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Department of English



Satire as a Literary Genre: The Degradation of Values in Gulliver's Travels (1726)

By Jonathan Swift

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the Degree of Masters in Civilization and Literature

By
Mohammed Yacine KAKACHI

Hadjira BOUKHALFI

Board of Examiners:

- Mr Abdelkader KORDORLI, University of Laghouat, Chairman
- Dr. Brahim ARIBI, University of Lagouat, Supervisor
- Mrs. Ahmed MHAMDI University of Laghouat, Examiner

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Dedication

To my parents. To my brothers and sisters. To my wife.

M. Y. KAKACHI

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Abstract

This study highlights the power of satire as literary genre. Since the early Roman literature, writers relied on satire to heal society from the evils and follies that tempt the human soul. This process of healing may take a humorous form as well as an aggressive tone. Jonathan Swift's *Gulliver's Travels* (1726) is by far the most representative work of that genre. It uses both humour and aggressiveness to ridicule and attack human vice. Gulliver is a surgeon and an adventurer who records his journey to farther strange lands, where no European has been before. *A Voyage to Lilliput* and *A Voyage to Brobdingnag* are respectively humorous and aggressive attacks on the British trivial problems over religion, and how corrupt is the British political body. *A Voyage to Laputa*. Satirises scientific unnecessary advance; whereas *A Voyage to The Country of the Houyhnhnms* which culminates Gulliver's adventures is often related to Swift's perpetual hatred for the human race. The degradation of values is represented in the *Yahoos* who represent the human race when it loses the sense of reason. Swift crafts his satire essentially to re-establish political, religious and social values and free the humanity from *the thing which was not*.

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General Introduction

General Introduction

As early as the Latin literature, satire is probably the only genre that bloomed under the shade of the Roman empire. Quintilian's announcement that satire is 'entirely ours' gave a sort of relief to the Roman scholars. Satire is a literary art that did not appear in ancient Greek literature. It is a literary genre that attacks and condemns human vice and folly by means of ridicule and wit. Satirists sometimes use allegory to allude to people or events that they believe are vicious. Consequently, representing or personifying human flaws may help the readers to detect wicked behaviours and therefore readjustment them.

Since Rome was an over-populated and politically hectic metropolis, poets like Juvenal unleashed their ferocious satiric beast to alert the population about the overwhelming corruption that prevailed over Rome. After scrutinising the Roman society of his time, Juvenal justifies '*It is difficult not to write satire*' (Hight 14) as his conclusive claim. As a matter of fact, satire during the Roman period targeted social deviance and, more importantly, political issues. Juvenal's satires are characterized by the aggressive tone and language to scorn political and social wickedness. "Less abrasive" and "more humorous" are the characteristics of Horatian satire. Horace presents his dissatisfaction with the Roman social and political decay through humour and soft criticism.

It is important to inform the reader that satire is topical by essence. Understanding a satire that addresses a particular society requires understanding the current themes of that period. The vices of a given epoch are the primary motive of writing a satire within its context. Although it is exaggerated and distorted, satire tend to picture real events and their implications.

After the fall of the Roman empire (5th C.E), Europe plunged into a long period marked by the dominance of the Roman Catholic Church. Literature of that period is generally referred to as medieval (11th 15th C.E). Consequently, satires of that time were characterized by religious aspect. Geoffrey Chaucer, for instance, is one of the rare satirists of that era (Quintero 53), who used allegory as a literary device to criticize human flaws. Thus, medieval satire mainly satirizes vice in a religious context.

By contrast, what makes early modern satire revolutionary and, therefore, more interesting to study, is, on one hand, the rise of such great satirists of the time. On the other hand, the combination of the religious, social and political ridicule in satire. We have selected Jonathan Swift's masterpiece *Gulliver's Travels* (1726) as a good example of satire, through which we intend to explore the elements of satire. The topicality of its themes and the double-role it plays, i.e. ridicule and teach values, is of prime importance for understanding *Gulliver's Travels*. It informs the reader about the lacunas and the defects of the British politics of the early 18th century through presenting allusions to some political conflicting ideologies of that time.

Our dissertation, therefore, aims at providing a clear understanding of the use of various elements in the making of satire in *Gulliver's Travels*. The combination of humour and anger in the criticism of the political deceitful struggle and the religious dysfunction of Christian teachings is one of the motives for conducting our research. We try, in our reading of the book, to offer a progressive approach to the voyages as blocks of events that led Gulliver to hate the human race. *Gulliver's Travels* is a widely exploited book; critics and scholars did not stop providing their opinions and their readings of the book right from the beginning. Nevertheless, most of the analyses and critics address sections, aspects or themes of the novel separately and without relating

them to each other. They try to illustrate people and events referred to in the book, linguistic skilful practices and political dimensions of the Travels. Meanwhile, our vision to the book is global and progressive. The interrelation of episodes and the way they affect each other to lead the protagonist to his total disgust to human beings, are the gaps that, we think, they need to be filled. We believe that every voyage that Gulliver undertakes contribute to the envelopment of the darkest spot of the human nature. The dystopian denouement of his last sojourn among the Houyhnhnms is very conclusive. The book opens with a playful and humorous Horatian satire. Tension goes up and tone veers to a more abrasive Juvenalian satire as Gulliver ventures further into remote and strange lands. How Swift uses this genre to combine mockery and anger to criticise political and religious matters, and whether or not he succeeds to do so are again central objectives of our dissertation.

Many works have been conducted, as early as the 18th century, to explore the political significance of the satirical Travels. Critics started to extract meaning out of the book fifty years after its publication in 1726. Dr Samuel Johnson is the first who started questioning Swift's integrity. He is also the first to face the bewilderment of how to deal with such a book. Johnson says: '*criticism was for a while lost in wonder; no rules of judgement were applied to a book written in open defiance to truth and regularity.*' (204) However, Johnson did not praise the book, and he related its satire to ill-fated character of Dr swift: '*A man of muddy complexion, of sour and sever countenance, deficient in both wit and humour, one "who stubbornly resisted any tendency to laughter"*' (qtd. in Foot 11). This is how Johnson summarizes Swift's personality. In short, most of Johnsons analyses of *Gulliver's Travels* are lacking

objectivity, and based on unreliable accounts¹. Thus, Swift was misunderstood by his contemporaries – by calling *Gulliver's Travels* a “merry book” – and by the next generations of critics like Johnson and Thackeray (foot 15). This latter went deeper in blackening Swift's image. He claims that:

Our great satirist was of opinion that conjugal love was inadvisable and illustrated the theory by his own practices and example – god help him – which made him about the most wretched being in god's world. ... As for the humour and conduct of this famous fable, I suppose there is no person who reads but must admire; as for the moral, I think it horrible, shameful, unmanly, blasphemous. ' (15).

Even Swift's political proponents, like Sir Walter Scott, could not swallow *Gulliver's Travels*. He judges it as '*severe, unjust and degrading*' (Foot 12).

Most of the 20th century critics directed their analysis towards the political and religious aspects of *Gulliver's Travels* satire. Extensive analyses of Swift's political orientations were held to determine his political vision. A former Whig who converted to be a Tory is one of the political manoeuvres that still obscure critics' interpretations. In an attempt to clarify this shift, Case explains that the line that separates the two political parties and the major differences are not more significant than the religious divergence, upon which Endians dispute on which side an egg should be eaten (Fink

¹ See Foot's introduction for irrelevant account that showed quarrels between Swift and Pope.

158). In other words, political divergence of Whigs and Tories is enhanced by trivial religious interpretations.

In an article entitled *Political Characterization in Gulliver's Travels*, Downie questions Case's attempt to relate to history. He judges his analysis to be ahistorical. He argues that '*Case neither provides a moderately adequate account of the true history of political events in England from 1708 to 1710, nor attempts to put forward an effective argument*' (110). Downie explains that Case's misunderstanding of the structure of the Godolphin administration, for instance, misled his attempts to find historical relevance to the events that took place in Lilliput, and what happened in the years 1708 to 1710.

From this perspective, we understand that Swift's *Gulliver's Travels* is not an easy and straightforward piece of work. Although scholars and critics have explored every aspect of the novel, it still has the quality of an open book for further interpretations. Furthermore, Swift filled his satire with irony, sarcasm, exaggeration and explored topical themes; elements, the use of which, we are going to revisit in our dissertation.

Nonetheless, the most important purpose of this dissertation is to question whether Swift's *Gulliver's Travels* is an aggressive and sever critique of the British politics and their views of religion, or it is just the product of a psychopathic hater of the human race. The notion of progressive satire is, however, our assumption during this study. Therefore, and to cope with the progress of our dissertation, we will approach this topic by assuming, as a starting point, that Swift is not a hater of the human race but rather a vigorous teacher. As modern readers, we will try to construct

a new vision of Swift and his satire in *Gulliver's travels* and separate the real from the fictional.

The first chapter will be concerned with defining satire; its classification according to the degree of aggressiveness and the elements that make a work belong to its generic type. A historical background of the development of satire will be provided as well. The aim is to provide a comprehensive theoretical view of satire. understanding such a concept and relating some of its elements to the case of *Gulliver's Travels* would likely result in erasing bewilderment among unfamiliar readers with this literary genre.

The second chapter considers the period in which the book was written and published; the difficulties that stood against its publication and the political and religious context of that period. We judge a political and religious biography of the author is not without importance for grasping the outcome of our dissertation. Since understanding a satire relies mostly on knowledge about the context in which it is written, we think it is essential to provide the reader with such background.

Our concern in the third chapter shifts to the analysis of our hypothesis. The chapter will try to see whether Swift's satire reflects the image of the presumed monster who hates the human beings. Consequently, we will try to illustrate how a progressive narrative and change of tone from a voyage to another serves as a pivot to the decline of human values. A political context of the novel is provided to show Swift's wit and genius. We will try to explain that Swift's conclusion in his last voyage to the land of Houyhnhnms is nothing but the culminating point of the previous voyages. Swift's last voyage suggests a utopia that is based upon Houyhnhnm's

practice; no room for politics. Finally, through metafiction, we will try to explore Gulliver's narrative and his reliability.

Our most positive view in relation to this research is to make the reader reflect on the satiric dimensions of *Gulliver's Travels*. We hope that our reading will open new horizons for modern readers to elaborate yet unexploited aspects of this piece of art. We believe that no matter how much exploited a work is, a different reading will pave the way for new interpretations.

CHAPTER ONE: Definition and Historical Background

A. Definition of Satire

A. 1. Recognizing a Satire

A. 2. Elements of Satire

A. 3. Purpose of Satire

B. Historical Background of Satire

B. 1. Classical Satire

B. 2. Medieval Satire

B. 3. Modern Satire

C. Types of Satire

C. 1. Horatian Satire

C. 2. Juvenalian Satire

C. 3. Menippean Satire

Most writers seek to teach, criticise, render to evidence or reveal kinds of truth. To do so, they refer to and use specific devices and techniques to fit their works to a particular genre; allegory in philosophic writing, like Plato's *the cave*; satire in a humanist perspective, like in Thomas More's *Utopia* (1516); or fictional historical records of events according to certain sources and viewpoints, like in Salman Rushdie's *Midnight Children* (1981). In such ways, philosophers and writers make it their primary duty to re-direct and re-adjust the moral and social deviations of their contemporaries, either by openly exposing the subject matter in fiction to the reader to morn at or by humorously attacking human follies – by presenting a ridiculous portrait of vice for the readers to laugh at. This latter is what we label in modern literature 'Satire'. Vices and follies, as their name indicates, are necessarily and inevitably human. Therefore, moral issues or governing institutions are the main targets of satire, i.e. social and moral wickedness are blamed, ridiculed and laughed at. Satire has the particularity, although not obligatory, to use humour to make individuals laugh at their own vices in a manner that calls for reflection and, consequently, avoid falling into the same vicious circle of error that may provoke a feeling of shame and awkwardness.

This chapter will try to define satire along with its historical background, uses and types. A close observation of satiric features might be of great help to depict satire as generic or episodic in a given piece of work. Eventually, we will try to show how persuasive and effective it is to operate through satire to extirpate wicked acts and behaviours from social practices, not by a deity or man power of punishment, but by the power of ridicule.

A. Definition of Satire

Two friends from Aflou – a southern region of Algeria – went to Oran for summer holidays. One of them drowned after venturing away from the shore and started to yell: “oh! Sidi Belkacem, help me!”. Belkacem is presumably a Saint. After the man was saved, his friend is outraged by the man’s prayer, remarked: “why did you call Sidi Belkacem? You should have called Sidi Houari; he’s a son of the sea; Sidi Belkacem would have drowned with you”. Houari is a Saint as well. From the above anecdote, a reader may laugh at the sarcastic tone used by the satirist, who employed it to draw his friend’s attention to how ridiculous he was and agree with the satirist about how true it is that in a Muslim society, how blasphemous is to call for help not from god but from somebody else, especially, if this somebody else died centuries ago.

In its broader view, satire is defined as the use of wit, sarcasm and irony to ridicule an idea, an institution or an individual. *The Penguin Dictionary of Literary Terms and Literary Theory* (1976) provides a primarily straightforward definition, starting by Johnson who describes it as a poem: ‘*in which wickedness or folly is censured*’ whereas Dryden insists that the aim of satire is ‘*the amendment of vices*’. Then, Daniel Defoe defines satire as a ‘*reformation*’ of true human values. However, the most famous, and may be englobing, definition is the one, skilfully, formulated by Jonathan Swift who regards satire as

*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 few are offended with it (satire).*

From this perspective, satire intends to show everyone, even the beholder, the vice and wickedness of their persons through corruption or misbehaviour. In the last sentence of his definition, Swift points that since satire is public in its frame, only a

‘few’ are offended since logically they are the target of satire. Therefore, they refuse to admit the truth of their wickedness, and whom satire addresses in the first place. *‘the satirist is thus a kind of self-appointed guardian of standards, ideals and truth; of moral as well as aesthetic values.’* (satire). From this view, we are, again, driven to observe the position of the satirist as the polished glass through which truth is reflected in its purest form, no matter how ugly or hurtful it is. A position that renders the satirist both admired and feared by his public and institutions, respectively. Alexander pope put it beautifully and proudly into verse as follows “proud to see / Men not afraid of God, afraid of me: / Safe from the Bar, the Pulpit, and the Throne, / yet touch’d and sham’d by *ridicule* alone. (Quintero 1).

The Hutchinson Encyclopaedia (2001) adds that *‘satire is related to parody in its intention to mock, but satire tend to be more subtle and to mock an attitude or a belief, whereas parody tends to mock a particular work.’* (satire). This distinction makes it clear how it is easy to confuse satire as a genre with some of its elements or features; irony, for instance, which is a major element through which satire is articulated. In an attempt to make a plain definition of satire, first, we have to state the characteristics of a satire. Although it is not that simple to restrict satire within a limited frame, so to speak; every satire consists of a target to be satirised and wit with which satire is carried, the whole enveloped in a context. Further features and forms of satire will be elaborated later. From this primitively simple definition we start to have shades of satire.

