



## Gulliver's Travels

*Jonathan Swift , Arthur Rackham (Illustrator)*

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# Gulliver's Travels

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**Gulliver's Travels** Jonathan Swift , Arthur Rackham (Illustrator)

*Gulliver's Travels into Several Remote Nations of the World* (with the original color illustrations by Arthur Rackham). In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships, commonly known as *Gulliver's Travels* (1726, amended 1735), is a prose satire by Irish writer and clergyman Jonathan Swift, that is both a satire on human nature and a parody of the "travellers' tales" literary subgenre. It is Swift's best known full-length work, and a classic of English literature. The book became popular as soon as it was published. John Gay wrote in a 1726 letter to Swift that "It is universally read, from the cabinet council to the nursery." Since then, it has never been out of print. (more on [www.wisehouse-classics.com](http://www.wisehouse-classics.com))

## Gulliver's Travels Details

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## From Reader Review Gulliver's Travels for online ebook

### Vit Babenco says

Lemuel Gulliver was the first who discovered the theory of relativity: he comprehended that everything in the world is relative therefore while amongst Lilliputians he is a giant, amongst Brobdingnagians he is a midget.

Eccentricity excellently stands against the erosion of time – much better than any fashion. But it takes a genius to see everything ordinary and commonplace in a bizarre light and to make it withstand the ages.

Everyone knows how laborious the usual method is of attaining to arts and sciences; whereas by his contrivance, the most ignorant person at a reasonable charge, and with a little bodily labour, may write books in philosophy, poetry, politics, law, mathematics and theology, without the least assistance from genius or study. He then led me to the frame, about the sides whereof all his pupils stood in ranks. It was twenty foot square, placed in the middle of the room. The superficies was composed of several bits of wood, about the bigness of a die, but some larger than others. They were all linked together by slender wires. These bits of wood were covered on every square with papers pasted on them; and on these papers were written all the words of their language in their several moods, tenses, and declensions, but without any order. The professor then desired me to observe, for he was going to set his engine at work.

Rejoice, **Jonathan Swift** was an inventor of a computer and he was the first programmer!

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### Nayra.Hassan says

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### Matthew says

This was my favorite required reading in high school (well, actually, probably tied with Animal Farm). It was a very pleasant and unexpected surprise. The reference points I had were cartoon retellings of this from my youth. I only really had an image of Gulliver vs the Lilliputians - and that was only the most basic "giant in a land full of very small people" storylines (well, they were trying to entertain children, so it doesn't have to get much more complex than that). But, the book is made up of more stories than just Gulliver as a giant (hence the Travels - plural). The content of these stories is witty and not-so-thinly veiled political and social commentary. In the end, it didn't feel like required reading at all - it was a truly enjoyable adventure I was glad to take!

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## Paul Bryant says

Okay, I didn't finish this sucker. It was poor. I was kind of shocked. I was thinking why does no one point out that this is a giant rip off of Honey I Shrunk the Kids and Honey I Blew Up the Kid? It's painfully obvious. I don't see why this Daniel Defoe mope has not had his ass sued, maybe he avoided that by writing his ripoff in a long ass frankly boring olde-worlde style so that all the lawyers would fall asleep before they got their writ typed up. The other stuff that isn't Lillypoot and Borodbynag or whatever is talking horses and shit and I'm pretty sure they're in Lord of the Rings so more ripoff although I never saw that movie all the way through because it's kind of boring and also kind of gay.

ps - some real geek types have PMed me saying that Daniel Dafoe didn't write thia d it was Jonathon Swift. I mean, get a life. They're all dead right? they're like deader than dead. who cares. lol.

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## Kalliope says

Jonathan Swift (1667 – 1745) writes towards the end of his book:

*...an author perfectly blameless, against whom the tribe of answerers, considerers, observers, reflecters, detectors, remarkers, will never be able to find matter for exercising their talents.*

Had Swift known GR he would probably have included "reviewers" in the above sentence. This thought warns me against continuing any further with my review.

But the Travels of Gulliver (1726) have made me laugh like no other book for a long time. And I want to share this.

The introduction in my edition by Michael Foot was almost as funny. For Foot surveys the history of the reaction to Swift's book, from its immediate huge success and popularity during the Enlightenment to the deprecating opinion shared by many, but not all (John Keats was one of the exceptions), in puritanical Victorian times. They were affronted by the shameful indecency their own minds projected onto Swift's lines.

Some of the quotes from Victorian responses made me laugh as heartily as Swift's words.

