

JOLANTA WYDRZYŃSKA

GULLIVER'S TRAVELS AS A FANTASTIC AND SATIRICAL UTOPIA

Gulliver's Travels is one of the popular classics of World Literature which survives as enjoyable fiction in its own right and is widely read by many. Swift's classic is a product of the eighteenth century containing a wide range of the eighteenth century philosophical ideas and theories which are either rejected or found as being utmost typical. It is a model work of commitment containing social, philosophical, intellectual and moral criticism, and as a result Swift's masterpiece is one of the best satires with its admixture of grotesque elements. His aim is to criticize human nature and various institutions and to brand false values and selfish or foolish attitudes.

The novel has been treated by various critics either superficially /in general or even impressionistic terms<sup>1</sup>/ or by means of referring the novel directly to the situation in England in Swift's times<sup>2</sup>. The fourth voyage has frequently been the main focus of attention sometimes standing for a key to the whole, which resulted in treating Gulliver's Travels as a parody of "optimistic travels"<sup>3</sup>, or simply as a satire<sup>4</sup>. The novel constitutes an important stage in the development of some literary genres or modes such as : satire, utopian fiction, allegory, and the novel. Each of these aspects justifies taking up the subject. The aim of this paper is to show that Swift's novel is a combination of satire and utopian fiction and therefore can be treated as a utopian novel, being both fantastic and satirical. Gulliver's Travels then is not only an epitome of the entire intellectual make-up of the eighteenth century, but also a curious medley of various literary traditions, two of which, utopian fiction and satire, are the most important. As they often overlap or appear side, creating in this way a very unique atmosphere of amusement, contempt, hatred, admiration and approval, it might be better to speak about

fantastic and satirical utopia instead of separating these two trends. One must be aware though, of the difference between the utopian literature and the satire. The first term<sup>5</sup> plays on two Greek words "outopia" /no place/ and "eutopia" /good place/ and signifies the class of fiction which represents an ideal political state and way of life. The work has a structure in the shape of an alien society, contained within boundaries, self-sufficient, and not susceptible to change. It may, like Plato's R e p u b l i c, be threatened by change or, like Lilliput, show signs of corruption from its original institution. /G u l l i v e r's T r a v e l s provides such a structure in four cases/. The satire<sup>6</sup> uses imaginary places which, either because they are superior to the real world or manifest exaggerated versions of its unsavory aspects, serve as vehicles for exposing and criticizing human life and society. The main difference then lies in the manner of presentation, either postulative as in utopian fiction or negative as in satire. But one thing does not exclude the other: the negative presentation as used in satire can have at the same time the postulative character and vice versa /e.g. the presentation of the ideal utopian society in G u l l i v e r's T r a v e l s implies the existence of satirical elements in comparison with the English model - it is done directly or by means of Gulliver's attitude or by the implied reader/.

## II

There are many elements in the novel which demonstrate the utopian character of G u l l i v e r's T r a v e l s. First there is the convention of travel narrative characteristic of utopian fiction. This type of narrative assumes a form of the protagonist's travels, as in this novel each of the four parts begins and ends with Gulliver leaving for or coming back from a trip to an utopian land. G u l l i v e r's T r a v e l s is then both a fantastic and satirical utopia /the travel narrative convention and partly verisimilitude are characteristic features of earlier utopias/.

As the travel book is based on real experience and its fictional variants on make believe experience, the *T r a v e l s* is presented as a serious and veridical narrative, mainly through Swift's including intelligible and credible details such as weather, the ship's course, latitude and longitude, maps and by placing these imaginary countries in little-known parts of the world. So, Lilliput is out in the Indian Ocean and the land of Houyhnhnms is in the same region close to Australia whose original inhabitants were so primitive as to resemble the Yahoos. The language of the novel is plain and factual, tense and informative, as if it were being presented for journalistic reportage. To add to the sense of genuine authenticity /verisimilitude is one of the characteristic features of earlier utopias/ it is preceded by a note entitled "The Publisher to the Reader". The publisher is Richard Sympson, Gulliver's maternal relative, who introduces him to the reader in the following way:

"The author of these travels, Mr Lemuel Gulliver, is my antient and intimate friend...."<sup>7</sup>

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testifying to the veracity of his information:

"There is an air of truth apparent through the whole; and indeed the author was so distinguished for his veracity, that it become a sort of proverb among his neighbours at Redriff, when any one affirmed a thing to say, it was as true as if Mr Gulliver had spoke it."

