

... the date as a parody  
The word simplicity is the main feature of Swift's  
prose. style this prose style has neither the floridness of  
Bacon's prose nor the direct simplicity of Bunyan's  
prose. This style has the biblical simplicity and the  
imaginative richness of Coward's prose. This prose style  
has all the qualities which in the opinion of Herbert  
Read and George Dobson, are the best features of a good  
style. George Dobson and Herbert Read point out  
that "style is not an ornament or ornament, it is not  
an exercise, nor a lapse, nor complication of any  
sort. It is the sense of one's own self, the knowledge  
of what one wants to say and the saying of it in  
the most fitting words." With Swift, prose is never an  
ornament or exercise, lapse or complication of any  
sort. Swift himself says, "proper words in proper places  
make the true definition of style." That is, Swift is  
very cautious in the choice of words. His words are par-  
ticular in the sense that they suggest.

Dr Johnson did not believe that "A Tale of  
a Tub" had been written by Jonathan Swift. He said,  
"it has so much more thinking, more knowledge, more power,  
more colour, than any of his works, that are indisputably  
his." In his old age Swift himself was struck by the  
learning and thought packed in each line of the Tale  
and he exclaimed "Good God! what a genius I had when  
I wrote this!" This does not mean that it is better than  
any other work. Its style is different from that of his  
other writings. The seventeenth century writers like Sir Thom-  
as Browne packed every sentence of their with classical allusions  
and similes and metaphors. It was an ornate, heavy and  
cumbersome style. About the subject matter and the form  
of the writing also they had fixed conventions. Swift  
did not like all this and in his other writings he  
adopted a plain and simple way of expressing his  
thoughts. This simple and direct prose style was  
adopted by the 18th century prose writers like Addison  
and Steele. Swift wanted to make fun of the 17th  
century forms. Accordingly he wrote the Tale as a  
parody of the 17th century forms as well as style  
of writing.

of those passages in the discourse which appear most liable to objection are what they call parodies, where the author parodies the style and manner of other writers, whom he has a mind to express his

seventeenth century writers began their writings with long dedications, prefaces, introductions, & the like as! etc. The dedications of Dryden's Juvenal was a fifty-three folio page full translation of Virgil, on most cases the subject-matter of the book was shining and so the long introductions heard of in Apology; 'Dedications to several sources', 'The Bookeller to the Reader', 'Dedications to Prince Postoffice', 'Preface and Introduction'. The reader has to struggle through these six sections before he comes to the story itself.

17th century writers were like travellers who are not interested in reaching their destination at the end or but wish to enjoy every sight on the way. Swift does the same thing in the Tale every now and then he stops the main narrative to give some "delicious details" or some allusion to what he has read or heard about. When giving his theory of the ears of preachers he cannot help branching pausing to describe what he has heard about the slithering of a stage ear that spreads through a whole herd. He fills up digressions or digressions till the main story is almost crushed under their weight. All this is only a satire of 17th century forms.

A 17th century writer wanted to put everything he knew into the work. He could not make plain statements he must compare it with something in classical mythology or something from Greek or Latin literature or something he has read or heard about the phenomena of nature. These were known as conceits. The Tale is written exactly in the same style. The following is a typical example of this style. This passage occurs in the midst of Swift's description of the sect of the Aedolists, "And whereas the mind of man when he gives the spur and bridle to his thoughts, doth never stop, but naturally sallies out into both extremes of high and low, of good and evil; his first flight of fancy commonly transports him to ideas of what is most