*.. a monster, gibbering shrieks and gnashing imprecations against mankind – tearing down all shreds of modesty, past all sense of manliness and shame; filthy in word, filthy in thought, furious, raging, obscene.*

His rehabilitation started during WW1, beginning with a lecture in Cambridge in 1917. Gulliver's attacks on war and the idiocies of nationalism would have met welcoming ears in that university hall. Some rejection still lingered for a while and surprisingly both George Orwell and Aldous Huxley were highly critical of Swift.

Nowadays, many aspects of this book appeal strongly to our more cynical and detached age. What we have now is filtered by the Disney Cartoons and *The Economist* has chosen Gulliver as the title to its Travel Section. And of course, the company *Yahoo* also got its name from the most detestable of Swift's characters.

As everyone knows this is a book about travelling. The popularity of two of its four parts and their easy refashioning into tales for children disguise the fact that the book was written as a parody of the then prevailing travel writing. If for us Travel now means consumption, then it still meant discovery. But in all discoveries there is some degree of presumptuousness. And this is what bothered Swift.

But this book is a journey in itself: Travel into Acerbity. Each part becomes more acidic and sour than the previous one. And if the Victorians found it indecent we have to admit that there is a fair amount of stripping in this book, but not of clothes. Swift is stripping human nature. For apart from the hilarious and highly creative stories, the sum of reflections on the relativity of some of our beliefs, which we hold as absolute, constitutes a fully developed treatise on us.

The Fantastic and Utopian character is disguised by Swift's framing with exact dates each of the four trips. Gulliver sets off on the 4th of May 1699 and returns from his final trip on the 5th of December 1715. May be it was this kind of specificity that made one of Swift's contemporaries go and have a look at his Atlas to check where Lilliput was. And another adamantly denied that the whole thing could be true!!

Apart from children, some mathematicians have also been delighted by Gulliver's adventures (demonstrable proof). The third trip, to the Land of **Laputa** (some knowledge of Spanish helps in understanding this title) is an amusing diatribe against mathematicians and academics. A good reader of Swift must be willing to embrace self-parody.

The fourth and final trip is the most controversial one, since it is a direct blow at the arrogance of human nature. And yet, this part is an excellent exposition of Swift's thinking and his deep aversion of brutality and despotism.

Apart from Swift's exuberant imagination, I have greatly enjoyed his language. In spite of the irony and satire, his writing reads as coming directly from the pen of Mister Common Sense. Swift wrote in a limpid form, keeping a perfect pace that accompanied an impeccable stream of clear thinking. Swift was known for his conviction on the appropriate use of language:

*That the use of speech was to make us understand one another, and to receive information of facts; now if any one said the thing which was not, these ends were defeated.*

And to make sure of this, he would read aloud to his servants to confirm that his text would be understood.

He kept his humour until the end, and this is what he wrote for his own epitaph.

*He gave the little wealth he had,  
To build a House for Fools and Mad.  
And shew'd by one Satyric Touch,  
No Nation needed it so much.*

I close this book feeling a great respect for the smart, polite Houyhnhnms who enjoy a level of wisdom and common sense that should be the envy of all of us.

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### **Anthony Vacca says**

It's one of the stranger occurrences that *Gulliver's Travels* is recognized more often than not as a fantastical adventure for the delight of children, when in actuality it is one of the bleakest condemnations of human beings to ever corrode a page. The Reverend Swift is a master of misanthropic satire, and even with the arsenal of footnotes (as this wonderful edition from Oxford Classics exhaustively supplies) essential for a well-rounded reading of *GT*, the Gentle Reader is still left staggering to keep up with the immense range of the Author's targets. Nothing is sacred in Swift's world, besides that dim flicker of reason that most people dedicate their entire lives to trying to snuff out. Up against a foe like that, Swift teases with barely veiled blasphemy and sedation, all in the hopes of making the reader uncomfortable enough to possibly fart out an actual thought of their own.

The plot of the book is familiar enough to most: a seemingly innocuous account of the travels and travails of a polite and resourceful British naval surgeon as he visits exotic locales not to be found on any early 18th century map. But what most people miss (including all the little tykes who have watched shitty movie adaptations, such as the one featuring the talents of Jack Black) is that as Gulliver makes his way through adventures with tiny people, giants and cities in the sky, he finds himself losing heart in his sincere attempts to explain and defend his country's societal and moral mores, and by novel's end is crushed with bitterness and disgust for the human race. The fatal thrust of Swift's argument—which, as he declares in a letter to his pen pal, Alexander Pope, is to show that there is nothing rational about humans as rational animals—is delivered in Gulliver's final travel to an utopia where talking horses encapsulate all the ideals we supposedly champion, while humans are nothing but a bunch of savage Yahoos. What follows is one of the most disparaging denouements on the human condition that this particular reader has ever encountered.

