



**T.C.
MUSTAFA KEMAL UNIVERSITY
INSTITUTION OF SOCIAL SCIENCE
DEPARTMENT OF FOREIGN LANGUAGE AND
EDUCATION**

**THE ENLIGHTENED AND APOLLONIAN
UTOPIAN WORLDS OF THOMAS MORE'S
UTOPIA AND JONATHAN SWIFT'S
*GULLIVER'S TRAVELS***

MASTER'S THESIS

**Prepared by
Aslı KURT**

**Advisor
Asst. Prof. Dr. Fırat KARADAŞ**

Hatay-2015



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ONAY

ASLI KURT tarafından hazırlanan “**THE ENLIGHTENED AND APOLLONIAN UTOPIAN WORLDS OF THOMAS MORE’S UTOPIA AND JONATHAN SWIFT’S GULLIVER’S TRAVELS**” adlı bu çalışma jüri tarafından lisansüstü öğretim yönetmeliğinin ilgili maddelerine göre değerlendirilip oybirliği / oyçokluğu ile **YABANCI DİLLER EĞİTİMİ ANA BİLİM DALINDA YÜKSEK LİSANS TEZİ** olarak kabul edilmiştir.

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Jüri Üyeleri	İmza
Yrd. Doç. Dr. Fırat KARADAŞ(Tez Danışmanı - Başkan)	
Yrd. Doç. Dr. Rıza ÖZTÜRK(Üye)	
Yrd. Doç. Dr. Müjgan Ayça VURMAY (Üye)	

Aslı KURT tarafından hazırlanan “**The enlightened and apollonian utopian worlds of Thomas More’s Utopia and Jonathan Swift’s Gulliver’s Travels**” adlı tez çalışmasının yukarıda imzaları bulunana jüri üyelerince kabul edildiğini **onaylarım.**

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ÜTOPYALARDAKİ APOLLONIAN VE DIONYSIAN UNSURLAR

ASLI KURT

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Danışman: Yrd. Doç. Dr. Fırat KARADAŞ

ÖZET

Bu çalışmanın amacı, ütopya edebiyatının iki örneği olan Thomas More'un *Utopia* adlı eseriyle Jonathan Swift'in *Gulliver's Travels* adlı eserinin "A Voyage to the Country of Houyhnhnms" isimli son bölümünü Theodore W. Adorno ve Max Horkheimer'in aydınlanma düşüncesi ve Frederic Nietzsche'nin insan yaşamındaki ikircikli durumu temsil eden "Apollonian ve Dionysian" terimleri ışığında incelemektir. Bu çalışma geleneksel ütopyaların aydınlanma ideolojisinin sonucu olduğu ve yansıttıkları ideal dünyaların Fransız filozof Jacques Derrida'nın akıl merkezilik (logocentrism) diye adlandırdığı olgunun ölçütlerine göre şekillendiği önermesinde bulunur. *Utopia* and "A Voyage to the Country of Houyhnhnms" eserlerinde *logos*'un nasıl bir işlevi olduğu ve neyi ima ettiğini gösteren veriler bu eserlerin hayali dünyalarında yaşamın her alanında varolan kurallar incelenerek elde edilmiştir. Diğer bir deyişle bu çalışma söz konusu eserlerdeki kurgusal dünyaların oluşmasında aydınlanma düşüncesinin ve akıl merkeziliğin nasıl etkili olduğu ve doğayı, kadını, ilk beni/bilinçaltını ve bedensel dünyayı nasıl dışladığını inceleyen eleştirel bir çalışmadır.

Bu çalışma, Nietzsche'nin *The Birth of Tragedy* isimli eserinde yaşamın ikircikli durumunu anlatmak için kullandığı "Apollonian" ve "Dionysian" karşıtlığını ölçüt olarak almıştır. Nietzsche "Apollonian" terimini "uygunluk, medeniyet, akıl, ölçülülük, kendini koruma" gibi kavramları sembolize etmek için kullanmıştır; "Dionysian" terimini ise "Apollonian" terimine zıt olarak "aşırılık, bedensel zevkler, duygular, aykırılık" gibi kavramları sembolize etmek için kullanmıştır. Bu çalışma kapsamında seçilmiş olan geleneksel ütopyalardaki yaşam tarzını oluşturan kuralların Nietzsche'nin yaşamın bu ikircikli durumunu anlatan terimlerinden hangisine anlamsal olarak uyduğu belirlenir.

İlk önce seçilmiş olan geleneksel ütopya örneklerindeki kurallar ve bu kurallara bağlı olaylar belirlenir. Ve her iki ütopyadaki “Apollonian,” yani toplumun her alanını mantık kuralları çerçevesinde kategorize edip, insan doğası üzerinde belirli bir baskı oluşturan özellikler ve ayrıca “Dionysian,” yani toplum içerisindeki aşırılıklar, bedensel zevkler, kadın kavramı, aykırılıkları oluşturan özellikler ve bu özelliklerin uyumlu bir toplum yaratma çabası içerisinde nasıl görmezden gelindiği ya da dışlandığı örneklendirilir. Bu dışlanma sürecinde bireyselliğin yok oluşu, ya da tek tip bireylerin oluşumu ve toplum yararının nasıl bireysel faydanın önüne geçtiği incelenir. Mantığa dayalı her bir kuralın nasıl bireyleri baskı altına aldığı ve, insanların tatmin olmuş, mutlu bir şekilde yaşadıklarına inanılan geleneksel ütopya görüşünün aksine, ütopyadaki vatandaşların tıpkı bir zıt ütopyadaki gibi simge merkezli bir dünyada yaşadıkları ve bu durumdan aslında hoşnut olmadıkları ifade edilmiştir. Aslında ütopya ve zıt ütopyaların temelde aynı mantık üzerine kurulduklarından bahsedilmiştir.

