanding the way to the back! he close rather, as the more prudent course, to incur the penalty in such cases usually annexed; neither was it possible for the united

[64] The author here lashes those pretenders to purity ,who place so much merit in using Scripture phrases on all occasions.

[65] Swift , Jonathan –*Gulliver's Travels and Other Writings* ,Bantam Classic ,New York ,2005 ,pg.451-452

[66] Ibid , pg.452

rhetoric of mankind to prevail with him to make himself clean again, because having consulted the will upon this emergency, he met with a passage near the bottom, which seemed to forbid it.[67]

For Swift, egotism and obsession always end up finding themselves forced to confront filth whether appear in lust or religion.

Swift, like many Anglicans, believed that however obscure some passages of the Bible might seem ,it stated everything important for a good Christian life with clarity and simplicity. He therefore found the elaborate interpretations of the medieval and later Roman Catholic Church absurd and the perfect target for satire. In "A Tale of a Tub",Peter, finding that the simple truths of Scripture make life difficult in the worlds of wealth and fashion, invents ways around his father's instructions. Here he finds a way to embellish the coats, even though his father had told his sons not to do so.

After much thought, one of the brothers, who happened to be more book-learned than the other two, said he had found an expedient. "It is true", said he*, "there is nothing her in this will, totidem verbis ,*[68] *making mention of shoulder-knots, but I dare conjecture we may find them inclusive or totidem syllabis.*

"This distinction was immediately approved by all; and so they fell again to examine the will. But their evil star had so directed the matter that the first syllable was not to be found in the whole writing; upon which disappointment, he who found the former evasion took heart and said, "Brothers, there is yet hopes; for though we cannot find them totidem verbis non totidem syllabis; I dare engage we shall make them out tertio modo a totidem literis".This discovery was also highly commended, upon which they fell once more to the scrutiny, and soon picked out S, H, O, U, L, D, E, R, when the same planet, enemy to their repose, had wonderfully contrived that a K was not to be found. There was a weighty difficulty! But the distinguishing brother (for whom we shall hereafter find a name) now his hand was in, proved by a very good argument that K was a modern illegitimate letter, unknown to the learned ages, nor anywhere to be found in ancient manuscripts. " It is true", said he, "the word Calendae , had in Q.V.C. been sometimes writ with a K, but erroneously for in the best copies it is ever spelt with a C; and by a consequence it was a gross mistake in our language to spell "knot" with a K, "but that from henceforward he would take care it should be writ with a C. Upon this all further

[67] Swift , Jonathan –*Gulliver's Travels and Other Writings,* Bantam Classic ,New York ,2005, pg.452

[68] When the Papists cannot find any thing which they want in Scripture ,they go to oral tradition :thus Peter is introduced satisfied with the tedious way of looking for all the letters of any word ,which he has occasion for in the Will ,when neither the constituent syllables ,nor much less the whole word ,were there in termis.

difficulty vanished; shoulder knots were made clearly out to be jure paterno [the father's law], and our three gentlemen swaggered with as large and as flaunting ones as the best. [69]

Eventually, the two younger brothers realize that such unchecked twisting of their father's testament had rendered almost beyond recognition, but Martin and Jack take different approaches to remedying the situation. Swift has English Protestantism in the person of Martin, he wisely chose a moderate, middle way between Roman Catholicism and Calvinism. Swift therefore describes Martin stripping away unnecessary Roman Catholic additions to their father's testament while taking care not to harm the basic fabric itself.

Resolving therefore to rid his coat of a huge quantity of gold lace, he picked up the stitches with much caution and diligently gleaned out all the loose threads as he went, which proved to be a work of time. Then he fell about the embroidered Indian figures of men, women and children, against which, as you have heard in its due place, their father's testament was extremely exact and severe. These, with much dexterity and application were after a whole quite eradicated or utterly defaced. For the rest, where he observed the embroidery to be worked so close as not to be got away without damaging the cloth, or when it served to hide or strengthened any flaw in the body of the coat, contracted by the perpetual tampering of workmen upon it, he concluded the wisest course was to let it remain, resolving in no case whatsoever that the substance of the stuff should suffer injury, which he thought the best method for serving the true intent and meaning of his father's will. [70]

In contrast to the Martin's cautious approach to reform, Jack (or John Calvin) "entered" upon the matter with other thoughts and a quiet different spirit because he paid more attention to what his brother Peter had done wrong than to his father's instructions, "for the memory of Lord Peter's injures produced a degree of hatred and spite which had a much greater share of inciting him than any regards after his father's commands. "He then egotistically embraces his anger at Peter, "honouring it with the title of zeal", an essentially destructive emotion.