A hilarious but sobering remedy for any wayward soul who still has faith in humanity.

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### **Ahmad Sharabiani says**

983. *Gulliver's Travels*, Jonathan Swift

*Travels into Several Remote Nations of the World in Four Parts by Lemuel Gulliver, First a Surgeon & then a Captain of Several Ships*, Jonathan Swift



## Jason Koivu says

So much more than just a fantastical tale of a man journeying to mystical lands. This is thinly veiled satire...super thin.

A seafaring Englishman ends up in four fairytale worlds where people are small, gigantic, smarties in the maths, and where people are horses. By the second journey you'd think he'd be done with all this, but in the end he's done with humans and has trouble living amongst his own kind.

Written in the old style where listing off occurrences constituted an adventure and a perfectly well constructed story, *Gulliver's Travels* can be at times a tedious read. It's filled with a laundry list of actions ("I did this and then I did this"), and when you think some tension or conflict is a brewin' you get simple expedients flatly stated ("I was faced with an obstacle and so I overcame it by doing this.") After a time it all becomes trying and uninspiring, making the turning of pages ever more difficult.

However, if you've come to this book looking for condemnation of the human race's worst foibles, you've come to the right place. Swift dispatches venom towards the leeches of humanity. Lawyers, for instance, get blasted left, right and center. I'm one of those people that feels we're not much better, and sometimes not any better, than base animals, so I was okay with the author's bashing of my fellow man. Those who don't understand anything beyond "Humans! We're #1!" aren't going to like this.

Regardless of its faults, I'm glad I finally got around to reading the original, full-length version. In school I read an abridged and sanitized version, which left out all the mentions of genitalia and bodily functions. This is much better with all the pee and tits included!

PS: Check out my video review of *Gulliver's Travels* here: <https://www.youtube.com/watch?v=IKpYD...>

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## Lisa says

"And he gave it for his opinion, "that whoever could make two ears of corn, or two blades of grass, to grow upon a spot of ground where only one grew before, would deserve better of mankind, and do more essential service to his country, than the whole race of politicians put together."

I don't think there will ever be a time when *Gulliver's Travels* doesn't feel like a perfect mirror of humankind. I remember the first time I read it, as a child. I was immeasurably impressed with the sudden insight that things are small or great depending on comparison with other things, and that there are no absolute values. That knowledge, combined with the idea that you learn to understand yourself by seeing your peculiarities through the eyes of people who do not share your social and cultural background, helped me navigate my globetrotting childhood. When I reread the *Travels* as a grown-up, I focused more on the political satire, finding pleasure in discovering that the typical idiocies of my own time apparently had their correspondences centuries ago. Somehow, that made life easier to bear.

But now I am beginning to wonder. Are the yahoos degenerating further? When will they hit rock bottom? And could we maybe ship off some of our worst yahoos to Lilliput, where they can claim they are great without lying?

Thank Goodness there are authors like Swift, who are capable of making humanists in despair laugh on dark November nights after reading the never-ending misery called news. Oh Lordy, I wish they were fake.

But they are likely to mirror the world - without the wit and irony that Swift added to make life endurable, enjoyable even! That is a quality in an author that is always needed, now more than ever!

Yahoooooooooooooooooooo!

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## Stephen says

Let's **face** it....

**Jonathan Swift** was a **snarky**, snarky **bitch**.

Gulliver's Travels is like a giant **pimp slap** across the human ~~face~~ face and I am so glad I finally read this in a **non-school**, non-structured **environment** because I had a whole lot more **fun** with it this time around. Swift's wit, insight and delivery are often, though not always, remarkable and he crams more well thought out **jabs** and **toe-steppings** in this slim 250 page novel than I would have thought possible in a work twice this long.

This is certainly a classic that I believe people should read and experience for themselves outside of any required scholarly endeavors because I think that many of the ills, injustices and idiocies that Swift addresses in this novel are still, unfortunately, very relevant today. While Swift is short on resolutions or ideas for improvement (one of my disappointments) he does a marvelous job of exposing the problems that he perceived as existing within the 18th Century world, most particularly England, and opening the door for a more expansive, popular discussion on these issues.

