

Chapter 1 : Quote by George Bernard Shaw: "There are those that look at things the way they

*They are looking for water and are lost and they are investigating the island to see if it was safe. They leave him behind because there was a giant creature chasing after them.*

In a deadpan first-person narrative that rarely shows any signs of self-reflection or deep emotional response, Gulliver narrates the adventures that befall him on these travels. They are not afraid to use violence against Gulliver, though their arrows are little more than pinpricks. But overall, they are hospitable, risking famine in their land by feeding Gulliver, who consumes more food than a thousand Lilliputians combined could. Gulliver is taken into the capital city by a vast wagon the Lilliputians have specially built. He is presented to the emperor, who is entertained by Gulliver, just as Gulliver is flattered by the attention of royalty. Eventually Gulliver becomes a national resource, used by the army in its war against the people of Blefuscu, whom the Lilliputians hate for doctrinal differences concerning the proper way to crack eggs. But things change when Gulliver is convicted of treason for putting out a fire in the royal palace with his urine and is condemned to be shot in the eyes and starved to death. Gulliver escapes to Blefuscu, where he is able to repair a boat he finds and set sail for England. After staying in England with his wife and family for two months, Gulliver undertakes his next sea voyage, which takes him to a land of giants called Brobdingnag. Here, a field worker discovers him. The farmer initially treats him as little more than an animal, keeping him for amusement. The farmer eventually sells Gulliver to the queen, who makes him a courtly diversion and is entertained by his musical talents. Social life is easy for Gulliver after his discovery by the court, but not particularly enjoyable. Gulliver is often repulsed by the physicality of the Brobdingnagians, whose ordinary flaws are many times magnified by their huge size. Thus, when a couple of courtly ladies let him play on their naked bodies, he is not attracted to them but rather disgusted by their enormous skin pores and the sound of their torrential urination. He is generally startled by the ignorance of the people here—even the king knows nothing about politics. More unsettling findings in Brobdingnag come in the form of various animals of the realm that endanger his life. Even Brobdingnagian insects leave slimy trails on his food that make eating difficult. On a trip to the frontier, accompanying the royal couple, Gulliver leaves Brobdingnag when his cage is plucked up by an eagle and dropped into the sea. Next, Gulliver sets sail again and, after an attack by pirates, ends up in Laputa, where a floating island inhabited by theoreticians and academics oppresses the land below, called Balnibarbi. The scientific research undertaken in Laputa and in Balnibarbi seems totally inane and impractical, and its residents too appear wholly out of touch with reality. Taking a short side trip to Glubbudrib, Gulliver is able to witness the conjuring up of figures from history, such as Julius Caesar and other military leaders, whom he finds much less impressive than in books. After visiting the Luggnaggians and the Struldbrugs, the latter of which are senile immortals who prove that age does not bring wisdom, he is able to sail to Japan and from there back to England. Finally, on his fourth journey, Gulliver sets out as captain of a ship, but after the mutiny of his crew and a long confinement in his cabin, he arrives in an unknown land. This land is populated by Houyhnhnms, rational-thinking horses who rule, and by Yahoos, brutish humanlike creatures who serve the Houyhnhnms. Gulliver sets about learning their language, and when he can speak he narrates his voyages to them and explains the constitution of England. He is treated with great courtesy and kindness by the horses and is enlightened by his many conversations with them and by his exposure to their noble culture. He wants to stay with the Houyhnhnms, but his bared body reveals to the horses that he is very much like a Yahoo, and he is banished. Gulliver is grief-stricken but agrees to leave. He fashions a canoe and makes his way to a nearby island, where he is picked up by a Portuguese ship captain who treats him well, though Gulliver cannot help now seeing the captain—and all humans—as shamefully Yahoo-like. Gulliver then concludes his narrative with a claim that the lands he has visited belong by rights to England, as her colonies, even though he questions the whole idea of colonialism. Gulliver - The narrator and protagonist of the story. He has virtually no emotional life, or at least no awareness of it, and his comments are strictly factual. Gulliver never thinks that the absurdities he encounters are funny and never makes the satiric connections between the lands he visits and his own home. Read an in-depth analysis of Gulliver. The emperor - The ruler of Lilliput. Like

