

Swift's Subversive Satire: Unveiling Society's Foibles in Gulliver's Travels



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ABSTRACT: This study aimed to investigate the effects of a specific intervention on a particular outcome. Its primary objective is to examine a given intervention's impacts on a well-defined group. The analysis explores the employment of Satire by Jonathan Swift in his renowned literary masterpiece, *Gulliver's Travels*. Satire is an academic technique, authors employ to expose and criticize the illogical and immoral aspects of an individual or a society, employing comic elements, irony, exaggeration, or scorn. *Gulliver's Travels* effectively utilizes a range of literary tropes, such as Satire, skillfully conveyed through narration, setting, character development, and plot advancement. Jonathan Swift used many academic strategies in his satirical novel to create a backdrop combining utopia and dystopia elements.

Additionally, he exploits certain character archetypes, such as a miser and tyrant figure, a moral touchstone, and a repulsive character, to effectively portray the desired character as typical. The deliberate employment of a first-person narrator is evident in Jonathan Swift's novel *Gulliver's Travels*. *Gulliver's Travels* is a notable piece of literature wherein Jonathan Swift skillfully uses the method of Satire to aptly criticize the prevailing concerns of corruption, vices, and societal follies. However, Swift's scholarly endeavors encompass analyzing diverse aspects of society to employ Satire to critique the political system and sociological framework. The author's work aims to clarify the adverse outcomes that arise from uncontrolled greed and despair, ultimately leading to the deterioration and demise of society.

KEYWORDS: Satire, corruption, societal follies, political system.

Satire is a literary technique; authors employ to expose and criticize the foolishness and moral decay inside an individual or a collective group. This objective is accomplished through comic elements such as humor, irony, exaggeration, or mocking. The main goal of this work is to improve the human situation by recognizing and analyzing its inherent deficiencies and peculiarities. In the genre of Satire, authors employ fictional characters as symbolic embodiments of actual humans to reveal and condemn their unethical behaviors. The categorization of Satire, specifically within the realm of dramatic Satire, is commonly recognized as a complex undertaking due to its elusive characteristics. The concept of "satire" comprises various elements, such as motive, tone, and distinct literary genres. In the context of this discourse, Satire is now delineated as a genre characterized by its capacity to offer critique or criticism. Engaging in an attack has been elevated to a degree of creative expression, whereby individuals employ the weapons of wit and comedy. As stated by Richard (1975:741), the prevalence of humor may or may not be the determining factor.

The term 'satire' is a multifaceted idea that encompasses a range of artistic expressions to condemn and reveal foolish or evil actions. Satire is discernible across many disciplines, containing musical compositions, religious discourses, visual artworks, and political deliberations. Satirists employ literary and rhetorical techniques, including beast tales, dramatic occurrences, fictitious experiences, imaginary trips, character portraits, anecdotes, proverbs, and homilies. The individuals in question can utilize various rhetorical devices such as invective, sarcasm, burlesque, irony, ridicule, raillery, parody, exaggeration, understatement, or other forms of humor to portray the subject of their critique as repugnant or absurd. Within this wide range of approaches, a proclivity exists toward establishing internal order by denouncing immoral behavior and advocating for virtuous conduct. Externally, this is achieved through frequently enigmatic dramatic scenarios that serve as a framework for the satirical poem. (Kilter, 1981, p.268)

The etymology of the term "satire" can be traced to its Latin origin, the phrase "satura medley," which conveys a broad notion of an indiscriminate combination. According to linguistic specialists, it is proposed that this particular word exhibits elliptical characteristics, originating from the Latin expression "lanx satura," denoting a "full dish." The term "satura" signifies ample sufficiency, implying a meal encompassing a diverse assortment of fruits or a culinary creation comprising many distinct ingredients. Previously, there was a prevalent tendency to conflate or link the term "SATYR" with the general concept, an idea that may be traced back to certain ancient grammarians. The term "satira" originated from the Greek language. The word "satyr" is derived from the chorus of satyrs, which inspired the Greek theatrical genre known as "satyric" theatre. It is likely that the terms "Satire" and

