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ГУЛЛІВЕРА» ДЖОНАТАНА СВІФТА**

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ALLEGORY, METAPHOR AND GROTESQUE IN THE NOVEL
“GULLIVER’S TRAVELS” BY JONATHAN SWIFT

Bachelor’s Thesis

Presented by: Svajger Katalin

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Introduction

The great English satirist Jonathan Swift is one of the most difficult figures in the history of world literature. The life and work of the writer were so ambiguous that in the articles of researchers of Swift's work there are still different views on his literary heritage. Comparing them with each other, we can outline the range of "Swift paradoxes" and problems around which heated debates erupted: the political face of Swift, the coexistence of politicians and artists; what century Swift's thought belongs to; whether his works are enlightening; and finally, what is a writer's satire - a mockery of human nature and reason or humanistic works aimed at correcting humanity. Therefore, the question arises as to who Swift is - a great humanist or a man-hater. All the important features were embodied in his works - passionate pamphlets, caustic satires, and above all in his novel "Gulliver's Travels", which became a kind of synthesis of Swift's creative and philosophical pursuits.

The general character of "Gulliver's Travels" belongs to those satirical-didactic and utopian works that originated with the development of humanism in the XVI century and became especially widespread in the Enlightenment.

The relevance of this topic is undeniable, because the work examines the problems of human imperfection, ridicules the human shortcomings of the time.

The *object* of the present study is Jonathan Swift's "Gulliver's Travels".

The *subject* of the work is a satire on human society, revealed in the pages of this book.

The *purpose* of the current study is to reveal the satirical pathos of the work on the basis of comparative characteristics with the society of that time.

Hence, the main *tasks* are the following:

- to cover the history of writing of the novel "Gulliver's Travels";
- to determine the features of the embodiment of the author's position in a satirical work;
- to determine the role of metaphor, allegory in the novel
- to reveal the diversity and originality of the author's philosophical and thematic research, which formed the basis of the novel.

The *theoretical value* of the present paper lies in the fact that it gives a thorough analysis in the topic of Jonathan Swift's life and literary importance and the results of the research will effectively measure the students' development in literature.

The *practical value* of the paper lies in providing more information on the topics of Enlightenment period, on the life events of the writer that gave the basis to his literary works and his work “Gulliver’s Travels”. Therefore, the research will provide a relevant picture of students’ progress in the field of literature so far, as well as the theoretical part of the work, which can provide deeper information about the Swift’ novel within the age of Enlightenment and the author’s life to those who study it.

The *methods* used in the year paper are descriptive, interpretative and comparative. The instrument used in it is the questionnaire.

A large and growing body of literature has investigated the given topic. Scholars like Jenny Mezciems, Frederik N. Smith, Frank Brady, Milton P. Foster, J. K. Welcher, Pat Rogers, Murry, J. Middleton, Peter J. Schakel, Richard H. Rodino, Reilly Patrick, Samuel Holt Monk, William Makepeace Thackeray and others who conducted research on the issue and published their research data on approaches of analyzing Jonathan Swift’s work.

Structurally the paper consists of an introduction, three chapters, a conclusion, a summary in Ukrainian and an appendix.

The *first chapter* deals with ideological and compositional features of the Jonathan Swift’s novel “Gulliver’s Travels” and describes history of writing, composition of the novel and themes, which are highlighted in Swift’s work.

The *second chapter* deals with means of satire in the novel, ideological significance of allegorical images expressing the main ideas, the role of metaphor in the writing and grotesque as means of expression of the novel’s idea.

The *third part* describes the results of the research, which revealed students’ existing knowledge on the novel „Gullivers Travels” and the life of author - Jonahtan Swift.

The appendix contains the two questionnaires made on the topic.

The results of the study and the main results are reflected in the conclusion.

Part I

IDEOLOGICAL AND COMPOSITIONAL FEATURES OF THE JONATHAN SWIFT'S NOVEL "GULLIVER'S TRAVELS"

1.1. History of writing and composition of the novel

Jonathan Swift, an Anglo-Irish poet, satirist, essayist, and political pamphleteer was born in Dublin, Ireland. He spent much of his early adult life in England before returning to Dublin, where he served as Dean of St. Patrick's Cathedral, in Dublin for the last 30 years of his life. It was this later stage when he would write most of his famous works. Between them are "A Modest Proposal" (1729), "Gulliver's Travels" (1726), and "A Tale Of A Tub" (1704). Jonathan Swift is widely known as the greatest prose satirist in the history of English literature.

Swift's father died months before Jonathan was born, also his mother returned to England after giving birth. Jonathan was in the care of his uncle in Dublin. Swift's extended family had several interesting literary connections: his grandmother, whose name was Elizabeth Swift, was the niece of Sir Erasmus Dryden, grandfather of the poet John Dryden. In addition, grandmother's aunt, Katherine (Throckmorton) Dryden, was a first cousin of Elizabeth, wife of Sir Walter Raleigh. His great-great grandmother, Margaret (Godwin) Swift, was the sister of Francis Godwin, who was the author of "The Man in the Moone", which also influenced parts of Swift's "Gulliver's Travels". (Frederick N. Smith, 1990)

From an early age, Swift sought active political activity. The political life of the then England tangled in its webs and shattered Swift's sharp practical mind, poisoned his worldview with skepticism, but thus prepared the ground for the vivid satire that made him forever in the history of world literature.

Among the many Swift's paradoxes, there are several main problems, one of which is the political face of Swift. "The war of all against all" - so defined human relations in modern society, a prominent philosopher of the XVIII century. T. Hobbes. These words of the author of "Leviathan" were well known to Swift, he quoted them in the rhapsody "On Poetry". "English reality of the XVIII century. perfectly illustrated this thesis of Hobbes. The Puritan movement, the crisis of the monarchy, the Cromwell Army offensive, the execution of Charles I, the restoration of the Stuarts, the Montmouth Rebellion, the "glorious revolution" of 1688. Swift was born after many revolutionary storms, but he remained largely a man of the turbulent eighteenth century. Political passions did not subside, and after the compromise of 1688 they only entered a more or less stable

stream. Not only in the age of armed conflict, but also in the period of fierce parliamentary battles, every thinking Englishman had to determine his own position in this war of all against all. (Arthur E. Case, 1945)

At the beginning of the XVIII century in England, two political parties were formed - the Whigs and the Tories. The Whigs advocated a constitutional monarchy, and the Tories supported the feudal nobility. But, coming to power in turn, both parties cared not about the fate of the people, but about their own benefits. Closely related to the Whig family, Swift initially sided with the party. It was as a supporter of the Whigs that he first entered the arena of political struggle in 1701. As M. Sokolyansky notes, the direct participation of writers in political battles was a typical phenomenon at that time. The pamphlet of the World "Speech on Disorders in Athens and Rome" provided considerable assistance to the Whig elite. We must also mention the participation of Svita in the Vikhov press. As you know, for Addison magazine Swift wrote one issue in full, ten issues in part and two poems. Swift also introduced the name of the fantastic gentleman Isaac Bickerstaff, from whom all the magazine's information came, into literary usage. (Arthur E. Case, 1945)

But from November 1710 Swift wrote in the Tory newspaper "Researcher", dealing serious blows to the Whigs. He is also known for his friendship with Tory leaders Harley and Bolingbroke. Yesterday's friends of the World became his staunch opponents. It was during this period that Svita was called a "minister without portfolio", an unspoken adviser to the Tory Ministry. At this time, the exhausting war for England with France for the Spanish heritage continued. He criticizes the Whigs, supporters of the war, in his pamphlets like "Behavior of the Allies and the former Ministry in the current war" and so on. When the War of Utrecht ended in 1713, many associated the event with Swift's pamphleteer and called the world "Swift's." (Arthur E. Case, 1945)

Swift hopes to receive from Queen Anne a long-coveted reward - a high spiritual position, but receives a much more modest position of dean of St. Patrick in Dublin, where he had to go very disappointed and annoyed.

Soon the queen dies, the throne is occupied by George I of the Hanoverian dynasty. Bolingbroke escapes to Catholic France. Power passes to the Whigs, Robert Walpole becomes the head of the cabinet. Although Swift feels offended by Dublin's appointment, his modest position away from the capital now serves as a safe haven. In addition, here he wrote a series of pamphlets against the new government to protect the rights of the Irish people. Here is born the main work of the satirist - "Gulliver's Travels" with the full range of feelings that troubled the Dublin prisoner: from bile anger at his fate in Part I to complete disappointment in man. (Arthur E. Case, 1945)

"Gulliver's Travels", a large portion of which Swift wrote at Woodbrook House in County Laois, was published in 1726. It is regarded as his 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 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 criticised for its apparent misanthropy. It asks its readers to refute it, to deny that it has adequately characterised 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 shortcomings of Enlightenment thought. (William Hazlitt, 1924)

“Gulliver's Travels” is one of the saddest books in the history of European literature, the sharpest pamphlet on humanity, but it was written not in an attack of painful misanthropy, but with a sense of "hateful love" for man. The contempt and indignation that sometimes simply catches the eye from the pages of Gulliver's work is not the result of the writer's bad temper, as literary historians sometimes write, but is aroused by a deep resentment for the person he is, with a keen awareness of what he is. should and should be. It is faith in man, hidden under the guise of cruel skepticism, dictated to the author's ruthless lines, in which the social, political and other forms of modern Swift society were subjected to reckless condemnation. One only has to read well in the last chapters of this one-of-a-kind book, a scene about Gulliver's departure from the land of horses and his tragic experiences when he thinks that he had to leave his virtuous masters and return to the people of their country. defects and corruption to feel how much in that stern and secluded dean of the Cathedral of St. Patrick was burning with true love for man. (William Hazlitt, 1924)

For the virtues of the Huignnms that so captivated Gulliver's heart are the same human virtues, it is better in man that, under favorable circumstances, he can prevail over his evil instincts and turn man from a meager ego into a noble, worthy of his place in the world. The very intransigence of tone, the persistent aggressiveness of Swift's attacks indicate certain didactic tasks, the desire to take acute medication for severe but not hopeless disease. (William Hazlitt, 1924)

The Swift's era was a time of powerful mental movement, which we call the Enlightenment, which began, in fact, two centuries earlier, but reached its peak in the eighteenth century. The social and political preconditions of the Enlightenment are known. Feudalism slowly declined, everything connected with this economic formation in political, domestic, ethical, ideological and artistic relations degenerated. The church lost its role as the leading organization on the ideological front, the authority of the royal absolute power declined, the oppressed masses rose against their eternal oppressors. There was a slow but relentless decomposition of all moral and political superstructures. New forms of social relations, which had not yet been established, were also slowly outlined. (Peter J. Schakel, 1992)

Since the sixteenth century, Erasmus of Rotterdam, Thomas More, Ulrich von Gutten, Rabelais, and other representatives of sixteenth-century humanism have fully proclaimed the rights of the mind free from superstition as the supreme judge and arbiter in public and private life. Two centuries later, Defoe, Swift - in England, Voltaire, Rousseau - Diderot - in France and a large army of other representatives of the new ideological trend acted as propagandists of this new religion - the "religion of reason." Speaking of the Enlightenment movement in France, where it began chronologically later Europe. No external authorities of any kind they did not recognize. Religion, understanding of nature, society, state order - everything was subjected to the most ruthless criticism, everything had to stand before the court of reason and either justify its existence or abandon it. Thought reason became the only measure of all that exists. This was the time when the world was turned upside down, first in the sense that the human head and the propositions which it has discovered by means of its thinking have demanded that they be recognized as the basis of all human action and social relations, and then in the broader sense that a reality contrary to these propositions has in fact been reversed. from top to bottom All previous forms of society and the state, all traditional ideas were considered unreasonable and rejected as old rubbish; so far was guided by the prejudices themselves, and all the past deserves only pity and contempt. Now, for the first time, the sun has risen, the realm of reason has come, and henceforth superstition, injustice, privilege, and oppression must give way to eternal truth, eternal justice, equality that comes from nature itself, and inalienable human rights. This characteristic applies to the French educators, but it can, of course, be applied to the English educators. (Peter J. Schakel, 1992)

The man of the XVIII century learned the pleasure of a new scientific and experimental knowledge of nature and human life, was imbued with pride for his high gift to understand everything around him, and boundless faith in the power and infallibility of his intellect. (Peter J. Schakel, 1992)

The radiant image of the new man became the object of ardent agitation of modern writers. All of them - and Swift, and Defoe, and Voltaire, and Rousseau - first of all preachers of the new ideal, teachers, philosophers, and then writers. It is easy to imagine what a barbaric epoch Europe's past seemed to them, beginning with the resettlement of peoples, when religion occupied such an important place in the spiritual life of man. But modernity, so far removed from their theoretical constructions, must have struck them as a cruel antithesis to the nurtured and dreamed-up ideal. Fanatics of reason, they hated their time in all its political forms. From this point of view, there is not much difference between the "pessimist" Swift and his younger contemporary and the supporter of the "optimist" Voltaire. When we recall Voltaire's most popular work, his novel *Candide*, we agree that it is not much inferior to *Gulliver's Travels* and other Swift works in its sharp condemnation of human meanness, corruption, and hypocrisy. The uncompromising and radical

condemnation of what contradicted the requirements of common sense shows some one-sidedness of the ideology of the Enlightenment. They could not understand the patterns of the historical process, and this led them astray in predicting the future. It seemed to them that it was enough for reason to rule over humanity, and for themselves the walls of the old dilapidated realm of violence and darkness would fall, and a new state of reason, justice, and goodness shone on its ruins. (Peter J. Schakel, 1992)

In this theorizing, detached from the practice of life, are the features of the limitations of the Enlightenment ideology, due, in fact, the era in which they lived and worked. In the pathos of denial, in the hatred of the world created by what they consider to be a tragic coincidence called human stupidity and corruption, is all the power of the Enlightenment, all the revolutionary weight of their literary, social, and philosophical activity. This new ideology gave birth to its fighters, propagandists, its saints and martyrs. And one of these martyrs was the dean of the Cathedral of St. Patrick in Dublin Jonathan Swift. In the end, this new worldview, which turned all the usual ideas and traditions up to that time, manifested itself differently in his supporters. If Daniel Defoe and Addison were characterized by moderate propaganda of new ideas and the same cautious criticism of the modern, if they were characterized by the belief that reforms from above can achieve the enlightenment program, Swift's sharp eyes revealed such abysmal meanness and insignificance that limited optimism and moderation seemed to him something frivolous and too vegetarian. (Peter J. Schakel, 1992)

