

FRANK BOYLE

*Gift as Genesis*



MODERNITY  
AND ITS NATURE

# Swift As Nemesis Modernity And Its Satirist

**John Stubbs**



## **Swift As Nemesis Modernity And Its Satirist:**

*Swift as Nemesis* Frank T. Boyle, 2000 With much of the intellectual discourse of the last several decades concerned with reconsiderations of modernity how do we read the works of Jonathan Swift who ridiculed the modern even as it was taking shape The author approaches the question of modernity in Swift by way of a theory of satire from Aristotle via Swift and Bakhtin that eschews modern notions that satire is meant to reform and correct Linking satire to Nemesis the goddess of righteous vengeance Swift as Nemesis develops new readings of Swift's major satires From his first published work Swift associates the modern with the new science and represents modernity as a pernicious strain of narcissism that devalues humanistic discourse In his early satires he compiles a profane history of the modern in which the new philosophy is an extension of the methodology of alchemists the debased Roman Catholic Church and the various Puritan sects This history culminates in *A Tale of a Tub* with an assault on the intellectual basis of that most formidable of all modern works Newton's *Principia* In *Gulliver's Travels* Swift attacks modern culture while aiming at individual readers Novelistic identification with Gulliver's narcissism beginning with masturbation and encompassing various scatological observations implicates readers in the larger cultural critique in which Gulliver paralleling Narcissus rejects cultures he encounters until he embraces a cultural image that destroys him The wider cultural implications of Swift's work are evident in the way he uses travel as a metaphor to link the inhuman consequences of European imperialism with the discoveries of the new science Finally Swift's works like the mirror Nemesis uses to destroy Narcissus are shown to return the narcissistic projections of critics Recognizing that Narcissus and Echo have become important to the critique of modernism the author argues that readers will find it useful now to turn to the contextualizing role of Nemesis She emerges from Swift's critically irreducible satire with an ironic claim on modernity itself

*Swift as Nemesis* Frank T. Boyle, Frank Boyle, 2000 How do we read the works of Jonathan Swift who ridiculed the modern even as it was taking shape The author approaches the question of modernity in Swift by way of a theory of satire from Aristotle via Swift and Bakhtin that eschews modern notions that satire is meant to reform and correct

**A Companion to Satire** Ruben Quintero, 2011-05-06 A COMPANION TO SATIRE A COMPANION TO SATIRE This book forms a substantial contribution to literary studies and is likely to be the standard work on the subject for a decade or two The chapters are densely detailed the vocabulary elevated Reference Reviews This sturdy volume should be of use to a variety of readers from advanced undergraduates to scholars seeking refresher or crash courses on either major Studies in English Literature 1500-1900 Offering a valuable contribution to the critical study of satire Quintero has assembled insightful essays by an impressive roster of scholars This book serves as a cogent instructive overview of satire Choice This book obviously brings to readers a dazzling variety of topics relating to satire There is a rich abundance of material here surely something for everyone Indeed the quality of these essays is uniformly high Notes and Queries This collection of twenty-nine original essays surveys satire from its emergence in Western literature to the present The Companion is extraordinary in its

historical scope tracking satire from its first appearances in the prophetic books of the Old Testament through the Renaissance and the English tradition in satire to Michael Moore's satirical movie *Fahrenheit 9/11*. While many essays explore literary developments in satire from an historical view other essays reflect directly on topics such as irony and satire modes of satirical mockery the mock biblical and the character sketch. All of the contributors are experts published in their field and all are experienced teachers who can treat complex and rich subjects with insight and clarity. Contributors to this volume: Joseph F. Bartolomeo, W. Scott Blanchard, Frank Boyle, Peter Brier, Valentine Cunningham, Edwin M. Duval, James Engell, Alberta Gatti, Russell Goulbourne, Dustin Griffin, Christopher J. Herr, Thomas Jemielity, Ejner J. Jensen, Steven E. Jones, Claudia Thomas Kairoff, Catherine Keane, Laura Kendrick, Jos. Lanters, Jean I. Marsden, Linda A. Morris, Frank Palmeri, Blanford Parker, Ronald Paulson, Zoja Pavlovskis, Petit Ruben, Quintero Melinda, Alliker Rabb, Timothy Steele, Michael F. Suarez, David F. Ventura.