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A second element which implies the utopian nature of the novel is the characteristic of being an adventure story, this element being especially obvious in the first and third part. In this aspect *G u l l i v e r ' s T r a v e l s* is similar to Daniel Defoe's *R o b i n s o n C r u s o e* which was written by Defoe while he was living in the same country and time period as Jonathan Swift. Both novels are structured in the form of what are assumed to be memoirs of the

protagonists describing their voyages to unknown lands and their adventures there. The narrative form of memoirs is closely connected to the convention of both travel and the adventure story.

Another utopian feature present in *Gulliver's Travels* is the creation of new fantastic imaginary lands different from the empirical world, and thus the lands and countries visited by Gulliver in the course of his travels are presented in such a way that various aspects of utopian societies are stressed. And so the land of Lilliput is a fantastic utopian country, whose many customs are of completely fantastic nature, namely, leaping over the stick as a sort of an entertainment, the way of swearing:

"which was to hold my right foot in my left hand, to place the middle finger of my right hand in my left hand, to place the middle finger of my right hand on the crown of my head, and my thumb on the tip of my right ear."

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their way of burying their dead:

"with their heads directly downwards; because they hold an opinion, that in eleven thousand moons they are all to rise again; in which period, the earth /which they conceive to be flat/ will turn upside down, and by this means they shall, at their resurrection, be found ready standing on their feet."

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and even their manner of writing which is very peculiar, being

"aslant from one corner of the paper to the other, like ladies in England."

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It is country where:

"as the common size of the natives is somewhat under six inches, so there is an exact proportion in all other animals, as well as plants and trees."

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The country looked like:

"a continual garden; and the inclosed fields, which were generally forty feet square, resembled so many beds of flowers."

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The same can be observed in the country of Brobdingnag, where again the land becomes a fantastic Utopia with people like monsters;

"as tall as ordinary spire-steeple."

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The country is bounded by the ocean on three sides and by high impassable mountains on the fourth side. Therefore, it is excluded from any contact or commerce with the rest of the world. The abundance of animals and fish and plants is surprising and:

"it is manifest, that nature in the production of plants and animals of so extraordinary a bulk, is wholly confined to this continent."

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Instead of Sunday, they have Wednesday as their sabbath.

The next country Gulliver visits, the flying island of Laputa, is a fantastic utopian world where people are completely singular in their shapes, habits, and countenances:

"Their heads were all reclined either to the right or to the left; one of their eyes turned inward, and the other directly up to the zenith. Their outward garments were adorned with the figures of suns, moons, and stars, interwoven with those of fiddles, flutes, harps, trumpets, guitars, harpsicords, and many more instruments of musick,

unknown to us in Europe."

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The last country Gulliver finds himself in is again a presentation of a fantastic utopian land of noble horses and their servants, the Yahoos. It is Swift's rationalistic Utopia. The customs of that country are completely fantastic; they cannot write and they:

"have not the least idea of books or literature."

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The horses are:

"subject to no diseases, and therefore can have no need of physicians."

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They know the nation of the year as they calculate it by the revolution of the sun and the moon, but they do not divide the year into weeks. Their knowledge of astronomy is very slight but their buildings are convenient and defend them from cold and heat. Even the way of greeting is completely different from anything one can imagine:

"the Houyhnhnms use the hollow part between the pastern and the hoof of their fore-feet, as we do our hands."

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The horses have instruments, that serve them instead of wedges, axes, and hammers and they can even make:

"a rude kind of earthen and wooden vessels, and bake the former in the sun."

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Since the country of the horses is a rationalistic Utopia, they:

"know neither joy nor grief at the death of their friends and relations."