The general character of *Gulliver's Travels* belongs to those satirical-didactic and utopian works that originated with the development of humanism in the XVI century and became especially widespread in the Enlightenment. Works by Erasmus of Rotterdam and Ulrich von Gutten in Germany, Rabelais "Gargantua and Pantagruel", Deperier in France, Thomas More "Utopia", Francis Bacon "New Atlantis" in England, Campanella "City of the Sun" in Italy are the most typical examples of this literature at the beginning of its origin. The only difference between them is that in some of them the first place is occupied by utopian elements, the concept of the ideal state, and satire plays a secondary role, and in others in the first place are satirical images of modern writer society. But what unites them is the universality of coverage of life phenomena, fantastic or allegorical outline of the plot and characters, and often used motifs of folklore, including fairy tales as we see in the works of Rabelais, Voltaire, Swift, etc. It has long been proven that in the formation of this literary genre had a certain importance and ancient traditions, including satirical works of the writer of the second century AD Lucian. (Murry J. Middleton, 1970)

Gulliver's Travels is built in the genre of sea travel a typical feature of most utopian and historical works, which became especially popular in Swift's time, when realistic works about overseas countries had already spread. The novel is divided into four parts. The four voyages of the

physician and then the captain of many ships, Lemuel Gulliver, are described, and the realistic details of the sea voyage given at the beginning of each chapter describe the four fantastic countries to which the traveler enters, detailing the customs and orders of the people living in them. Gulliver's first voyage is to Ligupia, which is inhabited by pygmies, the second to the giant land of Brobdingneg, during the third voyage he arrives in Laputa, an air island, and finally on his last voyage to the land of the Huigngn horses. (Murry J. Middleton, 1970)

The four parts of Travels are four satirical modifications of human insignificance. In the first and second parts - the reduction of human physical growth is a satirical means of reducing what we call the moral and ideological side of human existence; in the third and fourth parts - man is divided as if into two independent beings, funny and horrible in their one-sidedness. If the inhabitants of Laputa embody the theoretical human mind, detached from life practice, and therefore blind and helpless in their metaphysical speculations and constructions, then in the disgusting ego we must see the reproduction of human instincts liberated from civilizational "polish." These are creatures that have not undergone the regulatory influence of culture and act either under the influence of external motives or due to elementary animal urges. On the other hand, the method of physical reduction in the first two parts is carried out by antithesis: in Lilliput the hero acts as an observer of the life of pygmies, therefore, it motivates the author's attention to depict human insignificance as it manifests itself externally, i.e. in political and social life. (Murry J. Middleton, 1970)

In the second part, in the land of giants, the traveler himself finds himself in the role of a midget, having met creatures that in comparison with them he seems no bigger than an insect. All the feelings of the hero, all that he is justly proud of, becomes insignificant in his own eyes, loses its value, and in many cases he himself seems ridiculous and pathetic. Thus, the author in the second part shifts more attention to the inner world of man, showing the limitations and relativity of his moral values. However, along with such a revelation of the insignificance of the human unit, Swift in this part, as well as in the following, with even greater temperament than in the first part, speaks of political and social problems. Thus, all human life is shown in four satirical dimensions and aspects, shown in such a way that, as the humane king of giants says, humanity is a tribe of ugly worms, the most harmful of all, that has ever crawled on earth. (Murry J. Middleton, 1970)

Before us are pictures of court life, court intrigues, meetings of the State Council, ceremonial speeches of the king before the people, the struggle of political parties, religious disputes, the Lilliputian war with the inhabitants of the neighboring island, etc. In short, everything that can be seen in the first -the best bourgeois country in the same England of Swift's time. But how much ingenious ingenuity do we see in this reduction of proportion in order to show the insignificance of all that the emperor of Lilliput, who loudly calls himself in his manifestos, tries to

impress with his majesty and power: the adornment and fear of the universe, the highest of all the sons of men, the one who rests his feet on the center of the earth and touches the sun with his head, etc., and turns out to be in fact a pathetic creature that fits favorably on Gulliver's palm, like his glorious soldiers who organize a knight's tournament on Gulliver's handkerchief, stretched on small sticks; as well as the fleet of Blefuscuans hostile to the emperor of Lilliput, which in full force pulls on a rope to the shores of Lilliput Gulliver and captures. Or when we remember the depiction of military parades and various public holidays with a large mass of people who seem to Gulliver somehow disturbed. (Murry J. Middleton, 1970)

All this is so similar to human life and so horrible and insignificant precisely because of its physical insignificance. Everything in the world is relative, and some things that are used to be considered things of paramount importance, completely cease to be so in our eyes when we look at them from a new and unusual position. That's what Swift thought. The cruelty, insidiousness and meagerness of the inhabitants of this puppet state should impress the reader all the more. For many centuries, there has been an irreconcilable struggle in Lilliput between the "stupid" and the "sharp-witted" over which end to beat an egg with when consumed - broadly or sharply. (Murry J. Middleton, 1970)

Prominent and respected government officials, in order to gain the favor of the king or emperor, learn to crawl under a stick, jump over it on the model of learned dogs or dance on a tightrope. Doll ministers at the emperor's court in Lilliput begin to hate the Mountain Man, i.e. Gulliver, precisely because he did a number of services to the emperor and the whole state, and accuse him of treason, and he is sentenced to light, according to the emperor and his advisers, punishment. In addition, this punishment is glorified as a manifestation of the highest humanity of the emperor. Swift, more closely acquainted with the dialectic of bourgeois diplomacy than any of the Enlightenment, is an unsurpassed master in reproducing diplomatic morality, in depicting the art of covering up cruel and despotic deeds with loud and lavish declarations of humanity and the emperor's forgiveness. In Lilliput, Swift says, it was already known that when the emperor or his advisers made declarations of the monarch's humanity, everyone feared another brutal repression. Gulliver, who saved Lilliput from attack by the Blefuscuans, refused to take part in the aggression against this country. And this was enough to forget about all his services, and the savior of Lilliput was doomed to a slow death. (Murry J. Middleton, 1970)

In the second part, following the same diminutive method in depicting the "laws of state and international law," the author forces Pygmy Gulliver to tell the giant queen, who does not understand the "Machiavellian principles" of class state law, about the political order in Europe, particularly in England. In this part, Swift's satire rises to a higher level. The humane ruler of the giants is especially outraged by the cruelty of Europeans with which they exterminate people like

themselves during wars, and their terrible ingenuity in preparing weapons of murder. The accusatory speech becomes more and more general as we approach the end of the novel and culminates in the last part, in those episodes where Gulliver tells about human wars to horses, absolutely moral beings, for whom Gulliver is only a somewhat improved example of disgusting and insignificant egos. who are slaves in their country. The sharpness of satire is achieved here not by reduction of plans, but by qualitative opposition of morally pure beings to miserable monsters, which in a distant country called Europe, became the dominant race and, having a bit of intelligence compared to local egos, use it to serve their monstrous instincts of destruction, greed and envy. And in this part the central theme is war, which, as Gulliver says, begins either with the envy of one monarch for another, or because of a difference in religious prejudice; sometimes it arises because a dispute arises between the two kings as to which of them should seize the possession of the third king, to which they have no right; sometimes one prince starts a quarrel with another out of fear that he will start a first war with him, sometimes wars are declared because the enemy is too powerful, and sometimes because he is too weak. Recognized at times as entirely royal and practiced just as often in such a way that the king, summoned by a neighbor to help against the invader, defeating the enemy, himself captures the land and kills, or sends the monarch who came to defend, etc. (Murry J. Middleton, 1970)

Exposing the absurdity and unnaturalness of war is not a new thing in the history of humanistic thought. Already the humanists of the sixteenth century, such as Erasmus of Rotterdam or Francois Rabelais, from the standpoint of pure reason exposed the absurdity and unnaturalness of military conflicts and wars in general. What is new about Swift is his deep knowledge of diplomatic and political "mechanics", which leads to bloody military quarrels in a class society. (Richard H. Rodino, 1991)

In the third and fourth parts, Swift focuses on the moral and intellectual life of man. Before us are numerous variations of human stupidity and insignificance. In the age of deification of the mind, Swift strongly emphasizes the imperfection of human science, which is not based on life experience, on life practice. The customs of the inhabitants of the air island, science maniacs who have lost all interest in real life, delving into the development of various mathematical problems, science at the Laputan Academy in Lagado, which solves, for example, problems such as converting feces into food, making gunpowder ice, extracting sunlight from cucumbers, building buildings, starting with roofs, plowing with pigs, etc., then Gulliver's meetings in Glbdabdrub with the shadows of the dead, telling him unworldly nonsense that spread and spread by philologists and historians of the past dead scientists, as Swift sarcastically notes, are kept at a decent distance from the victims of their scientific imagination - all this is nothing more than an energetic attack on modern Swift science in all its branches. (Murry J. Middleton, 1970)

Defender of reason and science, a contemporary of Newton, Swift does not share the naive enthusiasm of the people of the XVI century and some of his contemporaries about the fact that science can solve all the mysteries of the world and that it will soon lead to ideal forms of social organization. These parts of the novel are like an ironic response to the utopian novel of the XVI century *Beko-on "New Atlantis"*, which glorifies the omnipotence of science and tells that with its further development man will be able to turn all sorts of unnecessary and valuable things into objects, useful and necessary for her in life. (Murry J. Middleton, 1970)

Finally, the saddest part of the work, the apogee to which Swift's satirical pathos rises, is a depiction of the habits and customs of the ego, this horrible parody of man in all his moral and physical features. As already noted, the reduction of man in this part is not a decrease in its physical proportions, but a kind of reduction of "higher mathematics" of human spiritual life to the basic four actions of arithmetic, a subtle and deep genetic link between the most complex manifestations of the human psyche with elementary human instincts. stone period. The satirical power of the image of a morally "naked" being is achieved by the fact that Swift, imbued with the ideas of a new philosophy that considers man as a product of nature, with deadly thoroughness shows the physiological commonality between ego and man. The description of the ego's appearance is one of the most brutally ironic places in the book. Yego is a caricature of a person, but in this caricature the features of resemblance to the original are extremely subtly captured. The same must be said of the customs of the ego. Human life is shown in such a mirror, before which all previous means of "insulting" a person, which Swift used to resort to, fade away. (Murry J. Middleton, 1970)

Yahoo - dirty, cunning, cruel and vile creatures. When five such creatures throw food, which would be enough for fifty people, they, instead of dividing it wisely among themselves, throw themselves at each other, and each tries to grab a whole piece, and they eat all sorts of junk, to which would not be touched by another decent animal. They love various stones that no one needs and, having obtained them, they carefully hide from others, and when they lose them, they despair, get sick, bite and scratch those who try to entertain and amuse them. (Edward J. Rielly, 1988)

Yahoo like to quarrel with each other and usually try to catch their enemies unexpectedly; when they fail, they fight among themselves; quarrels and fights often break out between neighbors for the first – best trifle, and it often happens that the third neighbor "under the guise" appropriates the thing for which there is a dispute. The leaders of the yegu are usually the most disgusting and cruel of the male yegues; these "leaders" have their "closest people", whose duty is to lick a certain part of the leader's body and bring the female yegu to him. All other creatures hate these "closest people" and try to destroy them at the first opportunity. Yahoo females, seeing the male, begin to grimace, bend over, run away, although no one is chasing them, and hide in the bushes with the

certainty that they are being sought there; Yahoo males sometimes consume the juice of a plant from which they are very excited, begin to shout songs and dance in wild voices, caress each other, then fight, and finally, stumbling, fall somewhere in the mud and sleep. They are not capable of anything serious, except to carry loads, when, of course, to force them to do so, because by nature they are lazy and lazy creatures. And next to such a horrible picture of the life of a human being, "liberated" from the ornaments of civilization, eloquent analogies from the life of European society are presented, about which Gulliver tells his esteemed master-horse, giving him generous material for comparisons and comparisons. (Edward J. Rielly, 1988)

From these comparisons it turns out that the whims of a noble lady are not much different from the habits of a female Yahoo, that the fight between neighbors for the first-best detail is very reminiscent of the judicial customs of England and other European countries. which are tossed between people and of which Gulliver speaks, etc., etc. In short, the analogy is drawn from beginning to end in all the details and trifles, once again, stronger than ever in the previous chapters, a ruthless condemnation is proclaimed to humanity. Everything that man lives, all forms of social coexistence, all manifestations of moral signs of man, past and present humanity, all that he is proud of and aspires to - all marked by traits of cruelty, mental limitations, selfishness and cunning. (Edward J. Rielly, 1988)

And yet this hopeless picture does not lead the author to hopeless conclusions about the future of mankind. To instill in a person a clear mind and a sense of moral responsibility for his actions, dictated by predatory instincts - this is the hidden opinion of the author of the book, which as it approaches the end is asserted with increasing energy as the accusations of the satirist become louder and more formidable. And above all, Swift raises special attention to the question of a new upbringing, which will be given the meaning of an almighty panacea that should cure all moral defects. Like their predecessors - the humanists of the XVI century, educators, only with more detail and knowledge man, create a pedagogical utopia, culminating in the famous "Emily" by Jean-Jacques Rousseau. This pedagogical element also occupies an important place in Gulliver. After all, they are not so different from each other, because their goal is the same - to raise a morally and physically healthy person, a person-citizen, a person who does not have inclinations to luxury and waste of energy, an active and morally harmonious person. (Edward J. Rielly, 1988)

In some episodes from the first part, which tells about the upbringing of children in Lilliput, in descriptions of life and customs of the Huigngnms and in some other episodes, Swift outlines a system of ideal human upbringing. First of all, he is a supporter of public upbringing of children. For example, in Lilliput, the government takes children away from their parents and takes full responsibility for their ideological and physical education. In Lilliput, everything fabulous and fantastic is completely excluded from the books children. Swift advocates for a harmonious

combination of physical and mental training, he especially insists that children be accustomed to collective social life, like public competition Huigngnm in the presence of the most respected members of the family, and demands that young people accustomed to a simple and active life, like it was described about life of young Huigngnms. In addition, we find advice here to give children first of all useful knowledge, and not to clog their heads with all sorts of unnecessary junk. (Edward J. Rielly, 1988)