**Representations of Swift** Brian A. Connery, 2003. These thirteen essays offer not only the representations of Swift to which its title refers but also a representation of Swift scholarship at the close of the twentieth century and a return to fundamental questions about the life, writing and views of Swift. Issues raised in part by literary scholarship's return to historicism but also powerfully suggestive of a return to biography.

**Swift and Science** G. Lynall, 2012-05-22. It is thought that Swift was opposed to the new science that heralded the beginning of the modern age but this book interrogates that assumption tracing the theological, political and socio-cultural resonances of scientific knowledge in the early eighteenth century and considering what they can reveal about Swift's imagination.

**Jonathan Edwards's Philosophy of Nature** Avihu Zakai, 2010-07-22.

**Swift, the Book, and the Irish Financial Revolution** Sean D. Moore, 2010-10-15. Winner 2010 Donald Murphy Prize for a Distinguished First Book. American Conference on Irish Studies. Renowned as one of the most brilliant satirists ever, Jonathan Swift has long fascinated Hibernophiles beyond the shores of the Emerald Isle. Sean Moore's examination of Swift's writings and the economics behind the distribution of his work elucidates the humorist's crucial role in developing a renewed sense of nationalism among the Irish during the eighteenth century. Taking Swift's Irish satires such as *A Modest Proposal* and the *Drapier's Letters* as examples of anticolonial discourse, Moore unpacks the author's carefully considered published words and his deliberate drive to liberate the Dublin publishing industry from England's shadow to argue that the writer was doing nothing less than creating a national print media. He points to the actions of Anglo-Irish colonial subjects at the outset of Britain's financial revolution inspired by Swift's dream of a sovereign Ireland; these men and women harnessed the printing press to disseminate ideas of cultural autonomy and defend the country's economic rights. Doing so, Moore contends, imbued the island with a sense of Irishness that led to a feeling of independence from England and ultimately gave the Irish a surprising degree of financial autonomy. Applying postcolonial, new economic and book history approaches to eighteenth-century studies, *Swift the Book and the Irish Financial Revolution* effectively links the era's critiques of empire to the financial and legal motives for decolonization. Scholars of colonialism, postcolonialism, Irish studies

Atlantic studies Swift and the history of the book will find Moore's eye-opening arguments original and compelling

**Critical Companion to Jonathan Swift** Paul J. DeGateno, R. Jay Stubblefield, 2014-05-14 Provides a comprehensive alphabetical reference to the life and work of Jonathan Swift

*The Experimental Imagination* Tita Chico, 2018-06-05 Challenging the two cultures debate *The Experimental Imagination* tells the story of how literariness came to be distinguished from its epistemological sibling science as a source of truth about the natural and social worlds in the British Enlightenment Tita Chico shows that early science relied on what she calls literary knowledge to present its experimental findings More radically she contends that science was made intellectually possible because its main discoveries and technologies could be articulated in literary terms While early scientists deployed metaphor to describe the phenomena they defined and imagination to cast themselves as experimentalists literary writers used scientific metaphors to make the case for the epistemological superiority of literary knowledge Drawing on literature as well as literary language tropes and interpretive methods literary knowledge challenges our dominant narrative of the scientific revolution as the sine qua non of epistemological innovation in the British Enlightenment With its recourse to imagination as a more reliable source of truth than any empirical account literary knowledge facilitates a redefinition of authority and evidence as well as of the self and society implicitly articulating the difference that would come to distinguish the arts and sciences

*The Practice of Satire in England, 1658-1770* Ashley Marshall, 2013-06-28 An exhaustive study of satire in the long eighteenth century Outstanding Academic Title Choice In *The Practice of Satire in England 1658-1770* Ashley Marshall explores how satire was conceived and understood by writers and readers of the period Her account is based on a reading of some 3 000 works ranging from one page squibs to novels The objective is not to recuperate particular minor works but to recover the satiric milieu to resituate the masterpieces amid the hundreds of other works alongside which they were originally written and read The long eighteenth century is generally hailed as the great age of satire and as such it has received much critical attention However scholars have focused almost exclusively on a small number of canonical works such as *Gulliver's Travels* and *The Dunciad* and have not looked for continuity over time Marshall revises the standard account of eighteenth century satire revealing it to be messy confused and discontinuous exhibiting radical and rapid changes over time The true history of satire in its great age is not a history at all Rather it is a collection of episodic little histories