all Lilliputians, the emperor is fewer than six inches tall. His power and majesty impress Gulliver deeply, but to us he appears both laughable and sinister. Because of his tiny size, his belief that he can control Gulliver seems silly, but his willingness to execute his subjects for minor reasons of politics or honor gives him a frightening aspect. The emperor is both a satire of the autocratic ruler and a strangely serious portrait of political power. The farmer speaks to Gulliver, showing that he is willing to believe that the relatively tiny Gulliver may be as rational as he himself is, and treats him with gentleness. However, the farmer puts Gulliver on display around Brobdingnag, which clearly shows that he would rather profit from his discovery than converse with him as an equal. His exploitation of Gulliver as a laborer, which nearly starves Gulliver to death, seems less cruel than simpleminded. Generally, the farmer represents the average Brobdingnagian of no great gifts or intelligence, wielding an extraordinary power over Gulliver simply by virtue of his immense size. She is skilled at sewing and makes Gulliver several sets of new clothes, taking delight in dressing him. When the queen discovers that no one at court is suited to care for Gulliver, she invites Glumdalclitch to live at court as his sole babysitter, a function she performs with great seriousness and attentiveness. To Glumdalclitch, Gulliver is basically a living doll, symbolizing the general status Gulliver has in Brobdingnag. The queen seems genuinely considerate, asking Gulliver whether he would consent to live at court instead of simply taking him in as a pet and inquiring into the reasons for his cold good-byes with the farmer. She is by no means a hero, but simply a pleasant, powerful person. The king - The king of Brobdingnag, who, in contrast to the emperor of Lilliput, seems to be a true intellectual, well versed in political science among other disciplines. He is thus a figure of rational thought who somewhat prefigures the Houyhnhnms in Book IV. Munodi is a rare example of practical-minded intelligence both in Lagado, where the applied sciences are wildly impractical, and in Laputa, where no one even considers practicality a virtue. He fell from grace with the ruling elite by counseling a commonsense approach to agriculture and land management in Lagado, an approach that was rejected even though it proved successful when applied to his own flourishing estate. Lord Munodi serves as a reality check for Gulliver on his third voyage, an objective-minded contrast to the theoretical delusions of the other inhabitants of Laputa and Lagado. Read an in-depth analysis of Lord Munodi. Yahoos - Unkempt humanlike beasts who live in servitude to the Houyhnhnms. Yahoos seem to belong to various ethnic groups, since there are blond Yahoos as well as dark-haired and redheaded ones. The men are characterized by their hairy bodies, and the women by their low-hanging breasts. They are naked, filthy, and extremely primitive in their eating habits. Yahoos are not capable of government, and thus they are kept as servants to the Houyhnhnms, pulling their carriages and performing manual tasks. They repel Gulliver with their lascivious sexual appetites, especially when an eleven-year-old Yahoo girl attempts to rape Gulliver as he is bathing naked. Houyhnhnms are like ordinary horses, except that they are highly intelligent and deeply wise. They live in a sort of socialist republic, with the needs of the community put before individual desires. They are the masters of the Yahoos, the savage humanlike creatures in Houyhnhnmland. In all, the Houyhnhnms have the greatest impact on Gulliver throughout all his four voyages. He is grieved to leave them, not relieved as he is in leaving the other three lands, and back in England he relates better with his horses than with his human family. Don Pedro is naturally benevolent and generous, offering the half-crazed Gulliver his own best suit of clothes to replace the tatters he is wearing. But Gulliver meets his generosity with repulsion, as he cannot bear the company of Yahoos. Read an in-depth analysis of Don Pedro de Mendez. Brobdingnagians - Giants whom Gulliver meets on his second voyage. Brobdingnagians are basically a reasonable and kindly people governed by a sense of justice. Even the farmer who abuses Gulliver at the beginning is gentle with him, and politely takes the trouble to say good-bye to him upon leaving him. The Brobdingnagians do not exploit him for personal or political reasons, as the Lilliputians do, and his life there is one of satisfaction and quietude. But the Brobdingnagians do treat Gulliver as a plaything. When he tries to speak seriously with the king of Brobdingnag about England, the king dismisses the English as odious vermin, showing that deep discussion is not possible for Gulliver here. Lilliputians and Blefuscutians - Two races of miniature people whom Gulliver meets on his first voyage. Lilliputians and Blefuscutians are prone to conspiracies and jealousies, and while they treat Gulliver well enough materially, they are quick to take advantage of him in political intrigues of various sorts. The two races have been in a longstanding war with

each over the interpretation of a reference in their common holy scripture to the proper way to eat eggs. Gulliver helps the Lilliputians defeat the Blefuscu navy, but he eventually leaves Lilliput and receives a warm welcome in the court of Blefuscu, by which Swift satirizes the arbitrariness of international relations. Laputans - Absentminded intellectuals who live on the floating island of Laputa, encountered by Gulliver on his third voyage. The Laputans are parodies of theoreticians, who have scant regard for any practical results of their own research. They are so inwardly absorbed in their own thoughts that they must be shaken out of their meditations by special servants called flappers, who shake rattles in their ears. They do not care about down-to-earth things like the dilapidation of their own houses, but worry intensely about abstract matters like the trajectories of comets and the course of the sun. They are dependent in their own material needs on the land below them, called Lagado, above which they hover by virtue of a magnetic field, and from which they periodically raise up food supplies. He makes no reference to any affection for his wife, either here or later in his travels when he is far away from her, and his detachment is so cool as to raise questions about his ability to form human attachments. When he returns to England, she is merely one part of his former existence, and he records no emotion even as she hugs him wildly. Read an in-depth analysis of Mary Burton Gulliver. James Bates - An eminent London surgeon under whom Gulliver serves as an apprentice after graduating from Cambridge. Nevertheless, Gulliver fleshes out figures such as the queen of Brobdingnag much more thoroughly in his narrative, underscoring the sharp contrast between his reticence regarding England and his long-windedness about foreigners. Abraham Pannell - The commander of the ship on which Gulliver first sails, the Swallow. William Prichard - The master of the Antelope, the ship on which Gulliver embarks for the South Seas at the outset of his first journey, in When the Antelope sinks, Gulliver is washed ashore on Lilliput. That Gulliver takes pains to name him accurately reinforces our impression that he is obsessive about facts but not always reliable in assessing overall significance. Flimnap - The Lord High Treasurer of Lilliput, who conceives a jealous hatred for Gulliver when he starts believing that his wife is having an affair with him. Flimnap is clearly paranoid, since the possibility of a love affair between Gulliver and a Lilliputian is wildly unlikely. Flimnap is a portrait of the weaknesses of character to which any human is prone but that become especially dangerous in those who wield great power. Reldresal - The Principal Secretary of Private Affairs in Lilliput, who explains to Gulliver the history of the political tensions between the two principal parties in the realm, the High-Heels and the Low-Heels. Reldresal is more a source of much-needed information for Gulliver than a well-developed personality, but he does display personal courage and trust in allowing Gulliver to hold him in his palm while he talks politics. Tramecksan policies are said to be more agreeable to the ancient constitution of Lilliput, and while the High-Heels appear greater in number than the Low-Heels, their power is lesser.

