

**THE REPUBLIC OF UZBEKISTAN
THE MINISTRY OF HIGHER AND SECONDARY
SPECIAL ADUCATION**

NAMANGAN STATE UNIVERSITY

**PHILOLOGY FACULTY
ENGLISH LANGUAGE DEPARTMENT**

COURSE WORK

ON SUBJECT: WORLD LITERATURE

THEME: JONATHAN SWIFT

TEACHER: X.MUHAMADIYEVA

Namangan-2017

JONATHAN SWIFT

Plan:

I. INTRODUCTION :

II. MAIN PART :

1. Biography
2. Writer and Major prose works
3. A Tale of a Tub
4. Nature of the satire
5. Gulliver's Travels

III. CONCLUSION

USED LITERATURE

INTRODUCTION



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

He is remembered for works such as [Gulliver's Travels](#), [A Modest Proposal](#), [A Journal to Stella](#), [Drapier's Letters](#), [The Battle of the Books](#), [An Argument Against Abolishing Christianity](#), and [A Tale of a Tub](#). Swift is probably the foremost prose satirist in the [English language](#), and is less well known for his [poetry](#). Swift originally published all of his works under [pseudonyms](#) — such as [Lemuel Gulliver](#), [Isaac Bickerstaff](#), [M.B. Drapier](#) — or anonymously. He is also known for being a master of two styles of satire: the [Horatian](#) and [Juvenalian](#) styles.

Biography

Youth

Jonathan Swift was born at No. 7, Hoey's Court, [Dublin](#), and was the second child and only son of Jonathan Swift (a second cousin of [John Dryden](#)) and wife Abigail Erick (or Herrick), paternal grandson of Thomas Swift and wife Elizabeth Dryden, daughter of Nicholas Dryden (brother of [Sir Erasmus Dryden, 1st Baronet Dryden](#)) and wife Mary Emyley. His father was Irish born and his mother was born in England. Swift arrived seven months after his father's untimely death. Most of the facts of Swift's early life are obscure, confused and sometimes contradictory. It is widely believed that his mother returned to England when Jonathan was still very young, then leaving him to be raised by his father's family. His uncle Godwin took primary responsibility for the young Jonathan, sending him with one of his cousins to [Kilkenny College](#) (also attended by the philosopher [George Berkeley](#)).

Jonathan Swift at Trinity, Dublin

In 1682 he attended Dublin University ([Trinity College, Dublin](#)), receiving his [B.A.](#) in 1686. Swift was studying for his [Master's degree](#) when political troubles in Ireland surrounding the [Glorious Revolution](#) forced him to leave for England in 1688, where his mother helped him get a position as secretary and personal assistant of Sir [William Temple](#) at [Moor Park, Farnham](#). Temple was an English [diplomat](#) who, having arranged the [Triple Alliance of 1668](#), retired from public service to his country estate to tend his gardens and write his memoirs. Growing into confidence with his employer, Swift "was often trusted with matters of great importance." Within three years of their acquaintance, Temple had introduced his secretary to [William III](#), and sent him to London to urge the King to consent to a bill for triennial Parliaments.

When Swift took up his residence at Moor Park, he met [Esther Johnson](#), then 8 years old, the fatherless daughter of one of the household servants. Swift acted as her tutor and mentor, giving her the nickname "Stella" and the two maintained a close, but ambiguous relationship for the rest of Esther's life.

Swift left Temple in 1690 for Ireland because of his health, but returned to Moor Park the following year. The illness, fits of vertigo or giddiness — now known to be [Ménière's disease](#) — would continue to plague Swift throughout his life. During this second stay with Temple, Swift received his M.A. from [Hertford College, Oxford University](#) in 1692. Then, apparently despairing of gaining a better position through Temple's patronage, Swift left Moor Park to become an ordained priest in the Established [Church of Ireland](#) and in 1694 he was appointed to the [prebend](#) of Kilroot in the [Diocese of Connor](#), with his parish located at [Kilroot](#), near [Carrickfergus](#) in [County Antrim](#).

Swift appears to have been miserable in his new position, being isolated in a small, remote community far from the centres of power and influence. While at Kilroot, however, Swift may well have become romantically involved with Jane Waring. A letter from him survives, offering to remain if she would marry him and promising to leave and never return to Ireland if she refused. She presumably refused, because Swift left his post and returned to England and Temple's service at Moor Park in 1696, and he remained there until Temple's death. There he was employed in helping to prepare Temple's memoirs and correspondence for publication. During this time Swift wrote [The Battle of the Books](#), a satire responding to critics of Temple's *Essay upon Ancient and Modern Learning* (1690). *Battle* was however not published until 1704.

On January 27 1699 Temple died. Swift stayed on briefly in England to complete the editing of Temple's memoirs, and perhaps in the hope that recognition of his work might earn him a suitable position in England. However, Swift's work made enemies of some of Temple's family and friends who objected to indiscretions included in the memoirs. His next move was to approach [King William](#) directly, based on his imagined connection through Temple and a belief that he had been promised a position. This failed so miserably that he accepted the lesser post of secretary and chaplain to the [Earl of Berkeley](#), one of the Lords Justices of Ireland. However, when he reached Ireland he found that the secretaryship had already been given to another. But he soon obtained the living of Laracor, Agher, and Rathbeggan, and the prebend of Dunlavin in [St. Patrick's Cathedral](#), Dublin.

At Laracor, a mile or two from [Trim, County Meath](#), and twenty miles (32 km) from Dublin, Swift ministered to a congregation of about fifteen people, and had abundant leisure for cultivating his garden, making a canal (after the Dutch fashion of Moor Park), planting willows, and rebuilding the vicarage. As chaplain to Lord Berkeley, he spent much of his time in Dublin and traveled to London frequently over the next ten years. In 1701, Swift published,

anonymously, a political pamphlet, *A Discourse on the Contests and Dissentions in Athens and Rome*.

Writer

The title page to Swift's 1735 *Works*, depicting the author in the Dean's chair, receiving the thanks of Ireland. The motto reads, "I have made a monument greater than brass." The 'brass' is a double entendre, for Wood's half-pence (alloyed with brass) is scattered at his feet. Cherubim award Swift a poet's laurel.

In February 1702, Swift received his Doctor of Divinity degree from [Trinity College, Dublin](#). That spring he traveled to England and returned to Ireland in October, accompanied by [Esther Johnson](#) — now twenty years old — and his friend Rebecca Dingley, another member of William Temple's household. There is a great mystery and controversy over Swift's relationship with [Esther Johnson](#) nicknamed "Stella". Many hold that they were secretly married in 1716. Although there has never been definite proof of this, there is no doubt that she was dearer to him than anyone else and that his feelings for her did not change throughout his life.