Sonuç olarak ütopyaların zıt ütopyalarla birçok benzerliğinin olduğu, her ikisinde de bireyin sıkı mantık kuralları kullanılarak baskı altına alındığı gözlemlenmiştir. Her iki türde yansıtılan dünyaların Nietzsche’nin ‘Apollonian’ tanımına uyduğu ve Adorno ve Horkheimer’in tarif ettiği şekliyle aydınlanma düşüncesinin akıl merkezci (logocentric) kurallarına göre şekillendikleri önermesinde bulunulmuş ve buna göre iki türde de ‘Dionysian’ özelliklerin baskılandığı veya dışlandığı görülmüştür.

ANAHTAR KELİMELER

İngiliz Edebiyatı ütopya örnekleri, zıt ütopya, Apollonian özellikler, Dionysian özellikler, ütopyaların logocentric dünyaları.

APOLLONIAN AND DIONYSIAN ELEMENTS IN UTOPIAS

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Supervisor: Asst. Prof. Dr. Fırat KARADAŞ

ABSTRACT

The general purpose of this study is to examine Thomas More's *Utopia* and the last chapter of Jonathan Swift's *Gulliver's Travels* called "A Voyage to the Country of Houyhnhnms" in the light of Theodore W. Adorno and Max Horkheimer's idea of Enlightenment and Nietzsche's idea of the "Apollonian" and "Dionysian" duality in human life. This study proposes that traditional utopias are the result of Enlightenment ideology and that they represent idealistic worlds according to the parameters of what the French philosopher Jacques Derrida calls logocentrism. The data depicting what kind of function *logos* has and what it implies is obtained by examining the rules in all areas of life in the imaginary worlds of *Utopia* and "A Voyage to the Country of Houyhnhnms." In other words, this is a critical study dealing with the effect of the Enlightenment ideology and logocentrism on the formation of the fictional worlds in the works under consideration and with how in these utopian worlds nature, woman, the primordial/unconscious self, and the world of the body are excluded.

The study employs the Apollonian-Dionysian dichotomy Nietzsche presents in his *The Birth of Tragedy* that explains the duality in human life. Nietzsche used the term "Apollonian" to symbolize such concepts as "moderation, civilization, wisdom, temperance, and self-protection." On the other hand, Nietzsche used the term "Dionysian" to symbolize concepts like "excesses, bodily pleasure, emotions, and immoderations" as opposed to the "Apollonian." That the rules forming life styles in the traditional utopias aforementioned are semantically parallel with either "Dionysian" or "Apollonian" is determined within the scope of this study.

Firstly, the rules in the traditional utopia examples chosen for the study and the events depending on these rules are determined. And in both works,

“Apollonian” elements symbolizing making pressure on society by categorizing every sphere of society in the framework of reason and “Dionysian” elements symbolizing the “illogical sphere, the excesses, physical pleasures, concept of woman, and binaries in society” and how these features are ignored or excluded in order to create a harmonious society are exemplified. In this exclusion process, annihilation of individuality or formation of monotypes and how welfare of society takes priority over the welfare of the individual are examined. Each rule depending on reason oppresses citizens in utopias who live in a logo centric world as in dystopias and they are not satisfied with their situation indeed, as opposed to the traditional idea that people are satisfied and lead a happy life in utopian world is expressed. In fact, it is expressed that utopias and dystopias are based on the same logic.

Consequently, it is observed that utopias and dystopias have many similarities and individuals are suppressed by the application of strict rules of logic in both worlds. It can be seen that the worlds represented in both genres are formed according to the parameters of the ‘Apollonian’ principle and with the effect of the logocentric Enlightenment ideology as defined in Adorno and Horkheimer’s work. As such, it can be proposed that in both worlds the ‘Dionysian’ is suppressed.

KEY WORDS

Examples of utopia in English Literature, dystopia, Apollonian elements, Dionysian elements, logocentric worlds of utopias, Utopia.

TABLE OF CONTENTS**Page**

ACKNOWLEDGEMENTS

ÖZET VE ANAHTAR KELİMELER

ABSTRACT AND KEYWORDS

TABLE OF CONTENTS

I**III****V****1****INTRODUCTION**

Introduction

Thesis Statement

Research Questions

Limitations of the Study

The Sections of the Thesis

1

5

6

6

7

CHAPTER ONE**THEORETICAL BACKGROUND OF THE THESIS****9**

1.1. Definiton of Utopia

1.2. Definiton of Dystopia

1.3. The Idea of Enlightenment

1.4. The Birth of Tragedy “Apollonian and Dionysian” Dimensions

9

14

20

25

CHAPTER TWO	30
THOMAS MORE’S UTOPIA	
2.1. Social Order Based on Reason (Apollonian Dimension)	30
2.2. Reason Attributed to Men	38
2.3. Exclusion of Dionysian Desire	42
2.4. The Place of Women in Thomas More’s Utopia as a Dionysian Element	48
CHAPTER THREE	
JONATHAN SWIFT’S GULLIVER’S TRAVELS LAST CHAPTER	55
‘A VOYAGE TO THE COUNTRY OF HOUYHNNMS ’	
3.1. Reason Fetishized by the Ideology of Enlightenment in ‘A Voyage to the Country of Houyhnhnms’	55
3.2. The Place of Women and Carnal Sphere as a Dionysian Element in the World of Houyhnhnms	66
3.3. Comparing and Contrasting Yahoos as Symbols of “Dionysian Desire” and Houyhnhnms as Symbols of “Apollonian Dimension”	71
CONCLUSION	75
REFERENCES	79