**Chapter 2 : English Literature: Gulliver's Travels**

*Gulliver's master suggests that instead of killing them, they should, as the Europeans do with their horses, merely castrate them. Eventually, unable to breed, the Yahoos will die out, and in the meantime the Houyhnhnms can breed asses to take their place.*

The similarities are often written as though they were differences. This entry will examine these views, and examine the differences between these societies and 18th Century England, and discuss his use of satirical comment in the novel. The first section, detailing a voyage to Lilliput, a land of tiny people, shows how society reacts to larger people; namely with fear. The second part, his voyage to Brobdingnag, a land of giants, shows how society often treats smaller people; as curiosities. The book is easy to read for young children, while still providing a challenge to the thinking adult. Young readers may see only the surface of the story, while adults can penetrate the depths of his writing. Most 18th Century Englishmen, however, would not recognise this due to their proximity to the situation. This works out to be nearly two years old by our calendar. This is when some parents send their children to nursery, although it is usually at three years old. Swift presents this as a difference; he is in fact using irony to say that the opposite is true. This quote suggests that Swift feels that Lilliputian society has both advantages and disadvantages. It is ironic that such a man, of such low intellect and education should be speaking up for the standards of his society. There would be those who realised, on some level, that Swift was drawing parallels with his own society. They can be subdivided into two groups; those who would be angered, and those who would want change. Those angered would be that class in power, and those in power would want to keep things as they are, thus remaining in power. This condition would be in direct conflict with those who want change, since the powerful people would lose their power if any change occurred. On Division This method of pitting class against class is again seen in the land of the Houyhnhnms, where the Yahoos are subjugated as an inferior race. These Yahoos are described as though they were barbaric primitive men, and, again, Swift has Gulliver explain that there is no similarity between this and his society. However, the 18th Century thinking person described in the previous paragraph would realise that, in fact, slavery was commonplace, as it was with the American black slaves. This discrimination continues to some extent to the present day, although most British people frown upon it in this century. This would be seen by most linguists as being common when translating from English to another language. It would not be out of place to suggest that people of every country view their own language as being easy to pronounce, and that this is because they have grown up with it. The Yahoos are also viewed by the Houyhnhnms as the canaille of society - the lowest class of people. These Yahoos could also be paralleled with the canaille of 18th Century British society, who were often given menial tasks of the same sort as the Yahoos. Swift, ironically speaking through Gulliver, says that the Yahoos are unfairly treated because they are not like society. He feels that they have not been given the chance to show what they are capable of. This is true, but the reader should also note that the same was true of the British lower classes, by way of their lack of education or money. Swift is again encouraging change, so that everyone, no matter what his or her status, was given an equal chance to succeed. On Difference Brobdingnag is seen as isolated because of the rocks in the sea and the mountains, which cannot be passed easily. It is possible to draw parallels with Amazon Indian tribes who isolate themselves from society - just as they do not contact the outside world, neither do those from Brobdingnag. It is plausible that Swift considered this when writing his book, and intended an ironic comparison. Both are too engrossed in their own society and what they believe is right, although for different reasons. The Amazonians simply do not contact the external world, whereas the Brobdingnag people cannot contact others. Because of this lack of contact, there has been no war in Brobdingnag, and hence no weapons. When Gulliver suggests gunpowder, the King of Brobdingnag is extremely unhappy, with every right to be so, since it is impossible for him to know the state of the outside world. While in Brobdingnag, Gulliver is treated as a curiosity. This is symbolic of how we treat unusual people and animals. Swift uses this device to place Gulliver in an unfair situation, using the idea of being put on show for people to look at, and performing for these people. On Politics Swift uses the idea of an unfair advantage in the first part of the novel, when Gulliver