During his visits to England in these years Swift published [A Tale of a Tub](#) and [The Battle of the Books](#) (1704) and began to gain a reputation as a writer. This led to close, lifelong friendships with [Alexander Pope](#), [John Gay](#), and [John Arbuthnot](#), forming the core of the Martinus [Scriblerus Club](#) (founded in 1713).

Swift became increasingly active politically in these years. From 1707 to 1709 and again in 1710, Swift was in London, unsuccessfully urging upon the [Whig](#) administration of [Lord Godolphin](#) the claims of the Irish clergy to the [First-Fruits and Twentieths](#) ("Queen Anne's Bounty"), which brought in about £2500 a year, already granted to their brethren in England. He found the opposition [Tory](#) leadership more sympathetic to his cause and Swift was recruited to support their cause as editor of the *Examiner* when they came to power in 1710. In 1711, Swift published the political pamphlet "The Conduct of the Allies," attacking the Whig government for its inability to end the prolonged war with France. The incoming Tory government conducted secret (and illegal) negotiations with France, resulting in the [Treaty of Utrecht](#) (1713) ending the [War of the Spanish Succession](#).

Swift was part of the inner circle of the Tory government, and often acted as mediator between [Henry St. John](#) (Viscount Bolingbroke) the secretary of state for foreign affairs (1710–15) and [Robert Harley](#) (Earl of Oxford) lord treasurer and prime minister (1711–1714). Swift recorded his experiences and thoughts during this difficult time in a long series of letters to Esther Johnson, later collected and published as *The Journal to Stella*. The animosity between the two Tory leaders eventually led to the dismissal of Harley in 1714. With the death of [Queen Anne](#) and ascension of [George I](#) that year, the Whigs returned to power and the Tory leaders were tried for treason for conducting secret negotiations with France.

Also during these years in London, Swift became acquainted with the Vanhomrigh family and became involved with one of the daughters, [Esther](#), yet another fatherless young woman and an ambiguous relationship to confuse Swift's biographers. Swift furnished Esther with the nickname "Vanessa" and she features as one of the main characters in his poem *Cadenus and Vanessa*. The poem and their correspondence suggests that Esther was infatuated with Swift, that he may have reciprocated her affections, only to regret it and then try to break it off. Esther followed Swift to Ireland in 1714, where there appears to have been a confrontation, possibly involving Esther Johnson. Esther Vanhomrigh died in 1723 at the age of 35. Another lady with whom he had a close but less intense relationship, was [Anne Long](#), a toast of the [Kit-Cat Club](#).

Maturity

Bust in St. Patrick's Cathedral.

Before the fall of the Tory government, Swift hoped that his services would be rewarded with a church appointment in England. However, Queen Anne appeared to have taken a dislike to Swift and thwarted these efforts. The best position his friends could secure for him was the Deanery of St. Patrick's, Dublin. With the return of the Whigs, Swift's best move was to leave England and he returned to Ireland in disappointment, a virtual exile, to live "like a rat in a hole".

Once in Ireland, however, Swift began to turn his pamphleteering skills in support of Irish causes, producing some of his most memorable works: *Proposal for Universal Use of Irish Manufacture* (1720), *Drapier's Letters* (1724), and *A Modest Proposal* (1729), earning him the status of an Irish patriot.

Also during these years, he began writing his masterpiece, *Travels into Several Remote Nations of the World, in Four Parts, by Lemuel Gulliver, first a surgeon, and then a captain of several ships*, better known as [Gulliver's Travels](#). Much of the material reflects his political experiences of the preceding decade. For instance, the episode when the giant Gulliver puts out the Lilliputian palace fire by urinating on it can be seen as a metaphor for the Tories' illegal peace treaty; having done a good thing in an unfortunate manner. In 1726 he paid a long-deferred visit to London, taking with him the manuscript of [Gulliver's Travels](#). During his visit he stayed with his old friends, [Alexander Pope](#), [John Arbuthnot](#), and [John Gay](#), who helped him arrange for the anonymous publication of his book. First published in November 1726, it was an immediate hit, with a total of three printings that year and another in early 1727. French, German, and Dutch translations appeared in 1727 and pirated copies were printed in Ireland.

Swift returned to England one more time in 1727 and stayed with Alexander Pope once again. The visit was cut short when he received word that Esther Johnson was dying and Swift rushed back home to be with her. On 28 January 1728, Esther Johnson died, though he prayed at her bedside, even composing prayers for her comfort. Swift could not bear to be present at the end, but on the night of her death he began to write his *The Death of Mrs. Johnson*. He was too

ill to attend the funeral at St. Patrick's. Many years later, a lock of hair, assumed to be Esther Johnson's, was found in his desk, wrapped in a paper bearing the words, "Only a woman's hair."

Death became a frequent feature in Swift's life from this point. In 1731 he wrote *Verses on the Death of Dr. Swift*, his own obituary published in 1739. In 1732, his good friend and collaborator [John Gay](#) died. In 1735, John Arbuthnot, another friend from his days in London, died. In 1738 Swift began to show signs of illness and in 1742 he appears to have suffered a stroke, losing the ability to speak and realizing his worst fears of becoming mentally disabled. ("I shall be like that tree," he once said, "I shall die at the top.") In order to protect him from unscrupulous hangers on, who had begun to prey on the great man, his closest companions had him declared of "unsound mind and memory." However, it was long believed by many that Swift was really insane at this point. In his book *Literature and Western Man*, author [J.B. Priestley](#) even cites the final chapters of *Gulliver's Travels* as proof of Swift's approaching "insanity".

In part VIII of his series, [The Story of Civilization](#), [Will Durant](#) describes the final years of Swift's life as such:

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

In 1744, Alexander Pope died. Then, on October 19, 1745, Swift died. After being laid out in public view for the people of Dublin to pay their last respects, he was buried in his own cathedral by Esther Johnson's side, in accordance with his wishes. The bulk of his fortune (twelve thousand pounds) was left to found a hospital for the mentally ill, originally known as St.

Patrick's Hospital for Imbeciles, which opened in 1757, and which still exists as a psychiatric hospital.