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Only a few characteristic motifs - examples of original fantastic solutions-have been presented here /there are more of them in the novel/. Each country visited by Gulliver has some features of a utopian land. Owing to this fact, each of them is a creation of a fantastic original world,different from both the reality of England surrounding Gulliver and the English empirical world /the original fantastic solutions are axiologically neutral/. The presence of inventive fantastic motifs similar to those shown decides about the originality of the four utopian countries.

### III

The utopian society in the novel is presented in two ways. That society, in one sense, is presented as being different from the empirical world and belonging to the original fantastic world /fantastic utopia/, but at the same time the society possesses those distinctive realistic characteristics which are developed and satirized against the background of England /satirical utopia/. So, apart from the creation of the original world of a fantastic utopia, utopian character of *Gulliver's Travels* has a second, satirical dimension which is of primary importance in the novel. The novel uses an unusual framework because the hero, Gulliver, is a vehicle for satire, and is given an exact shape. He is real as far as he is typical. He is a typical Englishman: an ordinary middle-aged man of the middle class. He is the third son of a landowner in Nottinghamshire, educated at Emanuel College, Cambridge. He is apprenticed to Mr James Bates, an eminent surgeon in London. Then he marries a good girl, Mary Burton, and settles down. Gulliver is surrounded by many believable details, and is a man with whom all Swift's audience could identify or at least sympathize /owing to the fact that Gulliver is presented as the typical Englishman, his point of view can be interpreted to include that of all mankind/. Gulliver is not a proper character because very little about his inward life is mentioned. He is not an individual who can exist on his own but usually

represents some aspect of humanity. Gulliver serves as a means by which Swift forces the readers to look through distorting lenses at what they assume to be an undistorted society.

This is why Gulliver is considered to be Swift's mouth-piece at times, his target at times, and sometimes just a fictional character. There are then some inconsistencies in the presentation of Gulliver resulting from his function.<sup>8</sup> In one sense he must be the same to be acceptable by the readers as the representative of mankind, the average typical Englishman. But at the same time he must undergo some necessary changes to represent various aspects of humanity and to expose new human characteristics to satire. This accounts for the existence of two important points of view controlling the novel. The first three books are written by the younger Gulliver, "an ingenu", to whom things actually happen. He enables comparison of two worlds /fictional and real ones/, leading to the satire, and is "a superb agent of indirect satire as he roams the world uncritically recording or even embracing the folly".<sup>9</sup> The fourth book is the satire on man in general, and Gulliver as the average man is its object. This book, where Swift's satire reaches the level of the highest tension, is written by "a misanthrope who stuffs his nose with tobacco leaves and keeps a long table between himself and his wife... /who/ given the emotional imbalance of the old seaman, is remarkably successful in producing an objective portrait of himself in long past times."<sup>10</sup> The power of direct criticism is the most important factor in this narration, but generally speaking, Gulliver is a tool employed in order to allow the readers to realize the vices of their own society and of themselves.

Gulliver's Travels is mostly read for the sake of its satire on the four aspects of man: the political, the intellectual, the moral, and the physical. There are recognizable elements of the political satire: the satire on a general political and social system in



England. It is frequently based on authentic persons /e.g. Robert Walpole/. This type of satire is evident especially in Book 1 and 3, where the narrative is based on Swift's personal experience during the reign of Queen Anne. On the level of political allegory, a voyage to Lilliput serves as an attack on Walpole and the party system in England. This is why the country of Lilliput in many respects resembles the England of Swift's times. The critics generally agree<sup>11</sup> that Flimnap is the Prime Minister, sir Robert Walpole/1676-1745/ who was allowed, in the novel:

"to cut caper on the rope, at least an inch higher than any other lord in the whole empire."

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This illustrates his political cleverness and his "breaking of the neck" refers to the situation when Walpole was again nominated the Prime Minister thanks to intrigues of one of his lady friends called "the King's cushion" in the novel.

According to Clive.T.Probyn<sup>12</sup>, in the war between Blefuscu and Lilliput, Gulliver represents Bolingbroke's part in the conclusion of the war of the Spanish Succession /1702 - 1713/, between France and England, concluded by the Treaty of Utrecht. Both Gulliver and Bolingbroke are forced to escape from their political enemies to Blefuscu and France respectively. The articles of impeachment against Gulliver represent the way in which Bolingbroke was treated by the Whig administration after his escape to the continent.