destroys the fleet of ships in the bay of the inhabitants of Blefuscu. Gulliver later reflects that this was wrong, and unbecoming of an Englishman. However, warring nations often search for an advantage to use against their opponents. Swift is probably attacking the war with France, which would have lasted longer had the English government not changed and peace been sought. In fact, Swift uses every opportunity to attack the British monarchy and government. He uses real people to create the personalities of his characters, and real events to parallel the events in the novel. It is clear that Swift sympathises with the Tories, since it is Gulliver who is searched. However, Swift also wants to create an idea that the searching is correct, since Gulliver is happy to be searched; again, Swift is using Gulliver to ironically portray his own society. On Monarchy The King of Lilliput is seen as single-minded and unwilling to accept the views of others. The religious debate between Protestant and Catholic Christians is mirrored by the argument between the Little Endians and the Big Endians. Swift is again trying to cause conflict between two parts of society. This again suggests that Swift is paralleling the British society with those of his novel. It is unlikely that the British monarchs would work for reform because of their belief and trust in the Magna Carta. However, less noble people may, on realising this, try to change their monarchy, again creating conflict, maybe even a revolution. On the Learned Swift also uses long lists throughout the book, as well as long, complex descriptions. While the information given is extensive, the reader finds it hard to concentrate on the lists, since they sometimes have very little significance to the plot. This thoroughness would be useful on a real voyage, but in fiction, these are overly informative. Swift is also using this acid wit to attack the authors of the detailed travel diaries. There are many concepts and ideas within the novel that were clearly written to challenge and trouble. Swift accomplishes his aim very well through his use of humour and comments on society. He thus created conflict between those with more power and those with less, the latter wanting change and the former wanting to prevent change. This may have troubled those who did not question the status quo, who may agree with the powerful people because they are happy with their life. A example would be some modern day communes, where the division of parental responsibility is significantly blurred.

**Chapter 3 : Christmas Extravaganza - Review of Gulliver's World - Warrington, Warrington, England - TripA**

*Though to an outside observer, they are by all rights very much human-looking, they do indeed behave as animals. They are filthy and matted with dirt, they stink, and while they are capable of an omnivorous diet, they seem to prefer meat and garbage.*

Behind the disguise of his narrative, he is satirizing the pettiness of human nature in general and attacking the Whigs in particular. By emphasizing the six-inch height of the Lilliputians, he graphically diminishes the stature of politicians and indeed the stature of all human nature. Why, one might ask, did Swift have such a consuming contempt for the Whigs? This hatred began when Swift entered politics as the representative of the Irish church. Representing the Irish bishops, Swift tried to get Queen Anne and the Whigs to grant some financial aid to the Irish church. They refused, and Swift turned against them even though he had considered them his friends and had helped them while he worked for Sir William Temple. Swift turned to the Tories for political allegiance and devoted his propaganda talents to their services. The method, for example, which Gulliver must use to swear his allegiance to the Lilliputian emperor parallels the absurd difficulty that the Whigs created concerning the credentials of the Tory ambassadors who signed the Treaty of Utrecht. His book was popular because it was a compelling adventure tale and also a puzzle. His readers were eager to identify the various characters and discuss their discoveries, and, as a result, many of them saw politics and politicians from a new perspective. He is concerned with family and with his job, yet he is confronted by the pigmies that politics and political theorizing make of people. Gulliver is utterly incapable of the stupidity of the Lilliputian politicians, and, therefore, he and the Lilliputians are ever-present contrasts for us. We are always aware of the difference between the imperfect but normal moral life of Gulliver, and the petty and stupid political life of emperors, prime ministers, and informers. In the second book of the Travels, Swift reverses the size relationship that he used in Book I. In Lilliput, Gulliver was a giant; in Brobdingnag, Gulliver is a midget. Swift uses this difference to express a difference in morality. Gulliver was an ordinary man compared to the amoral political midgets in Lilliput. Now, Gulliver remains an ordinary man, but the Brobdingnagians are moral men. They are not perfect, but they are consistently moral. Only children and the deformed are intentionally evil. Gulliver is revealed to be a very proud man and one who accepts the madness and malice of European politics, parties, and society as natural. The Brobdingnagian king, however, is not fooled by Gulliver. The English, he says, are "odious vermin. They are superhumans, bound to us by flesh and blood, just bigger morally than we are. Their virtues are not impossible for us to attain, but because it takes so much maturing to reach the stature of a moral giant, few humans achieve it. Brobdingnag is a practical, moral utopia. Among the Brobdingnagians, there is goodwill and calm virtue. Their laws encourage charity. Yet they are, underneath, just men who labor under every disadvantage to which man is heir. They are physically ugly when magnified, but they are morally beautiful. We cannot reject them simply because Gulliver describes them as physically gross. In Books I and II, Swift directs his satire more toward individual targets than firing broadside at abstract concepts. In Book I, he is primarily concerned with Whig politics and politicians rather than with the abstract politician; in Book II, he elects to reprove immoral Englishmen rather than abstract immorality. He attacks his old enemies, the Moderns, and their satellites, the Deists and rationalists. In opposition to their credos, Swift believed that people were capable of reasoning, but that they were far from being fully rational. For the record, it should probably be mentioned that Swift was not alone in denouncing this clique of people. This love of reason that Swift criticizes derived from the rationalism of the seventeenth and eighteenth centuries. Then a loosely connected group summarized these opinions, plus others, and a cult was born: They called themselves the Deists. In general, the Deists believed that people could reason, observe the universe accurately, and perceive axioms intuitively. With these faculties, people could then arrive at religious truth; they did not need biblical revelation. Orthodox theology has always made reason dependent on God and morality, but the Deists refuted this notion. They attacked revealed religion, saying that if reason can support the God described by the Bible, it may also conclude that God is quite different from the biblical God. The answer depends upon which observations and axioms the reasoner chooses to use. Even before he wrote the