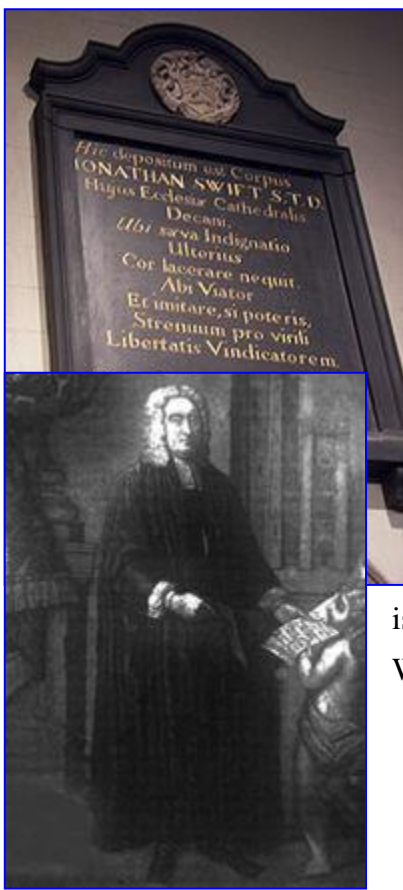
Epitaph

Epitaph in St. Patrick's Cathedral, Dublin near his burial site.

Text extracted from the introduction to The Journal to Stella by George A. Aitken and from other sources)

Jonathan Swift

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



Major prose works

Jonathan Swift at the Deanery of St. Patrick's, illus. from 1905 Temple Scott edition of *Works*

Swift's first major prose play, [A Tale of a Tub](#), demonstrates many of the themes and stylistic techniques he would employ in his later work. It is at once wildly playful and funny while being pointed and harshly critical of its targets. In its main thread, the *Tale* recounts the exploits of three sons, representing the main threads of Christianity, who receive a bequest from their father of a coat each, with the added instructions to make no alterations whatsoever. However, the sons soon find that their coats have fallen out of current fashion and begin to look for loopholes in their father's will which will allow them to make the needed alterations. As each finds his own means of getting around their father's admonition, they struggle with each other for power and dominance. Inserted into this story, in alternating chapters, Swift includes a series of whimsical "digressions" on various subjects.

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

In 1708, a cobbler named [John Partridge](#) published a popular [almanac](#) of [astrological](#) predictions. Because Partridge falsely determined the deaths of several church officials, Swift attacked Partridge in *Predictions For The Ensuing Year* by [Isaac Bickerstaff](#), a parody predicting that Partridge would die on March 29th. Swift followed up with a pamphlet issued on March 30th claiming that Partridge had in fact died, which was widely believed despite Partridge's statements to the contrary.

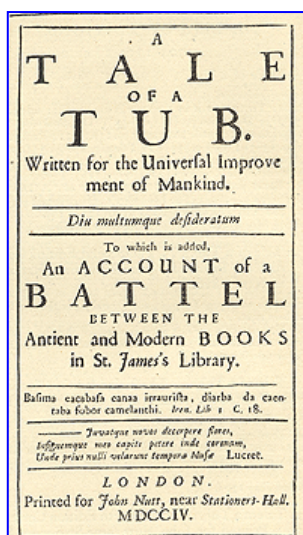
Drapier's Letters (1724) was a series of pamphlets against the [monopoly](#) granted by the English government to [William Wood](#) to provide the Irish with [copper](#) coinage. It was widely believed that Wood would need to flood Ireland with debased coinage in order to make a profit. In these "letters" Swift posed as a shop-keeper--a draper--in order to criticize the plan. Swift's writing was so effective in undermining opinion in the project that a reward was offered by the government to anyone disclosing the true identity of the author. Though hardly a secret (on

returning to Dublin after one of his trips to England, Swift was greeted with a banner, "Welcome Home, Drapier") no one turned Swift in. The government eventually resorted to hiring none other than Sir [Isaac Newton](#) to certify the soundness of Wood's coinage to counter Swift's accusations. In "Verses on the Death of Dr. Swift" (1739) Swift recalled this as one of his best achievements.

[Gulliver's Travels](#), first published in 1726, is Swift's masterpiece. As with his other writings, the *Travels* was published under a pseudonym, the fictional Lemuel Gulliver, a ship's surgeon and later a sea captain. Some of the correspondence between printer Benj. Motte and Gulliver's also-fictional cousin negotiating the book's publication has survived. Though it has often been mistakenly thought of and published in [bowdlerized](#) form as a children's book, it is a great and sophisticated satire of human nature based on Swift's experience of his times. *Gulliver's Travels* is an anatomy of human nature, a sardonic looking-glass, often criticized for its apparent misanthropy. It asks its readers to refute it, to deny that it has not adequately characterized human nature and society. Each of the four books--recounting four voyages to mostly-fictional exotic lands--has a different theme, but all are attempts to deflate human pride. Critics hail the work as a satiric reflection on the failings of Enlightenment modernism.

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

Therefore let no man talk to me of other expedients...taxing our absentees...using except



what is of our own growth and manufacture...rejecting...foreign luxury...introducing a vein of parsimony, prudence and temperance...learning to love our country...quitting our animosities and factions...teaching landlords to have at least one degree of mercy towards their tenants....Therefore I repeat, let no man talk to me of these and the like expedients, 'till he hath at least some glympse of hope, that there will ever be some hearty and sincere attempt to put them into practice.

According to other sources,¹ Richard Steele uses the personae of Isaac Bickerstaff and was the one who wrote about the "death" of John Partridge and published it in *The Spectator*, not Jonathan Swift.*

A Tale of a Tub

A Tale of a Tub was the first major work written by [Jonathan Swift](#), composed between 1694 and 1697 and published in 1704. It is arguably his most difficult [satire](#), and perhaps his most masterly. The *Tale* is a [prose parody](#) which is divided into sections of "[digression](#)" and a "tale" of three brothers, each representing one of the main branches of [Christianity](#).

The "tale" presents a consistent satire of [religious](#) excess, while the digressions are a series of parodies of contemporary writing in [literature](#), [politics](#), [theology](#), [Biblical exegesis](#), and medicine. The overarching parody is of [enthusiasm](#), pride, and credulity. At the time it was written, politics and religion were still linked very closely in England, and the religious and political aspects of the satire can often hardly be separated. The work was published anonymously, and Swift's cousin Thomas later claimed to have written it. It was enormously popular, but Swift believed it damaged his prospect of advancement in the [Church of England](#).