Kudos for that, Mr Swift.

From a plot perspective, *Gulliver's Travels* is a series of adventures by Lemuel Gulliver to various undiscovered, fictional worlds that act as a backdrop for Swift, through his main character/mouthpiece, to scathe, rebuke, poke fun at and/or question all manner of political, religious and social institutions, philosophies and groups. Everything from blind adherence to political ideologies or religious dogma, to ideological intolerance, to arbitrary social divisions and even the non-practical aspects of the rampant scientific explorations so in vogue at the time. Few groups were spared from Swift's caustic lens and many of his attacks are vehement bordering on brutal.

Good. That is how such a work should be IMHO.

Overall, I thought this was very worthwhile and many of Swift's commentaries were piercing, brilliant and exceptionally well done. Some of my personal favorites include:

\*\* Parodying the massive waste of energy and resources expended in political infighting in Great Britain between the Whigs and Tories by having the two Lilliputian political parties separated solely by the aesthetic choice between wearing high heels and low heels. I can only imagine how this parody played out among the MP of England at the time.

\*\* Making light of the tremendous importance placed on seemingly trivial differences in religious doctrine that often lead to the most acrimonious wars and civil strife by explaining that the genesis of a long and bloody war between rival factions of Lilliputians stems from a disagreement over where to crack eggs. One group break their eggs on the small end (Small Endians) and the other break their eggs on the large end (Big Endians). What I found most clever about this attack was the use of an ambiguous reference in each side's

“holy book” that states, “all true believers break their eggs at the convenient end.” That is just about perfect satire Mr. Swift.

\*\* A biting jab at traditions and customs that people cling to long after there is no practical reason to do so is eloquently made when Gulliver describes the Lilliputians custom of burying their dead head first.

*They bury their dead with their heads directly downwards, because they hold an opinion that in eleven thousand moons they are all to rise again, in which period the earth (which they conceive to be flat) will turn upside down, and by this means they shall, at their resurrection, be found ready standing on their feet. The learned among them confess the absurdity of this doctrine, but the practice still continues, in compliance to the vulgar.*

When Swift is on his game, he is very, very effective.

\*\* A wonderful anti-war statement is made through the horror and disgust with which the King of the giant Brobdingnagians (their size depicted as representing moral superiority) reacts to Gulliver’s description of gunpowder and his offer to teach the Brobdingnagians the formula for producing it:

*I told him of ‘an invention, discovered between three and four hundred years ago, to make a certain powder... [t]hat a proper quantity of this powder... would drive a ball of iron or lead, with such violence and speed, as nothing was able to sustain its force. That the largest balls thus discharged, would not only destroy whole ranks of an army at once, but batter the strongest walls to the ground, sink down ships, with a thousand men in each, to the bottom of the sea, and when linked together by a chain, would cut through masts and rigging, divide hundreds of bodies in the middle, and lay all waste before them. That we often put this powder into large hollow balls of iron, and discharged them by an engine into some city we were besieging, which would rip up the pavements, tear the houses to pieces, burst and throw splinters on every side, dashing out the brains of all who came near...  
...The king was struck with horror at the description I had given of those terrible engines, and the proposal I had made. ‘He was amazed, how so impotent and groveling an insect as I... could entertain such inhuman ideas, and in so familiar a manner, as to appear wholly unmoved at all the scenes of blood and desolation which I had painted as the common effects of those destructive machines; whereof,’ he said, ‘some evil genius, enemy to mankind, must have been the first contriver.’ As for himself, he protested, that although few things delighted him so much as new discoveries in art or in nature, yet he would rather lose half his kingdom, than be privy to such a secret; which he commanded me, as I valued any life, never to mention any more.*

Sorry for the long quote, but I thought that was a particularly moving passage.

\*\* My personal favorite (purely from an enjoyment standpoint) is the depiction of the scientifically adept and common-senseless Laputans who exemplify Swift’s serious gripe against scientific research that doesn’t have a practical and foreseeable benefit to society.

*The first man I saw was of a meagre aspect, with sooty hands and face... [H]e has been eight years upon a project for extracting sunbeams out of cucumbers, which were to be put in phials hermetically sealed, and let out to warm the air in raw inclement summers. He told me, he did not doubt, that, in eight years more, he should be able to supply the governor’s gardens with sunshine, at a reasonable rate....*

Gulliver’s exploration of the scientific academy of Laputa was my favorite part of the novel and I thought Swift’s satiric chops were at their sharpest in relaying the societal dysfunction of the Laputans.