Travels, Swift opposed excessive pride in reason. In his ironical *Argument Against Abolishing Christianity*, he makes plain what he considers to be the consequences of depending on reason, rather than upon faith and revelation. Disbelief, he said, is the consequence of presumptuous pride in reasoning, and immorality is the consequence of disbelief. Swift believed that religion holds moral society together. A person who does not believe in God by faith and revelation is in danger of disbelieving in morality. To Swift, rationalism leads to Deism, Deism to atheism, and atheism to immorality. Where people worship reason, they abandon tradition and common sense. Both tradition and common sense tell humankind that murder, whoring, and drunkenness, for example, are immoral. Yet, if one depends on reason for morality, that person can find no proof that one should not drink, whore, or murder. Thus, reasonably, is one not free to do these things? Swift believed that will, rather than reason, was far too often the master. Alexander Pope agreed with the position that Swift took. In his *Essay on Man*, he states that people cannot perceive accurately. Our axioms are usually contradictory, and our rational systems of living in a society are meaninglessly abstract. People, he insists, are thoroughly filled with self-love and pride; they are incapable of being rational – that is, objective. Swift would certainly concur. Such systematizing is a manifestation of proud rationalism. The Laputans think so abstractly that they have lost their hold on common sense. They are so absorbed in their abstractions that they serve food in geometric and musical shapes. Everything is relegated to abstract thought, and the result is mass delusion and chaos. The Laputans do not produce anything useful; their clothes do not fit, and their houses are not constructed correctly. In a similar fashion, Swift shows that philology and scholarship betray the best interests of the Luggnaggians; pragmatic scientism fails in Balnibarbi; and accumulated experience does not make the Struldbruggs either happy or wise. In his topical political references, Swift demonstrates the viciousness and cruelty, as well as the folly, that arise from abstract political theory imposed by selfish politicians. The common people, Swift says, suffer. He also cites the folly of Laputan theorists and the Laputan king by referring to the immediate political blunders of the Georges. The *Travels* is structured very much like a variation on the question, "Why are people so often vicious and cruel? Yet reason and intellect are not synonymous – even if they might profitably be; nor are emotion and charity necessarily akin to one another. But few people see Man as the grey mixture of varying qualities that he is. Man oversimplifies, and, in the last book of the *Travels*, Swift shows us the folly of people who advance such theories. In his time, it was a popular notion that a Reasonable Man was a Complete Man. Here, Swift shows us Reason exalted. We must judge whether it is possible or desirable for Man. The Houyhnhnms are super-reasonable. They have all the virtues that the stoics and Deists advocated. They speak clearly, they act justly, and they have simple laws. They do not quarrel or argue since each knows what is true and right. They do not suffer from the uncertainties of reasoning that afflict Man. But they are so reasonable that they have no emotions. They are untroubled by greed, politics, or lust. They act from undifferentiated benevolence. They would never prefer the welfare of one of their own children to the welfare of another Houyhnhnm simply on the basis of kinship. Very simply, the Houyhnhnms are horses; they are not humans. And this physical difference parallels the abstract difference. They are fully rational, innocent, and undepraved. Man is capable of reason, but never wholly or continuously, and he is – but never wholly or continuously – passionate, proud, and depraved. In contrast to the Houyhnhnms, Swift presents their precise opposite: The Yahoos are not merely animals; they are animals who are naturally vicious. Swift describes them in deliberately filthy and disgusting terms, often using metaphors drawn from dung. The Yahoos plainly represent Mankind depraved. Swift, in fact, describes the Yahoos in such disgusting terms that early critics assumed that he hated Man to the point of madness. Swift, however, takes his descriptions from the sermons and theological tracts of his predecessors and contemporaries. If Swift hated Man, one would also have to say that St. One sermon writer described Man as a *saccus stercorum*, a sack filled with dung. Rather, the creatures exhibit physically the moral flaws and natural depravity that theologians say plague the offspring of Adam. Midway between the poles of the Houyhnhnms and the Yahoos, Swift places Gulliver.