The tale

Overview

A Tale of a Tub is divided between various forms of [digression](#) and sections of a "tale." The "tale," or narrative, is an [allegory](#) that concerns the adventures of three brothers, Peter, Martin, and Jack, as they attempt to make their way in the world. Each of the brothers represents one of the primary branches of Christianity in the West. This part of the book is a pun on "tub," which [Alexander Pope](#) says was a common term for a Dissenter's pulpit, and a reference to Swift's own position as a clergyman. Peter (named for [Saint Peter](#)) stands in for the [Roman Catholic](#) Church. Jack (named for [John Calvin](#), but whom Swift also connects to "Jack of Leyden") represents the various [Dissenting Protestant](#) churches such as [Baptists](#), [Presbyterians](#), [Quakers](#), [Congregationalists](#), or [Anabaptists](#). The third brother, middle born and middle standing, is Martin (named for [Martin Luther](#)), whom Swift uses to represent the 'via media' of the [Church of England](#). The brothers have inherited three wonderfully satisfactory coats (representing religious practice) by their father (representing God), and they have his will (representing the [Bible](#)) to guide them. Although the will says that the brothers are forbidden from making any changes to their coats, they do nearly nothing but alter their coats from the start. In as much as the will represents the Bible and the coat represents the practice of Christianity, the [allegory](#) of the narrative is supposed to be an apology for the British church's refusal to alter its practice in accordance with Puritan demands and its continued resistance to alliance with the Roman church.

From its opening (once past the prolegomena, which comprises the first three sections), the book is constructed like a layer cake, with Digression and Tale alternating. However, the digressions overwhelm the narrative, both in terms of the forcefulness and imaginativeness of writing and in terms of volume. Furthermore, after Chapter X (the commonly anthologized "Digression on Madness"), the labels for the sections are incorrect. Sections then called "Tale" are Digressions, and those called "Digression" are also Digressions.

A Tale of a Tub is an enormous [parody](#) with a number of smaller parodies within it. Many critics have followed Swift's biographer Irvin Ehrenpreis in arguing that there is no single, consistent narrator in the work. One difficulty with this position, however, is that if there is no single character posing as the author, then it is at least clear that nearly all of the "personae" employed by Swift for the parodies are so much alike that they function as a single identity. In general, whether a 20th-century reader would view the book as comprised of dozens of impersonations or a single one, Swift writes the *Tale* through the pose of a Modern or New Man. See the abridged discussion of the "Ancients and Moderns," below, for more on the nature of the "modern man" in Swift's day.

Swift's explanation for the title of the book is that the Ship of State was threatened by a whale (specifically, the [Leviathan](#) of [Thomas Hobbes](#)) and the new political societies (the [Rota Club](#) is mentioned). His book is intended to be a tub that the sailors of state (the nobles and ministers) might toss over the side to divert the attention of the beast (those who questioned the government and its right to rule). Hobbes was highly controversial in the Restoration, but Swift's invocation of Hobbes might well be ironic. The narrative of the brothers is a faulty allegory, and Swift's narrator is either a madman or a fool. The book is not one that could occupy the *Leviathan*, or preserve the Ship of State, so Swift may be intensifying the dangers of Hobbes's critique rather than allaying them to provoke a more rational response.

The digressions individually frustrate readers who expect a clear purpose. Each [digression](#) has its own topic, and each is an essay on its particular sidelight. In his biography of Swift, Ehrenpreis argued that each digression is an impersonation of a different contemporary author. This is the "persona theory," which holds that the *Tale* is not one parody, but rather a series of parodies, arising out of chamber performance in the [Temple](#) household. Prior to Ehrenpreis, some critics had argued that the narrator of the *Tale* is a character, just as the narrator of a novel would be. Given the evidence of A. C. Elias about the acrimony of Swift's departure from the Temple household, evidence from Swift's *Journal to Stella* about how uninvolved in the Temple household Swift had been, and the number of repeated observations about himself by the *Tale's* author, it seems reasonable to propose that the digressions reflect a single *type* of man, if not a particular character.

In any case, the digressions are each readerly tests; each tests whether or not the reader is intelligent and skeptical enough to detect nonsense. Some, such as the discussion of ears or of wisdom being like a nut, a cream sherry, a cackling hen, etc., are outlandish and require a militantly aware and thoughtful reader. Each is a trick, and together they train the reader to sniff out bunk and to reject the unacceptable.

Cultural setting

During the [Restoration](#) period in England, the print revolution began to change every aspect of society. It became possible for anyone to spend a small amount of money and have his

or her opinions published as a broadsheet. It also became possible for nearly anyone to gain access to the latest discoveries in science, literature, and political theory, as books became less expensive and digests and "indexes" of the sciences grew more numerous. The change in British society brought about by the print revolution was roughly analogous to the late 20th century experiences with the Internet. Just as now a silly person may spend a small amount of money and publish silly opinions, so it was then. Just as the modern reader is confronted with a staggering array of conspiracy theories, "secret" histories, signs of the apocalypse, "secrets" of politicians, "revelations" of prophets, alarms about household products, hoaxes, and outright fraud, so it was then. The problem for them was telling true from false, credible from impossible. Swift writes *A Tale of a Tub* in the guise of someone who is excited and gullible about all the things the new world has to offer. This narrator is in love with the modern age and feels that he is quite the equal or superior of any author who ever lived because he, unlike them, possesses 'technology' and opinions that are just plain newer. Swift seemingly asks the question of what a person with no discernment but with a thirst for knowledge would be like, and the answer is the narrator of *Tale of a Tub*.

Swift was annoyed by people who were so eager to possess the newest knowledge that they failed to pose skeptical questions. If he was not a particular fan of the aristocracy, he was a sincere opponent of democracy, which was often viewed then as the sort of "[mob rule](#)" that led to the worst abuses of the [English Interregnum](#). The cultural stakes were high, and Swift's satire was intended to provide a genuine service by painting the portrait of conspiracy minded and injudicious writers.

At that time in England, politics, religion and education were unified in a way that they are not now. The monarch was the head of the state church. Each school (secondary and university) had a political tradition. Officially, there was no such thing as "[Whig](#) and [Tory](#)" at the time, but the labels are useful and were certainly employed by writers themselves. The two major parties were associated with religious and economic groups. The implications of this unification of politics, class, and religion are important. Although it is somewhat extreme and simplistic to put it this way, failing to be for the Church was failing to be for the monarch; having an interest in physics and trade was to be associated with dissenting religion and the Whig Party. When Swift attacks the lovers of all things modern, he is thereby attacking the new world of trade, of dissenting religious believers, and, to some degree, an emergent portion of the Whig Party.