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"satyr" were once pronounced similarly, as evidenced by the continued similarity in pronunciation of their descendants "satiric" and "satiric." Furthermore, during the 16th and 17th centuries, the interchangeable usage of the letters "y" and "i" as symbols further supports this notion. Again, this has compounded the state of misunderstanding... Poetic or prose writing is sometimes called Satire, wherein prevalent vices or follies are subjected to mockery. Occasionally, albeit with some inaccuracy, it is referred to as a lampoon, a poem in verse or prose designed to satirize a specific individual or group. According to George (1989: 501), the use of sarcasm, irony, mockery, and similar rhetorical devices in verbal or written communication serves the purpose of exposing, criticizing, deriding, or mocking vices, follies, indecorum, abuses, or evils. The genre of Satire gained prominence during the late seventeenth and early eighteenth centuries. According to The Norton Anthology, "Satire is a type of literature that offers critique and ridicule of societal norms and practices"—this period witnessed the emergence of formal verse satire as a prominent genre, signifying a noteworthy transformation in literary expression. By the end of the 17th century, the genre of Satire had attained a firmly established status within the realm of poetry. The refinement and diversification process occurred due to the influence exerted by various individuals. Satirists were cognizant of the twin function of amusing their readership while simultaneously disparaging their opponents. After the restoration period, there was a noticeable emergence of a refined mode of communication known as "raillery" or "banter," distinguished by its use of subtle irony. Notwithstanding its supposedly jovial character, this form of communication facilitated the exploration of weighty subjects, albeit in a manner that a gentleman would refrain from openly exhibiting sincerity. Furthermore, it is worth noting that the literary genre of burlesque experienced significant growth and development in the 17th century, influenced mainly by the French literary tradition (Richard, 1975:749).

The literary genre of Satire has experienced substantial evolution during its extensive history, encompassing numerous millennia. As a result, it has encountered a multitude of intricacies. The intermingling and mutual influence of the three primary genres of Satire, namely Horatian, Juvenalian, and Menippean, have resulted in a hybridized nature observed in many modern satirical works. To imbue their narratives with a sarcastic character, writers must comprehensively understand the fundamental elements inherent in each variant of Satire. Contemporary authors can judiciously integrate components from several literary genres and seamlessly transition between them inside a single story. However, it remains imperative to comprehend the inherent disparities that exist across different forms. Acquiring knowledge about the unique characteristics of various forms of Satire is likely to aid in identifying a suitable approach for one's creative endeavors (Nash, 1999).

The term "Horatian Satire" originates from the Roman satirist Horace, who began composing satirical poetry around 35 BCE. Horace's primary objective was to amuse the use of humor, wit, and gentle ridicule while consciously refraining from assigning blame to others for any perceived shortcomings. The primary aim of Horatian Satire is to exhibit cleverness and insightfulness, eliciting amusement via the revelation of idiosyncrasies in human conduct. For example, a theatrical production characterized by absurdity or comedic mishaps could evoke a sense of Horatian Satire. Nevertheless, it is not uncommon for Horatian satires to engage in the satirical critique of prevalent social attitudes, including the undermining of philosophical stances and societal conventions. The portrayal of marriage and relationships in Jane Austen's *Pride and Prejudice* exemplifies Horatian Satire, similar to the farcical social encounters and witty banter found in Oscar Wilde's *The Importance of Being Earnest*. While possessing a hilarious quality, Horatian Satire can be regarded as the least severe and most amiable manifestation of Satire, as its primary objective does not entail effecting substantial societal transformation. The primary aim of this work is to emphasize the various embodiments of human foolishness, mainly through anecdotes and character development, rather than relying heavily on the narrative structure. The primary objective of this entity is predominantly centered around amusing. (Newton, 1990, 45)

Suppose an individual desires to use their anger as a motivation catalyst, to challenge the existing societal structure and offer critiques of political elites and religious figures plagued by corruption. In this scenario, the Juvenalian Satire appears as the most appropriate strategy. In contrast to the explicit pursuit of humor, Juvenalian Satire primarily aims to critique and expose instances of hypocrisy and moral failings by criticizing specific individuals, governments, and institutions. As a result, authors who apply this particular style of Satire should expect to employ more potent forms of irony and sarcasm. This specific kind of Satire can be traced back to the late Roman Empire, namely to the satirist Juvenal.

The literary compositions produced by the author throughout the first century BC were distinguished by a pervasive bitter tone, interwoven with elements of disdain, abrasiveness, accusation, and fervent admonishment. The type above Satire has exerted a notable impact, leading to a literary genre renowned for its audacity, capacity to incite, and lasting impression (Baker, 1998).