[Swift as Priest and Satirist](#) Todd C. Parker, 2009 The essays in this volume cover four broad categories 1 Essays that historicize his relationship to the Church of Ireland and to the bruising world of eighteenth century theological discourse in general 2 Essays that examine how Swift represents religious figures and controversies in his poetry and prose including *A Tale of a Tub* 3 Essays that theorize the relationships between religious and literary genres 4 Essays that articulate the links between Swift's satires and contemporary religious philosophical and scientific discourse

BOOK JACKET

**Digressive Voices in Early Modern English Literature** Anne Cotterill, 2004-02-19 *Digressive Voices in Early Modern English Literature* looks afresh at major

nondramatic texts by Donne Marvell Browne Milton and Dryden whose digressive speakers are haunted by personal and public uncertainty To digress in seventeenth century England carried a range of meaning associated with deviation or departure from a course subject or standard This book demonstrates that early modern writers trained in verbal contest developed richly labyrinthine voices that captured the ambiguities of political occasion and aristocratic patronage while anatomizing enemies and mourning personal loss Anne Cotterill turns current sensitivity toward the silenced voice to argue that rhetorical amplitude might suggest anxieties about speech and attack for men forced to be competitive yet circumspect as they made their voices heard

**A World of Disorderly Notions** Aaron R. Hanlon, 2019-05-30 Shortlist Oscar Kenshur Book Prize From Jonathan Swift to Washington Irving those looking to propose and justify exceptions to social and political norms turned to Cervantes's notoriously mad comic hero as a model A World of Disorderly Notions examines the literary and political effects of Don Quixote arguing that what makes this iconic character so influential across oceans and cultures is not his madness but his logic Aaron Hanlon contends that the logic of quixotism is in fact exceptionalism the strategy of rendering oneself an exception to everyone else's rules As British and American societies of the Enlightenment developed the need to question the acceptance of various forms of imperialism and social contract theory and to explain both the virtues and limitations of revolutions past and ongoing it was Quixote's exceptionalism not his madness that captured the imaginations of so many writers and statesmen As a consequence the eighteenth century witnessed an explosion of imitations of Quixote in fiction and polemical writing by writers such as Jonathan Swift Charlotte Lennox Henry Fielding and Washington Irving among others Combining literary history and political theory Hanlon clarifies an ongoing and immediately relevant history of exceptionalism of how states from Golden Age Spain to imperial Britain to the formative United States rendered themselves exceptions so they could act with impunity In so doing he tells the story of how Quixote became exceptional

Jonathan Swift in the Company of Women Louise Barnett, 2007 Building upon recent research on the history of women this book examines Swift both as a man and writer in terms of women woman as intimates acquaintances subjects of satire and those who have written about him It also explores the subject of misogyny in Swift's writings

Imperialisms E. Sauer, B. Rajan, 2004-10-28 Filling a major gap in historical literary and post colonial scholarship Imperialisms examines the identity statements of the world's major imperialisms in multiple theatres of competition over the course of four centuries Filling a major gap in historical literary and post colonial scholarship Imperialisms examines early identity statements and nuances of dominance of the world's major imperialisms in various theatres of competition Developed in collaboration with leading scholars in the field this book balances historical essays and case studies and encourages investigations of conversant and competing imperialisms their practices and rhetoric of self justification Europe west and east India the New World Africa and the Far East are among the sites of imperialism featured here which are analyzed in relation to intersecting debates on politics religion literature nationalism commerce conversion and race Valuable for preliminary or advanced

studies Imperialisms provides multiple points of entry into and guidelines for a conversation both current and vigorous