Another aspect of political life in England satirized by Swift is the system of rewarding:

"the persons whom the Emperor hath a mind to distinguish by a peculiar mark of his favour.. /with/ three fine silken threads of six inches long. One is blue, the other red, and the third green."

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The colours denote the ribbons to which the famous orders were attached. The purple thread signifies the Order of the

Garter, a mark of preeminent favour. This order was bestowed on the Chancellor of Exchequer Robert Walpole 'who was famous for using bribery on a large scale. From the time of this decoration Walpole was called "Sir Blue-string" in political lampoons. The Yellow thread represents the Order of the Bath revived by George I in 1723 at Walpole's suggestion as a means of bribery. The white thread refers to the Order of the Thistle revived by the last Stuart on the English Throne, Queen Anne in 1703. Swift's ceremonies of leaping and creeping under the stick typify the various forms of servility by which the stars and the ribbons were obtained.

There was also, the presence of two factions in the country of Lilliput: High Heels and Low Heels. The animosities between them

"run so high, that they will neither eat, nor drink, nor talk with each other."

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They threaten the safety of the country being one of two devils, namely:

"a violent faction at home, and the danger of an invasion by a most potent enemy from abroad."

This refers directly to the situation in England when there existed a division between the two strong political parties, the Whigs and Tories. This division prompted party tactics and methods of political intrigue such as corruption, treachery, flattery, and bribery, and the threat of an invasion by France/Blefuscu/

"which is the other great empire of the universe, almost as large and powerful as this of his Majesty."

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These two great powers have been in conflict for "six and Thirty moons past", the reason being the reformation establishing the Church of England during the reign of Henry VIII /1509 - 1547/.

The entire dispute between the Catholics and Protestants

is translated into a Lilliputian dispute about whether one should break one's egg at the big or the little end. Even the sufferings and death of many people are belittled:

"It is computed, that eleven thousand persons have, at several times, suffered death, rather than submit to break their eggs at the smaller end."

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The second voyage to the country of Brobdingnag is written in the form of an adventure story with some satirical elements. This form of satire is slightly different because it is implied in the questions of the King to Gulliver after Gulliver's discourse on England which consists of nothing but praise and admiration. The King wants to know, e.g:

"What qualifications were necessary in those who are to be created new lords: whether the humour of the prince, a sum of money to a court-lady, or a Prime Minister; or a design of strengthening a party opposite to the public interest, ever happened to be motives in those advancements."

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or:

"Whether, a stranger with a strong purse, might not influence the vulgar voters to chuse him before their own landlords, or the most considerable gentleman in the neighbourhood."

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By means of his rhetorical questions of this kind the king mentions the failings such as bribery, dishonesty, incompetence of the members of Parliament, and in particular, members of the House of Peers, dishonesty of bishops and priests, unnecessary wars /chargeable and extensive/, a mercenary standing army, the wrong management of the Treasury, and the lack of tolerance.

The same happens in the country of the noble horses.

The master of Gulliver is surprised by Gulliver's account of English life and institutions, especially by the picture of the first or Chief Minister of State described by Gulliver as

" a creature wholly exempt from joy and grief, love and hatred, pity and anger; at least makes use of no other passions but a violent desire of wealth, power, and titles.."

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The lawyers are described as people

"bred up from their youth in the art of proving by words multiplied for their purpose, that white is black, and black is white, according as they are paid."

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The conclusion drawn by Gulliver's master, from his picture of England during Queen Anne's reign /the satire is direct since Gulliver himself criticizes his native land/, is very distressing. He looks upon the English

"as a sort of animals to whose share.... some small pittance of reason had fallen."

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Another sphere of man's life, namely, education is discussed by Swift in the novel. The Lilliputian way of education according to one's position in society is an exaggerated version of the way in which the noble families in the eighteenth century England used to bring up their children. The Lilliputians think

"that parents are the last of all others to be trusted with the education of their own children:... and therefore they...are obliged to send their infants of both sexes to be reared and educated."