Now I must drop some ice in the bath water.

As much as there was to enjoy in this work, I was not as blown away by it as I would have liked to have been. For one thing, I thought that Swift's prose was merely serviceable and I didn't find much in the way of eloquence in his delivery. It was missing the ear-pleasing lyrical quality that I have come to expect when reading classic literature. The writing wasn't bad by any means but it wasn't as enjoyable or memorable as I had hoped. This may be an unfair critique given that this book's legacy lies with its content, but the lack of beautiful prose kept me from being able to enjoy the interludes and non-meaty passages of the work.

Also, some of Swift's critiques fell a bit flat and didn't resonate with me as much as those mentioned above. For instance, the recasting of famous historical figures like Alexander, Hannibal and Caesar as being more subject to the moral frailties of the human animal than the established texts would have us believe. Swift uses this as the springboard to discuss the less than wholesome practices of securing political power today and that is a good thing. I just found the use of the legends of antiquity unnecessary and not particularly effective. That's probably a personal bias of mine as I have always found those figures fascinating to read about.

Here's my biggest problem. One of the principal arguments that Swift makes in his novel is that balance and moderation are the keys to success both individually and as a people. Extremes of behavior and belief are the seeds from which disastrous consequences are born, according to Swift. That's easy to say and it has an attractive ring to it, but I wish Swift had done a little more with it. This walkmy right into my biggest complaint about the story...the ending.

I thought that the ambiguity of Gulliver's condition at the end of the novel was a bit of a cop out. It appears as though the reader is left to determine whether Gulliver was (1) a man disgusted with humanity as a result of his exposure to the morally righteous and logically rational Houyhnhnm or (2) a man whose ill-conceived and intemperate worship of, and infatuation with the Houyhnhnm made him just another unbalanced yahoo whose loss of perspective and left him deranged.

Part of the answer of this would stem from determining whether Swift was holding up the Houyhnhnms as a model to follow or whether their own passionless adherence to logic was itself a subject of parody. However, as with the end, I think Swift was less than certain of his position (or of the position he wanted to state) and thus left too much ambiguity to the reader.

Now I understand that often these kinds of soft endings are perfect as they allow the reader to interpret the work for themselves. However, here where Swift has been bludgeoning the reader with his opinions throughout the entire work, to suddenly punt and not clearly express a case for his protagonist seems to be a miss.

That said, I am the first to acknowledge that it is anywhere from a distinct possibility to a metaphysical certainty that the "miss" here is on my part, but that was how I saw it. I wanted Swift to wrap up and summarize the effect of the journey on Gulliver and provide a statement about what should be drawn from his experience so that a better road could be paved for using his travels to address the problems on which it shined its light.

3.0 to 3.5 stars. Still...HIGHLY RECOMMENDED!!

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## **Fernando says**

"Los viajes de Gulliver" es del tipo de libros que podrían agruparse con otros relatos de viajes para ser leídos

en cadena, puesto que las experiencias que se narran en ellos en general son afines entre sí. Por la naturaleza de lo que sucede en él, se pueden establecer relaciones entre éste libro y “Robinson Crusoe”, de Daniel Defoe, a partir de las experiencias de Lemuel Gulliver como náufrago en varias ocasiones, o “La isla del tesoro” de Robert Louis Stevenson e incluso por el tipo de personajes con los que Gulliver se encuentra con el libro “Alicia en el país de las maravillas” de Lewis Carroll y por qué no con aquellas novelas sobre los avances científicos escritas por Julio Verne (“Veinte mil leguas de viaje submarino”), más precisamente cuando describe la isla flotante de Laputa y también de ciertos acercamientos a aquellos libros que pertenecen a la ciencia ficción -se me ocurre “Crónicas Marcianas” de Ray Bradbury- dado que por momentos lo que Gulliver narra en cada uno de sus cuatro viajes se asemeja a visitar otro planeta, particularmente en el tercer y cuarto viaje.

Este libro es para muchos un claro ejemplo de ese género literario denominado Sátira: *"Discurso o composición literaria en prosa o verso en que se critican agudamente las costumbres o vicios de alguien con intención moralizadora, lúdica o meramente burlesca."*

También podría atribuírsele el mote de novela política satírica, puesto que lo que Swift expone en él es un racconto de las distintas sociedades modernas aggiornadas a extraños países, razas y seres dejando bien en claro que todos aquellos reinos que visita contienen defectos excepto el del país de los houyhnhnms, a los que declara como una raza impecable tanto por sus valores como sus virtudes y ninguna imperfección. De todos modos, Swift siempre se las ingenia para dejar muy bien parado a su país, Inglaterra, al cual posiciona como el emblema de Europa y prácticamente como la mejor nación del mundo.