Authorial background

Born of English parents in Ireland, Jonathan Swift was working as Sir [William Temple](#)'s secretary at the time he composed *A Tale of a Tub* (1694–1697). The publication of the work coincided with Swift's striking out on his own, having despaired of getting a good "living" from Temple or Temple's influence. There is speculation about what caused the rift between Swift and his employer, but, as A. C. Elias persuasively argues, it seems that the final straw came with

Swift's work on Temple's *Letters*. Swift had been engaged to translate Temple's French correspondence, but Temple, or someone close to Temple, edited the French text to make Temple seem both prescient and more fluent. Consequently, the letters and the translations Swift provided did not gibe, and, since Swift could not accuse Temple of falsifying his letters, and because the public would never believe that the retired state minister had lied, Swift came across as incompetent.

Jonathan Swift

Even though Swift published the "Tale" as he left Temple's service, it was conceived earlier, and the book is a salvo in one of Temple's battles. Swift's general polemic concerns an argument (the "[Quarrel of the Ancients and the Moderns](#)") that had been over for nearly ten years by the time the book was published. The "Quarrel of the Ancients and Moderns" was generally a French academic brouhaha of the early 1690s, occasioned by [Fontenelle](#) arguing that modern scholarship had allowed modern man to surpass the ancients in knowledge. Temple argued against this position in his "On Ancient and Modern Learning" (where he provided the first English formulation of the commonplace that modern critics see more only because they are dwarves standing on the shoulders of giants), and Temple's somewhat naive essay prompted a small flurry of responses. Among others, two men who took the side opposing Temple were [Richard Bently](#) (classicist and editor) and [William Wotton](#) (critic).

The entire discussion in England was over by 1696, and yet it seems to have fired Swift's imagination. Swift saw in the opposing camps of Ancients and Moderns a shorthand of two general ways of looking at the world (see the historical background, below, for some of the senses in which "new men" and "ancients" might be understood). The *Tale of a Tub* attacks all who praise modernity over classical learning. Temple had done as much, but Swift, unlike Temple, has no praise for the classical world, either. There is no normative value in Rome, no lost English glen, no hearth ember to be invoked against the hubris of modern scientism. Some critics have seen in Swift's reluctance to praise mankind in any age proof of his misanthropy, and others have detected in it an overarching hatred of pride. At the same time, the *Tale* revived the Quarrel of Ancients and Moderns at least enough to prompt Wotton to come out with a new edition of his pamphlet attacking Temple, and he appended to it an essay against the author of *A Tale of a Tub*. Swift was able to cut pieces from Wotton's "Answer" to include in the fifth edition of the *Tale* as "Notes" at the bottom of the page. Swift's satire also gave something of a framework for other satirists in the [Scriblerian](#) circle, and Modern vs. Ancient is picked up as one distinction between political and cultural forces.

If Swift hoped that the *Tale of a Tub* would win him a living, he was disappointed. Swift himself believed that the book cost him any chance of high position within the church. It is most likely, though, that Swift was not seeking a clerical position with the *Tale*. Instead, it was probably meant to establish him as a literary and political figure and to strike out a set of

positions that would win the notice of influential men. This it did. As a consequence of this work, and Swift's activity in Church causes, Swift became a familiar of [Robert Harley](#), future [Earl of Oxford](#), and [Henry St. John](#), the future [Viscount Bolingbroke](#)). When the Tories gained the government in 1710, Swift was rewarded for his work. By 1713–14, however, the Tory government had fallen, and Swift was "rewarded" with the Deanery of [St. Patrick's Cathedral, Dublin](#)—a reward he considered an exile.

Nature of the satire

Title page of the fifth edition, 1705, with the added Notes and *Apology for the &c.*

Upon its publication, the public realized both that there was an allegory in the story of the brothers and that there were particular political references in the Digressions. A number of "Keys" appeared soon thereafter, analogous to contemporary services like [CliffsNotes](#) or Spark Notes. "Keys" offered the reader a commentary on the *Tale* and explanations of its references. [Edmund Curll](#) rushed out a *Key* to the work, and William Wotton offered up an "Answer" to the author of the work.

Swift's targets in the *Tale* included indexers, note-makers, and, above all, people who saw "dark matter" in books. Attacking criticism generally, he appears delighted that one of his enemies, [William Wotton](#), offered to explain the *Tale* in an "answer" to the book and that one of the men he had explicitly attacked, Curll, offered to explain the book to the public. In the fifth edition of the book in 1705, Swift provided an apparatus to the work that incorporated Wotton's explanations and Swift's narrator's own notes as well. The notes appear to occasionally provide genuine information and just as often to mislead, and William Wotton's name, a defender of the Moderns, was appended to a number of notes. This allows Swift to make the commentary part of the satire itself, as well as to elevate his narrator to the level of self-critic.

It is hard to say what the *Tale's* satire is about, since it is about any number of things. It is most consistent in attacking misreading of all sorts. Both in the narrative sections and the digressions, the single human flaw that underlies all the follies Swift attacks is over-figurative and over-literal reading, both of the Bible and of poetry and political prose. The narrator is seeking hidden knowledge, mechanical operations of things spiritual, spiritual qualities to things physical, and alternate readings of everything.

Within the "tale" sections of the book, Peter, Martin, and Jack fall into bad company (becoming the official religion of the Roman empire) and begin altering their coats (faith) by adding ornaments. They then begin relying on Peter to be the arbitrator of the will. He begins to rule by authority (he remembered the handyman saying that he once heard the father say that it was acceptable to don more ornaments), until such a time that Jack rebels against the rule of Peter. Jack begins to read the will (the Bible) overly literally. He rips the coat to shreds in order to restore the original state of the garment which represents the "primitive Christianity" sought

by dissenters. He begins to rely only upon "inner illumination" for guidance and thus walks around with his eyes closed, after swallowing candle snuffs. Eventually, Peter and Jack begin to resemble one another, and only Martin is left with a coat that is at all like the original.

An important factor in the reception of Swift's work is that the narrator of the work is an extremist in every direction. Consequently, he can no more construct a sound allegory than he can finish his digressions without losing control (eventually confessing that he is insane). For a Church of England reader, the allegory of the brothers provides small comfort. Martin has a corrupted faith, one full of holes and still with ornaments on it. His only virtue is that he avoids the excesses of his brothers, but the original faith is lost to him. Readers of the *Tale* have picked up on this unsatisfactory resolution to both "parts" of the book, and *A Tale of a Tub* has often been offered up as evidence of Swift's [misanthropy](#).