INTRODUCTION

Introduction

Since the beginning of the world, humankind has searched for a better world where all expectations are fulfilled, people are kind, fair and helpful, and lead a happy and joyful life. It is possible to say that the concept of paradise may be considered as a token of this wish of mankind. Paradise may be defined as a religious or metaphysical concept for a place where existence is positive, harmonious and endless, and there are only peace, prosperity and happiness. Paradise is a place of gratitude, not a place of indolence or splendour. Indeed, the term paradise can be accepted as the reverse image of assumed miseries and disillusionments of human civilization. This concept of paradise could be seen both in Christianity and Islam. Christians have the idea of “Heaven”; similarly, Muslims have the idea of “Jannah.” These are kinds of Promised Lands of each religion where believers could find eternal peace and live out of pains and desires. In addition to the concept of paradise, there are other schemes concerning harmonious worlds such as Hesiod’s “Golden Age” which is a period of peace, harmony, stability, and prosperity (Burd, 1915:173). Throughout this age, people are not supposed to work in order to nourish themselves as food is abundant in the world. They live long, youthfully and die peacefully (Dillon, 1992: 21). In a way, the concept of Golden Age is also one of human’s fantasies to create a perfect world. So, one can say that the dream of a good or perfect society is as old as humankind.

These efforts and wishes of humankind have also appeared in literature and philosophy which are the mirrors of human nature and society. Some philosophers, thinkers, and writers have created perfect, ideal, and harmonious societies in their imaginary worlds or fictitious texts. The first perfect society model was written by Plato around 360 BC even before the *New Testament* and *Quran*. Plato’s *Republic* can be considered the first attempt to form an ordered and ideal society. It includes Socrates’ dialogues with Athenian citizens about an equal and fair society. After

Plato's *Republic*, the English governor and humanist Thomas More gave the genre its name by writing his epoch-making literary work *Utopia* written in 1516 in which he presented a fictional island in the Atlantic Ocean. He can be regarded as the initiator of Utopian literature. Over the years, there have been attempts to establish both real life and literary utopian communities.

As the concept of utopia attracts the attention of many philosophers, sociologists, and writers, there are many comments and evaluations on the notion of utopia. Lyman Tower Sargent in his work *Utopianism: a Very Short Introduction* (2010:4) states:

People have always been dissatisfied with the conditions of their lives and have created visions of a better and longer life and for a continued and improved existence after death. And at some point, some worried about the possibility of a worse existence after death, thinking that however bad this life was, it could be worse. Thus the first great division in utopianism between the better and the worse emerged very early on.

In this quotation Sargent expresses the wish of mankind for a better world and states that even after death people seek for a better existence. Sargent also notes that all utopias ask questions since they wonder if they can improve the way they live and they answer the question in a positive way. Moreover, he asserts that most utopias compare real life with the Utopian one, and he points out the wrongs in the way we live and our needs in order to improve the conditions of our lives (2010:4).

Likewise, the sociologist Krishan Kumar (1987:1), in his article "Utopia and Anti-Utopia in the Twentieth Century" acknowledges "The strength of Utopia always lain in its literary form. Various other forms—utopian social theory, millenarianism, and the experimental community—can for a time substitute for the literary utopia; but if it languishes for too long, so too does utopia. The question of Utopia in the twentieth century therefore turns on the fate of the literary Utopia. As a result, many writers have tried to create literary worlds better than the society in which they live.

In her book *The Concept of Utopia* which dwells upon the emergence of utopias, Ruth Levitas (1990:1) asserts:

Utopia is about how we would live and what kind of a world we would live in if we could just do that. The construction of imaginary worlds free from the difficulties that

beset us in reality that takes place in one form or another in many cultures. Such images are embedded in origin and destination, myths, where the good life is not available to us in this world but it is confined to a lost golden age or a world beyond death. They may also be religious or secular, literary or political. Although various in form, content and location they are sufficiently common for some commentators to speculate about the existence of a fundamental utopian propensity in human beings. Sometimes utopia embodies more than an image of what the good life would be and becomes a claim about what it could and should be: the wish that things might be otherwise becomes a conviction that it does not have to be like this. Utopia is then not just a dream to be enjoyed but a vision to be pursued.

As it can be inferred from the quotation above, the concept of Utopia is a different perspective to be pursued that paves the way for improvement.

Correspondingly, in *The Utopia Reader* Gregory Claeys and Lyman Tower Sargent (1999:3-4) clarify the formation process of utopian societies and their benefits in the development process:

Small-scale communitarianism was reflected in the establishment of many communes or intentional communities, groups of five or more adults and their children, if any, who come from more than one nuclear family and who have chosen to live together to enhance their shared values or for some other mutually agreed upon purpose. Many such communities have been founded, sometimes linked to the formation of states (American frontier communities, the Kibbutzim in Israel) and at other times to movements for social reform (the Hippie communes of the 1960s), and many continue to exist. In such communities, and in a continued outpouring of utopian literature, the imaginative aspiration for social and human improvement continues to provide models for forward movement, as well as dangers to be avoided .

Additionally, Claeys and Sargent claim that even if Thomas More created the form of the modern utopia, he was not the first to write a utopia. They say that indeed better places have been described at least since the earliest forms of writing, and many such descriptions are clearly the result of earlier oral traditions such as myths of a golden age or ethnic myths in the past and earthly paradise like Eden.