The work of Swift-satirist is a step in the development of not only English but also European literature. It is impossible to characterize the peculiarities of Swift's satire in all its various manifestations in a small article. One can, of course, dwell only on its main features. (Jenny Mezciems, 1983)

The first thing that is an individual feature of Swift's works is their satirical pathos, with which neither the subtle irony of Swift's contemporary, Voltaire, nor, to some extent, his successor in English literature, Lawrence Stern, can be put next. A characteristic feature of this pathos is the emphasized rhetoric, an energetic attempt at all costs to impose on the reader his assessment of a fact with the help of a perfectly developed system of logical arguments, and the satirist comes so the more insistently and absurdly and paradoxically the assertion he defends. The contradiction between this energy of expression and the absurdity of the main idea had the greatest effect in Swift's satirical works. (Jenny Mezciems, 1983)

The invincibility of this argument is precisely that Swift uses the sharpest form of proof from the opposite. Proving with all his temperament the validity of some absurd statement, drawing on this heavy artillery of logical proofs and verbal dialectics, he achieves the opposite effect - revealing the absurdity of the phenomenon which he seems to defend. (Jenny Mezciems, 1983)

Addressing his readers on behalf of Gulliver in the preface, Swift immediately takes the position of a man who cannot even imagine that there will be someone who will not believe the fantastic adventures described in the four books of Travels. (Jenny Mezciems, 1983)

The fact is that this manner of proving the absurdity of any thesis is always intended to reveal to the reader some difficult and profound truth that is on the "opposite pole" of the thesis raised by the satirist. The irony that pervades these logical "arguments" inevitably leads the reader to the conclusion that Gulliver, for example, is indeed a true man, who doubted the veracity of all that he said - really insult to him, because human life - this is, in fact, the kingdom of the ego, and the customs of the ego are, to some extent, a true reproduction of human existence. Especially the bitterness and sharpness of the tone blows from those places in the novel, where the proof of the opposite is asserted some moral maxim for the attention of readers. Describing how Gulliver left the land of horses, Swift recreates the scene of saying goodbye to the horse in which Gulliver lived. The reader guesses that Gulliver was reproached for being too humble in front of a horse, whatever

it was. Knowing that the reader is expecting something like this, he immediately hits the target. It seems incredible to our detractors that such a significant person would show so much honor to some insignificant ego. Some travelers like to brag but if these ill-wishers were better acquainted with the noble and friendly disposition of the Guignons, they would quickly change their minds. And this, of course, is not a desire to surprise the reader with a surprise, it is a Swift form of irony, in which indignation at the moral depravity of man is revealed with all sincerity. (Murry J. Middleton, 1970)

Sometimes Swift manages to persuade the reader in no less invincible way, implying in advance his agreement with the author on the issues that, according to his unappealable statement, are not subject to any discussion - they are so obvious and indisputable. For example, in recounting how the Lilliputians took Gulliver's watch, among other things, Swift cites an episode in which, by order of the emperor, local scholars were instructed to consider this unknown thing and draw their own conclusions about its purpose.

Swift uses in a new way for his satirical tasks and the manner of applying different proportions in the physical growth of the characters, compared to Rabelais, from whom he borrowed this tool. If for the great writer of the dawn of the Renaissance the gigantic stature of Gargantua and Pantagruel serves as an occasion to depict various gastronomic superstitions and merry adventures of the character: Gargantua removes, for example, bells from the bell tower of the Cathedral of Paris and their god the scenes, written in the spirit of folk humor, sound like a joyful hymn to a healthy human body, like a reckless rehabilitation of the flesh, like a speech against the adherents of medieval austerity. In Swift, these comparisons do not look as innocent as in his predecessor, although in some sections, especially in the second part, we find episodes sustained in the tone of Rabelais. For the most part, this method is used by Swift to expose human insignificance, as mentioned above. Describing the physical height of the emperor of Lilliput, Gulliver notes, among other things. (J. A. Downie, 1977)

In this force of irony, in her energy, there is a fanatical belief in the truth of the cause in the name of which Swift deals deadly blows to the whole society of that time. In the severity of the revelation, in the invincible focus on one goal, it is easy to recognize the stern energy of Swift's predecessors, the heroic Puritans with their pamphlets directed against a corrupt society. In his works we hear the courageous notes of the fighter, pamphleteer and great poet John Milton: the same invincible logic, the same pathos, the same courage with which the thesis is brought to an end and things are called by their proper names. The only difference is that Milton does not know the irony, his indignation is simply and directly in the curses and anathemas, while Swift beats his enemies with a powerful weapon of laughter. (J. A. Downie, 1977)

At the same time, this stern pamphlet on humanity is written in the genre of an interesting adventure novel that captivated and now captivates the young reader, which is still in the first place

in the list of books for children's reading. It must be said, however, that Gulliver's Travels is written unevenly. The elements of adventure are developed in the first two books, which are the most complete part of the work from an artistic point of view, while in the third and fourth parts didactics and satire dominate everything else. By the way, the irony did not prevent the writer to give these adventurous elements of artistic perfection, and it is they who give the work a special artistic expression. (J. A. Downie, 1977)

But not only this frame is sustained in the spirit of the new realism. The most interesting thing is that even in describing the fantastic countries where Gulliver finds himself, the author with exceptional ingenuity tries to preserve the manner of a true narrator in depicting the most incredible situations. Thus in all endless adventures of Gulliver the most probable and true that can be found in the most fantastic things is emphasized. All these adventures are presented in the spirit of realistic fiction, which gives the work an invincible appeal, which captivates not only young but also adult readers. (J. A. Downie, 1977)

With what detail and with what technical knowledge does Gulliver describe how, for example, he made guns to capture a fleet hostile to the Lilliputians, and how he then hooked the hostile armada or described how the room was built for him? During the stay in the land of giants. There is not forgotten any technical detail that should give a complete picture of the object in all its specificity. The imagination of the author in all these cases reveals the wonders of ingenuity, but almost never comes from real ground. Quite real things are projected in somewhat unusual circumstances and with ingenious skill are shown as they would look under these circumstances. (J. A. Downie, 1977)

Especially many episodes in "Gulliver's Travels" are connected with practical work of the person. The scientific spirit of the Enlightenment is fully felt in Gulliver's Travels, although Swift ridiculed physicists, chemists, and other branches of science with such sensitivity. It is only necessary to pay attention to the mathematical accuracy with which Swift depicts the ratio of Gulliver's physical height to the height of midgets and giants, and how he scrupulously calculates the difference in the scale of their vital needs according to their disproportion, with which he carefully notes that small creatures with their small stature, they can see with their own eyes things that the giant's eye cannot see. Looking at the ingenuity with which he depicts the mechanics of the movement of the island of Laputa and the like, we must agree that this novel already outlines the motives of future utopian works of the XIX-XX centuries on the model of Jules Bern and Wells. (Williams, Kathleen, 1970)

In the age of deification of the mind, Swift strongly emphasizes the imperfection of human science, which is not based on life experience, on life practice. And above all, with special attention, Swift raises the question of a new upbringing, which will be given the importance of an

almighty panacea that should cure all moral defects. Everything that man lives, all forms of social coexistence, all manifestations of moral signs of man, past and present humanity, all that he is proud of and aspires to, all marked by traits of cruelty, mental limitations, selfishness and cunning. In short, the analogy is made from beginning to end, in all the details and trifles proclaimed a ruthless condemnation of mankind. (Williams, Kathleen, 1970).

1.2.Themes, idea and issues of the the novel.

1.2.1.The theme of Human Condition

“Gulliver's Travels” is political satire in the form of an adventure novel. Swift creates several fantasy worlds to which his character, Lemuel Gulliver, travels, and where he learns that English institutions, such as the government and social structure, are not necessarily ideal.

Swift subscribed to the pre-Enlightenment, Protestant idea that man is by nature sinful, having fallen from perfection in the Garden of Eden. While man is a rational animal, his rationality is not always used for good. Therefore, one should not hold up rationality as the greatest human quality, as many Enlightenment thinkers did. It is the human condition, Swift felt, to sin: to be deceitful, cruel, selfish, materialistic, vain, foolish, and otherwise flawed. Rationality and institutions such as governments, churches, and social structures (schools, for example) exist to rein in man's tendency to sin, to keep him in line. (Tuveson Ernest, 1964)

These beliefs of Swift's are evident throughout “Gulliver's Travels”. Naive Gulliver encounters his physical and moral inferiors, the Lilliputians, and sees that they have well-thought-out but illogical and even unethical ideas about justice, schooling children, and choosing political leaders. On the contrary, Gulliver's physical and moral superiors, the giants do not suffer war or strife because their political and social structures are far superior to England's. Part III is a scathing indictment of how Enlightenment thinkers value rationality, science, discoveries, and new ideas over traditional, practical ways of doing things. Note, for example, that only Count Munodi's arm thrives because he does not embrace the Projectors' newfangled ways. Practicality and tradition, Swift believed, have great value. Finally, in Part IV, Swift contrasts the best that man was (in the Garden of Eden before the Fall), represented by the Houyhnhnm, with the debased state to which he can fall, represented by the Yahoo. While Swift suggests that we can never return to that state of perfection, because it is the human condition to sin, we can at least rise above our Yahoo-ness. (Tuveson Ernest, 1964)

1.2.2 The Theme of Politics

Swift was not only a clergyman but a political writer and activist, writing for the Tory paper at one point in his career and writing political pamphlets. He was deeply involved in the battles between the Whigs and Tories and active in trying to help England's oppression of Ireland. He and some of his friends were also the victims of petty politics. No wonder Swift chose to ridicule the worst aspects of politics in "Gulliver's Travels". (Tuveson Ernest, 1964)

Most of Swift's scathing political satire can be found in Part I, which mirrors the events in England in Swift's day. The petty Lilliputian emperor represents the worst kind of governor, pompous and too easily influenced by his counselors' selfish ambitions. He is also a stand-in for King George I, from his identification with the Whig party (the fictional Low Heels) to his betrayal of his friend and helper, Gulliver (who represents Swift and his Tory friends Oxford and Bolingbroke), to his ridiculous means of choosing his advisors and rewarding them with meaningless ribbons (which represent titles and other useless favors bestowed by George I on his cronies). The king and his cabinet demand a cruel and, Gulliver thinks, unjust punishment of the rebel Blefuscutians, just as George I and the Whigs wanted to punish France more severely than the Tories did when negotiating the Treaty of Utrecht that ended England's war against France and Spain. (Tuveson Ernest, 1964)

Then, Swift explores the duties and purpose of government in Parts I, II, and IV. By having Gulliver discuss his system of government and compare it to the ones he discovers, Swift raises questions about government's role in public education, provisions for the poor, and distribution of wealth. Part of what makes "Gulliver's Travels" so provocative and timely even today is that Swift doesn't provide simplistic answers to these questions. His observations about partisan politics, unchecked corruption, and dubious qualifications of political leaders unfortunately ring true even in contemporary America. (Tuveson Ernest, 1964)

1.2.3 The Theme of Culture Clash

When people of two different cultures come in contact with each other, they often experience "culture clash": they are surprised and unsettled when they are confronted with the other's customs. Gulliver is the odd man out whenever he travels to other countries, and is curious about the customs of the people he meets. He is quite surprised at times by the differences between his way of life and theirs. He discusses English institutions and customs at length with both the Brobdingnagians and the Houyhnhnm. He is confident, even arrogant, in his belief that once these foreigners hear of British ways they will be impressed by his people. To his surprise, disappointment, and frustration, they ask obvious questions about flaws and shortcomings of British institutions and customs. The Brobdingnagian king is horrified at the concept of gunpowder, and he tells Gulliver that his race must be "the most pernicious race of little odious vermin that nature ever

suffered to crawl upon the surface of the earth." The Houyhnhnm simply can't understand the concept of lying, and are amazed and horrified to hear that in England, horses are enslaved by men, because in their country the humanoid Yahoos are their slaves. The more Gulliver tries to explain England's ways, the more shocked and repulsed the Houyhnhnm and Brobdingnagians are, and the more the reader sees how blind Gulliver is to the shortcomings of his own kind. The contrast between Gulliver's way of life and the foreigners', even that of the Lilliputians and Laputans, is intended to nudge readers into asking hard questions of their own culture. (Tuveson Ernest, 1964)

1.2.4 The Theme of Custom and Tradition

Swift is one of the most acclaimed satirists of the English language because of his clever use of language and symbolism to make his points in a humorous way. Satire, or holding up to ridicule human vices and folly, often involves irony, or words that mean more than the characters realize, or something entirely different altogether. The gullible Gulliver's straightforward reporting of absurdities creates this irony. For example, he tells us matter-of-factly that the Lilliputians bury their dead head first because they believe that when the end of the world comes the flat earth will flip upside down, leaving them right side up for the afterlife. He also notes that many Lilliputians no longer actually believe this is necessary, but follow tradition anyway. This passage is satirical as well, because it is representative of all sorts of traditions, religious and otherwise, that human beings create and cling to long after they've stopped believing in them. (Tuveson Ernest, 1964)

1.2.5. The Theme of Science and Technology

Swift also parodies the scientists of his day in order to make his point that science for its own sake is not a lofty ideal. Science, and the ability to reason, ought to be used for practical ends, he felt, to address and solve the many real-life problems. He drew upon actual scientific experiments in Part III, when the scientists of Balnibarbi defy the law of nature with such ludicrous experiments as extracting sunshine from cucumbers. The absurdity of their impracticality—for example, they can't even sew clothes for themselves that fit because their way of measuring is so screwball—makes them objects of ridicule. (Tuveson Ernest, 1964)

1.3. The main problems

The problems of the novel "Gulliver's Travels" are addressed specifically to adult readers:

Cruelty - the fantastic countries that Swift denote the real world are shown in the most naturalistic and down-to-earth way. Wars, intrigues, betrayals, slavery and dictatorships are constantly encountered on the hero's path. All this was commonplace in public life at that time and remains commonplace today. (William Makepeace Thackeray, 1904)

Ignorance - it is both the protagonist and almost all the fantastic creatures that meet on his way, imagining themselves enlightened and reasonable, in fact turn out to be limited by self-righteous ignoramuses, differing from each other only by the depth of their fall.