As has recently been argued by Michael McKeon, Swift might best be described as a severe skeptic, rather than a Whig, Tory, empiricist, or religious writer. He supported the Classics in the Quarrel of the Ancients and the Moderns, and he supported the established church and the aristocracy, because he felt the alternatives were worse. He argued elsewhere that there is nothing inherently virtuous about a noble birth, but its advantages of wealth and education made the aristocrat a better ruler than the equally virtuous but unprivileged commoner. *A Tale of a Tub* is a perfect example of Swift's devastating intellect at work. By its end, little seems worth believing in.

Formally, the satire in the *Tale* is historically novel for several reasons. First, Swift more or less invented prose parody. In the "Apology for the &c." (which was added in 1705), Swift explains that his work is, in several places, a "parody," which is where he imitates the style of persons he wishes to expose. What is interesting is that the word "parody" had not been used for prose before, and the definition he offers is arguably a parody of [John Dryden](#) defining "parody" in the "Preface to the Satires." Prior to Swift, parodies were imitations designed to bring mirth, but not primarily in the form of mockery. Dryden himself imitated the [Aeneid](#) in "MacFlecknoe" to describe the apotheosis of a dull poet, but the imitation made fun of the poet, and not of Virgil.

Additionally, Swift's satire is relatively unique in that he offers no resolutions. While he ridicules any number of foolish habits, he never offers the reader a positive set of values to embrace. While this type of satire became more common as people imitated Swift, later, Swift is quite unusual in offering the readers no way out. He does not persuade *to* any position, but he

does persuade readers *from* an assortment of positions. This is one of the qualities that has made the *Tale* Swift's least-read major work.

Historical background

In the historical background to the period of 1696–1705, the most important political events might be the Restoration of [Charles II](#) in 1660, the [Test Act](#), and the [English Settlement](#) or [Glorious](#)



[Revolution](#) of 1688–1689. Politically, the English had suffered a [Civil War](#) that had culminated with the beheading of the king, years of the [Interregnum](#) under the Puritan, [Oliver Cromwell](#), and then Parliament inviting the king back to rule in 1660. Upon Charles II's death, his brother, [James II of England](#) took the throne. However, when it was alleged that James was Roman Catholic and married to a Roman Catholic, the English parliament invited William of Orange to rule in his stead, forcing James to flee the country under military threat. Parliament decided on the way in which all future English monarchs would be chosen. This method would always favor Protestantism over blood line.

Woodcut from the *Tale* demonstrating the three stages of human endeavor: the gallows, the theater, and the pulpit.

From the point of view of the politically aware Englishman, Parliament had essentially elected a king. Although officially the king was supreme, there could be no doubt that the Commons had picked the king and could pick another instead. Although there was now a law demanding that all swear allegiance to the monarch as head of the church, it became less and less clear why the nation was to be so intolerant.

Religious struggles at the time were primarily between the [Church of England](#) and the dissenting churches. The threat posed by these dissenters was keenly felt by Establishment clerics like Jonathan Swift. While tolerance is generally praised in contemporary [Great Britain](#), the dissenters of the late 17th and early 18th centuries were themselves quite intolerant. It was common enough for Puritans and other dissenters to disrupt church services, to accuse political leaders of being the [anti-Christ](#), and to move the people toward violent schism, riots, and peculiar behaviors including attempts to set up miniature theocracies. Protestant dissenters had led the [English Civil War](#). The pressure of dissenters was felt on all levels of British politics and could be seen in the change of the British economy.

The [Industrial Revolution](#) was beginning in the period between the writing and publication of *A Tale of a Tub*, though no one at the time would have known this. What Englishmen did know, however, was that what they called "trade" was on the rise. Merchants, importers/exporters, and "stock jobbers" were growing very wealthy. It was becoming more common to find members of the aristocracy with less money than members of the trading class. Those on the rise in the middle class professions were perceived as being more likely to be dissenters than members of the other classes were, and such institutions as the stock exchange and [Lloyd's of London](#) were founded by Puritan traders. Members of these classes were also widely ridiculed as attempting to pretend to learning and manners that they had no right to. Further, these "new men" were not, by and large, the product of the universities nor the traditional secondary schools. Consequently, these now wealthy individuals were not conversant

in Latin, were not enamored of the classics, and were not inclined to put much value on these things.

Between 1688 and 1705, England was politically unstable. The accession of [Queen Anne](#), lead to a feeling of vulnerability among Establishment figures. Anne was rumored to be immoderately stupid and was supposedly governed by her friend, [Sarah Churchill](#), wife of the Duke of Marlborough. Although Swift was a Whig for much of this period, he was allied most nearly with the Ancients camp (which is to say Establishment, Church of England, aristocracy, traditional education), and he was politically active in the service of the Church. He claims, both in "The Apology for the &c." and in a reference in Book I of *Gulliver's Travels*, to have written the *Tale* to defend the crown from the troubles of the monsters besetting it. These monsters were numerous. At this time, political clubs and societies were proliferating. The print revolution had meant that people were gathering under dozens of banners, and political and religious sentiments previously unspoken were now rallying supporters. As the general dissenting position became the monied position, and as Parliament increasingly held power, historically novel degrees of freedom had brought an historically tenuous equipoise of change and stability.

Publication history

The *Tale* was originally published in 1704 by [John Nutt](#). Swift had used Benjamin Tooke previously when publishing for Sir William Temple, he would use Tooke for both the fifth edition of the *Tale* (1705) and later works, and it was Tooke's successor, Benjamin Motte, who published Swift's *Gulliver's Travels*. This difference in printer is only one of the things that led to debate over authorship of the work.

The first, second, and third editions of the *Tale* appeared in 1704, and the fifth edition came out the next year. In "The Apology for the &c.," Swift indicates that he originally gave his publisher a preliminary copy of the work, while he kept a blotted copy at his own hand and lent other copies including one to Thomas Swift, Jonathan's "parson cousin". As a consequence, the first edition appeared with many errors. The second edition was a resetting of the type. The third edition was a reprint of the second, with corrections, and the fourth edition contained corrections of the third.