On the one hand, if someone, who thinks that a person acts in a way that contradicts his intellectual status, for example, wants to blame his act, the best thing to do is to demonstrate how ridiculous he was, either through exaggeration, sarcasm, irony or by parodying his folly. On the other hand, and more importantly, satire is indirectly

addressing the audience to warn them of how wicked and shameful it is to behave so. Somehow, the satirist is saying: beware! This is how you will look if you do the same. Ridiculous and absurd! Yet, to explain the duty of the satirist as a “self-appointed” defender of truth, Ruben Quintero explains that this does not mean that the satirist is allowed to laugh at everything. He argues that there are some socio-ethical boundaries to be respected. He adds that someone, X’s, wickedness “must be an evil of error, not pure evil, nor can X be hypothetically incorrigible, that is, beyond punishment. The immutably divine or demonic cannot be made satiric, except through a humanizing or a thoroughly iconoclastic perspective” From this explanation, we understand that wickedness and moral deviations could be satirised only if we regard humans not as “immutably demonic”, otherwise, the ridicule becomes a philosophic reflection on morality, or propaganda (2). Conrad’s *heart of darkness*, Quintero illustrates, was written:

with the expressed intent of writing a political satire of colonial exploitation in the Congo, but when he added and then developed the character Kurtz into an “unlawful soul” who went “beyond the bounds of permitted aspirations,” Conrad’s novel became more of an exploration of the mystery of human evil than a satiric condemnation of institutional misconduct. (2)

Thus, satire does not seek to criticise only for the sake of laughter or just to ridicule individuals, institutions or vice for personal reasons. It casts blame on these

follies to incite the society to change individually in order to improve collectively. Satire, therefore, should have objectives behind casting blame on its targets. These objectives can be moral, religious, political, or sometimes even personal

Context, again, is a determinant element for satire to be understood and, consequently, it is effective in terms of correcting and reforming human morals. If we go back to the anecdote mentioned earlier, the reader/ listener should have an extensive knowledge of the social, cultural and religious dimensions in which the incident took place. Without this knowledge, satire may be pointless and meaningless; it loses both its comic and critical meanings. Hence, to have an effect on the reader or the audience – since satire extended its ray of action to theatre, one-man-shows and graphics – a cultural and historical study should be laid because satire alludes to events, people or habits that the reader may not be familiar with. In return, satire provides a humorous criticism and sometimes harshly attacks vice and folly in order to express amusement or disgust.

Thus, it is so rich in terms of scope and style that it developed many forms and used many techniques to speak out the truth. Despite subjectivity and prejudice, a satirist must be a believer in truth that he defends. He does not intend merely to draw the reader's attention to the targeted subject matter. *“The satirist, in short, demands decisions of his reader, not mere feelings”*; he *“wishes to arouse [reader's] energy to action, not purge it in vicarious experience.* (Quintero 3)

A. 1. Recognizing Satire

In an extensive study entitled *the Anatomy of Satire* (1962), Gilbert Highet highlights the unmistakable signs of a satiric work. He explains that satire is *‘topical; it claims to be realistic (although it is usually exaggerated or distorted); it is shocking,*

it is informal; and (although often in a grotesque or painful manner) it is funny' (5).

Satire is topical in its themes; criticising moral deviations is at the core of satiric themes. It does not normally deal with topics that do not affect or cover real facts in a social, political or religious matters. Thus, satire is a constructive criticism that helps human individuals to improve by learning from their flaws. According to Hightet, a satire can take one of these forms; it can be either a monologue, or a parody, or a narrative.

Although these forms are different in the manner of presenting truth, they present the same generic function of satire i.e. correcting human behaviour. Hightet points that, to know a work to be or not to be a satire, the reader relies on some hints that help discerning satire as literary genre. First, through a direct announcement of what the author is doing. Juvenal, for example, cries '*it is difficult not to write satire*' when he looks at corrupt Rome (14-15). Juvenal is referring here to a generic label of a literary genre, which is not Old Comedy. Second, pedigree of a literary work links it to the remarkable tradition of its predecessors. He supports his argument with Erasmus' note on his *Praise of folly* (1509) '*[it] is justified by The Battle of Frogs and Mice, Seneca's Pumpkinification of Claudius, and Apuleius's Metamorphoses*' (qtd. in Hightet 16). All the works referred to by Erasmus are eminent satires written by great satirists. Third, a satirist may imitate another eminent satirist to make it easier for the reader to compare and understand the thematic approach to the topic. A good example of exploring similar themes and methods are exposed by early satirists is N. Boileau's (1636-1711) in his *first satire* (1660)¹, in which he mimics Juvenal's monologue satirizing the hectic and corrupt Rome. In a manner akin to that of Juvenal, Boileau's poet farewells the city of Paris convinced that Paris is not a place for art, since

¹ See Hightet *Anatomy of Satire* (1962) for other writers who mimic Juvenal's style.

corruption is inevitable. From this poem we quote: *'They'd stuff a book all juicy, fat, and round / For money rules this city, sets its rules / But me, in Paris? Fool amid the fools!* (Boileau 14).

Highet further explains that:

Any author, therefore, who often and powerfully uses a number of the typical weapons of satire - irony, paradox, antithesis, parody, colloquialism, anticlimax, topicality, obscenity, violence, vividness, exaggeration - is likely to be writing satire. (18)

Satire, thus, needs elements to strengthen the content and solidifies the form. These elements, as Highet states them, are the pillars that shape satire. The author may either use a good number of these elements as he can focus and explore a few of them in his work.

A. 2. Elements of Satire

Satiric elements are the ingredients with which satire is served. As stated above, at least one or two of these features should prevail in a satire. We will try to sum up and clarify ambiguous notions like irony and sarcasm, since they are often interwoven in a way that makes it difficult to decide which is which. These features are taken from the list provided by Highet. These are, namely: irony, sarcasm, paradox, anti-climax, parody, colloquialism, topicality, obscenity and exaggeration.

Irony is a figure of speech in which words used do not, literally, mean what they intend to express. Or when the writer intends to convey the opposite of what is he saying, is an irony. It is often in a humorous way. *Oxford Advanced Learner's Dictionary* defines it as '*the use of words that say the opposite of what you really mean often as a joke and with a tone of voice that shows this*' (irony). Thus, irony is a combination of distorted meaning, added to speech tone to mark the attitude of the speaker or the writer. It is called verbal irony. When the writer tends to deceive the reader's expectations by reversing the meaning of his statement. Jonathan Swift's *A Modest Proposal* (1729) contains a very nice verbal irony, classical in fact. He starts his proposal in a serious tone. He discusses the possibility of preventing Irish children from being a burden on their parent's shoulders and helping them to become '*useful members of the commonwealth*' (2). The irony starts when he opens his proposal with a confident tone. He suggests:

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 fricasie, or a ragoust. (4)

The irony goes on all the way down as he elaborates his proposal. what Swift suggests through his statement is certainly not what he really thinks is appropriate for that situation. He uses irony to reinforce his satiric prose to have a deeper impact. The title itself is ironic, since he calls a *Modest* what actually is exaggerated and unconceivable.

Situations also can be ironic. This may appear in situations the result of which is totally different from what someone expects, and, therefore, they will be either disappointed or amused by the turn of the events. Unlike verbal irony, a situational irony can be comic or tragic. A funny example is depicted in “*Messy Room*” a poem written by Shel Silverstein², who starts complaining about a messy room and arguing that ‘*whosever room this is should be ashamed!*’ Then after emptying his bag, comes the reply ‘*You say it’s mine? Oh, dear, I knew it looked familiar*’ (Silverstein). The reader is not expecting the situation to turn against the speaker, for example.

Dramatic irony, on the contrary, suggests that the audience know some key details that the characters do not. This privilege grants the audience the willingness to interact or interfere with the piece of work. It raises the reader’s excitement. Shakespeare’s plays are not lacking of this feature. In the final act *Romeo And Juliet* (1597), Shakespeare deploys one of his famous dramatic ironies. John fails to deliver Romeo the letter from Friar Laurence that explains that Juliet is taking a drug to sleep and fake her death. Romeo, unaware of the plot, opens the tomb to find his beloved dead. He is unable to live without Juliet, so he takes the poison and lay beside her. At this very moment, the effect of the drug fades and Juliet starts to come back to life to discover Romeo dying. The tension provoked by this irony is the result of the reader’s involvement in the flow of events.

The distinction between irony and **sarcasm** is sometimes difficult to be drawn. As it is explained above, irony is the use of words that are not appropriate to a given situation and means the opposite of what the speaker intends to say. Although it looks similar to irony, in terms of tone and form, sarcasm is different in the way it presents

² Sheldon Allan Silverstein is an American writer known for his cartoons, songs and children books

the speaker's intentions. Sarcasm is more noticeable in spoken interactions, for the tone is clearer, and in plays, because it is easy to capture. The satirist may use a range of sentences in a proper context, yet the meaning inspires dissatisfaction, anger or disappointment. Haiman writes: *'There is an extremely close connection between sarcasm and irony, and literary theorists in particular often treat sarcasm as simply the crudest and least interesting form of irony'* (20). He explains that a situation can be ironic but only people are sarcastic. He adds that people can unintentionally be ironic but sarcasm must be intentional. Thus, sarcasm implies verbal aggression to overtly criticise peoples' actions and show the willingness to be unpleasant.

Paradox is one of the literary devices that a satirist needs. It consists of presenting two contradicting elements to contrast their meaning and allow the reader to see things from new perspectives. A common example of paradox in modern English literature is the notion of equality in Orwell's *Animal Farm* (1945). The seventh commandment stipulates that *'All animals are equal'* (5; Ch.1) shows the true starting point of Animalism, then comes *'but some are more equal than others'* (68; Ch. 10). Orwell is inviting the reader to take advantage of this paradox and extract meanings out of it. Maybe he means the notion of equality is not true, or he means that individuals have tarnished the image of political ideology to provoke political corruptions, or maybe the meaning of equality is no longer the same.

Colloquialism means conversation that employs informal language. It refers to informal everyday life language used in literature. This language can vary from the use of one word to a phrase to a sentence. Writers use colloquialism mainly to give the work a realistic aspect. Colloquialism may also locate the work geographically in terms of origin or themes. Mark Twain is renowned for realistic works due to the use of

colloquialisms. Let's take an excerpt from *'The Adventures of Huckleberry Finn'* (1884) when Huck is soliloquying *'Well, then, says I, what's the use you learning to do right when it's troublesome to do right and ain't no trouble to do wrong, and the wages is just the same?'* (95; ch. 16). The excerpt contains mistakes, like the double-negative *ain't no*, as performed in casual local dialect of the 19th C. by a local southern Americans speaker.

One of satiric characteristics is **topicality**. Merriam-Webster online dictionary defines it as *'referring to the topics of the day or place: of local or temporary interest'*. Due to contemporary political, social, ethical and religious issues, satire explores and covers up to date controversies and day to day problems. In a comment published on his blog, Djelloul Marbrook³ explains topicality as the predominant topic that meets the rising interest of a social environment during a given period; it has nothing to do with importance or relevance. A book of works that have been influenced by *Quantum physics*, for example, will not receive as warm a reception as a book of poems about terrorism. This latter has a topical interest and more popularity among the population than scientific influence on literature, even though *'the first subject is world-changing and the latter subject is ephemeral'* (Marbrook)

Adequate setting, proper vocabulary and decent scenes are some of satirist's favourite rules to break. **Obscenity**, therefore, is a domain wherein the satirist inevitably ventures. As a result, it breaks the taboos in a radical way that seems, in some places, shocking and outrageous. Nevertheless, obscenity is subjective and it depends generally on the level of acceptance of individual's or the society as a whole i.e. what is obscene and offensive to an individual or a community is funny and amusing to

³ Djelloul Marbrook is 1934, is an Algerian born contemporary English language American poet, writer and photographer.

another. Censor of a work is often the obvious reaction against such obscenities. Salman Rushdie's *The Satanic Verses* (1988), for instance, received a violent reaction from the Muslims who, in revolted groups, attempted to kill Rushdie after a *fatwa* that rewarded his assassination. Some other banned books due to obscenity include: *Ulysses* (1922) by James Joyce, *The God of Small Things* (1996) by Arundhati Roy, *Tropic of Cancer* (1934) by Henri Miller and *Gulliver's Travels* (1726) by Jonathan Swift, who refused to mention his printer in fear of arrest.

Exaggeration, or hyperbole, is a figure of speech that exaggerates something to convey meaning. Overstatement of events or characters is done on purpose to make something worse or better than it really is. Jonathan Swift is notorious for the use of exaggeration to reflect on his political views and to show the follies of his targets. He uses exaggeration to show his disgust for the British government and politics. In *Gulliver's Travels*, Lemuel tells the reader about the invitation to a local event when he dwelt among the Lilliputians, 'wherein', he describes '*they exceed all notions I have known, both for dexterity and magnificence*' (73; Pt. 1; CH.3.). Swift exaggerates the magnificence of the event and the rope dancers alike. The dancers jump as high as they could and '*whoever jumps the highest, without falling, succeeds in the office*' (74; Pt.1; Ch.3). The exaggeration is employed to compare the rope dancers with the British politicians who are stuck between pleasing the king, to preserve their positions, and do what they are supposed to do. Most of the rope walkers fall. Exaggeration is, again, used to intensify the ridiculous appearance of dancers when the minister explains that '*They are trained in this art from their youth*' (74; Pt.1; Ch.3).

A. 3. Purposes of Satire

Satire is originally designed and developed to correct misbehaviours and re-

establish human values whenever vice infiltrate human society. Some orators and philosopher treat the subject matter through sermons, pamphlets or huge volumes of philosophic reflections on various virtues. Satirists use satire, as a literary genre, to operate and react against moral deviations through exposing the vice, first, then examine it by means of ridicule. The more vicious is society, the more attacks from satirists are subsequent; this justifies Juvenal's yelling 'it is hard not to write satire'. Thus, satire is a good remedy to the overwhelming threat of vice.

In a letter to John Caryll⁴, Alexander pope highlights the aims of his satires as follows:

Let it suffice that they [his poems] are directed to a good end, the advancement of moral and religious virtue, and the disparagement of vicious and corrupt hearts . . . I think any means are fair and any method equal, whether preaching or laughing. . . . Yet that does not hinder me from finishing some of the particular parts, which may be published at any time, when I judge particular vices demand them . . . My satire will therefore be impartial on both extremes, avarice and profusion (334)

From this respect, it is very clear that the primary objective of satire is to correct the distortions of moral virtues. For the same reason, it appoints the satirist as the

⁴ A close friend to Alexander Pope. They held correspondences gathered and published as *The Works of Alexander Pope* collected by John Wilson Crocker (1871)

defender of these values.