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There are nurseries and schools

"which are of several kinds, suited to different qualities, and to both sexes."

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for children of noble and eminent birth, and for children of ordinary gentlemen, merchants and traders, and for the meaner families. The poor people, namely;

"the cottagers and labourers keep their children at home, their business being only to till and cultivate the earth; and therefore their education is of little consequence to the publick."

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One aspect of their education is worth imitating, that is, the education of girls as no difference in their education according to difference in sex, can be observed, because

"their maxim is, that among people of quality, a wife should be always a reasonable and agreeable companion, because she cannot always be young."

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In the country of Houyhnhnms girls are also educated at schools, receiving the same treatment as boys except domestic areas. Gulliver's master

"thought it monstrous in us to give the females a different kind of education from the males."

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Gulliver's Travels is also the satire on the intellectual man. The visit to Laputa is only a pretext for Swift's comment on over-theoretical scholarship: ridicule of the Royal Society, satire on the eighteenth century rationalism, and disapproval of the widespread prevalence of Newton's mechanics. Laputa is a voyage to illusion, an example of abandoning the earth of reality and a conversion of the universe to a mechanism, and life to a mechanical process. The Laputans are allegorical figures because they have lost their human quality by devoting their lives to abstract and

unproductive sciences. They believe that by ignoring their human nature they will be able to reach eternal truth. Their life is devoted to science and even their appearance is unusual, reflecting their fascination with music and science.

The experiments of the scientists in the Academy of Lagado give the impression of uselessness, dirt, and death. Most of their projects are absurd; e.g. building houses by starting at the roof, extracting sun-beams out of cucumbers, plowing the gnomid with hogs, or reducing human excrement to its original food. Other experiments such as the plan to root out party politics, or the notion of raising money by taxing people according to the merits they think they possess, are more real but are taken too literally.

Satire on the intellectual nature of man is presented here by a very negative picture of the Laputans /they have no virtues at all/, and their absurd and far-fetched ideas and scientific experiments. Gulliver

"saw nothing in this country that could invite /him/ to a longer continuance."

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Aside from ridiculing man's over-intellection and indicating that contemporary science is obsessed with useless speculation and neglects the utilitarian aim, Swift stresses here that life is a serious and moral matter. One cannot escape one's humanity and its inherent limitations, even by devoting oneself completely to science or to the dreams about one's future greatness. This is suggested through the figures of immortal men who are still men but who, with limited capacity for growth, are fearful and dissatisfied. To Gulliver they are the most mortifying sight he has ever beheld.

Gulliver's Travels is also a satire on the moral man. Vices such as grandeur, foolishness, evil, hypocrisy, cruelty, envy, malice, and ambition are constantly ridiculed in the novel.

In the course of the novel a man and his unique position are examined from various angles e.g. from the bird's-eye view, or under a microscope where the physical aspect is

exposed, leading to the disgust with the human body. This results in a man becoming an irrational creature completely alienated from the world. The physical aspect of the human body is emphasized during the whole voyage to Brobdingnag. Men who are ten times bigger than Gulliver allow him to observe the things normally unnoticeable for human beings and the closer look at a human leads to repulsion and disgust. The naked bodies of maids of honour were for Gulliver

"very far from being a tempting sight, or giving /him/ any other emotions than those of horror and disgust."

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The skin appeared to be coarse and uneven, variously coloured

"with a mole here and there as broad as a trencher, and hairs hanging from it thicker than pack-threads."

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Even the smell from their skin was too strong and repulsive for Gulliver.