The first substantially new edition of the work is the fifth edition of 1705. This is largely the text modern editors will use. It was in this edition that the Notes and the "Apology for the &c." ("&c." was Swift's shorthand for *Tale of a Tub*: Nutt was supposed to expand the abbreviation out to the book's title but did not do so; the mistake was left) were added, which many contemporary readers and authors found a heating up of an already savage satire. In 1710, Swift had the 5th edition reprinted by Benjamin Tooke, but it is substantively the same as the 1705 printing, only with a new setting of the type.

Gulliver's Travels

Gulliver's Travels (1726, amended 1735), officially *Travels into Several Remote Nations of the World, in Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships*, is a novel by [Jonathan Swift](#) that is both a [satire](#) on human nature and a [parody](#) of the "travellers' tales" literary sub-genre. It is Swift's best known full-length work, and a classic of [English literature](#).

The book became tremendously popular as soon as it was published. ([John Gay](#) said in a 1726 letter to Swift that "it is universally read, from the cabinet council to the nursery" ; since then, it has never been out of print.

Plot summary

The book presents itself as a simple traveller's narrative with the disingenuous title *Travels into Several Remote Nations of the World*, its authorship assigned only to "[Lemuel Gulliver](#), first a surgeon, then a captain of several ships". Different editions contain different versions of the prefatory material which are basically the same as forewords in modern books. The book proper then is divided into four parts, which are as follows.

Part I: A Voyage to Lilliput



Illustration depicting Gulliver surrounded by citizens of Lilliput.

May 4, 1699 — April 13, 1702

The book begins with a short preamble in which Gulliver, in the style of books of the time, gives a brief outline of his life and history prior to his voyages. He enjoys travelling, although it is

that love of travel that is his downfall.

On his first voyage, Gulliver is washed ashore after a shipwreck and awakes to find himself a prisoner of a race of people one-twelfth the size of normal human beings (6 inches/15cm tall), who are inhabitants of the neighbouring and rival countries of [Lilliput and Blefuscu](#). After giving assurances of his good behaviour, he is given a residence in Lilliput and becomes a favourite of the court. From there, the book follows Gulliver's observations on the Court of Lilliput, which is intended to satirize the court of [George I](#) (King of Great Britain at the time of the writing of the *Travels*). Gulliver assists the Lilliputians to subdue their neighbours the Blefuscudians (by stealing their fleet). However, he refuses to reduce the country to a province of Lilliput, displeasing the King and the court. Gulliver is charged with treason and sentenced to be blinded.

With the assistance of a kind friend, Gulliver escapes to Blefuscu, where he spots and retrieves an abandoned boat and sails out to be rescued by a passing ship which takes him back home. The feuding between the Lilliputians and the Blefuscudians is meant to represent the feuding countries



of England and France, but the reason for the war – a disagreement over how to crack their eggs – is meant to satirize the absurdity of the feud between Catholics and Protestants.

Part II: A Voyage to Brobdingnag

Gulliver Exhibited to the Brobdingnag Farmer by [Richard Redgrave](#)

June 20, 1702 — June 3, 1706

When the sea vessel *Adventure*, which was an old wooden ship, is steered off course by storms and forced to go in to land for want of fresh water, Gulliver is abandoned by his companions and found by a farmer who is 60 feet (18 m) tall (the scale of Lilliput is approximately 1:12; of [Brobdingnag](#) 10:1). He brings Gulliver home and his extremely smart and strong daughter cares for Gulliver. The farmer treats him as a curiosity and exhibits him for money. The word gets out and the Queen of Brobdingnag wants to see the show. She loves Gulliver and he is then bought by her and kept as a favourite at court.

Since Gulliver is too small to use their huge chairs, beds, knives and forks, the queen commissions a small house to be built for Gulliver so that he can be carried around in it. This box is referred to as his travelling box. In between small adventures such as fighting giant wasps and being carried to the roof by a monkey, he discusses the state of Europe with the King, who is not impressed. On a trip to the seaside, his "travelling box" is seized by a giant eagle which drops Gulliver and his box right into the sea where he is picked up by some sailors, who return him to England.

Part III: A Voyage to Laputa, Balnibarbi, Glubbdubdrib, Luggnagg and Japan

After Gulliver's ship is attacked by pirates, he is [marooned](#) near a desolate rocky island, near India. Fortunately he is rescued by the flying island of [Laputa](#), a kingdom devoted to the arts of [music](#) and [mathematics](#) but utterly unable to use these for practical ends. The device described simply as [The Engine](#) is possibly the first literary description in history of something resembling a computer. Laputa's method of throwing rocks at rebellious surface cities also seems the first time that [aerial bombardment](#) was conceived as a method of warfare. While there, he tours the country as the guest of a low-ranking courtier and sees the ruin brought about by blind pursuit of science without practical results in a satire on the [Royal Society](#) and its experiments. He travels to a magician's dwelling and discusses history with the ghosts of historical figures, the most obvious restatement of the "ancients versus moderns" theme in the book. He also encounters the [struldbrugs](#), unfortunates who are immortal and very, very old. Gulliver is then taken to Balnibarbi to await a Dutch trader who can take him on to [Japan](#). The trip is otherwise reasonably free of incident and Gulliver returns home, determined to stay there for the rest of his days.

Part IV: A Voyage to the Country of the Houyhnhnms

September 7, 1710 – July 2, 1715

Despite his earlier intention of remaining at home, Gulliver returns to sea as a captain. On this voyage he is forced to find new additions to his crew who he believes to have turned the rest of the crew against him. His crew then mutiny and after keeping him contained for some time resolve to leave him on the first piece of land they come across and continue on as pirates. He is

abandoned in a landing boat and comes first upon a race of (apparently) hideous deformed creatures to which he conceives a violent [antipathy](#). Shortly thereafter he meets a horse and comes to understand that the horses (in their language [Houyhnhnm](#) or "the perfection of nature") are the rulers and the deformed creatures ("[Yahoos](#)") are human beings in their base form. Gulliver becomes a member of the horse's household, and comes to both admire and emulate the Houyhnhnms and their lifestyle, rejecting humans as merely Yahoos endowed with some semblance of reason which they only use to exacerbate and add to the vices Nature gave them. However, an Assembly of the Houyhnhnms rules that Gulliver, a Yahoo with some semblance of reason, is a danger to their civilization and he is expelled. He is then rescued, against his will, by a Portuguese ship, and is surprised to see that the captain, a Yahoo, is a wise, courteous and generous person. He returns to his home in England. However, he is unable to reconcile himself to living among Yahoos; he becomes a [recluse](#), remaining in his house, largely avoiding his family and his wife, and spending several hours a day speaking with the horses in his stables.