B. Historical Background of Satire

The origins of satire are controversial and call for different interpretations, since no such lexicon was explicitly introduced to a work as satire before the first century rhetorician Quintilian. Yet, almost all of the suggestions pour, by near or by far, into the same fact that it is lacking formality in terms of themes. Quintilian presumes that satire or *satura*, which means medley or full, is essentially a Roman genre expressed in verse. In a chapter dedicated to understanding satire, Quintero explains *satura* as a poem wherein the poet ‘*provides a virtuoso offering of theme, fable, tone, parody, and figurative expressions, something like a platter or a bowl displaying mixed fruits or food dishes (lanx satura) in a variegated but artful composition*’ (6). That is to say, satire, right from its early practices, mingles all those patterns in a skilful manner to picture reality or truth in its funniest ways and, most importantly, in its most reflective messages.

The word satire as derived from the Latin *satura* or *satyr*, meaning ‘full’ or ‘medley’, has many sources. The word *satura* means originally a poem or a play that share a mix of metre, rhythm, structure or content as common characteristics (Petersman 290). It was Lucilius who started introducing specific elements, such as mockery and invective to his poems, to give them the generic aspect of satire as we know it now. Although proved guilty of leading scholars astray by Ullman, Diomedes suggested four possible roots of the word satire (De Silva 4). One, satire is derived from *satyrs*⁵, since, according to Greek mythology, they are comic and shameless. Two, it means a full dish with fruits offered to the gods. Three, *satura* is a kind of sausage filled

⁵ In Greek mythology is a creature half man half beast, the representation of half-man represented an escape, temporarily, from what is human.

with many ingredients. Four, it is a bill of law that contains many provisions at once (6). Yet, etymologically speaking, there is no connection between *satyr* and *satire* (7). This disconnection is justified by the linguistic difficulties it engenders; the Greek derivative *satyr* is an adjective and is more related to law than literature. (Ullman 173)

B. 1. Classical Satire

The use of satire as a literary genre is primarily Roman. However, ancient Greek literature showed some formal and contextual features, wherein generic classification later germinates. One of the clever and amusing satiric scenes is that of Homer's Iliad, book II. It shows Thersites as a soldier in Agamemnon's Army. He is known among his friends for his humour as an irrepressible joker; yet an ugly poor orator. The scene expresses brilliantly a satiric purpose as Thersites criticises, mocks and denounces Agamemnon's greed and selfishness. Denouncing the policy of such great a king by a low status soldier, adopting a comic posture is one way to ridicule both Agamemnon, for his greed, and the soldiers, for allowing themselves to be exploited (Quintero 33).

After long readings of Greek and Roman literature, however, Quintilian proudly declares satire as 'entirely Roman' (31). He shrinks the sources of Roman satire down to four writers: Lucilius, Horace, Persius and Juvenal. To the Roman's joy, satire, as a literary genre, is not an extension of a Greek tradition. In an article entitled *satira- the Genesis of a Literary Form*, Hendrickson elaborates the origins of satire and revisits many Roman poets like Livy, Varro, Lucilius and Horace (130). To summarise this Roman long tradition, Ullman writes:

*The word satira in the literary sense does not occur
in extant Latin literature until the second book of*

Horace's Satires. Other expressions are used by earlier authors and especially by Horace in the first book of the Satires where the context calls for the word satura. (172)

It is quite impossible to talk about satire as a generic label without referring to Lucilius (2nd B.C) as the inventor of the genre. He is referred to as the ‘*authorizing inaugurator*’ of first Roman satirists (Hooley 20), who excelled in hexameter⁶ verse to ridicule early Roman vice and folly. It was collected and recited by the educated members of society (Quintero 32). Lucilius’ works are lost and the fragments that survived only exist as quotes for illustration by a grammarian called Nonius (Hooley 21). And if Lucilius is the first to write verses in a relatively different manner, and paved the way to generic satire, Horace (1st B.C) represents the architect and the designer of the genre. Therefore, ‘*Lucilius invents a genre to be developed and altered in Horace, Persius, Juvenal . . . , so that we have by Juvenal’s death a rather neat, entirely Roman generic package*’ (20).

B. 2. Medieval Satire

Gilbert Highet indicates that satirists either announce their works to be satires, mimics great satirists or, at least, alludes to other great satires (15-16). In this respect, it is argued that Middle Ages is not an era of satire *par excellence*. Neither of the two greatest medieval writers, namely Geoffrey Chaucer and William Langland, wrote explicit satires, ‘*largely because satire was not a genre for them, but a mode of writing*’ (Quintero 52). Walter de Châtillon (12th C.E) makes an exception by calling some of

⁶ in poetry, hexameter is a line of verse containing six feet. It is the preeminent meter of narrative and didactic poetry in Greek and Latin.

his poems satires, and citing Juvenal and Horace (52). It is mainly the influence of the bible and the Roman catholic church's dominance that made the genre unpopular, since any criticism or objection is regarded as blasphemy. Therefore, writers lean to the use of symbols and allegories to correct vice, re-adjust behaviours and teach morals. To reinforce this viewpoint, let's quote Johanne de Garlandia (1190-1270) when he called his work *morale scolarium* (1241) a satire; '*I write a new satire,*' he declares '*yet let it not on that account sow anger*' (qtd. in Quintero 52). Here again the author is situating himself in respect to classical satire, and not to be read as Juvenalian satirist. Hence, both writers and critics, who study satire during this period are reluctant to use the generic label of satire.

In spite of the general assumption that satire exists in a modest manner during the Middle Ages, recent critics argue that satire is well and truly an appreciated genre among Medieval society. In his article, Ben Parson explains and illustrates the depth of medieval appreciation of the genre by referring, on one hand, to the amount of great satiric poems available for study in medieval grammar schools. He argues that '*Encountering satirists in the classroom not only familiarised medieval readers with the work of individual poets, it also led them to regard satire as a broader category*' (2). On the other hand, this relatively large encounter with satiric analysis on great Roman satirists leads, inevitably, the readers to a better understanding of satire and clear interpretation of the '*vocabulary of censure*' (3). To meet the objectives of satire, these interpretations lead to '*lay bare every part of each naked sin*' to prevent wrongdoings and discourage such practices in the fear of reprimands (4).

B. 3. Modern Satire

Generally speaking, when we talk about early modern satire we refer to the mid

17th C. and 18th C. onward. Not to be confused with modernist satire, which witnessed considerable changes in terms of means – taking media into consideration. These changes may include formal changes, as a result of modern technologies; audio-visual, graphic art, social media and so on, that shifted with satire to a different level. One thing that marks Modern English literature is the bloom of satire as a genre in both poetry, and, less frequently, in prose. The age of Alexander Pope, Jonathan Swift, John Arbuthnot, John Gay and Lauren Stern. Writers at that period found a fertile land for their satires because of the socio-religious situation, on one hand, and the political and ideological tensions on the other. Due to centuries of struggle against Spanish supremacy, the Renaissance brought a new spirit of solidarity among the English society, and a spirit of loyalty to Elizabeth. The zeal is too high to last long. The expectations of an ideal and steady life soon start to fade away by the end of the 17th C. literature of discontent starts to take a new tone, and writers like ‘*Bacon and Milton are active politicians no less than great writers*’ (Compton-Rickett 57). According to Compton-Rickett, the seeds of change are mainly political and social, and partly due to the influence of France’s redirection ‘*in favour of literary sobriety*’ and away from Italian Renaissance traditions (58). This period is characterised by the dominance of critical spirit over imaginative spirit.

The Steele Glas (1576) is the earliest English satire written, in verse, by Gascoigne. No other work followed it until the age of Donne⁷ (60). It is Dryden, however, who expended the movement with a variety of methods, and vigour in his poems. Enlightenment writers like Alexander Pope and Jonathan Swift, consequently,

⁷ John Donne (1572-1631) He is considered the pre-eminent representative of the metaphysical poets. His satire is characterized by an erupt openings and various paradoxes, ironies and dislocations.

use different tones and different targets in a very similar manner as early classical satirists. Pope's poems are smooth in progress, having a mirror effect, not to aggressively attack, but to humorously ridicule the behaviours of the aristocrat society in a Horatian tradition. In his well-known poem *the Rape of the Lock*, he ridicules some religious restrictions, for example, which stipulates restrictions on all religions except Anglicanism. The satire deploys Romanesque themes, such as the kidnaping of Helen of Troy due to that laws⁸. Jonathan Swift, on the contrary, opts for an aggressive and scornful approach to satirise its targets. He is famous for his *Gulliver's travels*. Gulliver, the protagonist, undertakes voyages to different fantastic lands and meets various kinds of rulers governing with exaggeratedly strange policies. Swift addresses the 18th C. British royalty and their political attitudes with excessive use of irony and sarcasm to end up, in his last voyage, preferring the company of horses, *the Houyhnhnms*, rather than the sight of presumably civilised British.

C. Types of Satire

Classical Roman satire is characterised by the predominance of two major tones; one that is smooth and gentle in exposing the subject matter, the other is harsh, angry and provocative. Horace and Juvenal respective styles marked the typology of satire till our times. Maybe due to the historical development of satire, Horace shows cleverness and wit in expressing disapproval of vice and immoral conduct of individuals through the reflected ridiculous image of the targeted folly. By contrast, Juvenal marks the achievement of the generic development of satire. This position made late Roman satirists, like Juvenal, fed up with gentle and soft treatment of vice. Drastic times call for drastic measures; which is reflected in his claim '*it is difficult not to write satire*'

⁸ See Meredith Spies Comparison of 18th C satire: Alexander Pope Vs Jonathan Swift.

(Quintero 1). Thus, he uses techniques that are not necessarily humorous. Distortion and grotesque are some of satiric elements through which the degree and intensity of the vice is measured. To serve the satiric aim, again, Menippean satire reflects the formal and surrounding distortion of the world we are living in. The tradition goes like that: satire is humorous critic expressed in verse or play. Yet, prose is a form through which satire can beautifully denounce human and institutional follies and vices.

C. 1. Horatian Satire

Horatian satire is named after Roman satirist Horace, who adopts a typically gentle and progressive approach to his satire. It does not seek to blame individuals more than ridiculing vice that leads to their folly. Horatian strategies in exploring political or social themes are in the type of pocks to draw the attention of the audience to the targeted misbehaviour. Therefore, Horatian satire is sometimes difficult to figure out as a generic satire. In her book *Satire and the Threat of Speech*, Catherine Schlegel explains that

[the] readers of Horace's Satires have often seen his poems as anomalous to the genre of satire. Horace's satire is mild, not harsh, and presents none of the risky sting that we expect from satiric speech' (6)

By doing so, a Horatian satirist is more appreciated than feared. Horace's *Satire 1.1* is more composed of sermons and diatribes⁹ than of satire, simply because the word

⁹ A diatribe is used in both writing and discourse; it is an angry and generally lengthy speech or piece of writing used to strongly and forcefully criticise someone or something.

satura is not going to be introduced until *satire 1.4*. In the first two satires, Horace is literally crafting and programming his satire (Hooley 38). He, therefore, synthesises his satire as a fierce attack on vice, amusement through the use of irony, and teaching morals (Keane 4). Irony and exaggeration are the favourite devices for a Horatian satirist.

Alexander Pope's poems are examples of Horatian satire. He applies the laws of satire as they are pronounced and crafted by Horace in his first satires of the second book (Quintero 2). Along with his fragments of poems collected as '*An Epistle to Dr. Arbuthnot*', Pope's *First Satire of The Second Book, Imitated* (1733) ranks him as a perfect Horatian satirist by modern critics. '*Epilogue to The Satire*' (1738), again, shows a methodical treatment of contemporary topics, like the corrupting effect of money among British Politicians. The major concern of Pope's satires is the efficiency of his farce in treating and curing vicious conduct.

Matt Groening's *The Simpsons*, is also a good example of Horatian satire that takes the form of an animated sitcom¹⁰. It portrays the daily life of a modern American middle-class family with all its flaws: addiction to food and TV, adoration of celebrities, laziness, inefficiency and greed. The series is so straightforward and amusing that it goes to discuss very sensitive topics among the American people without provoking any scandal. Yet more, they find it very amusing to laugh at their vices and, consequently correct some behaviours, if possible.

However, this type of satire can't stand alone without a more abrasive and less amusing type of satire. Too much gentleness in dealing with serious vice may end up with society to take their follies for granted and minimise the efforts to correct them.

¹⁰ It is a genre of comedy centred on fixed set of characters who carry over from episode to episode.

Political and moral issues may need more than showing the weaknesses and consequences of a policy; a Juvenalian stroke is a necessity.

C. 2. Juvenalian Satire

Unlike Horace, Juvenal adopts the opposite approach to dealing with vice and human folly. It is named after second century Roman satirist Juvenal. It addresses social wickedness through scorn, outrage and aggressive ridicule. His poems are characterized by the over-tuned irony, sarcasm, and personal invective; perfect tools for aggressive verbal attacks against individuals and institutions. Obscenity and colloquialism are, again, devices that Juvenal uses most to enhance the realism in his satires to mimic actual social deviations. In his Book 2, Satire 1 he directed his diatribe towards women *'through a conservative, "old Roman" sensibility, anxious, resentful, and more than a bit bewildered by changing times'* (Hooley 119) by adopting a traditional Roman perspective to that topic.

Humour and amusement are missing elements, if not inexistent in his satires, which foreshadows his very low level of tolerance to human stupidity. Subsequently, exaggeration and colloquialism are less frequent tools in Juvenal's satires.

Opposing to Pope's use of satire, his contemporary and penfriend Jonathan Swift is often represented as a Juvenalian satirist. He shows an aggressive approach, for example, to dealing with the problem of poverty in Ireland. *A Modest Proposal* harshly criticises the British economic policy on behalf of the Irish people who are, supposedly, under the umbrella of the British empire. Suggesting an exaggerated stratagem to save the deprived Irish from poverty. *A Modest Proposal* *'is considered one of the best and most influential works of satire'* (Penlighten)

Other examples of Juvenalian satire may include Orwell's *Animal Farm*' (1945), which use allegory as allegory as a major device to ridicule Soviet Union's devotion to an ideology that normally upraise social conditions. Ironically, these very principles, and through voluntary misinterpretation of its standards, lead to the deterioration of human values.