Swift spoke in the name of reason of reason against pride and fanaticism at the same time he was stout supporter of the Church of England and oppose too tolerant treatment of dissenters. But exactly, the same tools with which he destroyed the position of those with whom he disagreed could have seen, and indeed were, used by him against his own. Pure unalloyed reason could not have

[69] Swift , Jonathan –*Gulliver's Travels and Other Writings,* Bantam Classic ,New York ,2005 ,pg.379-380

[70] Ibid, pg.415

justified the Anglican position as the only tenable Christian position for an Englishman. It is Peter and Jack who are attacked in "A Tale of a Tub", but Martin is really equally vulnerable.

Some of the most brilliant parts of "A Tale of a Tub" are the digressions in which Swift carried on his war against the pride and emptiness of modern scholars and the wicked folly of "religious enthusiasm", a word defined by Dr. Johnson as "a vain confidence of divine favour or communication". This word was used to signify any conviction of personal inspiration which would lead a man away from the decent worship of the Anglican Church to the individual extravagancies of dissenting sects.

To point out shades and degrees of difference between the sects who contest each other's rights to represent pure teaching of the Gospel, is to make it possible to select that which is least removed, on an average from the sacred text: but such a choice is only a makeshift of resignations, the solution of despair; for too startling allegories picture to our eyes the unconscious or intentional work of human instinct, in all ages, and in all the churches, bent on deforming, twisting, mutilating, contradicting the letter and the spirit of the admirable and terrible message beneath which the flesh of man groans and faints.

Swift didn't lose the opportunity to attack the flaws of religion in "**Gulliver's Travels"** although, the attack is less severe than in the previous mentioned book.

In Lilliput, there is endemic social division, exploited by the Monarchs of neighbouring Blefuscu, over whether eggs are to be broken at the larger end – the "primitive Way", we are told, where the word "primitive" has positive connotations as in "primitive Christianity"– or whether the edict of the present King's grandfather, that eggs will be broken at the smaller end, should be obeyed.

In chapter 54 of the Brundrecal, Lilliput's holy book, it is written that *all true Believers shall break their Eggs at the convenient End: and which is the convenient End, [adds Gulliver] seems, in my humble Opinion, to be left to every Man's Conscience, or at least in the Power of the chief Magistrate to determine.*[71]

The big-endian and little-endian controversy figures that between Protestantism and Catholicism that fissures Swift's own society. To reduce this to a ludicrous quarrel over the breaking of eggs is to suggest that nothing hinges on the difference.

In Brobdingnag, Gulliver gives it as his opinion that bishops are chosen ...*by the Prince and wisest Counsellors, among such of the Priesthood, as were most deservedly distinguished by the*

[71] - Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992, pg.35

Sanctity of their Lives, and the Depth of their Erudition; who were indeed the spiritual Fathers of the Clergy and the People"[72]. But the King asks whether "*those holy Lords I spoke of, were constantly promoted to that Rank upon Account of their Knowledge in religious Matters, and the Sanctity of their Lives, had never been Compliers with the Times, while they were common Priests; or slavish prostitute Chaplains to some Nobleman, whose Opinions they continued to follow after they were admitted into that Assembly....*[73]

The King's question is suspiciously complex and acute. Behind it lies a narrative voice unconvinced that in Georgian England, priests are really advanced for their piety and learning.

At the end of Book III, Gulliver posing as a Dutch merchant tries to enter Japan, a country that, since 1638, had closed its ports to all nations except the Dutch. Gaining ingress requires compliance with the ritual of Yefumi, or trampling upon the crucifix, which, it seems, the Dutch are perfectly cheerful about doing. Gulliver asks to be excused, and the Emperor *seemed a little surprised; and said, he believed I was the first of my Countrymen who ever made any Scruple in this Point; and that he began to doubt whether I were a real Hollander or no; but rather suspected I must be a CHRISTIAN.*[74]

So the point of this episode is either to satirize the Dutch who were Protestants not Christians or to glance at what Swift took to be an unholy alliance of the Orange dynasty with the ruling Whig elite, who permitted such freethinkers as John Toland to prosper.