Likewise, in *Utopia and the Ideal Society: A Study of English Utopian Writing 1516-1700* J.C. Davis (1981:12) notes: “Perhaps the simplest and most common concept of Utopia, one with which recent writing began, is that which sees utopias as ‘man’s dreams of a better world’.” In a way, dream of better societies and necessity of change are as old as the history of humankind. In *The History of Utopian Thought* Joyce Oramel Hertzler (2012:1) assumes the necessity of change throughout ages:

At this moment in the history of the civilized world when social chaos and discontent are everywhere prevalent men are analysing social phenomena, groping about for causes, and seeking solutions for these very puzzling complications. This, however, is not the first time that the race has faced this problem; from the dawn of history at times men have known the same unrest, for it is in the nature of customs and institutions, regardless of the department of life with which they are connected, to become antiquated and corrupt; so its men of intelligence and social spirit, its prophets of all time, have devoted their talents to devising instruments of change for the better.

As explained by Hertzler due to social chaos, discontent and unrest that bother humankind for ages, the nature of customs and institutions have to pass through an alteration process planned by men of social spirit and intelligence and utopias can be considered model social worlds. Hertzler points out that “actually most of the Utopias stand at the head of their age, express its profoundest hopes, and represent the quintessence of its most advanced thought (2012:264)”. While Hertzler draws an optimistic picture of utopias, Wilbert E. Moore chooses a different perspective in his article “The Utility of Utopias” and hypothesizes that “utopias have fallen on evil days. The derogatory designation “utopian” signifies unrealistic assumptions and unrealizable aspirations. Some of this ill repute is justified. Utopian constructs often violate fundamental principles of social discourse and human survival (Moore, 1966:765).” In other words, Wilbert’s idea is negative towards the concept of Utopia. He asserts that Utopias are both unrealistic and harmful for the existing social principles and norms.

It can be seen that the concept of Utopia is a widespread and obtrusive term regardless of its enormous effects on social life, history, philosophy, and literature. As such, it ensures various comments and perspectives throughout the field of Utopia. However, the missing point in these ideas is, according to the knowledge of the author of this thesis, that they do not handle Utopia in logocentric terms of Jacques Derrida in which reason rules, deviation causes fear and women are dominated(1977:82). It can be said that women have a minor role including procreation and doing housework in Utopias. They are silenced by the male logic, and they have no individuality. As symbols of nature and the carnal sphere, women have to be controlled in Utopias in order not to damage social order and rules. Women and nature are categorised and subjugated by the enlightened male logic. In other words, Utopian societies can be considered dystopias for the women as there is a strict control over them. Therefore, in this study, in order to evaluate ‘the concept

of Utopia' from the standpoint of logocentrism, reason, civility, and decency, Friedrich Nietzsche's terminology of 'Dionysian and Apollonian' and Max Horkheimer and Theodor W. Adorno's ideology of Enlightenment will be employed.

Apollo and Dionysus, who are substantially antique Greek Gods, are sublimed semantically and put at the centre of existence by Nietzsche. According to him, formation of the arts depends on these two concepts in that the former represents 'form' and the latter represent 'rhythm.' Apollo is the shining God of dream experience and Dionysus is the God of intoxication. As the two wings of life Apollo and Dionysus are two gods who jointly form and direct humankind's creative power. Furthermore, Dionysus is the god of music and wine and he is on the side of apprehending the essence of existence by instinct, and Apollo is on the side of having the essence of existence by instinct effected to outside, visible world. Depending on the nature and qualifications of these two Gods, Nietzsche generates the terms Apollonian and Dionysian.

Concordantly, in their book *Dialectic of Enlightenment*, Adorno and Horkheimer present the ideology of Enlightenment, defined simply as the advance of thought and its effects on the establishment of society. According to Adorno and Horkheimer, Enlightenment provides humankind with a schema that makes everything calculable and profitable in making everything known and giving humankind the power to govern both nature and humans. The idea of Enlightenment ignores the body and desire and locks the woman in the prison house of domestic life, as the only way of development is to control everything that includes the traces of immoderation and deviation.

Thesis Statement

Relying on this theoretical background and using Adorno and Horkheimer's idea of Enlightenment and Nietzsche's concepts of Apollonian and Dionysian, this thesis is going to discuss 'utopic' worlds of Thomas More's *Utopia* and the last book of Jonathan Swift's *Gulliver's Travels* entitled "A Voyage to the Country of Houyhnhnms." In the study, it is argued that the 'utopic' worlds of these works are formed according to the principles of Enlightenment ideology and thus are

Apollonian in nature; in this respect, everything that does not conform to *logos*, that is, everything that belongs to the sphere of the illogical symbolized by the Dionysian is left out. Based on this stand, it is proposed that the ‘ideal’ in these Utopias is an ideal enlightened world; an ideal that is presented because of the imperfections of the logocentric world and to compensate for these imperfections. However, this compensation does not include a recovery for such excluded or suppressed features of the Enlightened world as women, nature, the primordial and unconscious self, that is, for the illogical/Dionysian sphere, but a better suppression or exclusion of them as they seem to be held responsible for the imperfections of the social practice of Enlightenment are included.

Research Questions

The study aims to provide answers to the following questions:

- 1- Why do people create Utopian societies?
- 2- What is the role of Enlightenment ideology in the formation of Utopian concepts?
- 3- Do the Utopian societies really include infinite happiness and satisfaction?
- 4- What are the roles of the two sexes in Utopian worlds? Are they similar or not?
- 5- Do Utopias and Dystopias share something in common? Or are they completely different?
- 6- What is the role or place of women in the works analysed?
- 7- What are the symbols of Apollonian and Dionysian dimensions in the works analysed?

Limitations of the study

The present study will try to negate the general belief that utopic worlds are places of endless satisfaction, pleasure, enjoyment, goodness, and kindness. By representing the logocentric world view and the rule-based system in *Utopia* and the last book of *Gulliver's Travels* entitled “A Voyage to the Country of Houyhnhnms,” the study aims at shattering the belief that utopias are perfect and dream places to live.