C. 3. Menippean Satire

In difference from Horatian and Juvenalian satire, Menippean satire is characterised by its narrative aspect. It takes the form of a long prose narrative to target satirical objects, contrary to the Latin verse tradition. There only remains two classical works, *Apocolocyntosis* (55 C.E) by Seneca and *Satyrica* (late 1st C.E), that are simply called menippean satires. It uses narrative to parody and ironic fun to harshly criticise its satiric target (Quentero 7). Menippean satire is even more complex a generic classification that debate among scholars to define it reaches a very deep analytic character.

According to Northrop, menippean satire is distinguished by mental attitudes (Northrop 309). Other generic types attacks individuals and vice that leads institutions to corruption. Menippean satire, meanwhile, treats the subject matter on the basses that characters are represented according to their occupational approach to life and not according to their social behaviours. He adds that '*Menippean satire sees [evil and folly] as diseases of the intellectual, as a kind of maddened pedantry*', not as a social disease (309). That is to say, the narrative structure of satire is based on intended reversal of social occupation, which provokes a violent dislocation (310). This dislocation is the generic alibi for its vision to vice and folly; not related to a particular individual but a concept that may be applied on any person.

Based on Northrop's definition of Menippean satire, Bakhtin develops his well-known notion of *Carnival*. His concept is inspired from the popular cultural festivals, such as *Saturnalia* for the Romans and the medieval fee-for-all festivities (Quintero 6). The nave takes the role of the king, the fool takes that of the wise, the beggar that of the aristocratic. These are meant to glorify irresponsibility. It is considered as a social relief from daily social occupations.

Howard Weinbrot, however, is not convinced of the definition of the Menippean satire provided earlier. He believes that these elaborations are very broad. They allow a wide range of works and novels to be classified Menippean. Therefore, he offers a precise definition:

Menippean satire uses at least two other genres, languages, historical or cultural periods, or changes of voice to oppose a threatening false orthodoxy. In different exemplars, the satire may use either of two tones; the severe, in which the angry satirist fails and becomes angrier still, or the muted, in which the threatened angry satirist offers an antidote to the poison he knows remains. (qtd. in Quintero 8)

from this multiplicity of aspects and features, Menippean satire proves to be richer in terms of content, form and scope.

In this chapter, we attempted to, first introduce the reader with satire as a literary genre. It is not to be confused with other genres, such as epics, comedies and tragedies

that include satiric episodes. A literary genre is characterised by its literary techniques, tone, content and sometimes by its length. It first took its generic form in Roman literature, and widened its use and techniques throughout history to reach its fullest and highly refined shape during the 18th century. This era is called by scholars and devote satirists *the golden age* of satire. Although the list is longer, we tried to figure out and explain *some* of the elements that help to construct a satire. Due to restriction and in order to support our topic, we judge it sufficient to explore the major elements, such as irony and exaggeration.

We have two aims behind structuring this chapter in such manner; one aim is related to the conduct of our topic, the other is for reader. On one hand, by providing such explanation, which we tainted with illustrations, we aim first to familiarise the reader with what is coming later. This will help them to keep in pace as we progress. On the other hand, we aim this chapter to enlarge the reader's vision on literary or non-literary genres that are commonly considered satires. One might watch *The Simpsons* by Matt Groening, for instance, and think of it as a comedy cartoon. It is comic, that's true. But humour is only one feature of what is universally known as the cartoon that best pictures American society with all that is villain and good; yet, it is the favourite among Americans. Satire is not only a literary genre. It can take, sometimes, a graphic form, like caricatures in newspaper, or performing art, like Fellag's *Djurdjurassic Bled* (1997).

Satire means nothing, and loses its value, if it does not Teach a moral or prevents social decadence. It is the only glass that reflects openly and shamelessly human vicious character. Whether it is amusing or abrasive, every aspect of satire reveals a honest truth. This truth is what comforts the audience and disturbs the authorities.

CHAPTER Two: Social and Political Background

A. Jonathan Swift the Satirist

A. 1. His Early life and Education

A. 2. Swift's Years at Moor Park

A. 3. Jonathan Swift's Writings

B. Swift as a Politician and a Religious Figure

B. 1. His Later Years

C. The Problem of Gulliver's Travels

C. 1. Summary

C. 2. Early Reception

C. 2. Difficulties with Publication

D. The Political and Religious Context

D. 1. The Situation of Ireland During the 18th C.

D. 2. Satiric Characters

D. 3. Satiric Events

This chapter will discuss the historical background related to Jonathan Swift's *Gulliver's Travels* a satire that exposes the hypocrisy of the church as well as drawing attention to the flaws and the wickedness of that era. Furthermore, it will show how foolishness of society is treated humorously through ridicule and irony. Scorn and aggressiveness are the dominant tone that follows humour of part one. An early life of the author will be introduced, along with the influential events of Jonathan Swift's life that made him criticizing the British perception of his own origins in that time. As a matter of fact, we cannot relate this book to the critiques of political and religious failures without providing a short and clear summary of the novel, altogether with the reaction of the critics toward Gulliver and Jonathan Swift mutually. Whether supporting his opinion or criticizing them, Swift is regarded as the greatest satirist of his time.

A. Jonathan Swift the Satirist:

Among the great English satirists, Jonathan Swift is by far a representative figure of the genre during the late 17th century and early 18th century. He was considered as the hero of Irish identity thanks to his influential writings. His satire is an artistic response to the corruption that overwhelmed Britain during that era, and the politico-religious deviations that shaped the Anglo-Irish relations. According to David Oakleaf, Swift considered all humankind as savages (200). Although Oakleaf's claims seem to be convincing from the perspectives of Swift's own declarations in his letters or in public, the truth about Swift's feelings towards human race cannot be judged only by shallow interpretation of these statements.

Therefore, selected biographical details may prove his righteousness and, by contrast, his willingness to improve human behaviours and revalue human conditions. To do so, Swift's early childhood and education may help for a better understanding of

the actions and reactions of the presumably hater of human race. A claim that critics ceaselessly link it either to his personal life and his love experiences, or to his stubborn attitudes towards his political opponents.

Furthermore, religious as he is, it is quite difficult to apply such judgement on Swift if we take into consideration his spiritual values. Religion is ostensibly directing his vision to political and social issues. If love is something that Swift's life is lacking, as it is a general knowledge among his critics, he does show the link between love and religion in some of his statements. Maybe we should refer to one of his most famous quote to understand this link. '*We have just enough religion to make us hate,*' he confesses '*but not enough to make us love one another*' (Xu 47). Swift's political life is apparently marked by this motto.

A. 1 His Early Life and Education

Jonathan swift, the Dean of ST. Patrick Cathedral, Dublin, is an of English blood and Irish birth. He was born in November 30th, 1667, at hoey's court, Dublin, Ireland. Son of Jonathan swift who died before Jonathan's birth. After the death of swift's father his mother left to England leaving him under the care of his uncle Godwin Swift. He had suffered from sickness which later was discovered that it was Meniere disease (idiopathic endolymphatic). An inner ear disorder characterized by headache, dizziness, nausea and deafness (Degatengo and Stubblefield 04). later he joined to Kilkenny Grammar School from 1673 to 1682 the best school of the time of Ireland which had changed his life from poverty to private school.

Later on, he commenced his studies at Trinity College, Dublin, where he focused on Greek and Latin, as well as Aristotelian philosophy. After four years he received his Bachelor of Arts degree by special grace. Jonathan swift was aiming to

carry on his Master's degree but unfortunately it was interrupted by the political events in Ireland of the Glorious Revolution, which forced him to leave. In the same way, soon Jonathan moved to Moor Park, Surrey to finish his Master and start to work there. Eventually, he worked as a Secretary for a distant relative of his mother Sir William Temple, one of the most distinguished diplomats, and later becomes a member of the household of Temple. As one of his duties, he tutored Esther Johnson, the daughter of Temple's household.

It is important to halt at this period of his time to consider his early childhood as an orphan, who is deprived from the love and care of his father whom he never knew. Soon after, his mother left him again to trust him to his uncle, which also deprived him the motherly tenderness and affection. These too early events may have affected the character and attitudes of Jonathan.

A. 2. Swift's Years at Moor Park

When Jonathan Swift settled in Moor Park he met Esther the girl of eight years, later on though the age gap between him and Esther, whom he called her *Stella* the became closer. Years in Moor Park made Jonathan and Temple so close that he became the father he never knew. In 1692 Jonathan Swift finally received the M. A degree at the University of Oxford in these years Swift wrote a number of poems as *Ode to the King* and *Ode to the Athenian Society*. While he was settled in Moor Park he visited Ireland couple times which helped him developed his career in literature. During his visits to Ireland he had being ordained priest in an Anglican Church. Later he was appointed as a vicar of Kilroot, which was not exactly what he wished for because it was surrounded by the dissenters that made him later criticize religion's hypocrisy in his writings. Swift was not able to secure any fresh employment; therefore, he came

back to Moor Park when Temple invited to come back. But this time he gained the confidence of his master and his position was improved.

A. 3. Jonathan Swift's Writings

After the return of Swift to Moor Park he was influenced by Temple's writings so he as well started to write short essays. When Temple died, Swift continued publishing his memories with some information from his family members, then starting his own, the religious character of Kilroot that was surrounded by the 'Scottish Presbyterians' had an impact on his preconceptions which brought out one of his major works *A Tale of a Tub*. It is his first satire against the corruption in religion which was inspired by his own experience in Kilroot, this prose was printed in five editions, this prose was harshly disapproved of by the church of England. As well as some appointed that he had ill intentions by misunderstanding his parody. on the contrary, some Men of taste valued the sense of irony in this prose even though this work was meant for Men of wit and taste. (Degateno and Stabblefield 275)

Later on, in 1726 he wrote *Gulliver's Travels* which depicts the political life of Jonathan Swift as a politician, as well as its a satiric novel that underline his career from his closeness to the Whigs until his '*triumph as unlikely Irish patriot*' (Oakleaf 10). many readers mistakenly consider it to be a children's book while in reality it is a prose satire, which he wrote '*to vex the world rather than divert it*' (157)

After *Gulliver's Travels*, *A Modest Proposal* is the most famous short satire that doesn't only mocks British policy towards Irish as well the heartless attitudes harboured towards the poor a satire which indicates the poverty of Irish people should be relieved by the sale of their children as a food for the rich, as DeGateno and Stubblefield state '*people are the riches of a nation only if they can be sold as slaves*'. (20).

B. Swift as Politician and Religious Figure

Being a Secretary of Temple had introduced him to political matters and made him improve his political career, Jonathan Swift had resigned his position as a vicar of Kilroot, especially after Temple's death in 1699 then he returned to Dublin as a Secretary to the Earl of Berkeley, Lord Justice of Ireland

During the reign of Queen Anne (1702-1714) there were two political parties in England, the Tories and Whigs, while his several visits to London, Swift made a name for himself as a talented essayist. He was a part of the Whig in the beginning of his political career but the Whig's aversion to the Anglican church disgusted him so he switched to the Tories and took over the Tory journal *The Examiner* and supported the Tories where he published it. But his preference was no coincidence so according to Joseph McMinn the reason behind Swift's preference is that the Tory defended the Anglican church, which is the only true church for the Tories, in contrast with the Whigs who supported dissenters, a group that Swift furiously opposed (qtd. in Fox 19). Therefore, Swift focused his time as a Tory on supporting them by writing lengthy pamphlets and essays on religion and politics.

After the death of Queen Anne Jonathan becomes an active politician and religious. Finally, after meeting important writers and poets of that time, such as Alexander Pope, Robert Harley and the other members, they founded *SCRIBLERUS CLUB*. This informal club aimed at ridiculing social and political vice through using satire as a *mock biography* to expose corruption (Fox 22)

The weird view of Swift about human race which Fox had considered it as a possible misanthropy as he argued '*he does not hate specific people; he just does not*

expect very much from them' (03). Swift explains that man is not a rational animal, but an animal capable of reason.

B. 1. Later Years

After the death of Queen Anne '*with the inevitable fall of the Tories soon to follow*' (DeGatengo and Stubblefield 6). As the accession of George I in 1714, and the dismissal of the Tory leader Harley, Swift experienced hard times that he writes details of these experiences in a long letter to Stella, which are later published as *Journal to Stella*. However, when Swift could not get an appointment to the church of England especially with Whigs seeking revenge, he had no choice but accepting the Irish deanship. Therefore, Swift returned to Ireland better than dying in England like a poisoned rat in a hole.

When he arrives to Ireland, Swift's knowledge of Ireland improved as it resulted as a writing skills with supporting Irish matters, publishing his most memorable works like *Drapier's Letters (1720)* which is a series of seven pamphlets collected. Swift's believed that his eloquence serves essential truths about Ireland rights, the Drapier of Swift made Irish feel Sense of dignity, the Drapirer's fourth letter *A Letter to the Whole People of Ireland:*

The remedy is wholly in your own hands; and therefore, I have distressed a little, in order to refresh and continue that Spirit to seasonably raised amongst you; and to let you see, that by the laws of GOD, of NATURE, of NATIONS, and of your own country, you ARE and OUGHT to be as FREE a people as your Brethren in England. (qtd. In Fox 24)

A proclamation was issued offering a price of £300 for who report the author of this letter (Oakleaf 171). The other work that gains him fame is *A Modest Proposal* (1729) and his masterpiece *Gulliver's Travels* that reflects his decade with political experiences. Swift was considered as a hero in Ireland for defending them and especially the poor class. Later he travelled to England in order to publish his manuscript *Gulliver's Travels* and visiting his friends Alexander Pope, John Arbuthnot and John Gay who helped him with publishing his novel that had difficult publishing process.

Swift visits his friend Pope once more, but it was cut when Swift received the news that Esther, or Stella as he calls her, is dying, that made him rush home to be with her. In the night of her death he began to write *The Death of Mrs Johnson*. After Stella died, death became a frequent nightmare in Swift's life. First his friend John Gay died in 1732, then John Arbuthnot died in 1735. After that Swift's health decreased in 1742. He suffered from stroke and lost the ability to speak, and even worse, he feared insanity and wished his end would be as brave as his beginning. He said '*I shall be like that tree, I shall die at the top*' (Scott 291). Jonathan Swift was put in the care of a guardian, because in his last years after he couldn't take care of himself anymore and declared of *unsound mind* but not insane.

In 1744, Alexander Pope died, a year later, on October 19, 1745, Swift followed. He is buried in St. Patrick's cathedral next to Esther Johnson. According to his will, the bulk of his fortune was left to establish St. Patrick's hospital for mental illness, which opened in 1746 till now (Fox 29).

