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## ▪ **Bring out the satire in Book-III and Book-IV of *Gulliver's Travels***

“In its most serious function”, says John M. Bullitt in his *Jonathan Swift And the Anatomy of Satire*, “satire is a mediator between two perception – the unillusioned perception of man as he actually is, and the ideal perception, or vision, of man as he ought to be.” Critics have broken their lances to denote the satirical genre of *Gulliver's Travels*. Some of them are of the opinion that it falls into the sub-genre of Horatian satire as in the first two books there is a genial humour. On the other hand, some put it into the canvas of Juvenalian satire for the satire in *Gulliver's Travels* is more of the pitiless kind that Junenal made popular. For Swift satire is mostly general and extremely hard-hitting, particularly in the Fourth Book. Though critics differ from each other about the sub-category of satire in *Gulliver's Travels*, they do not deny about the satirical tone of the book. As readers our duty is to make an anatomy of the texture of the novel to trace the satirical approach of the novel.

It is not an easy task to find out the satirical tone of *Gulliver's Travels* in a linear way. The whole texture of the novel is knitted with the thread of satire. It is needless to say that to get the essence of the satirical tone of the novel we have to go through top to bottom of the novel. But the canvas of our syllabus includes Book-III and Book-IV i.e. *A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib, and Japan* and *A Voyage to The Country of The Houyhnhnms* respectively. Satire comes in multiple levels in *Gulliver's Travels*- from narrative structure to the choice of metaphor, from politics to religion etc.

Ernest Tuveson points out, “In *Gulliver's Travels* there is a constant shuttling back and forth between real and unreal, normal and absurd...until our standard of our credulity are so relaxed that we are ready to buy a pig in a poke.” The four books of the novel are presented in a parallel way. The third and fourth voyage are preoccupied with human nature itself. However, all the elements of satire overlap with each other. The reader, thus, is treated not only to differing but ever deepening views of human nature that climax in Gulliver's epiphany when he identifies himself with the detestable Yahoos. As such Overall structure also works like a spiral leading to a centre of self-realization. Or, as Tuveson puts it, Swift's satire shifts from “foreign to domestic scenes, from institutions to individuals, from mankind to man, from others to ourselves.”

The choice of metaphor in each voyage serves more particularly the various points of Swift's satiric vision. In the voyage to Laputa, the actual device of a floating island that drifts along above the rest of the world metaphorically represents Swift's point that an excess of speculative reasoning can also be negative by cutting one off from practical realities of life, which in the end does not serve learning or society. And in the relation of activities of the Grand Academy of Lagado, Swift satirizes the dangers and wastefulness of pride in human reason unformed



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by common sense. The final choice of the Houyhnhnms as the representatives of the perfect reason unimpeded by irrationality or excessive serve as a dual role for Swift's satire. The absurdity of a domestic animal exhibiting more "humanity" than humans throws lights on the defects of human nature or in the form of the Yahoo, who look and act like humans stripped of higher reason.

There is also a satire against imperialism in the concluding chapter of the novel. Swift makes some very cogent observations on imperialism. This points out the arrogance and self-deception of European nations when they claim to civilize, through brutality and oppression, groups of indigenous people who were often mild and harmless. Of course, as Swift implies the real goal of imperialism is greed.

Swift satirizes 'reason' in two ways in last two books of *Gulliver's Travels*. In Book-III Swift shows the possible prevention of reason in the doing at the Academy of Lagado and also shows its limitations in shielding us from the natural consequences of physical life. Here he implies the importance of moral structure to human life: reason is not enough and immortality would only make things worse. On the other hand, in Book-IV he argues that reason is the one quality, when properly developed, can evaluate man to his ultimate potential. But ironically the horse like Houyhnhnms possess reason. The Yahoos, whom Gulliver most resembles, are primitive and bestial. Human nature is satirized thoroughly. Human nature is cut into two extreme parts- reason and benevolence, represented by the Houyhnhnms, and selfishness and brutality represented by the Yahoos.

To draw the curtain the layers of satire flow in multiple levels through the vein and ligaments of the novel *Gulliver's Travels*. The pin of satire also pings politics, corruption etc. Even there is also a direct satire against eminent individuals like Robert Walpole and King George-I. Indeed, the Swiftian method of satire is an amalgamation of many kinds of satirical types, not only of Horace and Juvenal, but Rabelais and Lucian as well.