**Chapter 4 : Change the Way You Look at Things and the Things You Look at Change | The Creativity Post**

*Gulliver's hosts gossip meanly about each other; they fight over such trivial things as which end of an egg should be broken first; and their king is angry when Gulliver refuses to help him bring a neighbour country into slavery.*

Synopsis We see no more than we expect to see. People tend to think of perception as a passive process. We see, hear, smell, taste or feel stimuli that impinge upon our senses. We think that if we are at all objective, we record what is actually there. Yet perception is demonstrably an active rather than a passive process; it constructs rather than records "reality. Think for a moment about a bee. A bee settling on a flower has stung a boy. And the boy dreads bees and says the object of the bee is to sting people. A philosopher admires the bee, sipping honey from the cup of the flower, and says the object of the bee is to sip the nectar of the flower. A beekeeper says the object of the bee is to gather honey. Another beekeeper, who has studied bees more closely, says the object of the bee is to gather honey to feed the young ones, and to rear a queen, and to perpetuate the race. The botanist believes the object of the bee is to fertilize the pistil of the flower. Another sees the hybridization of plants and believes the object of the bee is to contribute to that end. That is not to say we experience totally different things but different aspects of things. We build our own reality. Even colors are products of our mind. Vincent Van Gogh told his brother he could see twenty-seven different shades of grey. Who knows if my red is the same as your red? Even if the two most distinguished color experts in the world were asked to dress up Santa Claus, and one were asked to pick the coat and the other the trousers you can be sure the top will not exactly match the bottom. An oft-quoted story about Pablo Picasso is about the time he was hanging around an exhibition of his paintings in Paris. The man took a photograph of his wife from his wallet and handed it over. Our stereotyped notions block clear vision and crowd out imagination. This happens without any alarms sounding, so we never realize it is occurring. Not long ago, a man sat at a metro station in Washington DC and started to play the violin. It was a cold January morning. He played six Bach pieces for about 45 minutes. During that time, since it was rush hour, it was calculated that thousands of people went through the station. One man stopped for a few seconds and then hurried on to meet his schedule. A little later, a woman threw a dollar into the till and without stopping continued on her way. The first person who paid the most attention was a 3 year old boy. Finally the mother pushed hard and the child continued to walk turning his head all the time. This action was repeated by several other children. In the 45 minutes the musician played, only the children it seemed wanted to stop and listen. When he finished playing and silence took over, no one noticed it. No one applauded, nor was there any recognition. No one knew this but the violinist was Joshua Bell, one of the best musicians in the world. He played one of the most intricate pieces ever written with a violin worth 3. Joshua Bell playing incognito in the metro station was organized by the Washington Post as part of a social experiment. Because he was playing in a subway station, people assumed he was a street musician playing for handouts and paid no attention to his music. They saw and heard what they expected to see and hear from a street musician. Thumbs up to the children who had the awareness they were listening to extraordinary music. We make instantaneous judgments every day all predicated on what we see and hear based on our past experiences. For example, did you notice anything unusual in the above illustration? I have always been fascinated by how easily we can change the way we look at things. What made psychologist Sigmund Freud famous was not the discovery of a new science about the subconscious, but in fact, was his way of representing the subject in a new way. Psychologists Ap Dijksterhuis and Ad van Knippenberg at the University of Nijmegen, the Netherlands, asked half a group of volunteers to carry out a simple mental exercise that involved imagining the mindset of a typical university professor. The other half imagined a football hooligan. All then had to answer some general- knowledge questions. The professor group got 60 per cent of their questions right, while the hooligan group got only 41 per cent. Focusing on the body rather than the mind, John Bargh and his colleagues at New York University asked their volunteers to do a mental task involving words relating to old age, such as "wrinkled", "grey" and "bingo". A second group was shown words unrelated to old age. The researchers then said the experiment was over and secretly recorded the time each participant took to walk down the long hallway to the exit. Those with old age on their mind

took significantly longer to walk down the corridor. Remarkably, you can even lessen pain by changing the way you look at it. Researchers at Oxford University discovered a way using inverted binoculars to reduce pain and swelling in wounds. Remarkably, when you look at a wound through the wrong end of binoculars, your perception of the wound makes it seem much smaller. According to the researchers, this demonstrates that even basic bodily sensations are modulated by your perception. Putting Your Imagination to Work.

**Chapter 5 : Philosophical and Political Background of Gulliver's Travels**

*Gulliver's experiences up until the island have focused on man as a higher, rational being above all other animals. Gulliver is offended and disgusted when the Houyhnhnms associate him with the Yahoos because he sees them as merely animals.*

