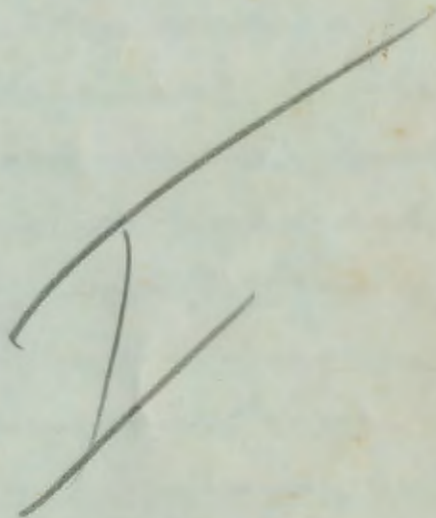


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I hereby pledge my word of honor that I have neither given nor received
assistance on this examination.

SIGNED

J. K. Joale

4/58

A Very good
Discussion

I 2. Before considering Macl's morality, it is necessary to consider Macl as a figure of the period. Macl appears a fine representative of a certain (and perhaps very general) type of Englishman of the type. Her mentality and social outlook is grasped in bourgeois terms. This is not to say that Macl is completely bourgeois. She has a tendency to prefer elegant speech and manners, however superficial this preference might be.

But almost everything Macl does is based upon her own peculiar interpretation of the position of the individual

living in a society dedicated to the principles of laissez-faire capitalism. In such a society morality is often little more than a justification for somewhat illegal acts. The principles of Christianity must necessarily create certain contradictions with a life guided by a free-for-all capitalist structure. At other times, the principles of religion are molded to fit very particular applications, i.e., "God helps those who help themselves."

This may well be the fundamental maxim in Wall's religious dogma. It is not her

fault entirely that she subscribes to such social interpretations of Christian principles. As a member of her Iowa Society, she seems to accept such interpretations as natural, as one would expect of her.

But implicit in the idea is the concept of keeping oneself. And this Wall does. Sometimes she is unconsciously unaware of the sufferings and sensitivities of her fellow human beings. She is always self-centered. (With, of course, such instances as her love for Jimmy. Love, however, is

something over which neither
Moll nor anyone else has
control, and we may believe
that, had Moll the power
to control her love, she might
well have done so.) To use
a more popular term, Moll
seems almost permanently to be
on the lookout for "number one."

In such a society as the
one in which Moll existed, it
is fairly apparent that, to be
a success, morality and
Golden Rule-like convictions
must necessarily be enjoyed
only as a sort of hobby. True
morality is a part of luxury
that, in England of that day,
would be indulged in as

purely as is maturing in the
England of today.

But it is hard to determine
whether Moll is a conscious
hypocrite. Her actions often
fall short of her moral
comments. Apparently, this
was common at the time (as,
of course, it is today and
probably always will be).
In living in her society,
Moll seems only to be
accepting the general go of the
age. As a living being,
which she very often appears
to be, we might have difficulty
in deciding whether Moll
is truly sincere, simply
representative of the age, or

truly hypocritical. But, we must consider whether DeJoy was aiming to show the discrepancy between Mall's comments and Mall's movements.

Naturally, Mall falls short of her own spoken moral pleas. But, how deeply and how profoundly does Mall herself feel this? Her conversion, as in most of her other moral dicta, is not completely satisfactory. Most apparently, it has the temporary and superficial aspect of most psychologically-inspired conversions. Also, there is the idea of its being brought about because

it will aid Mall. At the expense of being alienated suddenly, Mall has found that "crime does not (necessarily) pay." But, again, how deeply does she feel even this. Structurally, of course, her conversion plays an important ^{part} in making the book popular to the general public and also serves to make the book (superficially) a sort of "exemplar" literature. But, even as an exemplar of exempla, Mall Flanders is not ~~too~~ particularly convincing.

As a human being, however, Mall is both compelled and

Very good discussion

real. And, after all, that is
all we can ask of both he &
Klejo. A true morality might
well have destroyed her
realness — certainly, she
would not be placed before
the readers today had she been
completely moral and, impor-
tantly, unreal

II. 1. Book III has been criticized as lacking in unity. But, before the Majorie Nicolson, etc., tear into it at too great a length, there should be a "definition of terms" - What sort of unity is Swift using in Book III? There are many possible sorts of unity, and Swift does unify Book III. Critics have obviously come upon the variety of situations and locations of Book III and have made hasty decisions. But, as Moll Flanders, a very particular atmosphere and satiric direction seem to unify Book III.

In no other part of Gulliver's has Swift spent more time in satirizing the esoteric, the avant-garde, and the falsity and obscurity in certain phases of learning than he does in Book III. In the other Books Swift directs his satire primarily at a lower or social level.

However, here Swift turns toward the supercilious and meaningless and false and impractical elements in over-civilized groups. First, there is the vague and theoretical atmosphere of the Japotean court. The Academy, unlike from being hilarious, is,

on a more serious level, an indictment against a sort of uncontrolled idealism and enthusiasm of easily misled dabblers in the scientific method.

It might be said that the Book is primarily, from the floating island to the stultitudes, an attack upon people and institutions and social phenomena which have their "heads in the clouds". It is equally a plea for good, plain common sense and a plea for people who stick to the "propagators" or subscribers to remember

to keep at least one foot on the ground.

The unifying principle of Book III is a strong and highly consistent satire upon people and philosophies which ignore common sense and which forget that they are ultimately bound to the society of humanity. In this Book Swift does not satirize general flaws of humanity, but rather, and very particularly, the flaws of those special groups and philosophers in the world which forget humanity. Thus, with its consistent satire, Book III qualifies as

being unyield.

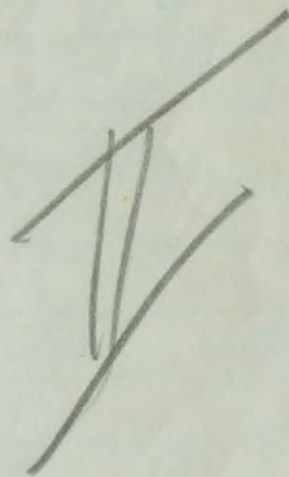
III Battle of the Books is a military campaign against modern literary opponents who would overthrow the power and position of the ancients. Swift very clearly demonstrates that he is on the side of the ancients.

Swift might have written an impetuous pamphlet attacking the moderns. Instead, and quite wisely, he employs a literary method which enables him to make his points cleverly and facetiously. Pitting the ancients versus the moderns in a mock epic fashion, Swift is able to make his

point and amuse at the same time. The setting of the library is consistent and forms a fine background. The appearance of Criticism, a sort of pseudo-allegorical figure, adds to the "literary atmosphere" of the work.

What Swift has done in this contribution to the ancient-modern debate really forms a comic yet meaningful masterpiece of satire. Swift had the happy gift of being able to couch his concepts and ideas, however serious, in a literary style and device which would

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entertain and instruct.

The weakness of the
moderns in battle and the
particularly noble and
heroic quality of the
ancients is clearly drawn.

Of course, the ancient
troops are victorious after
an amusing and detailed
battle that is also very
meaningful.