Immorality - as in the case of ignorance, only a few characters in the novel show real morality, while most of the heroes are immoral and selfish. (William Makepeace Thackeray, 1904)

1.3.2. The main idea

Under the guise of fantastic adventures, Swift showed readers a moral cross-section of the entire society of his era, with all its vices and delusions. The meaning of the novel "Gulliver's Travels" is to show the absurdity of the ideas of the Enlightenment, which unjustly elevated man and his meager knowledge of the universe. (William Makepeace Thackeray, 1904)

To unveil the most striking contradictions of the society, the writer uses a generalized image of the state, which could be traced through all four parts of the book. England and probably even broader – Europe, appear before us in various dimensions. Thus, tiny inhabitants of Lilliput, ugly dwellers of Laputa and obscene Yahoos from the country of Houyhnhnms are fictionally and satirically transfigured Europeans, the embodiment of incurable vices of humanity. Such contrast of creatures of various size and shape allows the author to show a man from an unexpected angle and unmask the hidden sides of his nature. (William Makepeace Thackeray, 1904)

PART II. MEANS OF SATIRE IN THE NOVEL

In 1726, the first edition of *Travels into Several Remote Nations of the World* (Gulliver's Travels) was published to great fanfare, first in London and early the following year in Continental Europe. This great adventure story, fable and satire has entertained and confounded readers for the better part of three centuries. It is at once a parodic treatment of travel writing and a satirical exploration of politics, colonialism, human characteristics and human ideals. When dealing with a multi-genre text like Gulliver 's Travels, criticism can easily lock the book into one particular category. On one level, Travels appears to be a travel narrative and the subtext appears to be a political satire and fantasy, not a historical chronicle. Moreover, the text's "surprise factor" for all intents has been "spoiled" through its reputation. Modern readers recognize the text as an imaginary tale of little people, giants, flying islands, and horse-people, so they probably do not approach the text in the same way reading one reading the text for the first time did in 1726. As a history text, criticism tends to link Travels to the historical works of Clarendon, as Swift considered him the most important historian of the seventeenth century. (Samuel Holt Monk, 1970)

2.1 Ideological significance of allegorical images expressing the main ideas of the novel

At every stage of Gulliver's Travels, the fantastic elements are subservient to Swift's satire and critical thinking. Swift is hardly an exception in this regard. Almost from the birth of storytelling, works of imaginative fiction have served as powerful platforms for social commentary. This was true of Ovid and Homer, Apuleius and Rabelais, H.G. Wells and Olaf Stapledon, Aldous Huxley and George Orwell, Margaret Atwood and Robert Heinlein, all the way to the present day, when science fiction and fantasy themes have taken over a host of mainstream highbrow literary works. Each of these passages comes from the final section of Gulliver's Travels, which describes that narrator's visit to the Houyhnhnms—a race of rational horses who live along-side brutish human beings known as Yahoos. But those who are familiar with the cantankerous spirit of Jonathan Swift know full well that he was capable of his own kind of 'special effects'—with no advanced software or stop-motion animation required. Yet for all the satire, Swift also set the stage for the later blossoming of genre literature. Gulliver's Travels is very much a forerunner of the later adventure stories of H. Rider Haggard and Rudyard Kipling—and reminds us that travel literature set the blueprint for many pulp fiction formulas. (Levy Matthew, 1995)

The fantasy genre is also very much an extension of such works—how many of them even come with a map as frontispiece? Certainly Gulliver's Travels is an important part of that lineage as well. Still another genre is anticipated in these pages: in the section on Gulliver's visit to the flying island of Laputa, Swift moves clearly on to the terrain of science fiction. His explanations of the

magnetic principles that allow the flying island to elevate and move may not be scientifically sound, but the very fact that our author felt compelled to provide technological descriptions is revealing. The storytellers who gave us the Arabian Nights or Grimm's Fairy Tales never felt the need to bring science to the aid of their fantastic stories, and Swift's gesture here, ever so fleeting, points the way towards the later mind set of a Jules Verne or H.G. Wells. Gulliver's Travels can be deciphered as a multi genre text with the highlights of the genres of-political as well as universal satire, comedy, tragedy, the use of fantasy and travelogue ruling the text. (Levy Matthew, 1995)

To begin with Gulliver's Travels as a satire, a satire is a (generally funny) fictional work that uses sarcasm and irony to poke fun at the general patheticness of humanity. Due to the restoration period the early eighteenth century was a good time for haters and Jonathan Swift was one of the greatest writers of satire that English literature has ever seen. Swift saw the book as politically explosive, and therefore as something that he had to present and position quite carefully in order to avoid prosecution. (Levy Matthew, 1995)

Indeed, whereas the work begins with more specific satire, attacking perhaps one political machine or aimed at one particular custom in each instance, it finishes with "the most savage onslaught on humanity ever written," satirizing the whole of the human condition. (Levy Matthew, 1995)

In order to convey this satire, Gulliver is taken on four adventures, driven by fate, a restless spirit, and the pen of Swift. Gulliver's first journey takes him to the Land of Lilliput, where he finds himself a giant among six inch tall beings. His next journey brings him to Brobdingnag, where his situation is reversed: now he is the midget in a land of giants. His third journey leads him to Laputa, the floating island, inhabited by strange (although similarly sized) beings who derive their whole culture from music and mathematics. Gulliver's fourth and final journey places him in the land of the Houyhnhnm, a society of intelligent, reasoning horses. As Swift leads Gulliver on these four fantastical journeys, Gulliver's perceptions of himself and the people and things around him change, giving Swift ample opportunity to inject into the story both irony and satire of the England of his day and of the human condition. (Levy Matthew, 1995)

As Swift's story of Gulliver unfolds, the satire begins to take a much more general focus: humanity as a whole. Gulliver manages to escape the land of miniature, and after a brief stay in England, returns to the sea. Again, he finds himself in a strange land, but this time, he is the small one, with everything around him many times the normal size. Unlike the Lilliputians, however, he is alone in this world. When he encounters the first natives, he fears for his life, "for as human creatures are observed to be more savage in proportion to their bulk". (Swift, Jonathan, 1983, p.166)

This is but one of the many attacks on humanity that Swift's satire will perform. While in Lilliput Gulliver had been treated with respect, largely due to his size; here in this land of giants, Brobdingnag, he is treated as a curiosity, forced to perform shows for public amusement, until the royalty of this nation learn of his presence. During the time Gulliver spends at this court, he relates much of the situation of Europe to the king, who listens with much eagerness. (Levy Matthew, 1995, p. 101) Gulliver tells us: "I would hide the frailties and deformities of my political mother, and place her virtues and beauties in the most advantageous light. This was my sincere endeavor in those many discourses I had with that mighty monarch, although it unfortunately failed of success." (Ward David, 1973)

Swift's own views of humanity begin to show through Gulliver, as Gulliver relates, "But rather I take this quality to spring from a very common infirmity of human nature". Gulliver doesn't remain long on the island of Laputa. It is during Gulliver's fourth journey that Swift's satire reaches its pinnacle, where "Swift put his most biting, hard lines, that speak against not only the government, but human nature itself". (Ward David, 1973)

In this journey, Gulliver comes to the land of the Houyhnhnms, which are creatures that look like horses but have the ability to reason. Also in this land are the Yahoos, of which Gulliver could only say that "Upon the whole, I never beheld in all my travels so disagreeable an animal, nor one against which I naturally conceived so strong an antipathy". With great irony, Swift brings Gulliver into contact with a Yahoo once again. "My horror and astonishment are not to be described, when I observed in this abdominal animal a perfect human figure". Indeed, Gulliver finds that the only difference between himself and the Yahoo to be the Yahoo's lack of cleanliness and clothes; otherwise, a Yahoo would be indistinguishably human. With this line, Swift's satire achieves its goal, and shows that the flaws of humanity are overwhelming, and let to continue, result in a total degradation of the human. Furthermore, satire is shown through the plot of journey and return. (Levy Matthew, 1995)

The Lilliputians symbolize humankind's widely excessive pride in its own puny existence because, in spite of the small size of the Lilliputians, they do not consider the notion that Gulliver is enormous compared to them and could kill them with just a flick of his finger. Gulliver has learned that their society suffers from the same flaws inherent in the English society (rebellions over relatively minor issues), but their society is more utopian compared to the English society. On the contrary, the people of Brobdingnag are peaceful and fair, and not violent and cruel as the people of Europe have been. This is illustrated with the King of Brobdingnag's conclusion about European society, "I cannot but conclude the Bulk of your Natives to be the most pernicious Race of little odious Vermin". In his fourth voyage, Gulliver has seen unusual societies. The Yahoos represent human follies, greed and selfishness, while the Houyhnhnms represent humanity free of strife and

hardship. The Houyhnhnms seem like model citizens, and Gulliver's intense grief when he is forced to leave them suggests that they have made an impact on him greater than that of any other society he has visited. (Levy Matthew, 1995)

Another genre through which Gulliver's Travel can be explained as is the genre of travelogue. A travelogue is usually a single person's account of a trip, journey or otherwise. We have numerous famous travelogues written by some of the European explorers. A few contemporary critics go to some lengths to read Travels primarily as parody of travel narratives like Robinson Crusoe. Frank Boyle, in particular, argues that Gulliver stands at the center of eighteenth-century debates of travel and discovery. Further, Gulliver undergoes his journeys with utopian expectations of spreading English ideology, only to be disappointed. This view of Travels, however, relies too much on the external framework of the book and as a consequence, privileges the book's travel aspects over its political and historical ones. Swift's life experience indicates he never travelled beyond Europe and the texts he wrote during that period, like the Drapier Letters and "A Modest Proposal", revolve more around questions of British politics than around world travel. Moreover, several critics, including Carole Fabricant and J. Paul Hunter, have identified the text itself as a multi-genre work. Consequently, Travel's political and historical aspects should be evaluated at least equally with its travel aspects. (Ricardo Quintana, 1983)

As some critics still analyze Travels primarily as a travel narrative, a further study of the genre issues surrounding the paratexts of the book, one of the chief aspects of the text for privileging a travel narrative interpretation, appears necessary in order to explore how the text pushes the boundaries of genre. As some critics still analyze Travels primarily as a travel narrative, a further study of the genre issues surrounding the paratexts of the book, one of the chief aspects of the text for privileging a travel narrative interpretation, appears necessary in order to explore how the text pushes the boundaries of genre. J. Paul Hunter opens this door by using reader-response theory to expand the categorization of Travels to encompass biography, travel narratives, and historical writings. Gulliver's Travels comprises four different books, each detailing accounts from a different voyage undertaken by the putative author, Lemuel Gulliver. Published anonymously by Swift, it was ostensibly just another travelogue, describing the new territories emerging as a result of progress made in technology and commerce. Swift helps establish this ruse by describing the author as 'Lemuel Gulliver, first a Surgeon, and then a Captain of many ships'. He provides a fictional biography of Gulliver in the prefatory dedication and provides maps of the territories discussed. (Ricardo Quintana, 1983)

It is only when Gulliver is ship-wrecked and awakens on a beach with 'arms and legs strongly fastened on each side to the ground', captured by creatures 'not six inches high' that the reader begins to question the veracity of the account. This is, of course, a description of Gulliver's

encounter with the Lilliputians, a race of people no larger than his middle finger. Gulliver is completely befuddled at the end of the Travels. He has reached for an unhuman ideal and has rejected the sub-human Yahoos as too thoroughly human. He believes that the Travels is a defense of himself, showing how morally he acted. In truth, the Travels is the best evidence one could have that Gulliver often acted very ridiculously. He imagines one type of audience; Swift created for another. Gulliver's gullibility and his simplicity are responsible for his downfall. He does not realize that human beings are infinitely more complex than the Yahoos or the Houyhnhnms. F. P. Lock argues that Swift's primary agenda in Gulliver's Travels was to 'record in an imaginative creation for posterity a vision of political wisdom he had been denied the opportunity of using in the service of his own time and country'.(Swift, Jonathan, 1983)

Moving on to the next genre many critics have believed Gulliver's Travel to highlight the genres of comedy as well as tragedy. Comedy is a form of literature in which flaws of human nature, human society, and even the natural world we live in are exaggerated, blown out of proportion, and caricatured. In doing this, the comic artist has a larger-than-life depiction of imperfection that provides fodder for laughter. Comedy also necessarily distances the audience from the humans within the text through this exaggeration of their ugliness, in order for the humour to be effective on them. This is to ultimately serve a corrective purpose by pointing out to humans their own defects in a light-hearted manner. Tragedy, however, often has a distinguished main character who is the tragic hero. Thus, instead of dealing with generalised behaviours and foibles of entire societies, tragedy instead zooms in on the individual. The tragic hero is usually noble, by birth or by character, and is usually virtuous and has a consistency with his own value system or moral compass. However, the tragic hero possesses a crucial flaw that leads to his downfall, thus creating the tragedy – the fall from grace of a respectable human being – and in turn the catharsis of the audience. (Ricardo Quintana, 1983)