In Book 4, Gulliver informs his Houyhnhnm 'Master' of the 'State of England' and explains the most common causes of war:

...Difference in Opinions hath cost many Millions of Lives: For Instance, whether Flesh be Bread, or Bread be Flesh: Whether the Juice of a certain Berry be Blood or Wine: Whether Whistling be a Vice or a Virtue: Whether it be better to kiss a Post, or throw it into the Fire: What is the best Colour for a Coat, whether Black, White, Red or Grey; and whether it should be long or short, narrow or wide, dirty or clean; with many more.[75]

Here, Gulliver deliberately vacuums out the meaning of the differences between Anglicanism, Catholicism and the various dissenting sects in the way he presents the case to the Houyhnhnm. The symbols of religious difference are substituted for the substance of religious difference, and the reader

[72] Ibid , pg. 95

[73] Ibid ,pg. 96

[74] Ibid, pg. 163

[75] - Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992,pg. 185

feels like leaping into the text to protest that this is not fair, that Gulliver is leaving too much out. From a conventional eighteenth-century religious standpoint, one of the most disturbing aspects of the sardonic utopia that is Houyhnhnmland is the attitude to death evinced there:

...If they can avoid Casualties, they die only of old Age, and are buried in the obscurest Places that can be found, their Friends and Relations expressing neither Joy nor Grief at their Departure; nor does the dying Person discover the least Regret that he is leaving the World.[76]

We are told that a Mare and her two foals ("a Mistress and her two Children") give as an excuse for being a little late for an appointment with Gulliver's master that her husband died late in the morning and it took a little time to determine his place of rest. This sanguine attitude to death, doing away with all Christian rituals and customs, might be impeccably orthodox if there were any mention of a future state of punishments and rewards beyond the life on earth. Refusal to consider the existence of such a state was of course one of the primary objections to the writings of those same Deists and freethinkers that Swift excoriated throughout his early writings. Houhyhynm death customs, their solemn leave-takings of their friends, seem to be represented as consummations devoutly to be wished in Book 4.

[76] Ibid, pg. 207

3.3 A Short Critique of 18th Century Culture

In the third book, after visiting Laputa, Gulliver goes to Balnibarbi where he visits The Academy of Lagado. The presentation of the nonsensical scientific experiments tried there is meant to attack the uselessness of the Royal Academy of England, which was too theoretical in character to succeed in any practical applications. Gulliver is shocked by the ridiculous endeavours of absurd researchers . He meets an architect who tries to build houses by starting with the roof, a farmer who ploughs the ground with the help of hogs , a blind painter who tries to distinguish colours by smelling and feeling, a biologist who wants to obtain silk thread from spiders, a universal artist who has fifty men working to obtain naked sheep and pillows out of marble stone.

Although these experiments seem to be totally inefficient, there are, however, some inventions which seem familiar today and which indicate Swift's visionary powers. The sunlight extracted from cucumbers could be vitamins, the language spoken with the help of objects is not far from the ironic language imagined for extraterrestrial communication, the brain transplants foretell the kidney and liver transplants of today.

There is also a very modern science-fiction theme that Swift enjoys when Gulliver visits the next country, Glubbdubdrib: the return in time. In Glubbdubdrib , the Island of Sorcerers and Magicians, Gulliver meets famous ancient personalities, such as Alexander the Great, Caesar, Pompey, Homer, Aristotle, and many others.

Historical personalities, prelates and writers make him understand that history is utterly deformed by commentators, who rarely respect the truth. Numerous royal families turn out to have had their lineage interrupted by pages, valets, coachmen, players, captains, and pick-pockets. Generals confess that they gained numerous victories by the force of cowardice and ill-conduct, admirals accept that for want of intelligence they beat the enemy to whom they intended to betray the fleet, kings sustain that it is impossible to support the royal throne without corruption. Utterly disgusted with history, Gulliver continues his voyage to Maldonada, Luggnagg, Japan and then back to England.

Swift reserves his sharpest satire here for the Academy of Lagado. This is his vision of the Royal Society the and of the mechanistic science which allegedly perverts the intellect through warping

curiosity. Instead of the humanists' belief that the proper study of mankind is man- however corrupt he may be- Swift's scientists seek to extract sunlight from cucumbers, and nutrition from human excrement, and to revive a dead dog by blowing air in its anus. This trivializing of the intellect also perverts the language. In pursuit of things rather than words, the scientists of Lagado reduce language merely to nouns as part of a project for abandoning it altogether. They then propose the easy solution to all problems, including political ones. The ordure of politicians will supposedly reveal state conspiracies, for example, while brain surgery will cure party faction.