The motif of disgust with the human body is connected with the universal satire on man. The current belief of the eighteenth century stated that man was "animal rationale", a master over himself governed by reason. The philosophers such as Decartes and John Locke who advocated this belief placed man half-way between animals and angels in the traditional chain of being. But man always thought of himself as a creature closer to angels and possessing high intelligence. In his days Swift stood in opposition to the majority of writers and philosophers who thought about man and his condition in optimistic terms. His views were of a different and highly pessimistic nature. He presented a new perverse chain of being, especially in the fourth book. Gulliver is part beast, part reason, neither a Yahoo nor a Houyhnhm, being just "rationis capax", that is, capable of reason. In this way man is pushed back to nature and the duality of his

nature is stressed. And this is the intention of Swift, who in his letter to Pope /28 September 1725/, wrote:

"I have got materials towards a treatise, proving the falsity of that definition "animal rationale", and show it should be only "rationis capax". Upon this great foundation of misanthropy /though not in Timon's manner/ the whole building of my Travels is erected; and I never will have peace of mind till all honest men are of my opinion....."<sup>13</sup>

This is why in the Houyhnhnmland the normal distinction of species between rational creatures and rational brutes is inverted. Horses take the traditional place of men, and men-like creatures, the Yahoos, take the conventional place of horses. The Yahoos represent what may become of humanity when the restraints of reason and society are removed<sup>14</sup>. Their society represents the republican two-class system, the democratic class of horses practising the principle of equality, freedom and fraternity among themselves, and the Yahoos, their servants, represent the degenerate humans. Their government is entirely conducted by periodic assemblies.

The ordered society of the Houyhnhnms, whose name means "the perfection of nature", becomes the rational utopian land, an epitome of the eighteenth century rationalism, or in fact the satire on it. The horses think that

"reason alone is sufficient to govern a rational creature."

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They:

"are endowed by nature with a general disposition to all virtues, and have no conceptions or ideas of what is evil in a rational creature; so their grand maxim is, to cultivate reason, and to be wholly governed by it."

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This is reflected in their ignorance of controversies and disputes, in the proper way of bringing up their children



and choosing their partners. Friendship and benevolence are their two principal virtues because

"nature teaches them to love the whole species, and it is reason only that maketh a distinction of persons, where there is a superior degree of virtue."

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It is a planned society, they control the size of their population and give the children education organized by the state. Their stoical attitude allows them to accept everything with calm and self-control.

The noble horses criticize humanity, ascribing their vices to some defects in reason, and aggravation of natural corruption of new ones which nature has not given. According to them:

"our institutions of government and law were plainly owing to our gross defects in reason, and by consequence, in virtue."

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Gulliver has no place in that country because he feels superior to the Yahoos

"the most unteachable of all brutes."

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The noble horses reject him because in their opinion he is quite close to being a Yahoo. Gulliver resembles the Yahoo in his hatred for his fellows, in appetite, greed, malice, sexual desire, and deficiencies in reason and virtue /this being the satire on animality of human nature/. Gulliver has something in common with both the horses and the Yahoos. These two states of animality and rationality are alternative, and the rational utopia inhabited by horses, not men, expresses Swift's view that humanity cannot reach such level of rationality. This is the reverse of the eighteenth century belief in the power of reason.

The four voyages are arranged in such a way that one has an impression of travelling through increasing darkness into the heart of darkness of humanity /the gradation of satire

and extension of the satirical perspective/. Swift gradually makes Gulliver and the readers become aware of their own inadequacy and disproportion. And so in the first voyage Gulliver is a giant among dwarfs but he seems to be humane and lovable. He is forced to put himself in the position of a giant looking at society which is first represented by an unusual country where everything is tiny and admirable but then is made more real by stressing that Lilliputian offices and laws are similar to those in Europe and by implying the contrast between these countries. In the second voyage to the country of Brobdingnag, Gulliver, as the representative of the human race, finds a race of superior beings ten times the size of Europeans. He is submitted to one humiliation after another realizing at last his own insufficiency and vices. The feeling of disgust for the human body is introduced at this point, the satire thus becoming universal. But Gulliver is still able to describe his own country with uncritical enthusiasm. The third voyage is "a digression on madness, on the divorce of man and good sense in the modern world."<sup>15</sup> In other words, it is an absurd social satire with Gulliver as an object of it. With the fourth voyage one enters "the heart of darkness". A human being in the shape of Gulliver has no place in the reverse order of the world. He stands between the Houyhnhnms, the just and rational creatures, and the Yahoos, the purely sensual, sharing elements of these two extremes. He stands for humanity in general, and for the duality of man, whose position is ambiguous and whose alienation is explicated in the depersonalized style and scientific descriptions.