Nevertheless, the study has some limitations in certain aspects. Firstly, it is possible to say that the ideology of the Enlightenment has many constructive effects in the development and advancement of mankind. However, this study underscores the disconfirming effects of it and introduces it only as a damaging concept. In brief, presenting the ideology of the Enlightenment in a one-dimensional manner can be considered the first limitation of the thesis. Secondly, representing women as subordinated and domestic entities is another limitation, because women are rarely mentioned in both works analysed. Therefore, the comments concerning the status of women may be misleading.

The sections of the thesis

The first part of the thesis makes a general introduction outlining the ideas of the writers on utopia and it also includes the purpose and the limitations of the study.

The first chapter of the thesis supplies a theoretical background for the study. Firstly, the concept of utopia is identified, its properties are stated, and its examples in literature are presented. Secondly, the characteristics of the concept of dystopia are introduced and exemplified by the samples of dystopian literature. In a way, the social, cultural, economic, and psychological aspects of both utopia and dystopia are represented. Thirdly, Adorno and Horkheimer's ideology of Enlightenment that emphasizes the role and effect of reason in forming societies is examined. Fourthly, Frederic Nietzsche's terms "Apollonian" as the signifier of civilization and moderation and "Dionysian" as the signifier of all excesses, the carnal sphere and the women are clarified.

The second chapter presents a general introduction to *Utopia* which was written by the sixteenth century humanist Thomas More. *Utopia* is a sample of humanist utopian literature that attaches importance to the well-being and happiness of its people. This chapter proposes that in the island of Utopia, governed according to the rules of reason, human nature is suppressed and constructed entities instead of free individuals are created.

The third chapter elaborates on the reason fetishized by the ideology of Enlightenment and also the suppression of the individualistic qualities by the Apollonian control mechanism in the last book of *Gulliver's Travels* entitled "A Voyage to the Country of Houyhnhnms." Since the novel was written in the Age of Enlightenment and represents the spirit of the age, it is also worth studying within the scope of this study. The world of Houyhnhnms as the embodiment of the Apollonian sphere and control mechanism and the world of the 'repulsive' Yahoos as the representation of the Dynosian desire and carnal sphere are compared and contrasted. The former involves socially constructed, robot-like figures living in an ordered, harmonious world and the latter involves wild entities living in a chaotic world. This thesis argues that civility only puts people into moulds; it does not provide happiness and satisfaction. In other words, this study proposes that utopian worlds are constructed according to the rules of reason, just like dystopias, and the citizens of utopian worlds are alienated from their selves and cores just like the citizens of dystopias.

In the last part, the logocentric effect of Enlightenment ideology in the formation of utopian societies is underlined. This effect of Enlightenment ideology that results in categorising every phase of life causes loss of individuality, and makes people unsatisfied and unhappy rather than making them gratified. As a consequence, contrary to the general belief, the pervading rule-based life in utopian societies suppresses utopian citizens, and indeed they lead a dystopian life.

CHAPTER ONE

THEORETICAL BACKGROUND OF THE THESIS

1.1. Definition of Utopia

In order to comprehend utopian literature, it would be better to define the term 'Utopia'. Utopia can be defined as an ideal or perfect place or any imaginary system of political, social perfection and it is designed as a community or society possessing highly desirable or perfect qualities that give enjoyment, justice and equality to its citizens (Milojevic, 2002:4-6). Utopia means a desirable, well-designed place that is no place (Earle, 1982:143). In literature, it signifies a detailed description of a nation governed by a system that the author introduces as a better way of life than the existing ones. Generally speaking, it means an impractical and idealistic design for social and political reform. The main objective of the utopian novel is political, philosophical, or social. The creation of the term 'utopia' belongs to Thomas More. More puts the prefix that resembles 'eu' meaning good and 'ou' meaning non-existent before the word that means place in Greek. Thus, he creates a pun meaning both 'good place' and 'non-existent' (Collins English Dictionary). In her article "Utopia and Utopias: a Study on a Literary Genre in Antiquity" (2006:1) Marilia P. Futre Pinherio cites R.C. Elliot's description of 'utopia' as:

The word utopia is frequently employed with a pejorative connotation, being regarded as an alluring political or social ideal, yet wholly impracticable, because it is inadequate to facts, man's nature or life conditions. In a general sense, utopia is also used to describe any fantasy deemed to be absurd and contrary to nature, like a dream or a chimera. Furthermore, utopia is an intrinsically dialectic entity. It has a positive side, which corresponds to a perfect society, and a negative one, which identifies itself with a closed and totalitarian universe.

Elliot approaches utopia with its visionary, ineffective, impracticable aspect. He points out that utopias are degraded due to their distance from the realities of life even if they present charming political and social ideals. Elliot also talks about the reasonable side of utopia both positively and negatively. He notes that utopia both displays a picture of a perfect society, and a picture of oppressive, closed world. In

other words, Elliot presents the reader with the negative and positive effects of the logic in utopian worlds.

In addition, Edward Rothstein in “Utopia and its Discontents” (2003:1) identifies the term ‘utopia’ as:

And it shall come to pass, in the end of days that rivers of milk and nectar shall flow, that the wolf shall dwell with the lamb and spears shall be beaten into pruning hooks, that philosophers shall be kings, that there will be no hypocrisy, dissembling, deceit, flattery, strife, or discord. There shall be neither hate nor envy nor hunger nor thirst. There shall be much leisure and few lawyers. There shall be no private property, and there shall be communal camaraderie. From each shall come support according to his needs. New forms of human consciousness will evolve. Our erotic natures will be freed from gratuitous repression, and society will bask in polymorphous redemption. Neither shall we learn war anymore. And all of us, both great and small, shall know bliss.