Gulliver's Travels does not have a clear tragic hero that fits the above criteria. Gulliver himself possesses hardly any noble quality, and is often extremely flawed and unreliable. Even his name prompts a mental connection with the word "Gullible", and he himself and the way he reacts to certain events within the book only serves to further illustrate the human defects Swift feels so strongly about. One of his major weaknesses is his pride and an innate sense of superiority. This can be seen in Book II, where Gulliver describes to the King of Brobdingnag the concept of gunpowder, and "humbly offered" to help the King build some. However, the King was "struck with Horror" by the "terrible Engines" and is amazed how humans are "wholly unmoved at all the Scenes of Blood and Desolation" (Swift, Jonathan, 1983, p.114). After this clear condemnation and indictment of the cruelty humans are capable of for material gain, Gulliver remains proud and indignant, complaining about the King's "narrow Principles and short Views" and referred to the King's value

of life as a “nice unnecessary scruple. In Book IV, Gulliver’s failings are once again shown. The Houyhnhnms, though rational, possess a certain degree of pride – despite Gulliver demonstrating “rudiments of reason”, they say that they “observed in all Qualities of a Yahoo” and was “far inferior to the Houyhnhnm Race” (Swift, Jonathan, 1983, p.115) simply because he resembles a yahoo in physical form. However, upon Gulliver’s return to human society, he does not learn from the rationality of the Houyhnhnms but instead adopts their pride, identifying all humans as “offensive” and “brutish” Yahoos despite them possessing the same amount of reason as him. Furthermore, he descends into further misanthropy and madness when he tries to “converse” with Horses “four hours a day”, saying that the horses live in “great Amity” with him. Thus, the ending is no anagnorisis of Gulliver, but another opportunity for the reader to see how superficial humans can be. This inane behaviour Gulliver is absurd and once again emotionally remote from any reader. It can only be intended for a comic purpose. Swift also often employs exaggeration and amplification to expose the problems that he sees in us. Lilliputians are diminutive in size such that we can see the triviality of politics when stripped of all its superficial grandeur. The sashes of the ministers are reduced to mere ‘threads’, and exaggeration on another level draws a comparison between climbing up the political ladder and “a dance on the rope” – ministers gain their positions through competitions of “whoever jumps the highest, without falling”. In Brobdingnag, humans are gigantic and this exposes the physical imperfections and ugliness that causes Gulliver to become “disgusted” and “nauseous”. Swift’s Gulliver’s Travels is a comedy. Its mechanism for achieving the purpose of Swift and for spreading his message to the reader is essentially exaggeration. Furthermore, Gulliver and all the other societies depicted are deeply flawed, and do not seem to possess any redeeming quality that ennobles them to allow the reader to identify with them. Thus, it can in no way provoke a cathartic response and its intended effect is definitely an emotional distance and a humorous reaction from the reader, classifying it as a comedy. (Ricardo Quintana, 1983)

Taken on four voyages, Gulliver’s ultimate travels are to a greater understanding of human nature and its flaws through the use of political as well as topical satire . Matthew Levy argues that as the “visited society” has an effect on Gulliver, he no longer can be said to function as a constant or impartial measure; however, this is the point: that Gulliver’s perceptions change, and so do his narrations, as a result, and through this Swift can convey his satire and social commentary. After the first voyage, his image of humanity is little changed, likewise for the 2nd, although after this point, Gulliver’s image steadily declines until the fourth voyage, when he meets the Yahoos. In this way, Swift presents his commentary on the human condition through Gulliver’s Travels. The human condition is a tragedy as it is extremely flawed, yet humans are capable of changing for the better due to our capacity for reason. However, in the end these same flaws of pride keep us from actually

attaining the ideal embodied in Houyhnhnm Reason and Brobdingnagian Morality, causing the human condition to be a pitiful and fearful thing to behold, evoking a cathartic response to its Tragedy. The novel is arguably Swift's greatest satiric attempt to "shame men out of their vices". The structure and the choice of metaphors also serve Swift's purpose of attacking politics, religion, morality, human nature and of course colonialism which is at the heart of the novel. Swift clearly undercuts the ideas endorsed by colonialism by putting forth a reverse scenario and demonstrating how the truth about people and objects is heavily influenced by the observer's perception. (Ricardo Quintana, 1983)

Gulliver's Travels is a fantastic work in its form. The writer introduces fiction, as it helps to paint an allegorical picture of contemporary society, as well as to create images that would most fully express the author's ideas. In terms of its content, this novel is deeply truthful, and Swift seeks to emphasize the veracity of the work with realistic descriptions and scrupulously accurate depictions of things in those extraordinary countries where his hero finds himself. Trying to make his work available to a wide range of readers, the writer takes the form of a popular adventure novel at the time. But even in a new adventure genre for him, Swift achieved great artistic success. (Ricardo Quintana, 1983)

The novel is divided into four parts. In the first part, Gulliver gets to the Lilliputians - tiny people, twelve times smaller than ordinary people. The picture of the political life of the Lilliputian empire is a parody of English and European political customs in general. (Ricardo Quintana, 1983)

The reader may ask, "Why would these people be so tiny?" Yes, because by reducing their height, Swift made funny the Liliput emperor with his claims to world domination, emphasized the insignificance of ministers and nobles. Through the physical scarcity of these little people, their cruelty, cunning and greed, are characteristic of real, "big" ministers and emperors, more clearly.

Swift very ingeniously likens the English Whigs and Tories to the Lilliputian parties of the Tremexen and Slemexen, which wage a fierce struggle among themselves, differing only in that the supporters of one wear high-heeled shoes, and the supporters of the second wear low-heeled shoes. A well-aimed parody of the Catholic and Protestant churches is the "blunt-tip" and "state-financed" sects arguing over which side to break the egg. Talking about the Lilipu custom of giving important government posts to those people who have shown the ability to walk on a tightrope and jump over a stick, the writer creates a sharp satire on the orders of the English court. (Ricardo Quintana, 1983)

Researchers of Swift's work find in the book many allusions to the events of that time and individual political figures. So it is believed that Treasurer Flimnap is a satirical portrait of Prime Minister Robert Walpole, that Gulliver's charges of treason parodies the charges brought against Lord Bolingbroke. Of course, setting himself the task of making fun of contemporary society, Swift used separate historical facts for this. But the significance of the book is far from being exhausted by the satirical depiction of persons and events that already belong to history. (Erskine-Hill Howard, 1993)

Swift's allegorical portrayal exposes not only the English Whigs and Tories at the beginning of the 18th century, but also the comedy of the struggle of modern bourgeois parties, as a result of which governments change, but their anti-popular essence does not change. It hits the modern Tremexens and Slemexens in the eye - English Conservatives and Labor, American Republicans and Democrats. (Erskine-Hill Howard, 1993)

In the third part of the book - "Travels to Laputa" - Swift, through the lips of his hero, gives ironic advice on how to reconcile the warring parties. It is necessary to cut in half the chairman of the ringleaders and attach half of the skull of each of them to the head of his party opponent. Both halves should take root well, - the writer remarks sarcastically, - because quantitatively and qualitatively, the brain of these people is not much different. (Erskine-Hill Howard, 1993)

From the Lilliputians, Gulliver entered the land of giants and turned into a Lilliputian himself. Now it is no longer the fabulous people of the Lilliputians from their somewhat strange customs, but human society has decreased to an insignificant size and has become an object of study for the wise monarch of giants, similar to the good king from a folk tale. Gulliver proudly talks about his homeland, praising its political system, parliament, justice, but the clever king wants to know the whole truth and begins to ask unpleasant questions that completely destroy the picture of well-being, which, according to Gulliver, reigns in England. An inquisitive king is interested in incorruptible people sitting in the House of Lords, capable of correctly deciding the fate of the country's citizens, bribery of voters during elections to the House of Commons is not practiced, how much time and how much money is spent on establishing the truth in an English court, and so on. (Erskine-Hill Howard, 1993)

Gulliver is stumped. The questions are so clear that they can only be answered directly and concretely. And the hero's answers characterize human society from a very unpleasant side. Thus, Swift mercilessly cracks down on the legend of the rationality and greatness of the English political system. (Erskine-Hill Howard, 1993)

Unable to challenge the king's conclusions, Gulliver at least tries to refute them in front of the reader. But his arguments sound very ambiguous. They beat precisely those whom the hero seemingly wants to protect, that is, his compatriots: "To justify the king, I must say that he always lived far from the rest of the world and was little familiar with the customs and rules of good behavior that prevail among other nations. Ignorance leads to prejudices and narrowness of the worldview, and therefore it is clear that the views of this monarch isolated from other countries on human merits and demerits can in no way be a measure for us - cultural Europeans." (Swift, Jonathan, 1983, p.129)

The Humanist Swift speaks out with particular fervor against horrific wars. Listening to Gulliver's enthusiastic story about the battle between European armies, during which cannonballs destroy entire ranks of soldiers and launch ships with thousands of people to the bottom, the king of giants, who personifies the common human mind, flinches with indescribable disgust. (Erskine-Hill Howard, 1993)

Let Swift, due to the limitations of his era, give a simplified presentation of the reasons for the outbreak of wars between states, explaining them by human dementia, but his merit is that he exposed war as a constant companion of bourgeois society.

In the third part of Gulliver's Travels, Swift, by all means, mercilessly ridicules the scientists divorced from reality. Laputian people spend their entire lives studying mathematics, astronomy, and even food is prepared in the form of geometric shapes. For all their knowledge of theoretical sciences, they are very limited and believe in astrology. In practical life, Laputians are

completely helpless. At home they make curves, they sew outfits that are not right. (Erskine-Hill Howard, 1993, p. 48)

It becomes clear to the reader that Swift is not opposed to science in general, but against a dead science, divorced from the demands of life, a science whose achievements benefit the ruling classes. So the wonderful island of Laputa is used by its rulers to suppress popular uprisings. The future showed that Swift's criticism of bourgeois science had deep foundations underneath, than his contemporaries might have thought. In just a few decades, the invention of the loom, the steam engine and other machines led to the impoverishment of hundreds, thousands of working people. And Swift did not oppose the very science, which in our days has created and used nuclear and bacteriological weapons.

In the fourth book of the novel, Gulliver finds himself in the land of rational horses. Instead of working cattle, they use disgusting two-legged creatures, in which the hero recognizes people with horror. True, they are deprived of the ability to think reasonably, they are guided only by animal instincts. (Erskine-Hill Howard, 1993)

With the help of allegory, he convincingly compares the shortcomings; generated by the then English way of life, with the habits of the Yahoo. So, these animals also show a thirst for accumulation, and you can often see how two of them arrange a fight for the found stone. (Erskine-Hill Howard, 1993)

While severely criticizing the vices of the ruling classes, Swift did not see the force that could sweep away the violence and evil that reigned in the world. This explains the bitterness of the writer's tone, his pessimism. Swift was acutely worried about the impoverishment of his native Ireland, a formerly rich country, whose peasants and artisans were finally brought to poverty unheard of in Europe at that time. In moments of despair, believing that humanity, which endures such a terrible injustice, is on the verge of moral impoverishment, the writer called him "a tribe of ugly worms." However, Swift did not lose faith in ordinary people, in their honesty and sound mind. He draws a clear line between the people and the ruling classes and finds the truth only in the people. In the land of the Lilliputians, Gulliver approves of many folk customs, which he opposes to the unjust English laws. Yes, once upon a time, even before the despotic system was established in Lilliput, every citizen could take any public office so that he was honest, fair and had good intentions. (Firth, C.H., 1919)

Swift proclaims through the mouth of Gulliver: "With great pleasure I fixed my eyes on people, destroyed tyrants and usurpers, and on those who liberated oppressed and offended peoples." (Jonathan Swift, 1983, p.155)

Swift fights with laughter. With laughter, he tears the mask off the then society, showing its lies and shortcomings. On the pages of the Swift novel, new, time-honored public institutions and phenomena become ridiculous, vulgar - the royal court is compared to a garbage dump, the Senate to a herd of geese, religious strife becomes a dispute over which end to break an egg. (Firth, C.H., 1919)

For two centuries, the immortal novel of Jonathan Swift has been doing its noble cause, teaching people with all their hearts to hate evil and love the truth. And now the words of the writer sound in a modern way that the greatest benefit for his country and for all mankind will be done by the one who grows two spikelets in the place where he still gave birth to one. (Firth, C.H., 1919)

2.2 The role of metaphor in the writing

The entire text of Swift's novel is filled with allegories, hints, hidden and explicit quotations. Hints, puns, parodies are constantly intertwined, creating a single picture that expresses the author's laughter in the widest range - from jokes to severe indignation. One of the significant sections of Gulliver's Travels is Journey to Lilliput. "Lowering my eyes as low as possible, I made out in front of me a human being, no more than six inches tall, with a bow and arrow in his hands and a quiver on his back." This part is full of hints, allegory directly woven into the action. It is no coincidence that the author emphasizes the difference in the external appearance of the big Gulliver and the little midgets. This ratio of sizes also reflects the qualitative ratios in mental development, moral and ethical qualities, aspirations, lifestyle of the heroes. (Carnochan W. B., 1968)

Through the small stature of the inhabitants of Lilliput, cruelty, greed, treachery of the great ministers and emperors, the pettiness of their interests and aspirations, clearly appear. The target of satire is not only the vices of English political life, but also the unreasonably ambitious claims of power. (Carnochan W. B., 1968)

The metaphor in the novel is found in the third part. The third journey begins with Gulliver meeting Laputa Island (or the island meeting Gulliver, whatever you like). The fact is that this island is not simple, but flying. He flies with the help of a giant magnet installed in a diamond base, and thanks to this he is able to carry out repressions in the lands under his control - to block the sun or simply crush them. Here you can see a clear metaphor for the rule of England over Ireland, as indicated by the name of the rebellious city of Lindolino. Isaac Asimov shrewdly noted that the presence of two "ling" in the word, for sure, the veiled name of the Irish capital Dublin ("dub-ling"). The metaphor of the insular isolation of the Guingm world, as well as other islanders, who implement the same "code" of suppression in different languages, becomes a tragic metaphor for the absence of movement, the absence of the possibility of escape, cognition and improvement. If we understand movement as cognition, then this is the cognition of absolute isolation, the impossibility of movement. (Carnochan W. B., 1968)

One of the spectacular means of grotesque image in Swift's work is the method of materializing metaphor, the writer's favorite technique. It is the materialization of the metaphor that creates a satirical effect in the episode, which tells of a dance on a tightrope, a kind of game, the winner of which gains favor at court. In Lilliput, five or six candidates for a high position perform rope dancing, and whoever jumps above all, without failing, gets the position. Even the first ministers must show their dexterity in order to retain their positions. Ironically, the Man-Mountain says that the art of "gaining favor and position" Lilliputians master from an early age, and they are not always good or well-mannered. Flimnep is best at this "art", under the name of which, according to Swift scholars, shows the hated world of Prime Minister Robert Wall, a landowner and financial businessman, an unprincipled selfish man. During his tenure, the cabinet and parliament gained enormous political power. Since then, it has become a constitutional custom that the king does not participate in cabinet meetings., (Carnochan W. B.)