In this book, Swift is attacking every kind of impractical scholarship and vain philosophy and the absurd and pretentious schemes of economists and "promoters". It is here that we see most clearly how Swift's exaltation of reason leads to anti-intellectualism. Speculative thought is ridiculous. *With these bladders they now and then flapped the mouths and ears of those who stood near them, of which practice I could not then conceive the meaning it seems the minds of these people are so taken up with intense speculations, that they neither can speak, nor attend to the discourses of others without being roused by some external tact upon the organs of speech and hearing.*[77]

The Laputians neglect practical matters to indulge in theory. *Their houses are very ill built, the walls bevil , without one right angle in any apartment and this defect ariseth from the contempt they bear to practical geometry ,which they despise as vulgar and mechanic, those instructions they give being too refined for the intellectuals of their workmen, which occasions perpetual mistakes. And although they are dexterous enough upon a piece of paper in the management of the rule, the pencil and the divider yet in the common actions and behaviour of life, I have not seen a more clumsy, awkward and unhandy people, nor so slow and perplexed in their conceptions upon all other subjects, except those of mathematicks and musick.*[78]

Yet imagination , fancy, and invention they are wholly strangers to, nor have any words in their language by which those ideas can be expressed. Their intellectual interests are confined to mathematicks and musick. [79]

From Laputa, Gulliver goes to Balnibarbi and its capital Lagado, and in the description of the Academy of Projectors in Lagado Swift satirizes inventors and promoters of schemes for improving everything. *In these colleges the professors contrive new rules and methods of agriculture and building, and new instruments and tools for all trades and manufactures, whereby, as they undertake, one man*

[77] - Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992, pg. 119

[78] - Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992, pg. 122-123

[79] Ibid , pg.123

shall do the work of ten; a palace may be built in a week, of materials so durable as to last for ever without repairing.[80]

Swift has a great deal of fun with his description of professors of the Academy and their pamphlets. *A new method of teaching was for a proposition and demonstration to be fairly written on a thin wafer, with ink composed of a cephalic tincture .This the student was to swallow upon a fasting stomach, and the water digested, the tincture mounted to his brain bearing the proposition along with it*[81]. The satire here is more comic than bitter, except in the passage explaining their method of proving the guilt of persons suspected of plotting against the state. The anagrammatic method of explaining the plot is illustrated thus: *So for example if I should say in a letter to a friend "Our brother John has just got the piles", a skilful decipherer would discover that the same letters which compose that sentence may be analyzed into the following words: "Resist, a plot is brought home; The tour ! And this is the anagrammatic method.*[82] The matter-of-fact final sentence is what rams home the preposterousness of the whole thing

Laputa, the floating island is ruled by intellectuals such as scientists, mathematicians, political advisors and musicians – all geniuses who lack the sense of spirituality and morality. Idealistic in nature, the people of Laputa refuse to be practical for we find scientists trying to recycle human excretion back into food, politicians trying to solve problems by improbable ways.

The inhabitants of Laputa, who live in a world of illusion, indulge in the fertility of speculation and of books. What really turns out to be their moment of glory – as they spend most of their time beating their brains about the improbable inventions-turns out to be their folly as they ignore the fact their spouses are having an extra-marital affair.

Therefore, they are indifferent to normal human relationships, and turn their heads towards science and politics. What swift is trying to convey here is that "intellectuality" is an obstacle to morality.

The historical precedents for the Grand Academy of Lagado are the Royal Society (England) and the Academie des Sciences (in France). But behind these lays the society for the advancement of learning, proposed in the early decades of the 17th century by Francis Bacon.

[80] Ibid, pg. 133

[81] Ibid , pg.140

[82] Ibid , pg144

Gulliver visits Glubbdubdrib, 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 death. 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 of Brutus, gained by murdering him. History, Gulliver considers, is not what it seems.

In his satire on history and 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 trust worthy enough to supply a foundation for politics or morality.

Gulliver continuing his interaction with those brought back from the dead, visits with Homer, Aristotle, Descartes and Gassendi (a French philosopher and scientist). He also spends several days visiting Roman emperors and with several rulers whom he terms as "modern dead" He then focuses on modern history and is disappointed to find that rulers have not been as virtuous as people have been led to believe.

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 the 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.

The Battle of the Books (1697-1704) was a mock-heroic prose satire supporting the position of Sir William Temple, Swift's patron, favouring the ancients as against the modern authors. "The

Battle of the Books" is the name of a short satire written by Jonathan Swift and published as part of the prolegomena [83] to his "A Tale of a Tub" in 1706.

In France at the end of the 17th century, a minor furor arose over the question of whether contemporary learning had surpassed what was known by those in classical Greece and Rome. The "moderns", epitomized by Fontanelle[84] took the position that the modern age of science and reason was superior to the superstitions and limited world of Greece and Rome.