Puede entenderse esa obsesión en el autor de dejar bien en claro la supremacía británica sobre Francia, país enemistado con Inglaterra durante el siglo XVIII.

Un rasgo interesante del libro es el de la dificultad al leer los nombres propios, de países y vocabulario inventado por Swift, algo que demuestra su lúcida inteligencia.

Cito un ejemplo: en Lilliput lo llaman Quihnbus Flestrin, que significa Hombre-Montaña, mientras que en Broddingnag, su nombre es Grildrig y la niña que lo cuida se llama Glumdalclitch.

Otro detalle acerca de la lectura de este libro es que me costó mucho dimensionar las diferencias de tamaños tanto en su estadía en Lilliput como en Broddingnag, ya que tanto el autor como los traductores utilizan el sistema de medidas que incluyen pulgadas, yardas, pies y millas. Para un lector acostumbrado al sistema métrico que utiliza milímetros, metros y kilómetros, aunque parezca un detalle tonto, el sistema del autor no ofrece una orientación clara.

Un dato pintoresco es que las diferencias de tamaños están marcadamente diferenciadas, a punto tal que cuando uno se acostumbró al tamaño gigante de Gulliver en Lilliput, le cuesta imaginarse el tamaño opuesto cuando pone un pie en el reino de Broddingnag en donde esos tamaños se invierten durante su segundo viaje. Allí, Gulliver es un minúsculo ser humano.

Durante su tercer viaje cuando conoce losa los dominios de Laputa, Balnibarbi, Glubbubdi y Luggnagg el lector descubre que los tamaños son iguales pero que esa raza de laputienses son prácticamente como las de verdaderos extraterrestres, "con un ojo vuelo y otro apuntando al cént", como indica Gulliver.

Viven en un ambiente que se caracteriza por la geometría, las matemáticas y la música. Fue para mí el viaje más desconcertante, pero a su vez, debo reconocer el talento y la increíble imaginación de Jonathan Swift para crear semejantes personajes. Tengamos en cuenta que este libro fue publicado en 1726, ¡139 años antes de "Alicia en el país de las maravillas!", libro en el que Carroll despliega también una maravillosa imaginación de personajes increíbles.

Durante el cuarto viaje, en la tierra de los houyhnhnms, que son una raza de caballos con inteligencia que dominan a otros seres inferiores, en estado bruto llamados yahoos, que son muy inferiores pero a la vez muy parecidos a los humanos, algo me remite a la película "El planeta de los simios" en donde los seres humanos son esclavizados por una raza de monos dotados de una inteligencia avanzada.

En definidas cuentas, "Los viajes de Gulliver" es un libro entretenido, un tanto tedioso en algunas partes, sobre todo en aquellas donde vuelve a explicar cómo es Inglaterra a cada raza que visita; que tiene un costado verdaderamente de publicidad política y ensalzamiento de Inglaterra en detrimento de otras naciones y también expone, aunque sin denunciar, el tema de la esclavitud.

Es difícil que se sientan ofendidos por este tema, dado que es mundialmente conocido el pasado pirata y de trata de esclavos de los ingleses, aunque en el caso de su libro, Swift se saca el peso de encima echándole la



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<http://www.openculture.com/2011/12/ne...>

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### **Lori says**

Oh man.

This book was sheer torture.

The writing was dry and bland and boring.

Swift had some really interesting ideas - An island of people no larger than your finger. Another island with people that are 60 feet tall. A floating island, an island of scientists, the island of Yahoos...but the execution was hard to appreciate.

I came very close to putting this novel down many many times.

I admit to not being a fan of early, victorian literature, but this was just painful.

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### **Paul E. Morph says**

This was a re-read of an old favourite. I fell in love with this book in my teens and have returned to it a few times since (my teens were a long time ago).

Jonathan Swift was a satirist of the first order. While you *can* read this as a silly fantasy story (it works on two levels and the first time I read it as a pre-teen I enjoyed it purely as a silly fantasy tale) virtually everything in this book has a double-meaning. As with most, if not all, of the best satirists, Swift's commentaries are both hilarious and boiling-water-to-the-face scathing.

The book is intelligent, hilarious and (barely) conceals a seething rage in the author's heart that is aimed like a burning arrow at the society that surrounded him.

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