The literary work *Gulliver's Travels*, written by the esteemed author Jonathan Swift, is renowned for its profound examination of the folly and hypocrisy that permeate politics and religion. The use of moral indignation and individual censure within narrative structures corresponds with the defining attributes of Juvenalian Satire. It is worth mentioning that George Orwell regularly utilized Juvenalian Satire as a literary technique in his writings, including *Animal Farm* and *Nineteen Eighty-Four*. As a result, Satire can be highly effective for writers who possess a well-constructed argument and a clear target for expressing their disdain. However, it is essential to note that Satire is frequently characterized by a pessimistic tone and laced with bitterness. As a result, Juvenalian Satire often needs more comedic elements than other styles of Satire, but it maintains a bold and transformative nature (Reichert, 2003).

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In contrast to prevailing social conventions, Menippean Satire directs its attention toward critiquing individual character faults and specific personality features, including mental attitudes. This particular style of Satire is a more biting variant of Horatian Satire, as it focuses on specific human flaws rather than openly apparent violations. Lewis Carroll's *Alice in Wonderland* is a notable example of Menippean Satire since it portrays Alice's predicament resulting from her curiosity. This particular form of Satire, known as Menippean Satire, may be traced back to the Greek philosopher Menippus, who lived in the 3rd century BCE. It is characterized by lesser violence than Juvenalian Satire but still maintains a higher level of discernment than Horatian Satire. Within this domain, there exists the derision of sexist or racist perspectives and the satirical portrayal of pretentiousness, hubris, and various other human imperfections. Menippean Satire can direct its criticism toward any viewpoint or behavior that deems an individual worthy of disdain (Stephen, 2001). In its portrayal of moral judgments, Menippean Satire may appear similar to Juvenalian Satire. However, it is not necessarily heavy-handed and can adopt a lighter and even joyous tone, akin to Horatian Satire. The ability to discern that the source of pleasure in a Menippean satire is primarily in depicting a character's perspectives, which satirizes a vice associated with a particular cognitive limitation or intrinsic personality flaw, is an essential skill for readers. The primary distinguishing factor between this specific form of Satire and other variants lies therein. The common thread that binds all forms of Satire is the inclination to employ irony, sarcasm, comedy, and mockery as means for a writer to accomplish their objectives. This phenomenon could account for the convergence and intermingling of various historical forms of Satire over time. Ultimately, if the methodologies employed are identical, it can be challenging to circumvent the attainment of a shared objective. Gaining a comprehensive understanding of the distinctive characteristics of each genre of Satire will equip writers with the necessary skills to engage in experimentation and perpetuate the longevity of this esteemed literary heritage. (ibid)

Satire is a widely observed mode of artistic communication that encompasses a range of rhetorical techniques, including irony, sarcasm, parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre. Satire's use of irony and sarcasm is notably potent, as it assumes an assertive position. This style of irony or sarcasm frequently simulates a facade of support or acceptance toward the aspects that the satirist intends to criticize. Satire permeates various artistic mediums, encompassing literature, theatrical productions, critical discourse, television programs, and poetic forms of expression. Satire is a literary technique writers employ to illuminate and denounce the pervasive folly and corruption within individuals or communities. This is achieved through humor, irony, exaggeration, or mockery. The primary goal of Satire is to make a meaningful contribution to the advancement of humanity by effectively identifying and criticizing its imperfections and vulnerabilities.

In Satire, authors utilize fictional characters as symbolic embodiments of actual humans, thereby revealing and condemning their morally questionable behaviors. Writers can use Satire to critique individuals, nations, or even the global society. Satire is commonly understood as a form of literary expression characterized by its funny nature, wherein individuals or institutions are subjected to ridicule to reveal their inherent folly and shortcomings. In addition, the author expresses the desire for those subject to criticism to enhance their attributes by actively acknowledging and rectifying their areas of weakness. Satire and irony exhibit a close association, wherein irony is the juxtaposition between explicit words or actions and their underlying intentions.

As a result, it is common for writers to employ Satire to emphasize the dishonesty and absurdity prevalent in both individuals and society, submitting them to mockery and condemnation. Numerous political cartoons shown in print media, such as newspapers and magazines, exemplify the genre of Satire by employing humor to critique the recent activities undertaken by prominent political personalities. Furthermore, some television programs, namely "*The Daily Show*," "*The Colbert Report*," and "*The Larry Sanders Show*," serve as prime examples of the utilization of Satire. These television programs are designed to appeal to what they consider less intellectually sophisticated political and social viewpoints. The literary work, "*Huckleberry Finn*" by Mark Twain incorporates a multitude of examples of Satire, skillfully utilized by the author to convey his perspectives and opinions on significant subjects, including slavery, human nature, and other prominent matters that were present in American culture during the period in which the novel is set.