Rothstein puts forth the characteristics of a utopian community by explaining the supposed moral values, the governors, working hours, occupations, and human consciousness. He draws a blissful picture of utopian society. Rothstein (2003:3) also expresses the objective of utopias stating that “the entire point of the utopian genre is not to reveal perfectly unreachable worlds like Peter Pan’s Neverland, with its boyhood fantasies, or Tolkien’s Lothlorien, with its dreamlike forest glades and elfin rulers”. In other words, he disputes that utopias have other aims than creating dreamlike, liveable universes, so he asserts one of utopia’s aims: “utopianism creates a political program, giving direction and meaning to the idea of progress; progress is always on the way toward some notion of utopia (2003: 3)”. In a way, Rothstein thinks that utopianism and progress are interpenetrated concepts in that they have cause and effect relationship. The concept of utopia paves the way for the thought of advance and development, and advances lay the way open for the concept of utopia. It can be seen that utopian concept is so remarkable topic that many authors commented on it. Creating better worlds and environments to lead a happy and satisfied life has been an on-going activity through the ages.

Through the works of some philosophers and thinkers like *Republic* by Plato and *Utopia* by Thomas More, it is understood that the idea of creating a perfect world dates back to the beginning of humankind. Plato’s *Republic* can be accepted as the first attempt to build up an ordered and ideal society. In his work Plato resembles people to societies and divides them into three categories. He says that people are

composed of three components. The first one is the mind that thinks, the second one is the spirit that looks for the person and the third one is the body that likes and hates something and has needs such as food, drink, and sexual intercourse. Plato argues that a good person should not only listen to these three parts but also let the mind control the other two; otherwise, he gets unhappy and is disliked by other people or may do actions that he would later on regret. In other words, Plato claims that the control of reason brings order and happiness to humankind. And he divides society into three kinds of people. The first group is composed of philosophers who think for the society; the second group is composed of soldiers who guard the society; and the third group is composed of workers who produce goods for the society. Plato notes that a society needs all these types of people but only the philosophers are labelled as good people as they are thought to be dominated by their mind. The others are assumed to be dominated by their souls or bodies. Therefore, for the welfare of the society, the philosophers ought to be the rulers. So, it can be commented that Plato believes in the sublimity of the reason and necessity of the logocentric way of life.

Thomas More's *Utopia* gives the literary genre its name. Utopia is an island in the south hemisphere. The story takes place in this island and it includes the narrative of the seafarer who has lived in the island. The seafarer presents the excellence of the order established by the folk to Europe. Thomas More both presents the existing political and economic situation and at those times, and illustrates the required, desired condition. The protagonist of *Utopia* is the seafarer Raphael Hythloady who speaks Latin and Greek very well, loves wondering around the world, and is introduced to More by Peter Giles. Indeed, Raphael is an imaginary hero who verbalizes More's dreams. Raphael travels all over the world and witnesses the barbarities, vices of many places; yet, in the end, he anchors to the island of Utopia and sees a flawless, ideal country. In the first part of *Utopia*, Thomas More portrays England; the tyrant king, the society that lives in chaos, absence of liberty of conscience and religious tolerance, an order in which a small minority is rich and prosperous, and majority is poor and helpless. In the second part, Raphael describes the Island of Utopia step by step. He talks about an island where there is no repression of the king, luxury passion of the noble, private property, money, laziness, wars, religious repression and where there are happiness, a democratic order, and production, an equal and free life and respect for everyone.

While Thomas More's *Utopia* is one of the most well-known examples of utopian literature, there are some other works of this genre. For instance, in 1623 Tommaso Campanella wrote *The City of the Sun*. The work is about the island of Taprobane where there is a communal property, labour is equally shared and there is no money, science education is stressed above all, slavery is abolished; rulers are men and women, and they are seen as the resource of community. Francis Bacon's *New Atlantis*, published in 1627, is one of the principal examples of utopian genre in the history of intellectuality. *New Atlantis* is an incomplete utopian novel in which Bacon presents a vision of the future of human discovery and knowledge and expresses his aspirations and ideals for humankind. In his work, Bacon imagines a utopian land where 'generosity, Enlightenment, dignity, piety, and welfare of the public' are common characteristics of the citizens of the mythical Bensalem. Another work is Jonathan Swift *Gulliver's Travels*, which was published in 1726 and the last chapter of which we are going to study in detail together with Thomas More's *Utopia* in the following parts of this thesis. The book deals with the traveller Gulliver. The society of Houyhnhnms that is represented in the last book of *Gullivers Travels* can be considered as a utopian world. There are intelligent and elegant horses in the country of Houyhnhnms and there is an ideal form of government and a perfect social system. Another utopian work is Edward Bellamy's *Looking Backward*, written in the 19th century. In the work a young Bostonian falls asleep and awakes in the year 2000, and when he awakes, there is equality among people. There is a happy and healthy population. There are not armed forces, lawyers, salesmen, and bankers. The government gives an equal monthly share. Moreover, in 1933, James Hilton published *Lost Horizon*. In this utopian fiction a British diplomat finds peace in the mountains of Tibet where the monks practice a combination of Christianity and Buddhism. Peace and moderation have to be in everything. Lastly, in late twenties Marge Piercy write *Women on the Edge of Time*. The protagonist Connie Ramos visits the idyllic village of Mattapoisett in 2137 in order to see a utopian society out of pollution, racism, classism, and subordination. She also travels to an alternative place in which drugs are used and majority of the population subdues. Connie wonders which of these futures realize. The works above are examples of utopian literature. Therefore, it can be maintained that the fantasy of a better world has been an on-going dream since the ancient times.