He has virtually no emotional life, or at least no awareness of it, and his comments are strictly factual. Gulliver never thinks that the absurdities he encounters are funny and never makes the satiric connections between the lands he visits and his own home. Read an in-depth analysis of Gulliver. Like all Lilliputians, the emperor is fewer than six inches tall. His power and majesty impress Gulliver deeply, but to us he appears both laughable and sinister. Because of his tiny size, his belief that he can control Gulliver seems silly, but his willingness to execute his subjects for minor reasons of politics or honor gives him a frightening aspect. The emperor is both a satire of the autocratic ruler and a strangely serious portrait of political power. The farmer speaks to Gulliver, showing that he is willing to believe that the relatively tiny Gulliver may be as rational as he himself is, and treats him with gentleness. However, the farmer puts Gulliver on display around Brobdingnag, which clearly shows that he would rather profit from his discovery than converse with him as an equal. His exploitation of Gulliver as a laborer, which nearly starves Gulliver to death, seems less cruel than simpleminded. Generally, the farmer represents the average Brobdingnagian of no great gifts or intelligence, wielding an extraordinary power over Gulliver simply by virtue of his immense size. She is skilled at sewing and makes Gulliver several sets of new clothes, taking delight in dressing him. When the queen discovers that no one at court is suited to care for Gulliver, she invites Glumdalclitch to live at court as his sole babysitter, a function she performs with great seriousness and attentiveness. To Glumdalclitch, Gulliver is basically a living doll, symbolizing the general status Gulliver has in Brobdingnag. The queen seems genuinely considerate, asking Gulliver whether he would consent to live at court instead of simply taking him in as a pet and inquiring into the reasons for his cold good-byes with the farmer. She is by no means a hero, but simply a pleasant, powerful person. He is thus a figure of rational thought who somewhat prefigures the Houyhnhnms in Book IV. Munodi is a rare example of practical-minded intelligence both in Lagado, where the applied sciences are wildly impractical, and in Laputa, where no one even considers practicality a virtue. He fell from grace with the ruling elite by counseling a commonsense approach to agriculture and land management in Lagado, an approach that was rejected even though it proved successful when applied to his own flourishing estate. Lord Munodi serves as a reality check for Gulliver on his third voyage, an objective-minded contrast to the theoretical delusions of the other inhabitants of Laputa and Lagado. Read an in-depth analysis of Lord Munodi. Yahoos seem to belong to various ethnic groups, since there are blond Yahoos as well as dark-haired and redheaded ones. The men are characterized by their hairy bodies, and the women by their low-hanging breasts. They are naked, filthy, and extremely primitive in their eating habits. Yahoos are not capable of government, and thus they are kept as servants to the Houyhnhnms, pulling their carriages and performing manual tasks. They repel Gulliver with their lascivious sexual appetites, especially when an eleven-year-old Yahoo girl attempts to rape Gulliver as he is bathing naked. Houyhnhnms are like ordinary horses, except that they are highly intelligent and deeply wise. They live in a sort of socialist republic, with the needs of the community put before individual desires. They are the masters of the Yahoos, the savage humanlike creatures in Houyhnhnmland. In all, the Houyhnhnms have the greatest impact on Gulliver throughout all his four voyages. He is grieved to leave them, not relieved as he is in leaving the other three lands, and back in England he relates better with his horses than with his human family. Don Pedro is naturally benevolent and generous, offering the half-crazed Gulliver his own best suit of clothes to replace the tatters he is wearing. But Gulliver meets his generosity with repulsion, as he cannot bear the company of Yahoos. Read an in-depth analysis of Don Pedro de Mendez. Brobdingnagians are basically a reasonable and kindly people governed by a sense of justice. Even the farmer who abuses Gulliver at the beginning is gentle with him, and politely takes the trouble to say good-bye to him upon leaving him. The Brobdingnagians do not exploit him for personal or political reasons, as the Lilliputians do, and his life there is one of satisfaction and quietude. But the

Brobdingnagians do treat Gulliver as a plaything. When he tries to speak seriously with the king of Brobdingnag about England, the king dismisses the English as odious vermin, showing that deep discussion is not possible for Gulliver here. Lilliputians and Blefuscuans are prone to conspiracies and jealousies, and while they treat Gulliver well enough materially, they are quick to take advantage of him in political intrigues of various sorts. The two races have been in a longstanding war with each other over the interpretation of a reference in their common holy scripture to the proper way to eat eggs. Gulliver helps the Lilliputians defeat the Blefuscu navy, but he eventually leaves Lilliput and receives a warm welcome in the court of Blefuscu, by which Swift satirizes the arbitrariness of international relations. The Laputans are parodies of theoreticians, who have scant regard for any practical results of their own research. They are so inwardly absorbed in their own thoughts that they must be shaken out of their meditations by special servants called flappers, who shake rattles in their ears. They do not care about down-to-earth things like the dilapidation of their own houses, but worry intensely about abstract matters like the trajectories of comets and the course of the sun. They are dependent in their own material needs on the land below them, called Lagado, above which they hover by virtue of a magnetic field, and from which they periodically raise up food supplies. He makes no reference to any affection for his wife, either here or later in his travels when he is far away from her, and his detachment is so cool as to raise questions about his ability to form human attachments. When he returns to England, she is merely one part of his former existence, and he records no emotion even as she hugs him wildly. Read an in-depth analysis of Mary Burton Gulliver. Nevertheless, Gulliver fleshes out figures such as the queen of Brobdingnag much more thoroughly in his narrative, underscoring the sharp contrast between his reticence regarding England and his long-windedness about foreigners. When the Antelope sinks, Gulliver is washed ashore on Lilliput. That Gulliver takes pains to name him accurately reinforces our impression that he is obsessive about facts but not always reliable in assessing overall significance. Flimnap is clearly paranoid, since the possibility of a love affair between Gulliver and a Lilliputian is wildly unlikely. Flimnap is a portrait of the weaknesses of character to which any human is prone but that become especially dangerous in those who wield great power. Reldresal is more a source of much-needed information for Gulliver than a well-developed personality, but he does display personal courage and trust in allowing Gulliver to hold him in his palm while he talks politics. Tamecksan policies are said to be more agreeable to the ancient constitution of Lilliput, and while the High-Heels appear greater in number than the Low-Heels, their power is lesser. Unlike the king, the crown prince is believed to sympathize with the Tamecksan, wearing one low heel and one high heel, causing him to limp slightly. The king has ordained that all governmental administrators must be selected from this party, much to the resentment of the High-Heels of the realm. Thus, while there are fewer Slamecksan than Tamecksan in Lilliput, their political power is greater.