As mentioned earlier, the comment criticizes the beliefs the affluent socioeconomic group upheld during that specific age. Within this particular setting, matters considered minor were regarded as being of equal significance as matters of tremendous importance. The loss of Belinda's virtue is metaphorically likened to the fracturing of a delicate porcelain jar. The literary masterpiece "*Gulliver's Travels*" by Jonathan Swift is widely recognized as a prominent illustration of Satire in English Literature. Swift utilizes persistent employment of Satire to effectively criticize and deride diverse facets of politics, religion, and Western Culture. Within this particular framework, the objective of Satire is to reveal and condemn societal vices that the writer identifies as a threat to society.

The author assumes the responsibility of exposing these ethical deficiencies to further the development of humanity. Therefore, the primary objective of Satire is not exclusively to amuse by mocking individuals or ridiculing beliefs. The primary aim of this initiative is to raise awareness among the general populace and induce a shift in their perceptions of societal corruption. Aristophanes, the Greek playwright, is a prominent figure among the classical satirists. His notable works, including *The Clouds* (423 BC) and *The Wasps* (422 BC), employ Satire to critique various aspects of Athenian society. In *The Clouds*, Aristophanes satirizes Socrates, portraying him as representing atheism and sophistry. Meanwhile, *The Wasps* mock the Athenian court system.

The satirical techniques demonstrated by the notable Roman poets Horace and Juvenal have served as significant paradigms for writers in the following periods. The Satire of Horace is distinguished by its gentle and understatedly amused demeanor, which

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exemplifies a refined methodology. In contrast, Juvenal's Satire is characterized by its acerbic and morally outraged disposition. It is worth mentioning that Shakespeare employed the Horatian style of Satire, while Jonathan Swift embraced the Juvenalian method. The heritage of Satire, which encompasses various forms such as beast tales, fabliaux, and Chaucerian caricatures, as well as the enormous literary contributions of John Skelton, Shakespeare, Ben Jonson, Erasmus, and Cervantes, flourished during both the Middle Ages and the Renaissance periods—the period as mentioned earlier witnessed the culmination of a golden age of Satire, which transpired in the late 17th and early 18th centuries.

This investigation aims to examine the subject matter that caused disagreement among satirists in both countries, as well as the subsequent reassessment and adaptation of traditional models to accommodate the distinct talents of individual artists. In the 19th century, a shift occurred from using Satire to critique to a more nuanced mode of criticism. Throughout this period, the review of manners and morals was commonly observed in extended literary compositions, such as novels. Satire continued to be a prominent element in the poetry of Lord Byron, the librettos of William S. Gilbert, and the plays of Oscar Wilde and G. In this discourse, we shall delve into the literary works of B. Shaw and the fictional narratives crafted by W. Authors such as M. Thackeray, Charles Dickens, Samuel Butler, and various others. Prominent satirists from this era in American literature encompass Washington Irving, James Russell Lowell, Oliver Wendell Holmes, and Mark Twain. During the 20th century, Satire persisted in reflecting either Horatian or Juvenalian approaches in response to the diverse societal issues that were prominent in an era characterized by concerns about nuclear weapons, environmental pollution, racism, drug abuse, planned obsolescence, and the abuse of power. Nevertheless, scholars have identified distinct changes in the sources of Satire. In such instances, the satirist adopts the spectator's position rather than the creator's.

The put-on, a widely recognized phenomenon, encompasses a range of artistic expressions. These include theatrical productions, exemplified by Samuel Beckett's *Breath*, wherein the auditory depiction of breathing takes center stage amidst a dimly lit setting. Comic performances like Lenny Bruce's nightclub routines contribute to the put-on's diverse manifestations. Furthermore, artistic creations, like John Chamberlain's sculptures crafted from wrecked cars, further exemplify this artistic phenomenon. The primary aim of the put-on is to bewilder the spectators through the presentation of deceptive elements as authentic artistic creations, thereby instilling uncertainty regarding the fundamental nature of "art." Prominent modern satirists who adhere to more traditional methods encompass Sinclair Lewis, James Thurber, Aldous Huxley, Evelyn Waugh, W. H. Auden, Philip Roth, and Joseph Heller.