The courtiers also show their talents in another type of competition: "The emperor puts on the table thin silk threads six inches long and one blue, the second red and the third green, which reward those whom the emperor wants to celebrate with his royal grace. The ceremony takes place in a large throne room, where candidates take an agility test very different from any other in the Old or New World. The emperor holds the sticks horizontally in his hands, and the candidates jump over him one by one, then crawl under him, depending on whether he raises or lowers the sticks... ». Awards: blue, green, red threads are the English orders of Garter, Bath, St. Andrew, which are often awarded not for feats in the name of the people, but for gifts, fraud, slander. Often the formulas of court etiquette grow into Swift's grotesque pantomime, created on the basis of some running idiomatic expression of the English language. The reception of the materialization of the metaphor creates a satirical effect in the episode, which tells of the arrival of the Mountain Man in the capital of the kingdom of Lagnegg. Here he is convinced by experience what it means to "lick the dust at the foot of the monarch's throne." Gulliver actually has to "crawl on his stomach and lick the dust on the way to the throne." (Jonathan Swift, 1983, p. 134)

Swift shows how, with the help of legal lures, charity turns into a crime, how even the faithful Gul Liver is declared a state criminal who faces execution. Fearing that the huge body of the Mountain Man, decomposing, will stink and poison everything around, the advisers decide to deprive him of sight. Blind and helpless, he will become a submissive weapon, a submissive force in the hands of the monarch and the court. Such a horrible and wild way out of the situation is arranged in a soft verbal form. The contrast between intention and expression strikes the reader: "And the lack of eyes will not affect your physical strength, which you can still be useful to his majesty: blindness will even increase your courage, because you will not see danger, because the very fear for your Your eyes were most prevented from bringing the enemy fleet here, and it will be enough for you to look through the eyes of ministers, because the greatest monarchs do the same. " (Jonathan Swift, 1983, p. 201)

So consistently, episode after episode, the little, puppet men turn into vicious and insidious creatures who have completely made Gulliver their slave, despite his gigantic stature. Episode by episode, pictures of violence, debauchery, flattery, vanity of the royal court and the king himself are revealed to the reader. The satirist ridicules the relativity of moral truths and concepts that are considered eternal and unchanging. Through Gulliver, Swift thinks a lot about the laws and customs of Lilliput, laughs and mocks the deafness of such solemn acts as the oath, the declaration of war. Gulliver, for example, taking an oath of allegiance, should perform the ceremony, "taking his right hand in his left hand and placing the middle finger of his right hand on his forehead and his thumb on his right ear" . Jonathan Swift, 1983, p. 87)

The image of the statue of justice is ironic: vagina, and this means that she is more willing to reward than punish . The reader inadvertently compares the Lilliputian statue with the ancient symbol of fair justice, the ancient Greek goddess Themis: the blindfolded Themis is the excessive number of eyes in the Lilliputian symbol; the scales in Themis's hand are empty and must lean toward a just solution - a bag with gold in the right hand, a sword in the scabbard - in the left hand symbolizes that "reward and punishment are the main levers, and more willingly rewards justice than punishes with gold - in the right hand). (Carnochan W. B., 1968)

Describing the laws and customs of Lilliput, Gulliver speaks of them with sympathy, because they are humane and fair (the law on whistleblowers, which is to punish those who unjustly

report; "appointing someone to office, Lilliputians pay attention to his moral qualities, and then on the ability, citing the fact that "when power is something necessary for humanity, then every ordinary person is able to hold a position; severe punishment of those" who respond to evil with good "; children are dressed and fed very simply, instilling in them the principles of honor, legality, courage, modesty, mercy, faith in God and patriotism, etc.) It would seem that the rules and laws, the very life of the Lilliputians should arouse in the reader sympathy and even sympathy, because the small people fell on their heads Man-Mountain. Gulliver gradually becomes accustomed to and loses his sense of self-majesty, both physical and moral. The hero's life is governed by Lilliputian rules, and he feels an organic part of this puppet state "He allowed five or six people to dance in the palm of his hand" (Jonathan Swift, 1983, p.76) , "Boys and girls dared to play hide and seek" in his hair; participated in ceremonies; developed project to capture the enemy fleet by participating in the war, for devotion was awarded the rank of People's Deputy, who was considered the highest award in the country, etc. (Carnochan W. B., 1968)

However, even the tiny puppet world invisibly appears to the reader in close-up, admiration passes and is replaced by contempt. It turns out that the puppet state is far from democracy, freedom and justice. For thirty-six years, the two great empires of Lilliput and Blefusca have been waging a senseless war. Emphasizing the absurdity of the fierce struggle, Swift points to the ridiculousness of its cause: "Everyone knows - the novel says - that eggs, before eating them, are broken from the blunt end, and so it has been since time immemorial. But when His Majesty's grandfather, using this method, cut his finger as a boy, his father issued a decree where, under fear of the most severe punishment, everyone was asked to break eggs only from the spout. " (Jonathan Swift, 1983, p.60) This law so outraged the population that since then historians have recorded six uprisings, as a result of which one emperor lost his head and the other - the crown. The history of the struggle between the "blunt-tipped" and the "sharp-tipped" allegorically depicts certain moments of the religious struggle in England since the Reformation, including the role of France, which supported Catholics in this struggle. The mention of two emperors who suffered from a senseless struggle refers to King James II. The seriousness of the tone of the story of war, bloodshed, executions, casualties, hundreds of volumes of books published on this subject, along with the paucity of the cause of such grand and tragic events create an incredibly comic effect. (Carnochan W. B., 1968)

Allegory, which is one of the means of satirical image, is an immanent method of thinking and expressing the author's thoughts. Allegory as one of the types of dissent, the expression of an abstract object through a specific image. It is often included in the group of metaphorical tropes, because it is based essentially on internal comparison, when one phenomenon is depicted and characterized through another. (Richard H. Rodino, 1991)

In Swift's work, allegory does not simply "mean" the phenomenon that is meant, but is in fact it. Allegorical is the depiction of the struggle of two hostile groups - tremexen and slemexen, ie parties of high and low heels, under which the author exposes the struggle of the Tories and Whigs, two political parties. The emperor's low heels are a hint of his belonging to the Whig party; the fact that the prince wears heels with different heels is again a witty allusion to the Prince of Wales (the future King George II), who allegedly hesitated in his sympathies between the Tories and the Whigs. (Richard H. Rodino, 1991)

The stay and life of Gulliver and Lilliput are wittily symbolized by an episode where the hero becomes like the Colossus of Rhodes, a giant on clay feet. At the end of the first part, the

reader finally sees again an honest and straightforward giant, which sails on a huge ship, to himself, to Europe, capturing a dozen pets. However, Swift made an ironic joke and here, saying that Captain Gulliver sees himself through the eyes of Lilliputians, while feeling Lilliputian complacency. (Richard H. Rodino, 1991)

2.3 Grotesque as means of expression of the novel's main ideas

The grotesque and irony in Swift's novel lies in the fact that specific facts, characters and situations take on a universal human meaning, are valid for all times and peoples. To understand this, we looked at Swift's book in the atmosphere of the time it appeared. Swift's pessimistic satire was a direct legacy of the 17th century. (J. K. Welcher, 1983)

The main theme of "Gulliver's Travels" is the variability of the external appearance of the world of nature and man, represented by a fantastic and fabulous environment, into which Gulliver falls during his wanderings. The changing appearance of fantastic countries emphasizes, in accordance with Swift's plan, the immutability of the inner essence of morals and customs, which is expressed by the same circle of ridiculed vices. Introducing the fairy tale motifs of the narrative in their own artistic function, Swift does not limit itself to it, but expands its significance through parody, on the basis of which the satirical grotesque is built. Parody always presupposes a moment of imitation of a previously known model and thereby draws its source into the sphere of action. (J. K. Welcher, 1983)

The double artistic function of fiction - entertaining and grotesque parody - is developed by Swift in line with the ancient and humanistic tradition through plot parallels that make up a special layer of sources in Gulliver's Travels. In keeping with this tradition, the plot is grouped around a fictional travel scheme. As for Gulliver, his image is based on the English prose of the 17th century, in which the narratives of travelers of the era of great geographical discoveries are widely represented. From the descriptions of sea voyages, Swift borrowed an adventure flavor, which gave the work the illusion of visible reality. This illusion increases also because in the external appearance between the midgets and giants, on the one hand, and Gulliver himself and his world, on the other hand, there is an exact correlation of greatness. Quantitative ratios are supported by the qualitative differences that Swift establishes between the mental and moral level of Gulliver, his

consciousness and, accordingly, the consciousness of the Lilliputians, Brobdingnezhs and others. (J. K. Welcher, 1983)

The angle of view from which Gulliver sees the next country of his wanderings is precisely determined in advance: it is determined by how much its inhabitants are higher or lower than Gulliver in mental or moral terms. The illusion of plausibility serves as a camouflage for the irony of the author, who discreetly puts masks on Gulliver, depending on the tasks of the satire. A fairytale plot, combined with a believable adventure color of a sea voyage, form the constructive basis of Gulliver's Travels. The plot lines of the plot, being an allegory of generalized satire, combine many semantic elements designed exclusively for an adult reader - hints, puns, parodies - into a single composition representing Swift's laughter in the widest range - from jokes to "severe indignation". (J. K. Welcher, 1983)

The disclosure of the most important social contradictions in the novel is carried out in a generalized image of the state that permeates all four parts of the work. England and, more broadly, Europe appears before us in several dimensions, in different planes. So, the tiny inhabitants of Lilliputia, the ugly inhabitants of Laputa and the disgusting ehu from the country of the Guignnmas are fantastically and satirically transformed Europeans, the embodiment of incurable vices of society. Comparing and playing with creatures of different sizes gives the author the opportunity to show a person from an unusual point of view and reveal new sides of his nature. If you look at a person with the eyes of midgets, he will seem huge, if with the eyes of giants, he will seem small. It all depends on the point of view. (J. K. Welcher, 1983)

Everything that claims to be absolute is compared with the insignificant and small. However, despite the small size of the Lilliputians, they have their own cities, customs, customs, state, emperor, court, ministers. And, most importantly, they had ancient wise institutions that were gradually superseded by modern morals. Swift uses a materialized metaphor to show the servility and dexterity it takes to make a career in the Lilliputian court. It is necessary from childhood to train in dancing on the tightrope. You must show your dexterity in jumping over the stick held by the emperor, or crawling under it. The statement of power and greatness sounds comically from the lips of the Lilliputians and suggests the relativity of all power. The struggle between the two parties existing at the court - the party of high and low heels - serves to divert people's attention from the pressing issues of life. The party struggle is complemented by an image of religious strife. They are shown in the form of a struggle between blunt points and points. Because of which end to break the egg from, fanatics go to their deaths. (J. K. Welcher, 1983)

Swift is here against religious fanaticism and religious prejudice. The intrigue that began against Gulliver is the first excursion into the field of human nature, as it manifests itself in the

sphere of politics. Gulliver not only protected the state from the invasion of the enemy, but also saved the palace from a fire, which the Lilliputians could not understand and appreciate.

For inexplicable reasons, hatred of Gulliver grows and something terrible is ripening behind him. But if Gulliver's enemies offer to kill him, then a friend offers a humane measure - to gouge out his eyes. He believes that this will satisfy justice and delight the whole world with his gentleness. In the second part of the novel - the journey to Brobdingnag - everything turns around. The inhabitants of the country are giants. Swift continues to play with the size difference. Gulliver falls into the position of a midget. He himself looks like an insignificant creature, an animal, an insect. On the other hand, Gulliver's small stature and, accordingly, a different sight of his eyes give him the opportunity to see what large people do not see, for example, the unattractive sides of the human body up close. The giants are shown in two ways. They are beings of mighty proportions, rough-material beings, not ennobled by spirituality. Their great height is combined with mental limitation, unassuming and rudeness. But this does not exhaust the characteristics of the giants. The king and queen are big people, big not only physically, but also morally and intellectually. The subject of England is introduced here differently than in the first part. The central place is occupied by Gulliver's conversations with the king. Gulliver acts like the average Englishman, with all his prejudices and unconscious cruelty. He wants to elevate his fatherland, portrays the political system as ideal, highlights everything that, in his opinion, this state can beautify. In response to this, the king - a man endowed with natural common sense, remarked how insignificant human greatness is, if such tiny insects can strive for it. Swift expressed this idea, comparing the midgets with Gulliver, and he repeats it comparing Gulliver with the giants. The sober, sane character of the King of Giants seems very attractive to Swift. Swift also positively assesses the social system of giants. Politics is not elevated to the degree of science for them. The King of Giants is an opponent of state secrets, intrigue and sophistication. He believes that a person who has grown one grain is worth more than all politicians. (J. K. Welcher, 1983)

The third part of the book philosophically interprets the question of the relationship between science and life. Swift's art lies in the fact that he is able to express the most abstract and abstract things concretely and visually. Laputa Island soars in the sky. It is inhabited by noble people, representatives of the aristocracy. These people are immersed in deep thoughts. Everything is subordinated here to science, abstract and speculative. The island is not just populated by scientists. He is a miracle of science, which is divorced from the people. Science is the property of the upper classes. The capital of the state itself and most of the villages are located on the land where the subjects live. When the inhabitants of one city revolted, the flying island suppressed the rebellion. The miracle of science is being used against the people. This is not just Swift's invention. He

expressed in a witty and graphic form the real contradiction of the old society - the separation of the people from culture and science. (Peter J. Schakel, 1992)

The inhabitants of the island of Laputa went into abstract spheres and were indifferent to real life, where ignorance and poverty flourished. On earth, the Academy of Searchlights was created, which is a society of half-witches trying to make humanity happy with their naive discoveries. They demonstrate an inexhaustible supply of stupidity. Spotlights want to change everything just to change. None of their projects have been completed. They destroyed the old, but did not create the new. Therefore, the country is in desolation and ruins. (Peter J. Schakel, 1992)

Swift develops a very profound thought here. He ridicules people obsessed with the mania to change everything, blind adherence to the new and the desire to destroy the old at all costs, people who stop halfway and do not complete their undertakings, who are busy with meaningless projects that do not follow from the requirements of life and to that are absolutely unrealizable. Among the projectors there are people who strive to improve society and correct its vices, for example, find smart ministers, end the discord between parties. Swift talks about this with undisguised irony, considers these attempts as the same hopeless and unrealizable projects. (Peter J. Schakel, 1992)