Long ago Jonathan Swift had written his own Latin epitaph, which was rendered later by W.B. Yeats in English verse: Swift has sailed into his rest; / Savage indignation

there / Cannot lacerate his breast. / Imitate him if you dare, / World-besotted traveler; he
/ Served human liberty. (Fox 236)

C. The Problem of *Gulliver's Travels*

Gulliver's Travels is the most controversial book written during the 18th century after Swift returned to England in March 1726. He stayed with Alexander Pope at his villa near Twickenham, and the two worked together in preparing *Gulliver's Travels* for publication. The first edition came out in London on October 28 and was greeted with immediate popularity (DEGATEGNO and STUBBLEFIELD 8)

C. 1. Summary

Gulliver's Travels is first published under the title of *Travels into Several Remote Nations of the World*, this book is written by Jonathan Swift between (1721_1725) and published in 1726. a satire between the two political parties Whigs and Tories. A story of the various adventures of Lemuel Gulliver. The protagonist and the narrator of the novel, who was an educated seafaring man that wrote his memories about the voyages to different countries around the world where he ends up in unknown islands meeting people with unusual behaviours, sizes and philosophies. This series is more like episodes rather than one narrative as well as it has a sketchy plot, and each book contains a journey that reflects Gulliver's character and life as well as bringing new opportunities to satirize England.

part one *A voyage to Lilliput* is the first the most famous part in *Gulliver's Travels* which describes the journey of Gulliver through Lilliput where he is the only survivor of a shipwreck, then he swims to Lilliput a land of inhabited by people who are less than 6 inches ta(15cm) tall. Gulliver was tied with ropes all over his body until

he proves he can be trusted. Gulliver was taken to the king so he asks him to help him to defend Lilliput against the empire of Blefuscu whom the Lilliputians despise for doctrine differences about the suitable method of cracking eggs. He was found guilty of treason for putting out a fire in the urine and is condemned to starve to death but he found a way to escape to Blefuscu where he repaired a boat and left to England to his family.

part two After coming Back to his family he sets out another journey to Brobdingnag the land of (sixty feet tall) giants differs greatly in character from the first land. when discovered in Brobdingnag, a farm delivers him to the farm owner so he sells him. After that, the Queen bought Gulliver and made him a courtly diversion. Gulliver was shocked at their ignorance in politics including the king who insulted the civilization and the achievements he told them about. By describing the government and the English as a race of odious vermin. In order to win back his respect, he suggested to expose the formula of gunpowder, but the king was horrified by this idea and stated that he would lose half of his kingdom than be privy to such a secret (bloom 177). Later Gulliver was picked by an eagle at and being rescued by people the same as his size.

The third voyage takes Gulliver to Laputa, land of mathematicians, Gulliver was going to the east Indies but his ship was taken by pirates so he ended up in deserted island where some inhabitants float him to Laputa the floating island, which unlink the other lands, focuses on the theoretical matters of science and mathematics rather than royal society. Gulliver was then permitted to visit Lagado the capital city of Balnibarri where he met his guide Munodi. While he was taking a tour in the city he finds that people are living in misery and the farms are in real mess. Gulliver's guide tells him that this land was attractive before the inhabitants bring new fan fangled ideas and

following the prescriptions of an Academy of Projectors. Prompted incompetent strategies in agriculture and building, where the scientists extract sunbeams from cucumbers. Gulliver is frustrated after that he moved to the kingdom of luggnagg where he meets the struldbrugs, who are immortal but miserable as if the cost of immortality is a lifetime of unending old age. Then he visited the island of sorcerers which is called Glubbudrib, where the governor uses black magic so that Gulliver would be able to have a conversation with dead figures from the past. He learnt from them the lies of history. Later, he sailed from luggnagg to Japan so he arrived England.

Few months after turning home his fourth voyage is to the land of Houyhnhnms. The journey that influenced him and changed his perspectives about human race. When he arrived, Gulliver encounters a strange kind of animal some with human features, yahoos, that attacked him for no reason, but a rational horse, Houyhnhnm, saved Gulliver who looks like a Yahoo yet civilized. Those horses were intelligent and wise which made him never wants to leave, when he described the history of his country to them, their master concluded that the English people are no better than yahoos, after years it is decided that Gulliver must leave, therefore he unwillingly left Houyhnhnms and came back to England where he was disgusted of the Yahoo world of Europe even his family so he bought horses and conversed with them instead.

C. 2. Early reception of the voyages

When Jonathan Swift's *Gulliver's Travels* was published, he was already famous among the English society as a great satirist, as his novel attracted attention from the beginning, as we consider it as an English work written in a literary form which was very tempting to the English readers of the 18th century. Therefore, the first edition of the novel becomes really popular and available in a huge number of audience in

England. The connection between Swift, Pope and their friend confirms that the novel had become great success after a few days from publication. Later on, Gay commented that '*from the highest to the lowest, it is universally read*' (182). It was not only friends of Swift who observed that, but also Samuel Johnson reported that '*it was read by high and the low, the learned and illiterate*' (Johnson 420).

As the demand was so high for the book, so they sold thousands of copies in a couple days. By the end of December, the copies sold exceeded 20,000. By 1740 Gulliver's Travels became one of most purchased books beside *A tale of a Tub* (Mish 416). On the other hand, the popularity of Gulliver's voyages gained familiarity among a wide range of readership. Many satirical authors borrowed some elements of Swift's narrative to different setting as well as adopting the name Gulliver and hide behind his identity to criticize their targets as the writings by Martin Gulliver and Martinus Gulliverianus between 1730 and 1731, which appeared in Dublin

C. 3. difficulties with publication

The idea of Gulliver's Travels was not a work of a single man, but as a group project, it was originated with the Scriblerus Club interests in mocking science, including Swift and his friend Alexander Pope and another brilliant satirists, as well they created an imaginary personality called Martinus Scriblerus and wrote an imaginary biography for him which later was published as *The Memories of Martinus Scriblerus* which is somehow contains a resemblance to Gulliver's travels in chapter sixteen.

The novel of Gulliver's Travels had an interesting history and twists in publication, as well as it has three early similar editions. Because of the dangerous political satires in this book, Swift saw the book as politically explosive and publishing

it may cause him being arrested so he secretly sent the manuscript to Benjamin Motte, a bookseller and publisher .in order to avoid prosecution. Pope reported that when Motte received the manuscript '*he knew not from whence, not from whom, dropp'd at his house in the dark, from Hackney-coach*' (Rogers 146). Swift hides behind a fictional figure that appears later on in the novel. so, he sent a letter with manuscript that asking Motte to publish the novel.

Benjamin motte published the first edition of Gulliver's Travels, where he, according to Degategno and Stabblefield, uses a faithful transcript in order to protect himself from prosecution for libel (130). The novel was printed so fast in October 1727, when it appeared Swift was so frustrated about the changes that Motte made in some passage which weakened the satirical force of the manuscript, and cutting out the sections that he thought were outspoken. For swift, this was an invasion of his authorial rights. After swift's friend complained to Motte and warned him that his text is full of gross errors of the press, and provided him with a list of correct readings. Motte corrected some passages but didn't rewrite the full original text.

Swift proclaimed that the edition of Motte was modified and malpractice so he was aiming to persuade Motte to issue a rectified edition, but swift could not reach the amendment he wanted, the second edition of Gulliver's Travels, issued on 4 May 1727 contains many differences in spelling, capitalisation and punctuation. In spite of Swift's disappointment, Motte's edition received a large success that thousands of copies were sold in addition Gulliver's travels became the talk of the town.

Publication of the book went through different stages. First, it was a group project, then becomes swift's own. Later on, pretending that these travels were written by his fictional narrator Gulliver, then sent to the publisher by Gulliver's fictional

cousin Simpson. Therefore, the first publisher modified the original manuscript, finally in 1735 the real copy was published by George Faulkner in Dublin.

Thanks to Ford and Swift's insistence in publishing a real copy with his personal correction, he produce another edition published in Dublin by George Faulkner in 1735 which is considered nearly the same as the original manuscript of Swift. This edition is now considered as the standard one to read.

D. The Political and Religious Context

The eighteenth century was not only for scientific achievements. This age was tumultuous time beginning with the returning of Charles II to England. Then James becoming a king after the death of his brother. Later his daughter Mary and her husband William shared the crown. Later when William died Queen Anne took the crown. Her reign is also referred to as the age of satire. It is claimed that man's nature has the power to control human behaviour. However, Jonathan swift believed that the human failed to use his rational nature.

In his novel, Swift is attacking the Whigs, as well as he used some events that took place during 1714, which makes the reminds the readers that Lilliputans folly is English folly. what makes Gulliver's Travels memorable is that it contains a specific political conflict, otherwise it's would be forgotten decades ago.

D. 1. The Situation of Ireland During the 18th.C.

The strained relationship between England and Ireland started in the twelfth century when Henry II and Roy O'Connor, signed a treaty, which claimed that in order to be protected from the Norman Invaders, Ireland must support the presence of the English king. At first the relationship between was peaceful, but later turned to be a

conflict between the kings and the attempts to maintain Ireland under control. King Edward III established a law that purpose was to defend the English colonists from the lordship of Ireland (Joyce 108-109). They tried to make a difference between the Irish natives and the English settlers by forbidding the mix of both cultures which increased the hostilities between the two races.

In The eighteenth century, the glorious revolution reflected in Swift's writings particularly *Gulliver's Travels*, as it was a key factor especially with the increase of persecution of Catholics By Elizabeth I. This period started with the decision of James II who appointed Catholics to various offices which, according to Oakleaf, is considered as a threat for the restoration political settlement (32). James was supported by the Irish in that conflict, but he was defeated by the English king William III who established several laws, depriving Irish Catholics of many on their rights, as well as the best positions in both government and church were belonged to the English settlers while the protestants just got a certain advantage within the Irish society (44-45). Causing problems of employment and famine where Swift used his writings as a tool for satirizing the injustice that have being seeing.

The English policy towards Ireland affected the Irish economy which means that it's parliament had no weight in political decisions. There were some acts that had a connection with the author's political essays as the Navigation Act (1663) in which the exportation of Irish products was limited to England, it didn't harm Ireland but later in 1660, according to Joyce, this act was mended with the prohibition of wool exportation to any country (707), which led to the poverty, unemployment and famine. All these consequences made Swift use his writings as a literary weapon in order to satirize injustice, corruption and the abusive powers.

D. 2. Satiric Characters

As early as the 18th century, readers and critics traditionally tend to refer to Gulliver and Swift alike. At first view, it seems the case since Swift speaks up his mind and mocks the British political and religious paradigm of the time through his fictional character. Gulliver starts his journey as an adventurer seeking fortune and lands to explore and eventually occupy. At the end of his last voyage, he comes back home with a philosophical reflection on the human nature. He concludes that politics, science, religion and all that is supposed to raise up with human values are the very variables that contributed to the decay of that race and their presumed civilization. Nevertheless, judging Swift from the comments and the behaviours of Gulliver is not that easy task, and maybe unfounded.

It is true that Swift was aware of the controversy his book would provoke. He writes anonymously to the publisher, as a way to warn him¹ that the Travels ‘*may be thought in one or two places to be a little satirical.*’ (qtd. In Foot 9). Contrary to his intents, the book was a success and everyone was filled with it. Men, women, children and elderly, all enjoyed the fantasy of Gulliver’s voyages as a children’s book. Early reception of the book merely scratched the surface and only amusing satire was at the core of early readers discussions. It is only fifty years later that critics, such as Dr Samuel Johnson, started to dig up meanings out of it. It is noteworthy to highlight the fact that early criticism of *Gulliver’s Travels*, and therefore Jonathan Swift, are based on the author’s character and his stubbornly attitudes. His social acquaintances and his relation with women, the Duchess of Marlborough, for instance, directed critics’ focus to his sour, muddy complexion and severe countenance as an evidence to extract

¹ During the 18th C. opposing political or religious views were punished severely.

conclusions from Gulliver's behaviours and statements (Foot 11). Therefore, it is quite controversial the way some characters are presented and what do they satirise. Some others make no doubt about the target and reflect a direct image of the body of the satire.

Major political figures, their misleading behaviours, their implication in corrupting British political scene and their consequent decisions are at the core of Gulliver's first voyage to Lilliput. British political arena is ridiculed and rendered tiny in proportion to emphasise the triviality of politicians.

After he landed on the Lilliputian shores, Gulliver describes a land peopled by tiny creatures. They are led by a king slightly taller than the rest of his subjects, which gives him a majestic and impressive posture, as Lemuel describes him. The Emperor shows a great empathy towards opposing views and anything that shake his position as the ruler. He executes ridiculously his subjects for minor reasons. It is generally accepted that The Emperor satirises King George I, not only for his position amongst his subjects but also for his political tendency. The Emperor leans to the favour of low heels by '*mak[ing] use of only low heels in the administration of the government, and all offices in the gift of the crown.*' (84; Pt. 1; Ch. 4). The Emperor's selection of candidates for office is again very satirical. The rope dance is a scene wherein '*great employments, and high favour, at court.*' (74; Pt. 1; Ch. 3) are reserved only for those who can jump highest *without falling*. Gulliver's half-innocent and naïf attitude in statement of facts adds pigment to the satirical description. He informs us that the candidates are not selected at random: '*they are trained in this art [of rope dancing] from their youth, and are not always of noble birth, or liberal education*' (74; Pt. 1; Ch. 3). This shows the ways politicians gain office, not by their achievements but according

to how higher they jump. The scene is a direct satire of the British parliament. It alludes to the political inefficiency of the members of the two chambers; both Lords and commons are selected according to how much they please the monarch. The dancing on a rope implies the risk of losing the service at an office or, even worse, the accusation of high treason. Thus, accepted members should master the art of deceiving, otherwise they will be *disgraced*, which is often the case in Lilliput.

D. 3. Satiric Events

Political events are mainly satirised in Gulliver's first voyage to Lilliput. The name of this part of the book is very symbolic; the worth and expectations of the kingdom of Lilliput and its rival Blefuscu are minute as is their size. The two major events and situations that Swift parodies in a humorous satirical way are related to minor differences in the interpretation of *Brundrecal*, '*which is their Alcoran*' (85; Pt. 1; Ch. 4). Religion is, therefore, the source of political fury. The kingdom of Great Britain and the Kingdom of France are the subject of parody. Although only political division of Lilliputans is described, Swift's genius extended the same turmoil to its external territorial perpetual conflict with Blefuscu. Reldresal, the principal secretary of Lilliput explains once the origin of their divergence with the Blefuscans, '*we labour under two mighty evils*' he explains to Gulliver '*a violent faction at home, and the danger of an invasion by a most potent enemy from abroad.*' (84; Pt. 1; Ch. 4). Both empires go into endless wars that cost both sides considerable amounts of money and countless numbers of death. It is much ado about nothing; the major reason of the conflict is ridiculously rendered to the egg-centred history of their same religious interpretation.