**Chapter 6 : NPR Choice page**

*Gulliver - The narrator and protagonist of the story. Although Lemuel Gulliver's vivid and detailed style of narration makes it clear that he is intelligent and well educated, his perceptions are naïve and gullible. He has virtually no emotional life, or at least no awareness of it, and his.*

It was an indictment, and it was most popular among those who were indicted – that is, politicians, scientists, philosophers, and Englishmen in general. Swift was roasting people, and they were eager for the banquet. Swift himself admitted to wanting to "vex" the world with his satire, and it is certainly in his tone, more than anything else, that one most feels his intentions. Besides the coarse language and bawdy scenes, probably the most important element that Dr. The tone of the original varies from mild wit to outright derision, but always present is a certain strata of ridicule. After that literary operation, the original version was largely lost to the common reader. What irony that Bowdler would have laundered the Travels in order to get a version that he believed to be best for public consumption because, originally, the book was bought so avidly by the public that booksellers were raising the price of the volume, sure of making a few extra shillings on this bestseller. And not only did the educated buy and read the book – so also did the largely uneducated. Swift uses mock seriousness and understatement; he parodies and burlesques; he presents a virtue and then turns it into a vice. He takes pot-shots at all sorts of sacred cows. Besides science, Swift debunks the whole sentimental attitude surrounding children. At birth, for instance, Lilliputian children were "wisely" taken from their parents and given to the State to rear. In an earlier satire A Modest Proposal, he had proposed that the very poor in Ireland sell their children to the English as gourmet food. Swift is also a name-caller. Mankind, as he has a Brobdingnagian remark, is "the most pernicious race of little odious vermin that Nature ever suffered to crawl upon the surface of the earth. The island of Laputa, the island of pseudo-science, is literally in Spanish the land of "the whore. In addition, Swift mocks blind devotion. Gulliver, leaving the Houyhnhnms, says that he "took a second leave of my master, but as I was going to prostrate myself to kiss his hoof, he did me the honor to raise it gently to my mouth. They were so enamored of reason that they did not realize that Swift was metamorphosing a virtue into a vice. In Book IV, Gulliver has come to idealize the horses. They embody pure reason, but they are not human. Literally, of course, we know they are not, but figuratively they seem an ideal for humans – until Swift exposes them as dull, unfeeling creatures, thoroughly unhuman. They take no pleasure in sex, nor do they ever overflow with either joy or melancholy. His life was one of continual disappointment, and satire was his complaint and his defense – against his enemies and against humankind. People, he believed, were generally ridiculous and petty, greedy and proud; they were blind to the "ideal of the mean. There, Swift took the side of the Ancients, but he showed their views to be ultimately as distorted as those of their adversaries, the Moderns. To Swift, Man is a mixture of sense and nonsense; he had accomplished much but had fallen far short of what he could have been and what he could have done. Swift was certainly not one of the optimists typical of his century. He did not believe that the Age of Science was the triumph that a great majority of his countrymen believed it to be. Science and reason needed limits, and they needed a good measure of humanism. They did not require absolute devotion. He therefore offered up the impractical scientists of Laputa and the impersonal, but absolutely reasonable, Houyhnhnms as embodiments of science and reason carried to ridiculous limits. Through this lens, Swift hoped to "vex" his readers by offering them new insights into the game of politics and into the social follies of humans.

**Chapter 7 : SparkNotes: Gulliver's Travels: Character List**

*They are just like Gulliver, except that Gulliver has learned to clip his nails, shave his face, and wear [blog.quintoapp.com](http://blog.quintoapp.com) Houyhnhnm Land, Gulliver finally realizes the true depths of human awfulness.*

**Chapter 8 : Christmas at Gullivers - Review of Gulliver's World - Warrington, Warrington, England - TripAdvisor**

*This is a theme that recurs throughout Gulliver's Travels. For other examples, see Lord Munodi in Part 3 and Gulliver's discussion of war with the Master Horse in Part 4. For other examples, see Lord Munodi in Part 3 and Gulliver's discussion of war with the Master Horse in Part 4.*

**Chapter 9 : "The Talk"™ Co-Hosts Call For "Transparency" In Moonves Investigation | Deadline**

*George Bernard Shaw "There are those that look at things the way they are, and ask why? I dream of things that never were, and ask why not?" There are those that look at things the way they are, and ask why?*