The third part also deals with the question of the development of mankind - its historical and biological development, the movement of history, life and death. Getting to the Globdobdrib island - the island of sorcerers and wizards, the whole history of mankind passes in front of Gulliver. This is where the historical concept of Swift comes into play. He has a deep respect for antiquity and its heroes. This respect develops into a kind of classicism. Swift needs a comparison of ancient and modern history in order to show the degradation and decline of humanity. Oppression, bribery, treachery, betrayal - that's what accompanied the birth of a new civilized society. The concept of human development, which Swift sets out, focuses primarily on the contradictions of this development, the final decline of the human race. It opposes the optimistic concept of the enlighteners, which depicts the historical process as the victory of light over darkness. (Peter J. Schakel, 1992)

The third part of the novel ends with a visit to the eastern countries. The absurdity and cruelty of the court routine appears in it in especially frank forms. A special group of people in this country are the struldbrugs, or immortals. The description of these people, as it were, echoes the resurrection of the dead, which took place on the island of sorcerers and wizards. Longevity is every person's dream. Gulliver was delighted with this idea. He believes that eternal life can give a person experience and wisdom, that the wealth of life experience that the immortal will accumulate will prevent the decline and degeneration of humanity. But everything happens the other way around. A person cannot hope for eternal youth. And strulbrugs turn out to be eternal old people. They are

devoid of natural feelings and hardly understand the language of the new generation. Greedy and greedy, they want to seize power, and since they are not capable of management, they can only lead the state to death. This chapter tells about the biological and social degradation of man and the powerlessness of science to find recipes for his salvation. (Peter J. Schakel, 1992)

History is the subject of a satirical depiction in Gulliver's Travels. The grotesque satirical description of all three countries that Gulliver visits before his final journey contains a contrasting moment - the motive of utopia, an ideal social order. The motive of utopia is expressed as the idealization of ancestors. He gives Gulliver's narration a special perspective, in which the story appears to the reader as a change of degrading generations, and time is turned back. This perspective is filmed on a final journey, where the motive of utopia is brought to the forefront of the story, and the development of society is presented ascending. On a journey to the country of the Houyhnhnms, Swift gives his own interpretation of the idea, widespread in the Enlightenment, of virtuous savages, children of nature, representing a vivid contrast to the depravity of a civilized society. (Peter J. Schakel, 1992)

Its extreme points are embodied in Houyhnhnms and Yahoos. The Houyhnhnms are lifted to the top of intellectual, moral and state culture, Yahoos are thrown into the abyss of complete degradation. However, this state of affairs is not naturally low. The social structure of the Houyhnhnms rests on the principles of reason, and in his satire, Swift uses the description of this device as a counterweight to the picture of European society in the 17th century. This expands the range of his satire. However, the country of the Houyhnhnms is the ideal of Gulliver, but not Swift. Of course, Gulliver does not notice the cruelty of the Houyhnhnms towards Yahoos. But Swift sees this: the Houyhnhnms wanted to "wipe the Yahoo off the face of the earth" only because "if there weren't constant supervision for Yahoo, they would secretly suck milk from cows belonging to the Houyhnhnms, kill and devour their cats, trample their oats and grass" (Jonathan Swift, 1983, p. 161) At each point of the Yahoo characteristics, we recognize the traits of people. Yahoos hate each other more than animals of any other breed. They are cunning, evil, treacherous, vindictive, impudent, cowardly. (Peter J. Schakel, 1992)

Swift's criticism of humanity is anthropological in nature - he criticizes human nature in general. But, striving to expose and concentrate negative traits in the image of Yahoo, Swift also notes what distinguishes Yahoo from a person. He does not put an equal sign between them. Man is distinguished by his management system, sciences, arts, and industry. This distinction is very important for understanding the concept of the book. Houyhnhnm stands for the perfection of nature. The Houyhnhnms do not have words and, accordingly, terms for expressing the concepts of "power", "government", "war", "law", "punishment", and other concepts. They also do not have

words denoting lies and deceit. And therefore, they do not have prisons, gallows, political parties, and so on. Before us is a patriarchal utopia, a kind of state state, life is simple and natural. The main rule of their life is the improvement of the mind. They know neither passion nor self-interest. There is no question of love or courtship during marriage. There is no jealousy and tenderness, quarrels, adultery and divorce. Houyhnhnms are not afraid of death. They treat her calmly. (Williams Kathleen, 1970)

The amazing rationality and prudence of those who do not know passions distinguishes them not only from Yahoo, but also from people. It is such a bland life that intelligent horses, called Houyhnhnms, live. The author's ironic attitude to Gulliver, who fell into ecstatic enthusiasm under the influence of the intellect of the Houyhnhnms, manifests itself not only in Gulliver's comic imitation of horses, his strange behavior during the trip back to England and craving for the stable when returning home - similar comic effects of the environment Gulliver experienced after return from his previous travels - but also in the fact that in the ideal world for Gulliver, Swift outlined the contours of tyrannical slavery itself. (Williams Kathleen, 1970)

One of the main hallmarks of Swift's satirical style is irony. It creates, as it were, a double perception of each fact - direct and literal perception, and the second - an ironic perception that reveals the truth. In the novel "Gulliver's Travels" there is a fusion of acute political problems, philosophy, history, comic situations, fiction, journalism, parody and tragedy, travel and the reasoning of the hero. This artistic and philosophical complex can be fully understood if Swift's initial position is taken as the desire to create a realistic satire, to tell the whole truth and thereby deal a crushing blow to all the prototypes of the Lilliputians, Laputian and Ehu living in England, as well as to the prevailing ideas, which are either personified in the novel, or reflected in images-concepts. (Williams Kathleen, 1970)

Part III

The results of the research

To increase the effectiveness of the grade work, a research was led, mainly about the researched author, Jonathan Swift and his works, assessing students' knowledge of the writer and the literary age.

3.1. Participants of the research.

According to the standard level of the curriculum issued by the Ministry of Education and Science of Ukraine from foreign literature in 2017, Jonathan Swift's life and literary work are among the compulsory readings in the Hungarian classes of 10th form and in the Ukrainian classes of 9th form. The research was conducted with the participation of students from two different grades. The students participated in the research as representatives of two schools, the The Hungarian Grammar School of Beregszász and the Kőrösmezői Secondary School. 22 Hungarian-speaking students and 20 Ukrainian-speaking students were included in the research. According to the curriculum, students in Ukrainian schools study literature 70 hours and the life and work of Jonathan Swift within 3 hours, focusing mainly on his novel.

3.2. Research instruments.

The main instruments used in the research were questionnaires, which were designed to gather information about the age of Enlightenment, the life and work of Jonathan Swift and his famous novel "Gulliver's Travels", devoted to the topic of the year paper. The questionnaire contains 12 questions on selected topics. The following question types can be found in it: at the beginning, students' attitudes to reading were explored, followed by two questions about the age of Enlightenment, one asking writers of this period whom the students probably know. As a poet and writer of the Enlightenment era, further questions relate to Jonathan Swift. The students' memory of the writer-poet was first surveyed. This was followed by an assessment of his nationality and students' knowledge of his works. The next question asked about the author's life years, and these questions were followed by testing their knowledge of the novel. The next question essentially focuses on the knowledge that students have about Swift's novel. The next questions were what the students knew about satire. This question was developed, and it was necessary to indicate what is known about satire, how it is used and what are the main features, to name at least 2-3 points. The survey also covered the question of what a fantasy novel is. Survey participants also had to say briefly about how they understand the meaning of a fantasy novel. The detailed questions also

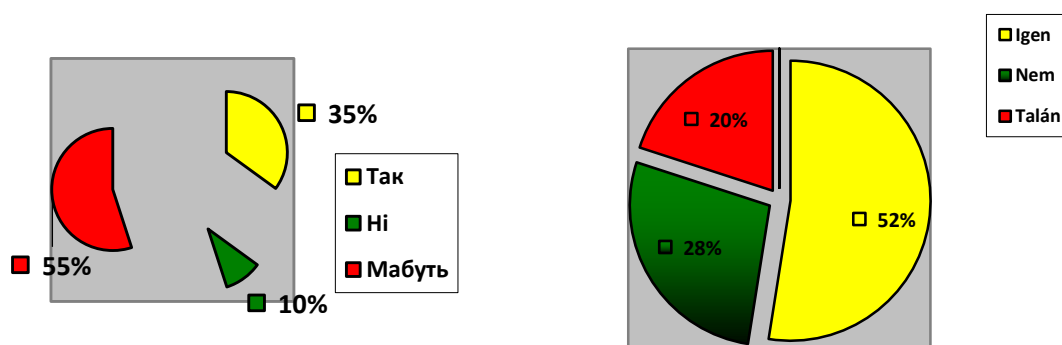
included questions about Gulliver's Travels novel itself. Since the students have already studied the work, we were interested in what facts they know that students remember about the novel. These could be moments from the plot, genre specifics, to which period the novel belonged, remember the characters, what exactly the author wanted to show in the novel, what are the characteristics of the novel, and so on. We also offered small tests on the author's years of life, the period of the novel's creation, and whether students are interested in reading.

3.3.Procedures of the research.

Due to the current situation caused by the coronavirus pandemic, which led, among other things, to the mass closure of educational institutions, the research took place under difficult circumstances. Even before the full closures, the questionnaires were sent to the right people and filled out. A teacher and the student doing the year paper were also present while completing the questionnaires. The research involved students from two educational institutions, namely the The Hungarian Grammar School of Beregszász and the Kőrösmezői Secondary School. A total of 42 students, from which 22 were Hungarian native speakers and 20 were Ukrainian native speakers, who were, on average, 14 and 15 years old, completed the questionnaire. The questionnaires were completed between 01/11/2021 - 03/12/2021. The leaderships of the schools allowed the questionnaires. The research was conducted without harming the reputation of the schools.

3.4. Findings of the research.

The first question of the questionnaire explores the popularity of reading. The diagrams below show the results. The right one shows the results of the students in Ukrainian education, the left one shows the results of the students in Hungarian education.



In the current state of world values, technology occupies a prominent place. Culture, including reading, is in a lower position on that hierarchy pyramid. Reading does not play an

integral part in the lives of all students, and if it does present a significant presence, it most often focuses on contemporary literary works. At the same time, among the respondents in the case of participants in Hungarian education, the number of those who consider reading to be an advantageous and preferred act is 52%, while in the case of native Ukrainian speakers this number is significantly lower - 35%. However, the numbers do not fully reflect reality, as the third option, Maybe, may contain answers that tend to be Yes rather than No.

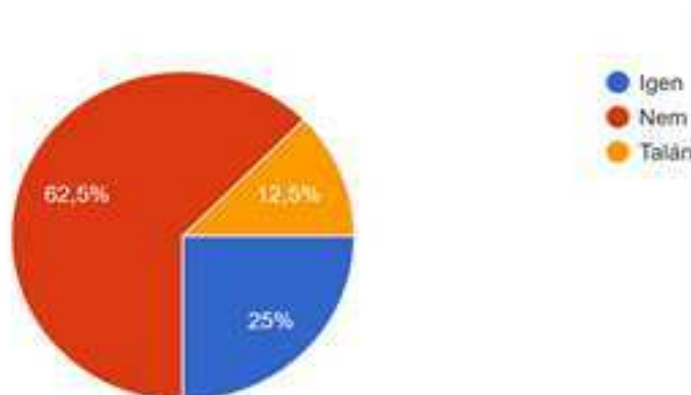
Linked to the first, the second question discusses what literary genre is preferred by the students. It can be concluded from this that students read a mixture of works of several genres, while Hungarian native speakers prefer novels and poems, the Ukrainian native speakers prefer detectives.

The third question was answered in connection with the Enlightenment age. Based on the results, the majority of students can place the Romantic era in the system of literary eras. 90% of those who received Hungarian education answered correctly, and 70% of those who received Ukrainian education answered correctly.

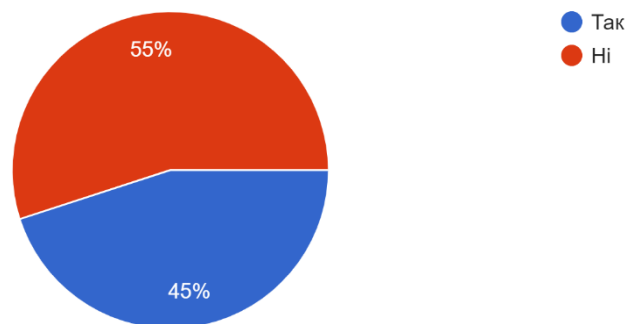
In the fourth question, the students had to mark writers and poets of the Enlightenment era, depending on who they recognized. Based on the results, Daniel Defoe and Jonathan Swift are the two best known authors among Hungarian students and Pushkin and Jules Verne are the most famous among Ukrainian students.

Questions about Jonathan Swift come. The following ones were answered:

Hallottál már Jonathan Swift-ról? (this questionnaire was given to the Hungarian students)



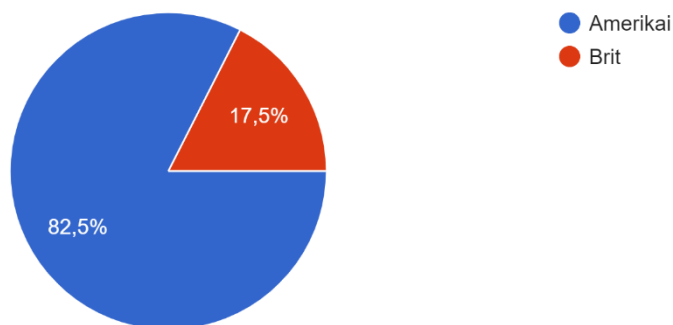
Чи чули Ви про Джонатана Свіфта? (the same question was to the Ukrainian students)



Sadly, the majority of students are unfamiliar with the well-known author. In the case of Ukrainian students 45% marked “yes” as an answer, in the case of Hungarian students 25% did the same.