It is clear that important scientists, philosophers, authors, etc., have contributed to the concept of utopia, and they are always in an attempt to compose ideal, happy, ordered worlds. They, as the brain team of the society, have tried to show how the society should be. As a result, these authors or scientists contemplate over the things they are uncomfortable with in the society that they live in, and try to find out solutions to the problems. They criticize their societies, and they portray their wishes by establishing model, excellent worlds. It is understood that utopias are prototypes to evolve and develop the system of the society.

Accordingly, these thinkers and writers have principal reasons to write on utopias. The first reason is the wish of creating new worlds. Even if they are created on paper, it is a godlike activity to create new worlds. Second reason may be to judge and criticize the existing social institutions such as the government, the churches. For instance, Thomas More's *Utopia* can be considered as a criticism on the sixteenth century England. The sixteenth century was a year of economic growth for England as well as for Spain and France. On the one hand, the treasures grabbed in discoveries served the bourgeois and this situation resulted in the development of economic inequality. On the other hand, monarchy continued its existence with all its means of oppression and contributes to the development of English imperialism. However, More was personally against English imperialism and this opposition of More was represented in his work in the form of the anti-war approach of Utopian citizens. Additionally, the citizens of 16th century England faced the change of their sects and they were oppressed by the government to change their sects. On the other hand, there is religious tolerance in More's *Utopia*; thus, More's work can be accepted as a criticism of 16th century England. Indeed, the last paragraph of the book presents the most meaningful clue of More's (2003:107) reason to write *Utopia*: "Meantime, while I can hardly agree with everything he said (though he is a man of unquestionable learning and enormous experience of human affairs) yet I freely confess that in the Utopian commonwealth there are very many features that in our own societies I would wish rather than expect to see." It can be seen that More wants to see utopian values and way of life in his own country. Therefore, it can be commented that there are many things that bother Thomas More in his country and he criticizes them to change them. The third reason is the optimism of establishing a real and competent order by transferring the information of each right regulation to

realize social order and harmony. In other words, the utopia writers' aim is didactic in that they want to present the realities and to make progress within the society. Edward Bellamy's work *Looking Backward* can be considered as an example of this aim since Bellamy sweeps away everything that bothers him in real life and explains what brings happiness, satisfaction and peace to his readers.

No matter how similar utopian writers' aims are, they choose different types to express their imaginations, representations and ideas. The first type is literary, political, and philosophical utopias as Thomas More's *Utopia* and Plato's *Republic*. The second type is anti-utopias or dystopias, which are nightmarish societies, as Huxley's *Brave New World*, and George Orwell's *1984*.

Since this thesis argues that the line separating utopia from dystopia is a very thin one and that all utopias, formed with the urge for enlightened logocentricism, include a dystopian element, it will also be useful to describe dystopia.

1.2. Definition of Dystopia

Dystopia is an imagined universe that includes a strict social control, and in dystopias the illusion of a perfect society is governed by bureaucratic, moral, technological, or totalitarian control (Ferris: 2008). In his article "A Dystopian Society or the moral Decay of Humanity" Stancuta Ramona Dima-Laza(2011:41) defines dystopia as: "An anarchic and undesirable society, referring to a bleak in which things take a turn for the worse and which displays images of worlds more unpleasant than our own way may be called a dystopian society". In other words, worse visions than real world may be the source of dystopian societies. In his article "A Study in Dystopian Fiction" Harley Ferris (2008:3) identifies dystopia as: "dystopian fiction centres on a dissenting person or group in a supposed perfect society, awakened to inhumanity and willing to affect a change." In their work "Utopia and Dystopia beyond Space and Time" Michael D. Gordin, Helen Tilley and Gyan Prakash (2010:1) consider dystopia: "Despite the name, dystopia is not simply the opposite of utopia. A true opposite of utopia would be a society that is either completely unplanned or is planned to be deliberately terrifying and awful. Dystopia, typically invoked, is neither of these things; rather it is a utopia that functions only

for a particular segment of society.” That is to say, dystopias are also planned societies as utopias, thus dystopias are not completely opposite of utopias. Their difference lies under their approaches; for instance, utopias have a more humanistic approach in that they embrace the whole society. Conversely, dystopias depend on the welfare of a group only, and they sacrifice the whole society for the sake of that group. In his article “Hard Times as Dickensian Dystopia” P. Prayer Elmo Raj (2012:91) argues that “dystopia, a combination of Latin dys and Greek topos, means ‘bad place.’ If ‘utopia’ refers to an ‘ideal’ place, ‘dystopia’ refers to a place where everything is imperfect. Dystopia is an imagined society present in the future where/when the state of life is wretched and dismal.” As a result, it can be said that, according to the general assumption, dystopias are undesirable places where people lead an unhappy life as opposed to utopias in that they include pollution, poverty, totalitarianism, social destruction, political repression.

Firstly, in dystopias there is an oppressive social control. There are four types of control. The first one is collective control in which some corporations control society through products, media, and so on; the second one is bureaucratic control in which society is controlled by senseless, incapable officials and by their rigid regulations. George Orwell’s *1984* can be accepted as an example of this type of control. The third one is technological control in which the society is controlled by technology via computers, robots, and scientific means. The fourth one is philosophical and religious control, in which the society is controlled by philosophical or religious dogmas, and these dogmas are enforced by dictatorship or theocratic government. In his article “A Study in Dystopian Fiction” Harley Ferris (2008:2) comments on control and ruling system in dystopias as follows:

A dystopian society is ruled by group with a private agenda shrouded in euphemisms or outright lies. This group will use conditioning or coercion to maintain their rule, which often mirrors such real-world systems as communism, Apartheid, and the Roman Catholic Church. The controlling group regulates most aspects of individual’s existence, everything from one’s daily routine to their family unit and career.