The phrase used by equines, which has garnered substantial scrutiny, presents a notable obstacle in its interpretation. The whinnying Yahoo has persisted as a profound riddle throughout history. The term "humanoid species" pertains to a group of beings who exhibit untamed and irrational conduct, causing a disturbance within the natural habitat of horses. The Yahoo has been a topic of substantial scholarly discussion, mainly because of its apparent deviation from the features commonly attributed to the Houyhnhnm species. Several possibilities concerning the etymology of this name have been put up in scholarly literature. However, the issue still needs to be clarified. Richard Stoney has made a valuable contribution to the ongoing discourse as well.

In his work published in 2008, Mark put up a distinctive and thought-provoking viewpoint, proposing a similarity to Yahva marked by qualities such as restlessness, swiftness, activity, or eternal motion. Stoney examines the semantic ramifications of the term "Sanskrit" and the descriptive representation of the Yahoos as depicted by Gulliver, highlighting their apparent aesthetic connection.

According to Swift (2003), the narrator claims to have exhibited superior physical attributes, including appearance, color, and hygiene, compared to the Yahoos of the narrator's homeland. However, the narrator acknowledges a perceived deficiency in strength and agility. (p. 270)

Jonathan Swift utilizes a range of literary strategies in his novel *Gulliver's Travels* to effectively communicate Satire. These techniques encompass narrative, setting, character development, and plot progression. Swift utilizes the literary methods of utopia and dystopia to construct the backdrop of the report while using a variety of character archetypes like the flat character, miser and tyrant, moral touchstone, and grotesque to portray the novel's satirical aspects effectively. Furthermore, Swift employs a first-person narrative point of view, wherein the central character, Gulliver, assumes the role of the narrator. Gulliver is confronted with remarkable and nonsensical situations on his four expeditions to strange territories. Gulliver's narrative style in *Gulliver's Travels* exhibits a high level of articulation and attention to detail, which implies his intellectual capacity and educational background. However, analyzing his perspectives also uncovers a notable degree of naivety and gullibility (Mark, 2008).

Gulliver's characterization can be described as that of a credulous recipient of the Lilliputians' lavish fabrications, as evidenced by his vulnerability to their coercive tactics and fear of retribution. The official denouncement of Gulliver on allegations of treason demonstrates significant efficacy in exploiting his unsuspecting disposition despite the Lilliputians' absence of tangible authority over him. Gulliver's character is multifaceted since he undergoes a significant personal evolution via meetings with many problems and experiences throughout his adventures. In the fictional realm of Lilliput, the protagonist adopts the position of a colossal figure and exhibits apprehension regarding the unintentional harm that may befall the diminutive inhabitants. Conversely, in the land of Brobdingnag, the protagonist confronts the peril of being stomped upon and is subjected to a minor status akin to a mere plaything (Mark, 2008).

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During his final expedition, the protagonist cultivates a profound affection for the Houyhnhnms community to the extent that he relinquishes any inclination to reunite with his fellow human beings. Furthermore, his narrow-mindedness intensifies as the narrative unfolds. In a comprehensive analysis, it becomes evident that Gulliver demonstrates a higher level of resilience than the typical individual, as seen by his ability to endure and overcome the perils of shipwrecks and encounters with unfamiliar cultures. The vocabulary utilized by this particular group of individuals lacks the presence of negative terms such as falsehood, deception, armed conflict, and malevolence. The society in question constructs modest dwellings and possesses a comprehensive understanding of medicinal herbs and the art of poetry. The individuals in question foster hygiene and social orderliness in their offspring while engaging them in physical activities to enhance their agility and prowess. This is primarily driven by their prioritization of communal well-being over personal gains. The Houyhnhnms serve as subjects of Satire, mainly when their character and behavioral contradictions mirror paradoxes in human cognition and flaws. The potential transformation of utopia into dystopia arises from the inherent limitation of the Houyhnhnms in comprehending the concept of good without a corresponding understanding of evil. Furthermore, their existence appears devoid of vitality, adversity, and stimulation (Mark, 2008, p. 39).

Therefore, the societal structure of the Houyhnhnms is intrinsically well-suited for the Houyhnhnms themselves; however, it could be more workable for humans. On the other hand, dystopia involves establishing a realm defined by highly unpleasant conditions and a reduced standard of living. Swift uses the Yahoos to symbolize human greed and self-centeredness in his literary work. The Yahoos in question exhibit a distinctly animalistic nature, and Gulliver's initial interaction with them evokes a deep feeling of disgust: "Upon careful contemplation, I have yet to come across a creature as repulsive as the Yahoos in all my maritime expeditions, nor have I felt such an intense natural aversion towards any other being."