#### IV

Gulliver's Travels is an outstanding artistic creation and a mixture of two literary traditions which often overlap though they can always be distinguished. In this way a unique fantastic and satirical utopia is created. The utopian character of the novel is seen in the completely original fantastic societies and in the use of the travel narrative convention characteristic of earlier utopias. As utopian

fiction, the fiction of ideals, can criticize both the real world and the world of illusion, Gulliver's Travels becomes the satire on English society and its institutions and on man in general.

Gulliver's Travels belongs to the tradition of utopian literature /thanks to the creation of original fantastic worlds, the travel narrative convention, and the adventure story convention/. The importance and greatness of the novel in the development of the genre lies mostly in the many-sided and developed satirical tendency.

#### NOTES

- 1 See C.J.Rawson Gulliver and the Gentle Reader, Routledge and Kegan Paul, London and Boston, 1973.  
K.Williams, Jonathan Swift and the Age of Compromise, University of Kansas Press, 1958.
- 2 D.Donoghue /ed./ Jonathan Swift, Penguin Books Ltd, Great Britain, 1971, see A.E.Case, Personal and Political Satire, p.363.
- 3 D.Donoghue, Jonathan Swift - A Critical Introduction, Cambridge University Press, Great Britain, 1969.
- 4 J.M.Bullitt, Jonathan Swift and the Anatomy of Satire, Harvard University Press, the United States of America, 1961  
D.Ward, Jonathan Swift - An Introductory Essay, Methuen and Co Ltd, Great Britain, 1973.
- 5 J.Słowiński /ed./, Słownik Terminów Literackich, Zakład Narodowy Imienia Ossolińskich, Poland, 1976.
- 6 G.Highet, The Anatomy of Satire, Princeton University Press, The United States of America, 1972.

- 7 J.Swift, Gulliver's Travels, J.M.Dent and Sons Ltd, London 1975. All the quotations will be taken from this edition.
- 8 D.Ward, Jonathan Swift - An Introductory Essay. Methuen and Co Ltd, Great Britain, 1973.
- 9 F.Brady /ed./, Twentieth Century Interpretations of Gulliver's Travels, A Spectrum Book, New York, 1968, op. cit., p.44.
- 10 Ibid. op.cit., p.44.
- 11 D.Donoghue /ed./, Jonathan Swift, Penguin Books Ltd, Great Britain, 1971.
- 12 Clive T.Probyn, Gulliver's Travels - Introduction, J.M.Dent and Sons Ltd, London, 1975.
- 13 F.Brady /ed./, Twentieth Century Interpretations of Gulliver's Travels, A Spectrum Book, New York, 1968, op.cit., p.3.
- 14 compare Golding's similar treatment of the theme in Lord of the Flies.
- 15 F.Brady /ed./ Twentieth Century Interpretations of Gulliver's Travels. A Spectrum Book, New York, 1968, op.cit., p.75.

#### PODRÓŻE GULIWERA JAKO FANTASTYCZNA I SATYRYCZNA UTOPIA

##### Streszczenie

"Podróże Guliwera" sytuują się w tradycji literatury utopijnej /wskazują na to konwencje travel narrative, literatury przygodowo-podróżniczej, a przede wszystkim kreacja w matrycy utopii oryginalnych fantastycznych światów/; nowatorstwo tej książki w historii gatunku polega jednakże na bardzo bogatej, wielostronnej i rozwiniętej tendencji satyrycznej. Artykuł omawia cechy utopijne i satyryczne tekstu Swifta na podstawie dokładnej analizy tekstu "Podróży Guliwera", która wykazała, że satyryczność "Podróży Guliwera" decyduje o silnym związku tego tekstu z epoką. Dokonana zaś w tej powieści krytyka racjonalizmu i innych 18-wiecznych kanonów intelektualnych decyduje o nowatorstwie Swifta i jego arcydzieła, zapowiadającego mające nastąpić dopiero kilkadziesiąt lat później przełamanie 18-wiecznych stereotypów ideologiczno-światopoglądowych.