The "ancients", for their part, argued that all that is necessary to be known was still to be found in Virgil, Cicero, Homer and especially Aristotle.

Sir William Temple published an answer to Fontanelle entitled "Of Ancient and Modern Learning" 1690, where he stated that the modern man was just a dwarf standing upon the "shoulders of a giant". While the ancients were source of light, they possessed a clear view of nature, and modern man only reflected their vision.

Jonathan Swift worked for William Temple, during the time of the controversy and he takes part in this debate by his publishing of this short satire.

An imaginary battle in St. James Library pits the Ancient books against the modern books. The combat is interrupted by the interpolated allegory of the spider and the bee.

A spider *swollen up to the first magnitude, by the Destruction of Infinite Numbers of Flies*[85], resides like a castle held above a top shelf, and a bee, flying from the natural world and drawn by curiosity, wrecks the spider's web. The spider curses the bee for clumsiness and for wrecking the work of one who is his better. The spider says that his web is his home, a stately manor, which the bee is a vagrant who goes anywhere in nature without any concern of reputation. The bee answers that he is doing the bidding of nature, aiding in the fields, while the spider's castle is merely what was drawn from its own body, which has "a good plentiful store of Dirt and Poison". This allegory was already somewhat old before Swift employed it, and it is a digression within the "Battle" proper.

The Bee, representing the ancients, goes directly to nature and produces "sweetness and light" .The Spider, representing the moderns, weaves its web from within itself, producing only "dirt and poison".

[83] any introduction at the start of a book

[84] Bernard le Borrier de Fontanelle – 1657-1757, French writer

[85] Swift , Jonathan –*Gulliver's Travels and Other Writings,* Bantam Classic ,New York ,2005,pg. 476

In the midst of the dispute the animal-loving Aesop mediates between the claims of the "pro-ancient" bee and the "pro-modern" spider.

Although Aesop reaches a reasoned conclusion, his arbitration simply serves to heighten animosities. The consequent tumult spills over into a parcically confused disorder in which Aristotle tries to fire an arrow at Bacon and hits in a helmet nine times too large for his head. Dryden 's attempts to soothe his opponent are diminished by the tenor of a voice which "suited to the visage", sounds "weak and remote".

The difference between the two intellectual types is stated by the spider, who intends the comparison to favour himself, but achieves the opposite effect.

Your livelihood is a universal Plunder upon Nature; a Freebooter over Fields and Gardens; and for the sake of stealing, will rob a Nettle as readily as a violet. Whereas I am a domestick Animal furnisht with a Native Stock within myself. This large castle (to shew my Improvements in the Mathematicks) is all built with my Own Hands, and the Materials extracted altogether out of my Own Person[86].

Swift own sympathies are unquestionably with the Ancients, and many a Modern author, including John Dryden, Abraham Cowley, Aphra Behn is bested by a classical combatant. At the climax of the battle, Richard Bentley and William Wotton [87]are vanquished by Boyle, imagined as an "auxiliary of the Ancients".

The Ancients include not only the Greeks and the Romans but more importantly those who at the present day honour and learn from them; since the original Ancients copied direct from Nature, the new ancients range a wider field than do the Moderns. Swift makes this clear through the subsidiary episode of the spider and the bee.

The real "battle", fiercely fought over in the academies and salons of Europe, was once taken very seriously, not to say pompously, but Swift's allegory part ridicules, part supports the validity of the contention.

The Moderns, comparable to the spider in the fable Swift inserted into his plot, spin out their works merely from their own insane and vulgar pride" which feeding and engendering on itself, turns all into excrement and venom". In the end, such writers produce nothing but cobwebs. By contrast, the ideal of decorum, of the wide-ranging and scholarly, study of nature through tradition, is

[86] Swift , Jonathan –*Gulliver's Travels and Other Writings* ,Bantam Classic ,New York ,2005,pg .478

[87] Bentley, Richard- 1662-1742, English theologian, critic; W. Wotton – 1666-1727 English critic

represented by the Bee whose foraging among the flowers of the ancients furnishes mankind with nutritious honey or what, in a telling phase, Swift called "sweetness and light".

Swift narrative is playful and light, and he takes the opportunity to settle many personal scores against near contemporaries like Dryden, but he also manages, along the way, to expose many of the more subtle dimensions and implications of the debate in which he is engaged.

The Battle of the Ancients and Moderns was not in fact, merely about whether the Ancients produced "better" authors and philosophers than the Moderns; it was more fundamentally about how "History" itself functioned and should be read, and about the relationships between the past and present, humanity and nature, and human understanding and knowledge.