The disagreement between Lilliput and Blefuscu goes back to the traditionally accepted way of eating eggs, which is proper to break eggs upon the larger end. Lilliputians differ in that custom, and break their eggs upon the smaller part. This decision traces back its origin to the history of *his Majesty's* grandfather, who '*while he was a boy, was going to eat an egg, and breaking it according to the ancient practice, happened to cut one of his fingers*' (85; Pt. 1; Ch. 4). This disastrous incident outraged his father and drove him to publish '*an edict, commanding all his subjects, upon great penalties, to break the smaller end of their eggs.*' This law was not welcomed at first in Lilliput, and people started to run away to Blefuscu, where people still break their eggs the good old way. This, according to the emperor of Blefuscu, leads to a division in religion.

This parody reaches its humorous pick when Reldresal explains that breaking eggs from the smaller part is an offend

against a fundamental doctrine of our great prophet Lustrog, in the fifty-fourth chapter of the Brundecral (which is their Alcoran). This, however, is thought to be a mere strain upon the text: for the words are these; That all true believer shall break their eggs at the convenient end: and which is the convenient end, 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. (85; Pt. 1; Ch. 4)

Thus, interpretation of the fifty-fourth chapter states clearly that breaking eggs is trivial and obvious a matter that it should be left to one's ease. Convenience, however, according to Reldresal should be stated by the responsible authorities.

In this parody, Swift ridicules the religious division between the Catholic France and Britain, which founded its own doctrine *Anglicanism* based on a minor action that contradicted the Papacy. This faction refers openly to the historical deviation of Henry VIII from catholic regards upon marrying his second wife Anne Boleyn. A simple act of marriage that lead to a continental chaos is one element that leads as to understand Swiftian progressive approach to dehumanisation through his satire.

Likewise, the faction within English politics, Whigs and Tories represented respectively as *Slamecksans* and *Tramecksans*, is characterised by the same conflict. It is known that Queen Anne had a tendency to favour the Tory politicians for their sharing her Anglican views; yet, with the coming of George I, Whigs replaced Tory ministers, in spite of their majority, for the same reasons. This is why, Tory as he is, Swift does not mean to target the queen in the scene when he extinguishes the fire by urinating over the palace. *'it is surely not Queen Anne to whom swift is referring in the episode of the fire in the royal palace'* Downie explains, and *'the Queen of Lilliput's refusal to utilize those rooms polluted by Gulliver's urine is meant to parallel not Anne's attitude to the peace of Utrecht but the attitude of the Hanoverians.'* (Downie 111). Yet, many critics insist that the scene is a payback to Anne's disdain for his earlier *A Tale of a Tub* 1704, which she judged blasphemous and, for the same reason she closed an eye on his nomination for Deanery of St. Patrick's. Maybe this leniency is behind Downie's claim is not Swift's target. Besides; in my opinion, he would not allow his Gulliver to urinate upon a dead queen who used to sympathise with tory, after receiving such bad treatment from an even bitter a king as George I.

In the third book of *Gulliver's Travels*, Gulliver describes Laputa as a flying island that dominates its under lands like Balnibarbi and Linalino. The king of Laputa uses different methods to subdue islands that he controls. Rebellious lands are either threatened by blocking sun light from them with the flying island, or by casting great stones over them, or, in rare occasion if they stubbornly resist, by descending with the island over their heads. Lindalinians complained of great oppressions and rejected the king's arrival for a visit. Their resistance is so strong that the manoeuvre failed to shake Laputa's balance. This scene is, in fact, an allegory of the Irish rebellion of 1722 against Wood's halfpence.

CHAPTER THREE: Swift's Vision Through His Satire

A. *Gulliver's Travels* in Context

A. 1. What Type of Satire Is *Gulliver's Travels*

B. Progress in *Gulliver's Travels*

B. 1. A Voyage to Lilliput

B. 2. A Voyage to Brobdingnag

B. 3. A Voyage to Laputa

B. 4. A Voyage to the Land of the Houyhnhnms.

C. A Suggested Utopia and Gulliver's Deception.

C. 1. Reason as a Ruling Model

C. 2. Gulliver's Deshumanisation of Yahoo

C. 3. Swiftian Dystopia

D. Swift Versus Gulliver

D. 1. Metafictional Narrative

This chapter will try explore the elements that make of *Gulliver's Travels* a political satire and how they are skilfully articulated. Since we will discuss his vision to politics, we shall take Downie's reading of Case's analysis of characters as primary reference to enhance our hypothesis. Downie qualifies the analysis provided by case as irrelevant and ahistorical. Thus, Jonathan Swift is not very direct in contrasting real events that took place in British political arena and Gulliver's risky enterprises. Yet, the allusions to the British situation during the eighteenth century, especially the few years that preceded the publication of the Travels, is omnipresent in the voyages. The last of Gulliver's travels is, we believe, the culminating point of the travels and the logical conclusion that shaped Lemuel's attitude towards human beings. This anti-climax is, once more, one of Swifts techniques to attain satirical objectives. However, our interest in this chapter is to shed light on the progressive quality of the satire. Change in tone and attitude of the narrative shapes the dystopian denouement of the last voyage Gulliver undertakes. In the end, and as modern readers, we will try to draw attention to the metafictional form of *Gulliver's Travels*, in which the novel, indirectly, draws attention to its status as artefact. Through Gulliver's letter to his cousin, and that of the publisher to the reader, the voyages call for questioning the authority and reliability of the narrator, and, subsequently, the exploration of the relation between literature and fiction is needed.

A. Gulliver's Travels in Context.

It is important to have a global knowledge of the context to decode the messages conveyed by the author. Thus, an extensive knowledge of context and historical facts leads to a better appreciation of the satirical elements and, therefore, to a better understanding. It is not for nothing that *Gulliver's Travels* is one of the greatest satires

of the early modern literature. Jonathan Swift has shown great ability in picturing the British government weaknesses, along with alluding to some contemporary eminent figures. In spite of the fact that critics tried in many different ways, either through personal interpretations or relying on different sources, to determine what or who is targeted by Swift satire. We believe that contrasting characters in *Gulliver's Travels* with real figures in British history relatively correspond. We take it as a conviction that Swift is more concerned with satirising behaviours, actions and approaches of characters than exposing figures as wicked and villain.

A. 1. What Type of Satire

In its general aspect, *Gulliver's Travels* is regarded as Menippean satire by many literary critics¹. As we have mentioned earlier in chapter one, Menippean satire addresses various subjects in a long narrative. Gulliver accounts on his travels from one kingdom to the other, each of which satirises an aspect of human vice. Although these voyages seem to, and they do, refer to real persons and real events, the overall target of the book is to harshly criticise mental attitudes and vicious behaviours of human race. Swift's satire starts by poking fun at political corruption. By the end of his journey, Gulliver finds himself questioning his very existence: whether he is born a rational Animal or just an animal capable of thinking. Duality is again one feature that leads to the classification of the book. Gulliver keeps changing tone of his satire as he progresses. The more he ventures deeper within the human nature, through his allegoric voyages, the sharper his tone goes. Comedy in picturing the Lilliputians and his ironical tragic return home are simply characteristic of Menippean satire. Maybe one of the ridiculous ironies that we might see in his behaviour with the Lilliputians is his

¹ See Northrop, Frye. *Anatomy of Criticisms: Four Essays*. 1957, on Menippean satire.

obedience to the tiny creatures, in spite of his relatively largeness. Gulliver's ironic tragic home returning is again a crucial conclusion for a Menippeans satire.

Nevertheless, Swift uses Horacian and Juvenalian satires respectively in the first voyage and in the second and third jointly. His first *Voyage to Lilliput* mocks The British politics with a comic turn to religion, and their influence on each other. Next, Gulliver tells us about his adventure among the giant Brobdingnagians. During this voyage, Gulliver finds himself a dwarf living among the giants. Tone of this part veers to biting Juvenalian satire to harshly criticise the way political corruption and its effect on social conduct of life. In the sixth audience with *his* majesty, the king criticises each of the points tackled by Gulliver about British political structure and Justice in a series of questions. He finally concludes

My little Friend Grildrig; you have made a most admirable Panegyric upon your Country. You have clearly proved that Ignorance, Idleness, and Vice are the proper Ingredients for qualifying a Legislator. That Laws are best explained, interpreted, and applied by those whose Interest and Abilities lie in perverting, confounding, and eluding them (172; Pt. 2; Ch. 6)

In Laputa, during his third voyage, Gulliver sheds light on the insignificant scientific advance of its scholars to reflect the British presumed technological progress of that time. The scientific workshops Gulliver attends are ridiculous in manner and

principle: extracting *sunbeams* out of cucumbers, for instance, required eight years of research and hard work, and yet more eight years to supply the government with fairly sufficient quantity of its gardens. The process and energy it requires to provide such a trivial service – since the sun is there to provide more than enough of it, for free – is exaggerated to the point of absurdity (223; Pt. 3; Ch. 5). More advance in scientific research is described to satirise the British wasted time on exorbitant insignificant projects meant to serve humanity. Laputians are so absorbed by mathematical predictions of when the sky will fall upon their heads that they totally forget about their wives, who commit adultery consequently.

In the last voyage, Swift pushes his satirical machine to the limits. The land of the Houyhnhnms is an exploration of the values that make of human race superiors, in terms of morality and virtue, or a mere worthless piece of dirt. In this voyage, Swift, in an attempt to question essence of virtue, reverses roles. This reverse is not in the late Darwinian vision of environment and heredity, but Swift takes what is human as whole and give it the character of *Yahoo*. By doing so, the *Houyhnhnms* rank superior and impose their superiority.

Juvenalian satire goes on and takes it most severe scorn to human vice. Not a single time Gulliver regrets and misses his homeland, except the time he meets the Houyhnhnms. His scrutiny to the human degrading values, and his symbolic journey to the very heart of human wickedness left him with no willingness to live among those *Yahoos*. Gulliver is, for the first time, found of a society among which members he wants dearly to belong.

B. Progress in *Gulliver's Travels*

As we have seen in the introduction, progressive satire triggers our reading of the book. Gulliver is a round character. he shifts from a naïve British surgeon who believes in British supremacy to a human race hater. Although the adventures are imaginary, the plot starts with conceivable events then it takes an unrealistic turn in part III and part IV. Gulliver struggles his way back home after each voyage to find the warmth of family union, except for his last voyage from which dwelling among the Houyhnhnms seems vital to him; his coming back to England did nothing but worsen his loath for the proximity of humans.

To create such effect, swift, in *A Voyage to Lilliput*, starts with a gentle and humorous Horatian satire. Then, he raises the tone and the aggressiveness of his satire to level Juvenal's in later voyages. At the end, his *Voyage to the Country of the Houyhnhnms* takes a pessimistic turn, which is reflected on his bitter hatred to Human race. The voyages develop and progress at many levels: in terms of narrative, the degree of vice and setting, to make the travels look more like a journey within the very nature of human beings than mere voyages to different lands.

B. 1. A Voyage to Lilliput

After a shipwreck, Gulliver finds himself laying on the shores of a land ruled and inhabited by the Lilliputians – tiny people hardly six inches tall (roughly 16 cm). He starts to learn their language in order to communicate with them, and the first thing he learns to express is his wish for liberty. Still in captivity, Gulliver tells about some of their customs: The rope dancing, by which candidates access high favours at court; the army parade and its passing between his legs, in a sign of triumph. After many petitions, and after long consult with the council, the emperor grants Gulliver his liberty on condition to sign the article that state conditions of his liberation. *'this document is*

important' Walton explains *'for it sums up the main emphasis of the satire in part I'* (14). The articles, in general, restrict Gulliver's moves and oblige him to serve the king whenever needed. In spite of his might, Gulliver reminds the reader that:

'when I signed those articles upon which I recovered my liberty, there were some which I disliked upon account of their being too servile, neither could anything but an extreme necessity have forced me to submit' (91; Pt. 1; Ch. 5)

Gulliver's first arrival to Lilliput is marked by the feeling of servitude. As he swore allegiance to the emperor, Gulliver is summoned to help him to take over his only overseas enemy, the kingdom of Blefuscu, in order to rule the world. Gulliver did so by an extraordinary stratagem, but *his majesty* wants the hole fleet to be caught. At this request Gulliver remarks

So unmeasurable is the ambition of princes, that he seemed to think of nothing less than reducing the whole Empire of Blefuscu into a province, and governing it by a Viceroy; of destroying the Big- Endian Exiles, and compelling that people to break the smaller end of their eggs; by which he would remain sole Monarch of the whole World. But I endeavoured to divert him from this Design, by many arguments drawn from the topics of

policy as well as Justice: and I plainly protested, that I would never be an instrument of bringing a free and brave People into Slavery (89; Pt. 1; Ch. 5)

Parodying Great Britain, Lilliput suffers Grandiose Delusion² and wants to submit other realms of the world to their power. Gulliver's refusal to reduce Blefuscu (France) to slavery is a direct allusion to the Tory's refusal of Whigs vehemence to continue war against France, which the Tories opposed and opted for a peaceful arrangement. In part one of the book Swift stresses the wickedness of Whig politicians and pushed his criticism further in the *Articles of impeachment* against Gulliver. They accuse him of high treason against Lilliput, by having secret negotiations with Blefuscans, and for a ridiculously strange reason as '*whoever shall make water within the precincts of the royal palace, shall be liable to the pains and penalties of high treason*' (104; Pt. 1; Ch. 7). Therefore, Gulliver, by '*maliciously, traitorously, and devilishly, discharge of his urine*' is sentenced to the most painful and ignominious death. Although that was the opinion of most of Gulliver's opponents, *his majesty* was in favour of Reldresal's, Principal Secretary for Private Affairs, suggestion. A friend of Gulliver's informed him that the emperor '*would please to spear your life, and only give order to put out your life*' (106; Pt. 1; Ch. 7).

In this part of the book Swift satirises the British political scene, the religious division and the consequent wars for the same reason (political and religious). He represents the conflict in miniature population to emphasis the futility of issues of the time, whereas more important matters are neglected by those dwarfs. Tyranny and

² A mental disorder that makes people wrongly hold themselves at an extraordinary high status in their mind.

injustice are things that Lilliputians, and British by reference, know so little about. The tone of satire in this voyage is humorous and amusing. This means that Gulliver is at the beginning of his journey that will lead him deep inside the human nature.