**Jonathan Swift: The Reluctant Rebel** John Stubbs, 2017-02-28 A rich and riveting portrait of the man behind Gulliver's Travels by a vivid ardent and engaging New York Times Book Review author One of Europe's most important literary figures Jonathan Swift was also an inspired humorist a beloved companion and a conscientious Anglican minister as well as a hoaxer and a teller of tales His anger against abuses of power would produce the most famous satires of the English language Gulliver's Travels as well as the Drapier Papers and the unparalleled Modest Proposal in which he imagined the poor of Ireland farming their infants for the tables of wealthy colonists John Stubbs's biography captures the dirt and beauty of a world that Swift both scorned and sought to amend It follows Swift through his many battles for and against authority and in his many contradictions as a priest who sought to uphold the dogma of his church as a man who was quite prepared to defy convention not least in his unshakable attachment to an unmarried woman his Stella and as a writer whose vision showed that no single creed holds all the answers Impeccably researched and beautifully told in Jonathan Swift Stubbs has found the perfect subject for this masterfully told biography of a reluctant rebel a voice of withering disenchantment unrivaled in English

*A Modest Proposal and Other Prose* Jonathan Swift, 2004 Swift reveals his satirical genius in this witty collection of prose that includes such popular works as A Mosest Proposal and A Tale of the Tub

*Modernity* David Punter, 2017-09-16 This exciting volume in the Transitions series explores both history and contemporary ideas pushing forward the boundaries of what we understand by modernity This book is distinguished from its competitors by its clear focus on close readings of commonly studied texts and a strict policy on writing for an undergraduate readership

*The Arena of Satire* David H. J. Larmour, 2016-01-04 In this first comprehensive reading of Juvenal's satires in more than fifty years David H J Larmour deftly revises and sharpens our understanding of the second century Roman writer who stands as the archetype for all later practitioners of the satirist's art The enduring attraction of Juvenal's satires is twofold they not only introduce the character of the angry satirist but also offer vivid descriptions of everyday life in Rome at the height of the Empire In Larmour's interpretation these two elements are inextricably linked The Arena of Satire presents the satirist as flaneur traversing the streets of Rome in search of its authentic core those distinctly Roman virtues that have disappeared amid the corruption of the age What the vengeful punishing satirist does to his victims as Larmour shows echoes what the Roman state did to outcasts and criminals in the arena of the Colosseum The fact that the arena was the most prominent building in the city and is mentioned frequently by Juvenal makes it an ideal lens through which to examine the spectacular and punishing characteristics of Roman satire And the fact that Juvenal undertakes his search for the uncorrupted authentic Rome within the very buildings and landmarks that make up the actual corrupt Rome of his day gives his sixteen satires their uniquely paradoxical and contradictory nature Larmour's exploration of the arena of satire guides us through Juvenal's search for the true Rome winding from one poem to the next He combines close readings of passages from individual satires

with discussions of Juvenal's representation of Roman space and topography the nature of the arena experience and the network of connections among the satirist the gladiator and the editor or producer of Colosseum entertainments The Arena of Satire also offers a new definition of Juvenalian satire as a particular form arising from the intersection of the body and the urban landscape a form whose defining features survive in the works of several later satirists from Jonathan Swift and Evelyn Waugh to contemporary writers such as Russian novelist Victor Pelevin and Irish dramatist Martin McDonagh

**The Fatal News** Katherine E. Ellison, 2005-11-28 What was information in the early eighteenth century and what influence did the emergence of information as potential physical and psychological threat have on readers of the period Recent scholarship in eighteenth century print culture and in twenty first century media studies and theory offers a unique opportunity to reconsider how and why information is figuratively imagined during the eighteenth century as an abstract yet bodily entity that can flood suffocate and incapacitate readers Focusing on 1678 to 1722 a period that experienced impressive innovations in communication this study reveals that the term information undergoes a significant transformation with social cultural and literary consequences By investigating discussions of information and media that are evident in works by literary authors the author finds that writers like John Bunyan Aphra Behn Jonathan Swift and Daniel Defoe confront the idea of information overload and provide case studies in literacy reform that operate on institutional generic and consumer levels For example while in Defoe's Journal of the Plague Year information is infectious and citizens depend upon comets and phantoms to construct reader controlled decentralized media in Swift's Tale of a Tub commonplace books and collections demonstrate a new type of organizational or secretarial impulse in society



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