3.4 Utopia as the Reverse of the Medal

Anthony Shaftesbury was voicing a current mentality of the 18th century when he stated that mockery as construction criticism, performed with high spirits and common sense, is highly recommendable to writers of the age intent are changing mentalities and raising awareness. Swift constructs and deconstructs utopian worlds in a matchless satirical discourse on the contemporary English Society.

Utopia-writing becomes a fashion in the 18th century as the expression of the political and social nostalgia and discontent, as a possible announcer of change, of a new order based on equality and transparence. The utopian citizen has a communitarian reasoning and behaviour, loves justice and resents oppression war and political hypocrisy.

At the same time, however, every utopia is based on a paradox, on conflicting concepts and turns gradually into a dystopia; the utopian state, by taking over the role of absolute protector for every citizen, becomes domineering, tyrannical and totalitarian even by denying privacy and individualism. A satirical spirit, like many enlightened minds of his epoch, a keen political observer and an energetic pamphleteer, Swift mocks at both the real world and the world to be of his utopian contemporaries.

"A Modest Proposal" satirically promotes the consumption of one year old children to eliminate the growing number of poor citizens in Ireland. Swift uses savaged irony to point out the inhumane condition of the colonized Irish. His "Projector" rejects several rational ways to help the poor, strategies, Swift himself, had previously proposed in pamphlets, including the series known as "The Drapier's Letters". Part of the satire's effect derives from the thoroughness with which it works out its basic metaphor equating the English devouring of innocent babies and wealthy absentee landowners devouring the Irish economy. This proposal could be compared with More's "Utopia" because they both use satire to discuss the welfare of society. More used a more appealing alternative to create his utopia, a place where everyone was equal and where sharing everything solved class divisions. Distancing the subject from England helps readers play More's game since it reduces their drive to test the utopian constructs against "reality". By contrast Swift uses the horrible proposal of devouring children to make a statement about the society in which he lived, in effect making England and Ireland seem strange, alien places, a negation of the popular vision.

In **"Gulliver's Travels",** certain passages in chapter 6, Book I, treating law and education in Lilliput are essentially utopian, picturing this minute world as the rational ideal:

In choosing persons for all employments, they have more regard to good morals than to great abilities;… they thought the want of moral virtues was so far from being supplied by superior endowments of the mind, that employments could never be put into such dangerous hands as those of persons so qualified…[88]

The irony lies not so much in that here is a utopian system which shows up our own; but rather that here, put into actual practice, is what we all profess to believe in ,but nobody would even dream of acting on.

Critics have offered various explanations for this evident inconsistency, of which perhaps the most widely accepted has been Professor Quintana's early suggestion that *Swift had merely maneuvered himself into an awkward position by embodying early material –no longer extant from the Martin Sriblerus project of 1714.* [89]

The government of Lilliput has laws in place to protect, not punish, but also allows for exceptions to rules on a personal basis. Although some of the political processes and issues in Lilliput are bizarre, it is their treatment of their citizens that can be considered a model. Lilliputan society has a highly developed legal system, in which falsely accusing someone is a capital offence, and here a liar is considered lower than a thief. In this legal system people are not only punished for crimes but people are rewarded for doing good things. The government of Lilliput cares for its young and its poor with no exceptions. Although many laws and customs of Lilliput are far from ideal there are notable similarities between Lilliput and a utopian government.

In Book II, the people and government of Brobdingnag treat Gulliver and their citizens very differently. Gulliver becomes more than a slave in Brobdingnag, a court jester exhibited for cheap entertainment. In Brobdingnag education and art are virtually nonexistent. Most people of Brobdingnag have little or no education and the government leaves them little part to play in legislation. Since all laws must have fewer words than the alphabet's number of letters, and no citizen is allowed to write argumentation concerning a law. They do possess the technology for printing books, but consider them without practical value. Like the slave of a corrupt government Gulliver manages to escape to Britain only by sheer luck.

[88] Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992, pg. 42

[89] Quintana, Ricardo- *The Mind and Art of Jonathan Swift*, London and New York ,1953, p. 291

The land of Brobdingnag fits closer the definition of dystopia than does Lilliput of Utopia but the fact remains that the paradox seems striking and perhaps one that Jonathan Swift intended for the reader to catch on, Swift may have intended up not only to see the transition between part one and part two as a shift from larger than life to smaller than life, but also from a philosophically, larger than life government to a philosophical smaller than life government.