B. 2. A Voyage to Brobdingnag

In the second part of the book, Gulliver changes considerably in topic, tone and attitude. The change of his situation is also a good technique used by Swift to reverse the perspectives. Instead of the Giant of Lilliput who impresses by his hugeness, in Brobdingnag Gulliver is hardly influent, tiny and the makes the object of entertainment of the ladies of the court. His size, again, allows the telescopic scrutiny of human morality. Gulliver is found and exploited by a farmer and only receives pity and care from the daughter of this latter *Glamdalclitch*. It is to her that Gulliver owes his '*preservation in that country*' (134; Pt. 2; Ch. 2). Having been nursed by a young child of nine years old and not above forty foot high gives the voyage a symbolic dimension; being protected only by an innocent creature who knows nothing about human nature but the love she carries for her Little Gulliver. The adult's human conditions are to be scrutinised and harshly criticised by the king of Brobdingnag in a direct and pragmatic manner.

Hitherto, Gulliver suffers a big deal of physical torture as a result of his master's, the farmer, public exhibitions to make money out of his shows. At this level Gulliver is no more than a lucrative object. When the Queen knows about his existence offered to buy him, the farmer, believing he is going to die, accepts the offer and dismissed instantly. Gulliver becomes the courtier of the Queen and the court ladies. In part two, and to serve the notion of progress towards decadence, Gulliver '*the well-educated, inquiring, hardworking, liberty-lover of part I*' terns '*into the contemptible courtier of*

part II, whose sycophancy at the Brobdingnag court is modified only by a chauvinistic in his 'own dear country' England' (Walton 16).

Gulliver gives a full account about his own country: their politics, and, after the king's inquiry, about '*the Manners, Religion, Laws, Government, and learning of Europe, wherein I gave him the best account I was able*' (145; Pt. 2; Ch. 3). The king's verdict on England is the climax of the bitter satire of this part. Gulliver, in his many audiences with the king, makes the tour of the British spheres: he starts by giving a geographical description of the island, then the British Parliament and how its members are appointed, the court of Justice and how laws are interpreted, economic policies, military achievements both by land and sea, the political and religious diversity and their differences and finally he closed his report with a brief historical account of affairs and events in England for about a hundred years past (167-8; Pt. 2; Ch. 6) The king informs Gulliver that:

You have clearly proved that ignorance, idleness, and vice are the proper ingredients for qualifying a legislator. That laws are best explained, interpreted, and applied by those whose interest and abilities lie in preventing, confounding, and eluding them (172; Pt. 2; Ch. 7)

And to give Gulliver a final knock out, the king summarises what is to be Human in these words:

Whoever could make two ears of corn, or two blades of grass to grow upon a spot of ground where only one grew before, would deserve better of mankind, and do more essential service to his country, than the whole race of politicians put together. (176; Pt. 2; Ch. 7)

Gulliver at this stage of his travels makes the first encounter with the wickedness of human beings in the European sense. A man who is capable of anything but serving his race. We consider this part of the book as the first step towards the depths of human souls. It leads Gulliver to rethink what does power mean to humans and they use it to oppress their pairs. His pride for his country is a vice that Swift ironically uses to satirise the unfounded patriotism for unsound reasons.

B. 3 A Voyage to Laputa

Although part three of the voyages is a bit different from part one and two in terms of plausibility, it follows the same process of degrading humanity, and serves Swiftian satiric purpose. In spite of their differences at the level of corruption, both Lilliput and Brobdingnag are to some extent conceivable regarding their accepted normal laws and stands in Europe, and considering the satirical tone and topicality of the subject matter. The notion of strangeness is omnipresent in all the parts of the book to emphasise how strange is the human attitudes and behaviours. Nevertheless, Gulliver in Laputa appears to the reader as the only normal person within utterly strange human beings, who know mighty things, yet they make use of any.

Laputans are highly advanced people who are absorbed by mathematics, astronomy and art. Swift puts Gulliver to another dimension of absurdity that levels the

depth of his journey. Halfway before making a final assumption of the human nature, Swift attacks the scientific development to satirise the relation between science and reasoning, which are not strictly related in Laputa. Laputa is a flying island that hovers above its dominated the lands down way. All the achievements of mathematics, the study of the positions of stars and mechanics are reflected in irrational and unpractical reasoning, superstitions and oppressing their neighbours.

When he visits Balnibarbi, a lower land that is dominated by Laputa, Gulliver describes it as reigned by chaos and poverty: *'I never knew a soil so unhappily cultivated, houses so ill contrived and so ruinous, or a people whose countenance and habit expressed so much misery and want'* (219; Pt. 3; Ch. 4). This image reinforces the feeling of political and military domination. Furthermore, those who visits Laputa and come back to Balnibarbi start to question and *'dislike the management of everything below, and fell into schesms of putting all art, science, languages, and mechanics upon a new foot'* (221; Pt. 3; Ch. 4). Thus, blind imitation of defective ideology leads the Barlibarbian to erect an Academy of PROJECTORS to perpetuate inefficiency. Maybe the accounts of the academy constitute the finest examples of Swift's humour; *'extracting sun beams out of cucumber'*, for instance, or *'an operation to reduce human excrement to its original food'* to be consumed again, are ridiculously absurd inventions to spend one's whole life working on. This mimicry of extravagant devotion to science call to the reader's mind the conclusion of the king of Brobdingnag that planting *'two blades of grass'* serves the humanity more than all the scientists put together.

What makes the progress of Swiftian satire to the shocking truth about humanity is his visit to Glubbudbrip, the land of sorcerers and magicians. This visit puts the reader in a situation of uncertainty about the reality of things, *'like vision in a dream, when we awake on a sudden'* (239; Pt. 3; Ch. 7). Through this strategy, Swift paves the

way to unleash his satire at its most open and direct ways. Having the ability to summon dead people, the king offers to call whatever ghost Gulliver wishes to invite. Gulliver, thus, revisits history at its length calling only for great historical figures. To his deception, Gulliver discovers the fallacy of history known at his time. Swift lets his strategy take its lead to serve the progress of decadence. Gulliver now, like in a dream or rather a nightmare, is visiting the tenebrous pathways of human status when he is detached from reason. Reason at its pure nature. Reason that he will discover that is innate with the Houyhnhnms.

B. 4. A Voyage to the Land of the Houyhnhnms

Throughout his previous voyages Gulliver now is filled with everything that is dark in human nature, and is about to undertake his last and culminating voyage at all. Swift lets his strategy reach its pick by Gulliver's landing in this land, which is occupied by intelligent horses. To surprise the readers, Gulliver encounters for the first time, in all of his voyages, creatures that are other than Humans. The magical effect of part three helps Swift to explore imaginary, yet very symbolic occupational reversal of two parameters: human race and reasoning. Houyhnhnms and Yahoos are the two races that occupy this land, and what keeps them away from one another is neither war nor exile. Gulliver describes the Houyhnhnms as calm, well organised and socially homogeneous. The word '*Houyhnhnm*' Gulliver explains '*in their tongue, signifies a horse, and in its etymology, the perfection of nature*' (281; Pt. 4; Ch. 3).

The Yahoos, on the contrary, are humanoid savages that may be descendants or a branch of human origin. The first time Gulliver was discovered by a Houyhnhnm, he was directly related to a Yahoo. He describes them, when they were compared to decide whether or not he is a Yahoo, as follows: '*The beast and I were brought close*

together, and our countenances diligently compared, ... My horror and astonishment are not to be described, when I observed, in this abominable animal, a perfect human figure' (276; Pt. 4; Ch. 2). This reversal of roles: Houyhnhnms, as a superior race, and the Yahoos, as the inferior creature that should be enslaved is not decided upon who prevails by means of political status or religious supremacy or scientific advance or royal lineage. The only power from which these horses make themselves superiors is their unfamiliarity with such word as *a lie*.

Gulliver summarises all the causes of human decadence and degradation in one innate vice of human beings, '*saying the thing which was not*'. A word that the Houyhnhnms ignore completely the existence. The master horse remarks that '*the use of speech was to make us understand one another, and to receive information of facts; now if any one said the thing which is not, these ends were defeated*' (286; Pt. 4; Ch. 4). This is what Humans should consider so that not to end up a Yahoo.

At the end of his voyage, and after learning a lot about the values that distinguish superior from inferior creature, Gulliver is discovered to be a Yahoo when he was bathing naked in the river. His clothes betrayed him and interrupted his reversal progress towards the top of the pyramid, through the practice of a universal virtue, tell in the truth. This conclusion is the purpose of Swift's satire and the reason of his gradual development of the Gulliver's Travels.

C. A Suggested Utopia and Gulliver's deception

It is important to note that *Gulliver's Travels* is the first literary reaction that takes its roots from Thomas More's *Utopia*. A fervent reader of Thomas More, utopia is, therefore, a generic feature that Swift scrutinises in his book. Dystopia is presented in a satiric way in the three parts of the book. It gives the impression that perfection is

not a human characteristic. The dystopian conclusion of the last part envelops the result of all the attempts to provide an ideal political, religious, social and philosophical favourable environment for humans to live in. Through his satire, on one hand, suggests an ideal world in which individuals are likely to practice their freedom at all levels of social behaviours – regardless their social classes. On the other hand, he satirises the very process and the possibility of reaching this utopia, since reaching Utopia is not a human project. Having pride as a chief flaw, men can never build Utopia.

C. 1. Reason as a Ruling Model

Throughout Gulliver's visits to imaginary lands, Swift exposes Gulliver to different situations and explores with his character the ideal solution for a well-balanced human community. This experiment leads him to compare and analyse topical themes and various elements that quicken the decadence of both the individual and, consequently, the community. Satire is therefore the best means to correct human vice of the 18th century Britain, and modern life in general.

At a different level, the book shows two major binary comparisons through which the author presents his satire. First, in part one and two, he juxtaposes narrow-mindedness and broad-mindedness of human characters. Lilliputians are politically and socially corrupt, whereas Brobdingnag shows the opposite picture of a more politically wise and balance community. Besides, the irony of the name and size of Lilliput, which invokes littleness, and the hugeness of Brobdingnagians³ mirrors the degree and importance of the subject matter. Second, in part three and four, the author compares the scientific meaningless progress – which implies certainly reason – with Houyhnhnms notion of *Pure* reason. Laputan mathematical reasoning and their

³ See Merriam-Webster

influence upon lower (in both location and status) Barnibarbi is compared to the exercise of reason by the Houyhnhnms. Gulliver in the last two parts of the book starts to move from the verisimilitude of parts one and two, in terms of the logic and degree of acceptance of European readers of that time, to the fantasy and unreal description of Laputa and the Houyhnhnms.

Thus, Swift is, after all the previous voyages, trying to follow the progress of Gulliver to its end. The land of the Houyhnhnms is given the quality of a Utopia where wisdom and reason reign over the horse population. The allegorical description of virtue of Houyhnhnms is linked to their distance from any human civilization. Therefore, the only human presence is given the distorted image of *Yahoo*. This image envelops all that is wicked about the human nature. For this reason, Yahoos are fated to slavery and cast away. As a conclusion to his voyages, Gulliver observes that the political practices are something the Houyhnhnms know nothing about. Nor do they conceive the possibility of such degradation as Pride, betrayal, lie, and war to exist at all.

C. 2. Gulliver's Dehumanizing Process

Swift gradually strips the human beings from their humanity by questioning the levels of man's practice of reason. Again, if we look at the book as a whole, the reader may notice that Swift subjects his narrative to many distortions and scrupulous examination of various aspects of human practices. It seems that Swift is methodically turning over and over again each aspect in search of truth about human condition that is eventually discovered in the last voyage.

C. 3. Swiftian Dystopia

The construction of *Gulliver's Travels* inspires the impossibility of reaching a utopian society. Through a utopian study of the book we feel that Swift nourishes a dystopian tendency to show that the notion of perfection, or at least a consensus, is not in human faculties. A creature powered by the hatred and disgust of the other is so distant from any aspect of Utopia. In every part of the book Swift satirises a human vice and highlights a shimmer of hidden quality. Yet, these qualities do not allow men to prevent himself from wickedness.

Corrupt as they are, the Lilliputians are lenient when it comes to punishment. In his account of Lilliputan court of justice, Gulliver states that the image of justice is represented as a multi-eyed woman '*with a bag of gold open in her right hand, and a sword sheathed in her left, to show she is more disposed to reward than to punish*' (95; Pt. 1; Ch. 6). This shows the soft aspect of the nature of Lilliputians although they consider trivial things as crimes. The ironic clemency is also depicted in Gulliver's punishment by *only* putting off his eyes instead of death sentence.

Brobdingnag is a perfect image of political stability that is pictured in the harsh criticism of its king about Gulliver's account on British government, institutions and army. Swift satirises the actual facts through fictional character, the king of Brobdingnag. Although Brobdingnag is Lilliput magnified to unmeasurable proportion and is less corrupt than Lilliput, the size of the inhabitants satirises and shows how ridiculous is the human pride is in general and the British pride in particular. The choice of this technique shows Swifts genius to bring up such important element as pride and put it under a magnifying glass to see what the naked eye is unfit to behold. The imperfection of the stinky giants is only perceived once Gulliver is minute.

Once more Gulliver is driven to an even stranger land that strikes the reader with its fantasy and unimaginable conception satiric. In the land of Houyhnhnms Gulliver explores the utmost possibility to reach this Utopia by experimenting pure reason. In the last voyage Swift tries to explore the human condition through his famous distinction between reason and its applicability upon human race. In a letter to Pope that goes back to Sept 29th, 1725. Swift expresses openly his hatred to ‘*That animal called man*’, and through which he diminishes his description of man as ‘*only rationis capax*’ (Pope 38). From this perspective, and in accordance with the last Voyage Gulliver undertakes, Swift questions even the compatibility of such complex a notion as Reason with such a weak creature as man; man without reason becomes a Yahoo and too much reason leads him to madness, which is a mental condition that shows lack of reason. This paradox constitutes the background of Gulliver’s hatred of human proximity, even that of his wife and children. And the overall dystopian theme insists on the relativity and partiality of human operation within pure reason. Hence, Swift redefines human nature, contrary to the conventional assumption that man is a rational animal, and shows reason as only one proportion that hides his animalistic trend. Utopia requires reason that man is *Only* capable of reasoning, but not reasonable by nature.

D. Swift versus Gulliver

Throughout the reading of *Gulliver’s Travels*, and by the constant harsh criticism Swift’s satire receives, the reader may question who is Gulliver? And does he represent Swift’s vision and hatred to human beings? The answer to the latter, which maybe yes, at the biographical level, and no, at the humanist level, leads us to answer the previous question.

A lot of controversy followed the publication of *Gulliver's Travels* that linked the work to the ugly image of the author and his constant struggle with the sovereign authority over British islands, Britain and Ireland. In many of his correspondences Swift refers to the book as '*My Travels*' (Pope 38). He showed no mercy in criticising the arrogance and presumably British civilisation, and even the Irish submission to that power, which gained him a considerable disfavour among the British politicians as well as thinkers.