The sixth question concerned the nationality of Jonathan Swift, to which the following answers were received:

Milyen nemzetiségű író volt Jonathan Swift?*



Якої національності був Джонатан Свіфт? *



This question ended with surprisingly positive results.

The seventh question concerned what works Jonathan Swift's students knew. Although there are more, but respondents mentioned only "Gulliver's Travels"

The eighth question was a test, you had to choose the years of Jonathan Swift's life. There was a choice between three options. The results showed that in the Hungarian School, most students answered correctly. The results of the Ukrainian School showed the worst result, but many participants also chose the correct answer.

The ninth and tenth questions concerned what students knew about satire and fiction. These turned out to be the most difficult questions for the students, most of them expressed their opinion very briefly. As for satire, many students, especially from the Ukrainian School, answered the questions correctly, naming at least 3-4 characteristics of satire, and also mentioning a few examples from the novel itself, which is very gratifying. Speaking of another question, both the Hungarian School and the Ukrainian School could not fully answer the question.

In the eleventh question, when it came to what students know about Gulliver's Travels novel, the results of both schools were impressive. Students answered the questions in detail, naming the period of origin of the work, features, genre specifics, characters, recall the composition of the novel, as well as briefly summarize the plot of the work.

To the last question, when it was whether the students liked the novel itself, almost all participants answered "yes".

3.5. Discussion and interpretation of the research results.

Taking into account the results of the research, students have a mixed approach to the topic of literature. In the growing world of technology, reading and books are becoming less and less valuable. However, there are still people for whom reading is a pleasant pastime, or even an escape route. The research, although not a survey of literacy, provided a certain picture of it. It focuses on the life and work of the writer Jonathan Swift, and researches how much the author has remained in the students' consciousness according to the curriculum of the Ministry of Education and Science of Ukraine in both Ukrainian and Hungarian education. The two different language curricula present the author's two different genres: Swift is explained not as detailed in Hungarian education as in Ukrainian education, only the highly successful novel „Gulliver's Travels” can be found in the section listing the obligatory readings of the book.

According to the questionnaire, on average 51% of Hungarian students and 50% of Ukrainian students have heard of the writer and his work. So half of the respondents, which is approximately 30 students. Based on this result, when students penetrate the Enlightenment era thoroughly, they learn about its famous poets and writers, and thus can also hear about Jonathan Swift.

In the case of native Hungarian speakers, many wrote that they did not know the author, which may have been created either because of a lack of motivation or because of a lack of literature.

Based on their responses, Jonathan Swift's novel „Gulliver Travels” is familiar to Ukrainian students. The interpretation of satire of the Hungarian respondents was correct, as well as Ukrainian respondents.

Overall, the research ended successfully, as judging from the results, most of the students are not unfamiliar with the author, and his most popular works are also known. Those who answered incorrectly, or may not answer at all, may not be motivated enough towards the world of literature, it may not be important to them, or, if they are interested, they may not have found adequate literature on the topic in which they could have immersed themselves. Libraries of smaller educational institutions may not be sufficiently equipped with literature books.

Conclusion

Jonathan Swift is the author of a novel that has absorbed the experience of political and creative activity of almost sixty years of the writer's life. *Gulliver's Travels* synthesizes the author's thoughts, beliefs, worldviews, means and methods of satirical depiction, which he has already used in pamphlets, poems and articles. Almost everything written by Swift has the character of social and political journalism and is closely connected with the life of England in the first third of the eighteenth century. The satirical works showed the active, ambitious and ironic character of the writer. That is why they caused a public outcry and unexpectedly serious consequences for Swift himself.

Jonathan Swift's novel is a brilliant genre synthesis. In addition, Swift widely used poetic tools, plot motives and whole situations from the arsenal of world literature: myths about Hercules the Pygmies on a trip to Lilliput; the motif of utopian novels, in particular T. More, Addison, Steele and others.

Swift, based on a centuries-old literary tradition, invents his fantastic images and situations. The peculiarity of the satirist is that in his fiction he brings the spirit of precision and rationalism, through which fiction is perceived as reality.

A comparison of all sections of the work convinces that Swift sought to show different versions of the social and political system, which fits perfectly into the context of political science studies of the late eighteenth - first half of the eighteenth century.

The image of Swift's state appears in satirical paintings, which depict the lives of Lilliput, Laputa, Lagneg in Gulliver's reflections and stories, where stories about England and the hero's contemporaries are inserted. Therefore, the whole work consists of separate parts, each is considered from different positions and points of view. England appears to the reader in several dimensions: there the tiny inhabitants satirically and allegorically depict the human nature of Swift's contemporaries.

Gulliver's image changes depending on the situation and circumstances in which he finds himself. Each of the parts is a step to the next, where the world is even more degraded.

In the novel there are means of satirical image: irony and parody, which initially coexist with the grotesque. The author uses metaphors: dancing on a rope, jumping over a stick, the struggle of low heels with high heels; allegories: episodes from the life of the Lilliputians resemble a puppet theatrical performance from the life of England, and other expressive means.

Among the means of satire in the novel is a vivid hyperbole: images of giants and Gulliver in the Lilliputians; litote, and finally a constant element of the story is irony, which is noticeable in almost everything. Irony seems to create a dual perception of each fact - direct, literal and ironic, which reveals the truth. The ironic perception of the work is enhanced by a brilliant play on words. But the defining feature of Swift's work is parody. The novel itself in some episodes and parts is a parody (of an adventure-sea, adventure novel, utopia, etc.).

The value of J. Swift is great not only for English but for all European literature. He is one of those thinkers who raise global philosophical issues of human existence, human nature, human life purpose, the meaning of his existence, self-disclosure of personality.

The research, which is an integral part of the year paper, revealed students' existing knowledge on the novel „Gullivers Travels” and the life of author - Jonahtan Swift. The participants who joined the research performed really well. Many students were familiar with the work of Jonathan Swift "Gulliver's Travels", and could also briefly talk about the writer himself. Also, during the study, it turned out that children, both in Hungarian and Ukrainian schools, are fond of literature, and adventure stories are one of their favorite. The good news was that in the literature study lessons, the teacher used visuals, such as illustrations for the book, videos and audio, thanks to which the students better understood the plot of this novel.

Therefore, we can say with confidence that results of the research are important for students of secondary schools and higher educational establishment and for teachers as well. , so the novel itself attracts the attention of not only an adult audience, but also a younger one.

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Appendix 1

Джонатан Свіфт

Шановні студенти! Мене звати Швайгер Катерина, я студентка Закарпатського угорського інституту ім. Ференца Ракоці II, навчаюся на спеціальності англійської мови та літератури. Відповідаючи на питання, Ви допомагаєте мені в написанні моєї бакалаврської роботи, головною темою якої є .. у романі «Мандри Гулівера». Анкета є анонімною. Щиро дякую Вам за допомогу!

1. Любиш читати? *

- Так
- Ні
- Мабуть

2. Що любиш читати найбільше? *

- Детективи
- Романи
- Оповідання
- Вірші
- Статті
- Інші: _____

3. Коли був період Просвітництва у літературі? *

- XI. століття
- XIV. століття
- XVII-XVIII століття

4. Яких письменників періоду Просвітництва ви знаєте? *

- Даніель Дефо
- Джонатан Свіфт
- Йоган Вольфганг Гете
- Готгольд Ефраїм Лессінг
- Фрідріх Шиллер

5. Чи чули Ви про Джонатана Свіфта? *

- Так
- Ні

6. Якої національності був Джонатан Свіфт? *

- Американець
- Британець

7. Які твори Джонатана Свіфта Вам відомі? *

8. Роки життя Джонатана Свіфта: *

- 1651-1739
- 1667-1745
- 1680-1750

9. Що Ви знаєте про фантастичний роман? *

10. Що таке сатира? *

11. Що Ви знаєте про роман «Мандри Гулівера»? *

12. Вам подобається роман Джонатана Свіфта «Мандри Гулівера»? *

- Так
- Ні

Appendix 2

Jonathan Swift

Kedves Diákok! Svájger Katalin vagyok, a II. Rákóczi Ferenc Kárpátaljai Főiskola IV. évfolyamos angol nyelv és irodalom szakos hallgatója. A kérdőív kitöltésével hozzájárultok az évfolyammunkám elvégzéséhez, amelynek fő témája Jonathan Swift műveinek gótikus motívumai. A kérdőív teljes mértékben anonim (névtelen). Nagyon köszönöm a segítséget!

*Kötelező

1. Szeretsz olvasni? *

- Igen
- Nem
- Talán

2. Mit szeretsz jobban olvasni? *

- Nyomozók
- Regények
- Novellát
- Verset
- Újságcikket

Egyéb: _____

3. Mikor volt a felvilágosodás időszaka az irodalomban? *

- XI. század
- XIV. század
- XVII-XVIII század

4. Mely felvilágosodás kori írókat, költőket ismered fel? *

- Daniel Defoe
- Jonathan Swift
- Johann Wolfgang Goethe
- Gotthold Lessing
- Friedrich Schiller

5. Hallottál már Jonathan Swift-ról?*

- Igen
- Nem

6. Milyen nemzetiségű író volt Jonathan Swift? *

- Amerikai
- Brit

7. Milyen műveket ismersz Jonathan Swift-tól? *

8. Mikor élt Jonathan Swift? *

- 1651-1739
- 1667-1745
- 1680-1750

9. Mit tudsz a fantasy regényről? *

10. Mi a szatíra?*

11. Mit tud a "Gulliver utazásai" című regényről? *

12. Tetszik-e Jonathan Swift: Gulliver utazásai? *

- Igen
- Nem

РЕЗЮМЕ

Великий англійський сатирик Джонатан Свіфт є одним з найскладніших постатей в історії світової літератури. Говорячи про життя і творчість письменника, то варто сказати, що вони були настільки неоднозначними, що в працях та статтях свіфтознавців ще й досі існують різні, а деколи полярні точки зору на його творчий спадок. Зіставляючи їх між собою, можна виділити ряд «свіфтівських парадоксів», а також проблем, довкола яких розгоралися палкі суперечки: політичне обличчя Свіфта, співіснування в ньому політика і митця; до якого століття належить думка Свіфта; чи є його твори просвітницькими; і врешті решт, чим є сатира письменника – насмішкою над людською природою і розумом, чи гуманістичними творами, спрямованими на «виправлення людства». Тож звідси з'являється головне питання, ким насправді є Джонатан Свіфт – великим гуманістом чи людиноненависником. Проте ніхто не відмовляв йому в політичній проникливості, громадянській мужності та темпераменті бійця. Всі ці риси втілилися в його творах – палких памфлетах, в'їдливих сатирах, і перш за все у відомому на весь світ романі «Мандрі Гуллівера», що став своєрідним синтезом Свіфтових філософських та творчих пошуків.

Загальний характер «Подорожей Гуллівера» належить до тих сатирично-дидактичних та утопічних творів, що виникли з розвитком гуманізму в XVI столітті і набули особливого поширення в епоху Просвітництва.

Актуальність даної теми незаперечна, оскільки в роботі розглянулися основні проблеми недосконалості людини, були висміяні людські недоліки того часу.

Питанням вивчення різноманітних аспектів діяльності Джонатана Свіфта займалися такі дослідники, як Дженні Мезциемс, Фредерік Н. Сміт, Френк Брейді, Мілтон П. Фостер, Дж. К. Велчер, Пет Роджерс, Меррі, Дж. Міддлтон, Пітер Дж. Шакель, Річард Х. Родіно, Рейлі Патрік, Семюель Холт Монк, Вільям Мейкпіс Таккерей та інші.

У першому розділі йшлося про ідеологічні та композиційні особливості роману Джонатана Свіфта «Мандрі Гуллівера» та описується історія написання, композиція роману та теми, які висвітлено у творі Свіфта.

У другому розділі висвітлено засоби сатири в романі, ідейне значення алегоричних образів, що виражають основні ідеї, роль метафори в творі та гротеск як засіб вираження ідеї роману.

У третій частині описуються результати дослідження, яке розкрило існуючі знання студентів про роман «Мандрі Гуллівера» та життя автора - Джонатана Свіфта.

У ході роботи було встановлено, що роман Джонатана Свіфта є блискучим жанровим синтезом. Крім того Свіфт широко застосовував поетичні засоби, сюжетні мотиви і цілі

ситуації з арсеналу світової літератури: міфи про Геркулесата пігмеїв у подорожі до Ліліпутії; мотив утопічних романів, зокрема Т. Мора, Аддісона та інших.

Прагнення автора показати різні варіанти суспільного і політичного ладу було зображено в образах, де держава постає в сатиричних картинах, а саме де зображено життя Ліліпутії, Лапути та Лаггнега.

У романі є засоби сатиричного образу: іронія та пародія, які спочатку співіснують із гротеском. Автор використовує метафори, персоніфікацію, алегорії та інші засоби вираження.

Серед засобів сатири в романі найяскравіше виражаються: гіперболи, літоти, і нарешті незмінним елементом історії є іронія, яка помітна майже у всьому. Іронія, здається, створює подвійне сприйняття кожного факту - пряме, буквальне та іронічне, яке розкриває істину. Іронічне сприйняття твору посилюється блискучою грою слів. Але визначальною рисою творчості Свіфта є пародія. Сам роман у деяких епізодах та частинах є пародією.

Цінність Дж. Свіфта велика не лише для англійської, а й для всієї європейської літератури. Він належить до тих мислителів, які порушують глобальні філософські проблеми людського існування, людської природи, мети людського життя, сенсу його існування, саморозкриття особистості.

Дослідження, яке є невід'ємною частиною бакалавської роботи, розкрило існуючі знання студентів про роман «Мандри Гулівера» та життя Джонатана Свіфта. Учасники, які долучились до дослідження, успішно впоралися з завданням. Багато учнів були знайомі з роботою Джонатана Свіфта «Мандри Гулівера», а також могли коротко розповісти про самого письменника.

Доброю новиною було те, що на уроках вивчення літератури вчитель використовував наочні матеріали, такі як ілюстрації до книги, відео та аудіо, завдяки чому учні краще розуміли сюжет цього роману.

Тому можна з упевненістю сказати, що результати дослідження позитивні, а сам роман привертає увагу не тільки дорослої аудиторії, але і молодшої.