In part 3 of Gulliver's Travels, Gulliver narrates a part of his journey in hearing of the immortal Struldbruggs, the people who never die. These people are perhaps the most horrifying creatures in the entirety of "Gulliver's Travels", and represent a perfect first example of English dystopia. Gulliver describes at first, with some pleasure regarding the immortality of the Struldbruggs:

But, happiest beyond all comparison are those excellent Struldbruggs who born exempt from that universal Calamite, of human Nature, have their minds free and disengaged, without the weight and depression of spirits caused, by the continental Apprehension of Death.[90]

Gulliver continues to relate his excitement with the Struldbruggs, speaking of how he could become the richest man in the entire isle, and could fill his head with all of the knowledge he wanted without fear of death.

However, this is a dystopia of human community, for the Struldbruggs never marry, and only have twelve friends each. And as they grow older, they begin to show the signs of sage, but without the death. They become walking corpses, in effect. They become alienated and lonely, sad and miserable. They lose touch with their human selves, and subsequently, lose their human connection and community.

Earlier in part 3, Gulliver discovers a special group in Lagado ruled by a certain Lord Mundi, a man who lived in a mansion, self-sufficient and alone, connected to nature. This is the first instance of the nature utopia and is a major theme among English utopias.

But in three hours traveling, the scene was wholly altered, we came into a most beautiful country, Farmers', Houses at small Distances, neatly built, the Fields enclosed, containing vineyards, corn-grounds, and Meadows: Neither do I remember to have seen a more delightful Prospect[91], is what Gulliver sees after arriving on the island. He is delighted. His only pain is to discover that the people of the island are scorned everywhere else, especially by heir fellow Laputa. The Laputa even tried to build an Academy for the Lagado, but that failed, and was in turn blamed on the Lagado. For the Lord

[90] Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992, pg. 156

[91] Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992, pg.132

Mundi and his people, they have developed an agrarian utopia in the midst of this, complete with gardens , an estate, workers, food, a home, clothing, and a livelihood free from the Laputa.

In book IV, Swift takes us to the country of the Houyhnhnms, the rational horses, where Gulliver meets a utopian community in which every citizen is his own leader. The horses are led by reason and common sense so that they do not need the traditional institution of arms, police, parliament, and court. They are ignorant of exploitation, of poverty, and wars. Al these evils characterize the world of the Yahoos. Inclined to friendship and benevolence, decency and civility, temperance and industry, the horses represent the "perfection of nature".

Friendship and benevolence are the two principal virtues among the Houyhnhnms; and these not confined to particular objects, but universal to the whole race : for, a stranger from the remotest part, is equally treated with the nearest neighbour, and wherever he goes looks upon himself as at home. They preserve decency and civility in the highest degrees, but are altogether ignorant of ceremony. They have no fondness for their colts or foles ;but the care they take in educating them proceedeth entirely from the dictates of reason. And , I observed my master to shew the same affection to his neighbour's issue , that he had for his own. They will have it that nature teaches them to love the whole species , and it is reason only that maketh a distinction of persons, where there is a superior degree of virtue.[92]

In opposition, men are filthy , treacherous, spiteful and nasty. Instead of reason they are possessed by great vices, of which shabbiness, cunning, wickedness, and depravity, are only a few.

Gulliver is so impressed by the life and attitude of the horses that on his return to England he isolates himself from his family and spends most of his time with two horses in the stable.

The utopian perspective offered by this last book, is subtler than it is generally perceived. This is because, once again, Swift , plays with ambiguity. Although the horses represent temperance, industry and virtue, they are curiously devoid of life in comparison with the Yahoos. Following the dictates of reason, they are free from irrational feelings and impulses, from instincts and emotions. Because their ordered life is the result of an inner void, the utopian country they inhabit is artificial and dreary. We may call it a dystopia, a negative variant of an ideal country where rationalism, when not subordinated to higher value, turns into a destructive power.

[92] Swift, Jonathan – *Gulliver's Travels*, Wordsworth Classics Edition, 1992,pg. 202

The end of the book IV suggests the divorce between Gulliver and the horses the Houyhnhnms, who expel him and since Gulliver represents the emotionality and irrationality of mankind, his life can continue only within the community of his human fellows, back in England.

4. CONCLUSIONS

Jonathan Swift was one of the world's greatest satirists with works in both verse and prose. The object of most Swift's satires was political, usually in the form of an institution or a system, but sometimes in the form of an individual who typifies some concept, institution or political interest. Although he often denied he was an Irishman, he passionately involved himself in the sufferings of the Irish people in the midst of all their distress and poverty.