The terminology used to explicate the Flying or Floating Island concept is the archaic term Laputa, the etymology of which remains enigmatic. In the ancient language, the word "lap" signifies a condition of being elevated, whereas "until" implies a person in a position of authority. According to Swift (2003), the term Laputa is believed to have originated from the corruption of "Lapuntuh" (p. 173).

Upon preliminary analysis, the name resembles its Spanish equivalent, which signifies 'the prostitute.' This humorous connection may appear less plausible, considering Swift's Irish heritage and his probable distaste of Ireland's coerced subordination to the English king and its dominance. Moreover, this piece of Satire indirectly references England's oppressive dominion over the elements of the commonwealth.

However, the most outstanding demonstration of Jonathan Swift's cleverness can be observed in the statement said by Gulliver when interacting with the ruler of Luggnagg. As to Swift's (2003) research, the sequence as mentioned earlier of words, "Ickpling gloffthrobb squatserum blihop mlashnalt, swim, tnodbalkguff slhiophad gurdlubh asht," has been established as the prescribed form of commendation stipulated within the legal structure for persons who have been allowed an opportunity to meet with the monarch. Gulliver offers an interpretive analysis of the statement, asserting, "May your Celestial Majesty exceed the duration of the sun, eleven moons, and a half" (Swift, 2003, p. 219).

Nevertheless, it is imperative to consider that the portrayal of Gulliver's character in Jonathan Swift's "Gulliver's Travels" serves as a metaphor for gullibility, raising questions about the credibility of his narratives. As mentioned earlier, the quotation predominantly lends support to this theory.

"Before our arrival, a courier was dispatched to notify the monarch of my imminent advent, traversing a distance comparable to half a daily sojourn. The purpose of the message was to formally request that His Majesty graciously designate a particular day and hour. During that period, his objective was for me to be granted the opportunity to prostrate myself before his footstool respectfully." (Swift, 2003, page 218)

The purpose of this particular piece, as intended by Swift, is to serve as a type of Satire that explicitly targets the ubiquitous travel manuals of his age. The guides regularly provided their users with translations and language facts that needed to be revised or revised. If this reading is correct, Gulliver, in a very unsophisticated manner, misunderstood his respectful comment as something altogether distinct.

In summary, Gulliver's Travels can be seen as a multifaceted piece of literature that employs Satire to critique humanity's inherent characteristics while serving as an engaging adventure narrative. Using an unreliable narrator, such as Lemuel Gulliver, by Jonathan Swift proves to be a highly influential literary technique that facilitates multiple interpretations of the text. In light of the widespread production of satirical literature after the execution of King Charles I in 1649, Gulliver's Travels emerges as a notable literary work of its era under its distinctive composition as both a scathing commentary on societal flaws and an adventurous narrative of discovery. Swift adeptly utilizes a range of literary tropes and methods, such as irony, exaggeration, juxtaposition, and contrast, to effectively portray misanthropy and the fundamental internal struggles within human nature.

CONCLUSIONS

Gulliver's Travels is a literary composition written by Jonathan Swift, in which the author used the literary device of Satire to analyze and condemn instances of societal corruption, vices, and follies. Furthermore, Swift critically examines multiple aspects of society to satirically depict the deficiencies inherent in the governmental system and organizational frameworks. In his narrative,

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Swift effectively explicates the adverse ramifications that ensue from greed and despair, ultimately resulting in the deterioration and regression of society.

A literary classic, Jonathan Swift's *Gulliver's Travels* exposes the absurdities and defects of eighteenth-century British society through satire. Swift employs irony, exaggeration, and parody through Lemuel Gulliver's travels to far-off places to question the institutions, human nature, and political climate of his day. Whereas the land of Brobdingnag reveals the vices and shortcomings of humanity, the fictional regions of Lilliput and Blefuscu emphasize the insignificant disputes and power struggles between nations. Swift also criticizes the quest for knowledge, pointing out how the people of Laputa are cut off from reality. The novel also questions the idea of utopia, as it is portrayed in the land of the Houyhnhnms, where Yahoos, or irrational humans, are subjugated by rational horses.

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