

Jonathan Swift, *Gulliver's Travels*,

or *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships* (1726)

Part IV: A Voyage to the Land of the Houyhnhnms



Illustration by J. J. Grandville* (1840s)

Part IV – Chapter 5

CHAPTER FIVE

The Author at his Master's Commands informs him of the State of England. The Causes of War among the Princes of Europe. The Author begins to explain the English Constitution.

THE READER may please to observe, that the following Extract of many Conversations I had with my Master, contains a Summary of the most material Points, which were discoursed at several times for above two Years; his Honour often desiring fuller Satisfaction as I farther improved in the Houyhnhnm Tongue. I laid before him, as well as I could, the whole State of Europe; I discoursed of Trade and Manufactures, of Arts and Sciences; and the Answers I gave to all the Questions he made, as they arose upon several Subjects, were a Fund of Conversation not to be exhausted. But I shall here only set down the Substance of what passed between us concerning my own Country, reducing it into Order as well as I can, without any Regard to Time or other Circumstances, while I strictly adhere to Truth. (...)

In obedience therefore to his Honour's Commands, I related to him the Revolution* under the Prince of Orange, the long War* with France entered into by the said Prince, and renewed by his Successor the present Queen; wherein the greatest Powers of Christendom were engaged, and which still continued: I computed at his Request, that about a Million of Yahoos might have been killed in the whole Progress of it; and perhaps a Hundred or more Cities taken, and five times as many Ships burnt or sunk.

He asked me what were the usual Causes or Motives that made one Country go to War with another. I answered, they were innumerable; but I should only mention a few of the

Sometimes the Quarrel between two Princes is to decide which of them shall dispossess a Third of his Dominions, where neither of them pretend to any Right.* Sometimes one Prince quarrelleth with another, for fear the other should quarrel with him. Sometimes a War is entered upon, because the Enemy is too strong, and sometimes because he is too weak. Sometimes our Neighbours want the Things which we have, or have the Things which we want; and we both fight, till they take ours or give us theirs. It is a very justifiable Cause of War to invade a Country after the People have been wasted by Famine, destroyed by Pestilence, or embroiled by Factions amongst themselves. It is justifiable to enter into a War against our nearest Ally, when one of his Towns lies convenient for us, or a Territory of Land, that would render our Dominions round and compact. If a Prince send Forces into a Nation, where the People are poor and ignorant, he may lawfully put half of them to Death, and make Slaves of the rest, in order to civilize and reduce* them from their barbarous Way of Living. It is a very kingly, honourable, and frequent Practice, when one Prince desires the Assistance of another to secure him against an Invasion, that the Assistant, when he hath driven out the Invader, should seize on the Dominions himself, and kill, imprison or banish the Prince he came to relieve. Alliance by Blood or Marriage, is a sufficient Cause of War between Princes; and the nearer the

Kindred is, the greater is their Disposition to quarrel: Poor Nations are hungry, and rich Nations are proud; and Pride and Hunger will ever be at Variance. For these Reasons, the Trade of a Soldier is held the most honourable of all others: Because a Soldier is a Yahoo hired to kill in cold Blood as many of his own Species, who have never offended him, as possibly he can.

(...)

What you have told me, (said my Master) upon the Subject of War, doth indeed discover most admirably the Effects of that Reason you pretend to: However, it is happy that the Shame is greater than the Danger; and that Nature hath left you utterly incapable of doing much Mischief: For your Mouths lying flat with your Faces, you can hardly bite each other to any Purpose, unless by Consent. Then, as to the Claws upon your Feet before and behind, they are so short and tender, that one of our Yahoos would drive a Dozen of yours before him. And therefore in recounting the Numbers of those who have been killed in Battle, I cannot but think that you have said the Thing which is not.

I could not forbear shaking my Head and smiling a little at his Ignorance. And, being no Stranger to the Art of War, I gave him a Description of Cannons, Culverins,* Muskets, Carabines,* Pistols, Bullets, Powder, Swords, Bayonets, Sieges, Retreats, Attacks, Undermines,* Countermines,* Bombardments, Sea-fights; Ships sunk with a Thousand Men; twenty Thousand killed on each Side; dying Groans, Limbs flying in the Air: Smoak, Noise, Confusion, trampling to Death under Horses Feet: Flight, Pursuit, Victory; Fields strewed with Carcases left for Food to Dogs, and Wolves, and Birds of Prey; Plundering, Stripping, Ravishing, Burning and Destroying.

* Jean Ignace Isidore Gérard (1803-1847), generally known by the pseudonym of Jean-Jacques or J. J. Grandville, was a French caricaturist.