Composition and history

It is uncertain exactly when Swift started writing *Gulliver's Travels*, but some sources suggest as early as 1713 when Swift, Gay, Pope, [Arbuthnott](#) and others formed the [Scriblerus Club](#), with the aim of satirising then-popular literary genres. Swift, runs the theory, was charged with writing the memoirs of the club's imaginary author, Martinus Scriblerus. It is known from Swift's correspondence that the composition proper began in 1720 with the mirror-themed parts I and II written first, Part IV next in 1723 and Part III written in 1724, but amendments were made even while Swift was writing [Drapier's Letters](#). By August 1725 the book was completed, and as *Gulliver's Travels* was a transparently anti-[Whig](#) satire it is likely that Swift had the manuscript copied so his handwriting could not be used as evidence if a prosecution should arise (as had happened in the case of some of his [Irish pamphlets](#)). In March 1726 Swift travelled to London to have his work published; the manuscript was secretly delivered to the publisher [Benjamin Motte](#), who used five printing houses to speed production and avoid piracy.^[2] Motte, recognising a bestseller but fearing prosecution, simply cut or altered the worst offending passages (such as the descriptions of the court contests in Lilliput or the rebellion of [Lindalino](#)), added some material in defence of Queen Anne to book II, and published it anyway. The first edition was released in two volumes on October 26, 1726, priced 8s. 6d. The book was an instant sensation and sold out its first run in less than a week.

Motte published *Gulliver's Travels* anonymously and, as was often the way with fashionable works, several follow-ups (*Memoirs of the Court of Lilliput*), parodies (*Two Lilliputian Odes*, *The first on the Famous Engine With Which Captain Gulliver extinguish'd the Palace Fire...*) and "keys" (*Gulliver Decipher'd* and *Lemuel Gulliver's Travels into Several Remote Regions of the World Compendiously Methodiz'd*, the second by [Edmund Curll](#) who had similarly written a "key" to Swift's [Tale of a Tub](#) in 1705) were produced over the next few years. These were mostly printed anonymously (or occasionally pseudonymously) and were quickly forgotten. Swift had nothing to do with any of these and specifically disavowed them in Faulkner's edition of 1735. However, Swift's friend [Alexander Pope](#) wrote a set of five *Verses on Gulliver's Travels*

which Swift liked so much that he added them to the second edition of the book, though they are not nowadays generally included.

CONCLUSION


Jonathan Swift was born at No. 7, Hoey's Court, [Dublin](#), and was the second child and only son of Jonathan Swift (a second cousin of [John Dryden](#)) and wife Abigail Erick (or Herrick), paternal grandson of Thomas Swift and wife Elizabeth Dryden, daughter of Nicholas Dryden (brother of [Sir Erasmus Dryden, 1st Baronet Dryden](#)) and wife Mary Emyley. His father was Irish born and his mother was born in England. Swift arrived seven months after his father's untimely death. Most of the facts of Swift's early life are obscure, confused and sometimes contradictory. It is widely believed that his mother returned to England when Jonathan was still very young, then leaving him to be raised by his father's family. His uncle Godwin

took primary responsibility for the young Jonathan, sending him with one of his cousins to [Kilkenny College](#) (also attended by the philosopher [George Berkeley](#)).

He is remembered for works such as [Gulliver's Travels](#), [A Modest Proposal](#), [A Journal to Stella](#), [Drapier's Letters](#), [The Battle of the Books](#), [An Argument Against Abolishing Christianity](#), and [A Tale of a Tub](#). Swift is probably the foremost prose satirist in the [English language](#), and is less well known for his [poetry](#). Swift originally published all of his works under [pseudonyms](#) — such as [Lemuel Gulliver](#), [Isaac Bickerstaff](#), [M.B. Drapier](#) — or anonymously. He is also known for being a master of two styles of satire: the [Horatian](#) and [Juvenalian](#) styles.

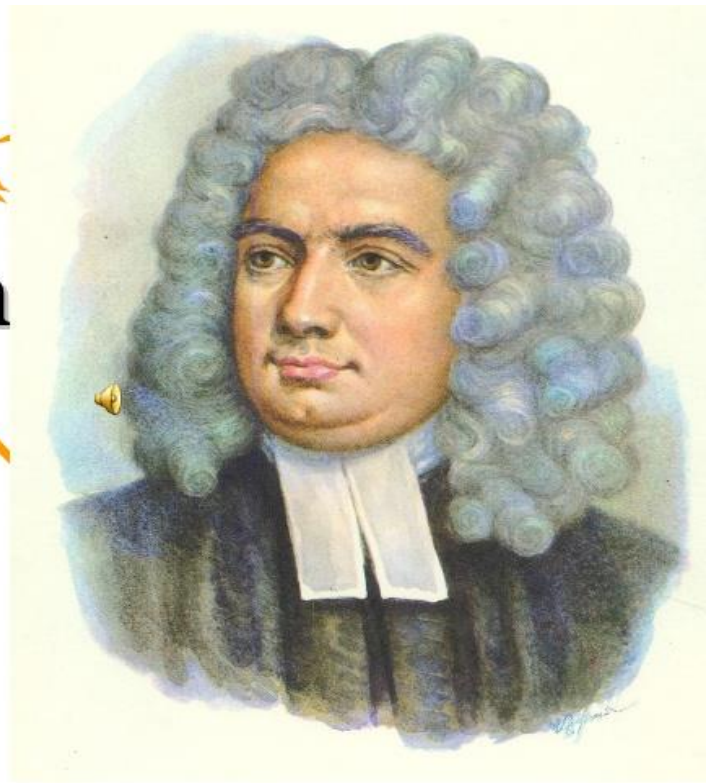
USED LITERATURE:

1. The World Book Encyclopaedia. World Book Inc. 1994
2. Compton's Encyclopaedia. Edition Compton's Encyclopaedia 1991
3. <http://www.barnesandnoble.com/writers/>
4. <http://www.referat.ru>
6. Wikipedia.com
7. Wikipedia.org.



**Jonathan
Swift**

1667-1745



XXXXXXXXXX
NAXOS
XXXXXXXXXX
Audiobooks

CLASSIC
FICTION

3
Compact
Discs



NA307712

Jonathan Swift
Gulliver's Travels

Read by **Neville Jason**







Jonathan
Swift

Gulliver's
Travels

On this voyage expect the unexpected!

COMPLETE AND UNABRIDGED



GULLIVER'S TRAVELS

JONATHAN SWIFT