However, through his satire, Swift is only taking the British attitudes and behaviours as a general assumption human nature. This can be proved in Gulliver's stay among the Houyhnhnms wherein he despised not the British but the human nature all together. Furthermore, the use of satire is again another evidence that Swift's loath addresses human vice rather than specific individuals; the very thing that makes man fall to the image of a Yahoo. After all, the major and unique purpose of a satirist behind crafting his satire is to mend human behaviour and call for missing values. In the same letter of 1725 to Pope, Swift expressed a sentiment that dishonoured him as a man, a Christian and a philosopher. He writes to pope:

*'But principally I hate and detest that animal called man;
although I heartily love John, Peter, Thomas, and so forth
. . . and I never will have peace of mind, till all honest
men are of my opinion'* (38)

Nevertheless, his statement urges honest men of his acquaintance to distinguish themselves from the so-called animals to prove their intellectual superiority by approving his Gulliver.

D. 1. Independent Character

As modern readers, metafictional aspect of the narrative calls for investigating the relation between the Real author and the fictional author of the Travels. Right from the beginning Gulliver introduces himself as the author of the Travels. The book opens with a letter from Lemuel Gulliver to his cousin Sympson, in which he complains about censors his book was subjected to. Another letter follows Gulliver's is from the publisher to the reader. The publisher opens his letter with describing his relation to Gulliver and explaining the circumstances of publishing the manual. To give credibility to the book, the letters are provided in the opening so that the reader may look forward to knowing what does Gulliver mean by his Master Houyhnhnm. The letter provides the readers with a preamble to invites them to a direct contact with Gulliver as a real author.

Frame narrative is a literary technique used to eclipse the author's real identity and makes the text take its responsibility of acts and narratives. In modern literature, it renders the interpretation of a literary text to the attitudes of the protagonist rather than the original author, which makes meanings and objectives difficult to discern and open to interpretations. Maybe Swift does use this technique for other purposes; he tries to hide his satire in fear that publication would provoke lawsuit that may endanger the career of a publisher.

The letter to his cousin Sympson is a very good instance of the metafictional dimension of the book. The fictional character claims his authorship and accuses the

publisher of distorting his narrative by means of expressing a kind of interference with the original text; a fail of which the publisher provides justifications to the reader in his note. This technique detaches Swift from his Gulliver and gives the voyages realistic aspect.

Gulliver's letter is, therefore, the keystone for diverting the attention to the realism of the voyages, and upon which lays the credibility of Gulliver. After his coming home from the land of the Houyhnhnms, Gulliver abstained from saying *the thing that is not* and a sort of proverb '*among his neighbours in Redriff, when anyone affirmed a thing, to say, it was as true as if Mr Gulliver had spoke[n] it*' (swift 43). If anything is meant by this affirmation is that whether he is sane or not, in his countrymen's opinion, Gulliver never tell a lie. A characteristic, among others, that he may share with Swift. It is true that many critics refer to Gulliver's half-madness after his return as an symptom of Swift's loss of mental faculties during his last years. However, this can hardly relate to the fact that he was a constant defender of truth. Hazlitt is one of Swift's rare defenders argues that Swift's later mental disorder has nothing to do with Gulliver; '*A man's life*' he maintains '*is his whole life, not the last glimmering snuff of the candle.*' (Foot 20)

Thus, in spite of its politico-religious level, *Gulliver's Travels* is a satire that addresses every man and woman, and shamelessly exposes human vice naked for everyone to scrutinise. Offence is not clearly expressed by Gulliver during his voyages, except after his return to live among European Yahoos. Swift, however, makes it his vital duty to ridicule and dehumanise vicious individuals. This is, maybe, the utmost prove of Swift's satiric genius; a skill that allows him to create a character and gives him so much freedom of thought that Swift, at a moment, seems uncertain about the

development of events in the last voyage. We feel that Gulliver is left alone as a Yahoo among the Houyhnhnms.

After every voyage Gulliver undertakes, he longs dearly for a return to his England, which is instinctively human. The Land of the Houyhnhnms is strikingly attractive to Gulliver, since truth and reason are what he was subconsciously looking for. His only crime that costs his banishment from the Utopian land is the fact that he was a yahoo. Northrop remark that the falling from the level of faith and reason to the level of reality of senses triggers satire. Consequently, in the last voyage '*Swift is simply following where his satiric genius leads him*' (235). This impact with reality provides Gulliver with an even worse attitude towards human than that of Swift himself.

D. 2. Unreliable Narrator

To cope with the distinction between Swift and his character, bringing up the reliability of the narrator sheds light and clarifies swift experimentation of Gulliver. This reliability is enhanced by Swift to live enough space for the reader to judge situations and qualify manners. Gulliver from the beginning introduces himself as a well-educated British who studied mathematics and science along with some sailing notions. This scientific knowledge implies a certain degree of critical thinking and subjective judgement.

However, throughout the first three voyages Gulliver keeps reporting objectively without giving any opinion about the social and behavioural inconveniences. This naïve attitude is felt throughout the first voyages. Swift uses this technique to allow the readers to detect odds and rely less on Gulliver's judgements. Exactitude and detailed description of settings and people hide Gulliver's unreliability in terms of reasonable judgements. He takes the defence of his dear Britain, for instance,

when the king of Brobdingnag criticises European political and social life. In part four Gulliver makes his first subjective judgement about the nature of the Houyhnhnms and Yahoos. We know for the first time his personal opinion through his veneration of the first and disgust of the latter.

This change of attitude, from accepting bizarre and ridiculous societies as they are to refuting and despising the filthy Yahoos, shows either Gulliver's first face-to-face with reality or his development as a round character. Swift uses this technique to serve his satiric purpose. The reader is, somehow, driven to follow Gulliver's placid attitude and doubt his reactions to create a moment of impact with the truth, which is Swift's ultimate objective.

Gulliver's letter to his cousin enhances the story's unreliability. It gives it an aspect of frame narrative, which invites the reader to question the narrator's level of truth. Gulliver complains about some facts and details that are reshaped, for some reasons, by the publisher. He explains, for example, that '*in the Academy of Projectors, and several passages of my discourse to my master Houyhnhnm, you have either omitted some material circumstances, or minced or changed them in such a manner, that I do hardly know mine own work*' (Swift 37). This shows clearly that Gulliver's accounts and reports were, at a large extent, something other than the published edition that the readers are enjoying. On this account, Richard Sympson, Gulliver's cousin and publisher, explains in a very short address to the reader the circumstances of these omissions. He clarifies that

*'This volume would have been at least twice as large, if
I had not made bold to strike out innumerable passages*

related to the winds and tides . . . I have reason to apprehend that Mr Gulliver may be a little dissatisfied: but I was resolved to fit the work as much as possible to the general capacity of the readers' (Swift 34-44)

The letters are skilfully employed by Swift to hide any evidence that the travels are his own investigation into the human nature. This technique helps him to evaluate his conclusions, so that they meet the general acceptance of contemporary readers. Ironically, Swift's meanings are very well condensed that the travels are, against his will, read as a 'merry book' and Gulliver's satire remained unnoticeable, at least for fifty years after publication.

The narrative style and the bewilderment that it invokes makes Gulliver fit to the modern technique of frame narrative. On one hand, Swift uses this technique to hide his overall message to the humanity. On the other hand, and through his satire, he wishes to express his dissatisfaction with political and religious practices of the 18th century Britain. If *Gulliver's Travels* is still studied and widely read by 21st readers, it is partly because of the unreliability of Gulliver and the endless possibilities of interpreting his words and actions.

General Conclusion

Man has never ceased to be vicious and arrogant. Satire, therefore, tends to remedy to his vice and folly using several devices and techniques. In Swift's case, *Gulliver's Travels* is a multi-layered satire that tries to expose them in such a manner that makes the reader amused and shocked at the same time. It is very simple in terms of language and style; yet, highly complex in terms of themes and targets. It shows how much vicious and vulnerable to truth is the human condition. This global theme is elaborated by means of a tour around various forms of wickedness that shapes the human character.

Progressive development of the narrative, and the constant exposition of Gulliver to different settings, is a technique that leads our understanding of the text. Gradual presentation of a satirised community, from trivial to more serious issues, is the framework that holds together the main objective of the travels. On these bases, and from our previous discussion, we came to conclude that besides its satiric genius, *Gulliver's Travels* is an experimental picaresque. It involves Gulliver into strange experiences, ranging from somehow realistic settings to fantastic and improbable situations.

The experimental dimension of the book leads us to answer yet more important questions about the author. In spite of Swift's tarnished reputation as a monster, who hates the human race, and the way he presents the voyages shows that he is more concerned with the human progress than his hatred to that race. Influenced by *Robinson Crusoe* and inspired by the *Utopia*, Swift makes use of his genius to synthesise his version of truth in a satire. To cope with this conclusion, let it suffice to mention his eagerness to convince Alexander pope to embrace his Gulliver as the bearer of truth. Honesty and commitment to reason and truth are the end-product that Swift seeks to describe through Gulliver.

GENERAL CONCLUSION

Following the same process of reason, Swift agrees that pure reason may lead to mental disturbances. Mainly, this is due to the lack of balanced levels of reason between the pure reason and human ability to practice reason. From these perspectives, we understand that Gulliver is the medium between pure reason and instinct-directed human being. In simpler words, Houyhnhnms versus Yahoos means Reason versus Instinct. Consequently, Gulliver is the image of man seeking virtue. It can be understood that Swift means '*I hate and detest this animal called Yahoo*' (Pope 38). Man deprived of reason is certainly a Yahoo.

To justify his point of view, Swift skilfully deploys his satiric arsenal to depict the European predominant political and social situation of modern times. He gives free rein to the naïve – though intellectual – Gulliver to experience human practices of reason at different levels

Through the discussion of the metafictional technique used by Swift (maybe without full awareness of the modern practice of this strategy), he provides again another prove of his willingness to portrait the truth about Human nature, regardless his political inclinations. If we put away Jonathan Swift for a moment, and consider Lemuel Gulliver as the author, we will notice his personal eagerness to attain the Houyhnhnm's practice of reason. The name Gulliver is instructive; It alludes to the adjective *gullible*, which means naïve and susceptible. This detail gives the protagonist an aspect of unreliability which reinforces the status of independence of Gulliver.

It is noteworthy to hint one major conclusion from Gulliver's last voyage. After he returns to England for the last time, Gulliver abstains from *saying the thing which was not*. He is associated to proverbs related to truth and honesty. This resolution can be taken as the ultimate lesson taught by the Houyhnhnms. He concludes that saying the thing that is not is the source of all the human deviations from the path of reason.

GENERAL CONCLUSION

Conversely, the lack reason leads to and helps for the creation of *Yahoos*, which Swift abhors the most.

As far as the relation between satire, and the possibilities it provides the reader with to make decisions and judge situations is concerned (Quintero 3), the sudden change in Gulliver's attitude in the last part calls to draw additional conclusions. Throughout the first three parts, Gulliver describes the people, their costumes, their political and social structures. Astonishingly, he makes no explicit judgement about any of their follies. By this means, he leaves intuition guides the reader to deduce righteous behaviours from his ridicule and irony.

As a result, the reader is engaged in the authors plan of correcting what everyone thinks is common vices and universal practices. The naïve Gulliver is actually a trap to intimidate the reader at the end of the travels. Readers now are dragged to follow Swifts anatomy of Human condition. In the voyage to the land of the Houyhnhnms, Gulliver intervenes to add his own conviction to that of the reader. Maybe, this is one of the strategies that gave Swift his ugly image among both critics and readers. Because of his pitiless attacks, that may reach even the reader, one feels guilty of being a Yahoo once they start reading. However, this very effect is what a good satire aims at.

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Abstract: satire is a literary genre that ridicules vice. It goes back to the early Latin literature. Writers relied on satire to heal society from the evils and follies that tempt the human soul. This process of healing takes either a humorous form or aggressive tone. Jonathan Swift's *Gulliver's Travels* (1726) is by far the most representative work of that genre. It uses both humour and aggressiveness to ridicule and attack human vice. Gulliver's adventures are often related to Swift's perpetual hatred for human race. The degeneration of values is pictured in the *Yahoos*, who represent the human race when it loses the sense of reason. Swift crafts his satire essentially to re-establish political, religious and social values, and free the humanity from saying the *thing which is not*.

Key words: Swift, Gulliver, Satire, Values, Degradation.

Résumé : La satire est un genre littéraire qui ridiculise le vice. Elle remonte aux premiers littérature Latine. Les écrivains comptaient sur la satire pour délivrer la société des maux et des folies qui tentent l'âme humaine. Ce processus de délivrance prend une forme humoristique, ou un ton agressif. *Les voyages de Gulliver* (1726) de Jonathan Swift est de loin l'œuvre la plus représentative de ce genre. Elle utilise à la fois l'humour et l'agressivité pour ridiculiser et attaquer le vice humain. Les aventures de Gulliver sont souvent liées à la haine perpétuelle de Swift pour la race humaine. La dégénérescence des valeurs est décrite chez les *Yahoos*, qui représentent le genre humain quand il perd le sens de la raison. Swift construit sa satire essentiellement pour rétablir les valeurs politiques, religieuses et sociales, et libérer l'humanité de dire *la chose qui n'est pas*.

Mots clés : Swift, Gulliver, Valeurs, Dégénérescence.

ملخص المذكرة: يعتبر الأدب الساخر أو النقد الساخر أسلوبا من أساليب الأدب حيث تمتد أصوله الى الأدب اللاتيني. تبنى الأدباء هذا الأسلوب الأدبي الساخر لغاية التخلص من الرذائل و الشرور التي قد تتخلل النفس البشرية و يتم ذلك من خلال تسليط الضوء على نقائص المجتمع و عيوبه. قد يكون هذا الأسلوب مهينا و عنيفا كما قد يكون مضحكا و مسليا. تعتبر الرواية رحلات غاليفر (1726) لجوناثان سويفت المثال الأشهر لهذا الأسلوب. توظف الرواية أسلوبا ساخرا مسليا و عنيفا في نفس الوقت للتهجم على النقائص البشرية و انتقادها. لطالما ارتبطت مغامرات غاليفر بكره سويفت الشديد للجنس البشري حيث تم تصوير الانحطاط الأخلاقي في ما يسمى ب"الياهوز" في الرواية و هم يمثلون الجنس البشري حين يتجردون من المنطق و يتصرفون بعشوائية. ما يرمي اليه سويفت من خلال روايته الساخرة خصوصا هو اعادة بناء القيم و المبادئ السياسية الدينية و الاجتماعية و يسعى أيضا الى تحرير الانسانية من الشيء الذي لا يجب أن يكون.

الكلمات المفتاحية: سويفت، غاليفر، النقد الساخر، الأخلاق و القيم، الانحلال الأخلاقي