George Orwell, *Animal Farm* (1945) Full novel + Preface

1945	1946	1954	1961?	1986	Mid-1990s	2004	2008	2014

Source : Studiolo secondari <https://www.studiolosecondari.com/thinking-design/2019/5/6/animal-farm-and-the-dust-jacket>

Franklin J. Schaffner, *Planet of the Apes* (1968)

The trial scene, parts 1, 2 & 3

<https://www.youtube.com/watch?v=Mn6TqV5xSBI>

<https://www.youtube.com/watch?v=9dL3VCIYdXA>

<https://www.youtube.com/watch?v=aGH3t1rbMW4>



“Some apes, it seems, are more equal than others”

Pink Floyd, *Animals* (1977)

Excerpts from the lyrics: (song openings)

<p>“Dogs” (Waters, Gilmour) 17:06</p> <p>You gotta be crazy, you gotta have a real need. You gotta sleep on your toes, and when you're on the street, You gotta be able to pick out the easy meat with your eyes closed. And then moving in silently, down wind and out of sight, You gotta strike when the moment is right without thinking.</p> <p>And after a while, you can work on points for style. Like the club tie, and the firm handshake, A certain look in the eye and an easy smile. You have to be trusted by the people that you lie to, So that when they turn their backs on you, You'll get the chance to put the knife in.</p>	<p>“Pigs (Three Different Ones)” (Waters) 11:26</p> <p>[grunting noise]</p> <p>Big man, pig man, ha ha charade you are. You well heeled big wheel, ha ha charade you are. And when your hand is on your heart, You're nearly a good laugh, Almost a joker, With your head down in the pig bin, Saying "Keep on digging." Pig stain on your fat chin. What do you hope to find. When you're down in the pig mine. You're nearly a laugh, You're nearly a laugh But you're really a cry.</p>	<p>“Sheep” (Waters) 10:19</p> <p>[bleating noise] Harmlessly passing your time in the grassland away; Only dimly aware of a certain unease in the air. You better watch out, There may be dogs about I've looked over Jordan, and I have seen Things are not what they seem.</p> <p>What do you get for pretending the danger's not real. Meek and obedient you follow the leader Down well trodden corridors into the valley of steel. What a surprise! A look of terminal shock in your eyes. Now things are really what they seem. No, this is no bad dream.</p>
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Satire and dystopia: two genres? (January 2004)

Conference Paper by Zsolt Czigányik from Eötvös Loránd University (Hungary)

https://www.researchgate.net/publication/311825470_Satire_and_Dystopia_Two_Genres

Dystopia and satire

Dystopia appears to be leaving its parent utopia and it is more convenient if we reflect upon this kind of literature as a part of another genre, as a special kind of *satire*. Dystopias (and from now on I refrain from using the expression negative utopia) are such satires that are displaced, cast in the future or confined in space, and do not limit themselves to the scathing criticism of certain people or phenomena, but scrutinise the workings of the society thoroughly, usually putting one element of the problems in the centre, and that element, being magnified, distorts the whole system, or more precisely, shows its distorted nature.

Sutherland reminds us that “the emphasis in modern satire has shifted from individual man to mankind, and the satirist is now concerned to save the human race.”¹ This tendency opens broad fields before utopian or dystopian works of art. We may even regard this statement of Sutherland as an alternative definition of dystopian literature: dystopia is satire focusing on the whole humankind.

(...)

Dystopias reevaluate the notion of progress; we can no longer expect with optimism a better world where everything goes well on its own. On the contrary: we anticipate in anxiety the fulfilment of those tragedies whose germs we experience in our own age. Our anxiety is increased by such works of art, as Orwell's *1984*, that do not place the catastrophe in a distant future, but in the life of their own, or in the next generation.

The 17th and 18th centuries are generally looked upon as the golden age of satire; by the 20th century this genre has become much rarer in its traditional form, satire is more often present in literature as an element or tone in other genres, like in the novel. The satirists of the golden age, as Pope or Swift, shared the conviction of regarding themselves as the purifiers and guards of civilisation. In Cuddon's view “Anti-Utopianism or dystopianism has also produced a kind of satire: the creation of a futuristic society whose shortcomings and evils are then exposed.”² We will soon be discussing why the traditional moral purifying role of satires is only partially present in dystopias.

NB: James Sutherland (1900-1996) was a Professor of English Literature at Oxford

🗨️ Banksy, 'Devolved Parliament' (2019) – formerly 'Question Time' (2009)



Source: <https://www.art-critique.com/en/2019/09/has-banksy-made-changes-to-devolved-parliament/>