""Gulliver's Travels", one of the greatest works of protest against modernity ever written, is no exercise in nostalgia but a call to shape the rapidly growing power of European culture in accordance with some old insights."[93]

Swift's "Gulliver's Travels" is without doubt the most famous prose work to emerge from the 18th century Tory satiric tradition. It is the strongest, funniest, and yet in some ways most despairing cry for a halt to the trends initiated by 17th century philosophy. It is the best evidence we can read to remind us that the rise of the new rationality did not occur unopposed.

In much of Book I, Lilliput is clearly a comic distortion of life in Europe. The questions on the public rewards of leaping and creeping or the endless disputes about whether one should eat one's egg by breaking them at the bigger or smaller end or the absurdity of the royal proclamations are obvious and funny distortions of the court life, the pompous pretentiousness of officials, and the religious disputes familiar to Swift's readers.

In Book II, the people of Brobdingnag are once again caricatured, distorted Europeans, but clearly the use of Brobdingnag is an ideal figure.

The voyage to Laputa, the flying island is a vehement attack upon science in the sixteenth and seventeenth centuries and reveals Swift's thorough acquaintance with the "Philosophical Translations of the Royal Society", the leading publication of the scientific community of his day. The third voyage unequivocally manifests Swift's contempt and disdain for abstract theory and ideology that is not of practical service to humans.

In Book IV, Swift deals more consistently with the ambiguity in the New World by dividing it into two groups: the satirized Europeans, the Yahoos and the reasonable creatures, the horses. In this

[93] See http://www.ipl.org/, Johnston , Ian, *Lecture on Swift,* 1996

work which is presumed to have taken more than six years, he incorporated his ripest reflections on human society.

In "A Modest Proposal", Swift's message to the English government deals with the disgusting state of the English Irish common people. Swift, as the narrator expresses pity for the poor and oppressed, while maintaining his social status for above them. The poor and the oppressed that he refers to are Catholics, peasants, and the poor homeless men, women, and children of the kingdom. This is what Swift as trying to make the English government, in particular the Parliament, aware of the great socio-economic distance between then increasing number of peasants and the aristocracy and the effects thereof.

Swift's dehumanizing satire strives to shed light on the horrible situation of English, Irish tensions in Ireland. On a basic level Swift indicts the English Protestants for their cruel and inhumane treatment of the papists, or poor Catholics, through both political and economic oppression.

Jonathan Swift's "The Battle of the Books" is a deceptively simple mock-heroic account of a battle among the books reposing in the king's library at St. James's Palace. The battle itself is a satirical allegory on an intellectual debate that had been raging in England since 1692, sometimes called the "Battle of the Ancients and the Moderns". In theory, this debate concerned the relative values of the intellectual accomplishments of antiquity as compared to the "progress" that had been made in many friends of human knowledge since the Renaissance.

"The Tale of a Tub" is a prose parody which is divided up into sections of "digressions" and "tale". The tale presents a consistent satire of religious excess, while the digressions are a series of parodies of contemporary writings in literature, politics, theology, Biblical exegesis and medicine.

"A Tale of a Tub" reveals the peculiar position occupied by Swift in the early eighteen century English literature in which a conforming tendency prevailed. Swift presented his ideas as those not deceived by the optimistic picture of reality, which philosophers and moralists were trying to build and substantiate. He stripped man of the halo with which he had been invested and presented him to the world in all his nakedness. To Swift the state of happiness had nothing to do with the state of being virtuous. Happiness was to him an illusion and man had to be blind to reality in order that he might be happy.

Despite his tendency towards traditional Christian beliefs, Swift was not an advocate of a return to the 16th century's stringent religious viewpoints. He directed his satire mostly at those who were urging a more "irrational" approach to religion, namely the overly enthusiastic preachers. He

wanted society, to find moderation between the extreme irrationality of the new religions and the excessive rationality of the new natural philosophy.

For Swift, the new natural philosophy was a dangerous show of human pride and the rejection of the traditional wisdom.

Swift distrusted the philosophical optimistic confidence that human problems could get human solutions by using appropriate methods. Thus, he was openly hostile to the growing hopes of theoretical and experimental science. He believed that human beings were not on this earth to be knowledgeable, happy, and powerful, but rather to be as morally virtuous as possible and the central and most difficult challenge as a human being should be the quest for spiritual goodness.

The Anglo-Irish port, political writer and clergyman, Jonathan Swift ranks as the foremost prose satirist in the English language and as one of the greatest satirists in world literature.

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