In other words, Harley Ferris underlines that dystopian societies are ruled according to a group’s desires. The members of the group put laws for their own sakes and use compulsion and suppression to continue their reign. Ferris resembles this type of reign to real-world systems like apartheid that includes caste systems where the

weaker is ruled by oppression. For instance, in apartheid system black people are disdained and they are forced to live apart from white people, and even they are killed due to their colour.

In a way, the controlling group arranges every aspect of an individual's life. It can be asserted that utopias resemble dystopias from this aspect as they have such types of regulations. For instance, utopians' work hours, meal hours, travels, clothes, marriages and family lives are regulated by the government and digressions are punished by utopian governments as dystopian governments. The result of this type of control in both utopias and dystopias is that citizens have to conform to consistent expectations and rules.

One of the most questionable issues of dystopias is the place of the individual. Ferris (2008:2) states, "[in dystopias] the individual is not important as anything more than a part of the whole. As long as status quo is maintained, the individual is typically safe, anonymous in the crowd." It can be deduced from this that the individual is accepted just as a part of the whole and therefore, as long as the social order continues, the individual is indicated as safe. It can be noted that the individual is assumed as an object in dystopias; his desires, feelings and ideas have no importance for the rulers. As long as individuals conform to the rules that are put forth by the rulers, they maintain their places within the society. Depending on the great suppression on them, individuals only act according to the wishes and orders of the rulers. As Ferris (2008:4) puts it, "the idea of collectivism is taken to extreme in these works through the education of the masses that they are not important as anything more than the parts of the whole." Citizens are made to learn that they exist only to work for the state and everything that betters the state should better them. Common welfare triumphs over the individual.

Correspondingly, information, independent thought and freedom are restricted in dystopias. No one can act according to his/her wishes, and their right to get and share information is limited. Dystopian citizens have been controlled since their birth and anonymous and monotype individuals are created because of the oppression on them. In his article "A Dystopian Society or the Moral Decay of

Humanity” Stancuta Ramona Dima-Laza (2011:42) points to the restriction of freedom in dystopian societies as:

This system destroys human individualism, controls the information that people receive, claiming that slavery means, in fact, freedom. When humans begin to be treated like machines which only process information in order to obtain or to anticipate a certain result, the so-called “end product” will be more often than not, a dystopian society. Even if one might think that psychological control establishes the order in a society, major drawbacks and repercussions occur.

According to Dima-Laza, the dystopian system monitors information exchange as in slavery system, controls freedom, and treats humans as machines that get information to have a certain result. He discusses that even the psychological control constitutes harmony and order in a society and this fact causes some drawbacks within the society such as creating robot-like figures and destroying human nature. On human nature and on what happens when human nature is oppressed Dima-Laza (2011:42) says:

Human beings have been created free, spontaneous and unpredictable, fact which endows them with endless capabilities. Unlike machines, people must have freedom to move, to speak and to express ideas and feelings. Any trial of mechanizing individuals leads to the emergence of a dehumanized world, eliminating thus, all the above-mentioned human traits.

As it can be understood from the quotation above, Dima-Laza believes that human nature is composed of spontaneous, irregular, and unpredictable traits that result in infinite potentiality, and human nature is on the side of digressions and immoderations. In other words, people are not machine-like figures in that they live to express themselves, to present their differences and to do what they desire. Trying to mechanise humankind is like dehumanising the world. However, in dystopias human nature is suppressed, and anyone who causes immoderation is punished severely to prevent deviations and to protect the domination of the rulers. In her work “Control and Resistance in the Dystopian Novel: A Comparative Analysis” Julia Gerhard (2012:15) points to some applications of dystopian government and their effects on dystopian citizens as follows:

The lives of dystopian citizens are highly regimented and surveilled; they are denied any personal relationships or feelings; sex and marriage are viewed in some cases as purely for procreation, in other cases as a distraction or a pastime. Children are brought up and educated by the state and trained to be loyal and fulfil their assigned functions accurately without ever questioning or challenging the system. Thus, the utopian idealistic communism that originally intended to guarantee the commonwealth

for all ends up abusing its power in the dystopian version of the world, exploiting human body and mind and turning its citizens into slaves).

In other words, dystopian citizens are instructed by the government so firmly that they are outside the circle of personal relationships; they perceive marriage as reproduction or distraction; children are trained to be loyal to the system, and therefore, their body and mind are destroyed so severely that they act as slaves. Their individualities and minds are disabled by the governmental control.

Moreover, generally dystopias are set in an urban setting which is composed of grey buildings, war scenes, excessive pollution, and fearful settings. The citizens of dystopias are frequently isolated from the natural world and they avoid nature. There is a huge sense of fear among the citizens; as they live in fear, they become paranoiac and egoistical in that they can be resembled to hunted animals. Dystopian citizens are monitored, followed, chased, betrayed, and manipulated. Due to this dreadful atmosphere, dystopian citizens generally have psychological problems. Moreover, in dystopias the design of the community is generally the same; the environment has the same peculiarities. Ferris (2008:6) describes the physical and psychological setting of dystopias: “Quite often, there is a theme of mathematics. Buildings are squared, streets are straight, life is regulated by a chart, and there is little room for the unexpected.” This regulation has purposes, such as subscribing to sameness that is an important part of collectivism and depriving people of the right of free choice. This sameness mentality leaves the choices to the state, and this is the best possible way to have control over the citizens.

In brief, in dystopias a master or a concept is worshipped, and dystopian citizens are perpetually under observation of the state and the master. There are many limitations in dystopias as there is no private property and privacy in them; information, free thought and liberty are limited; feelings such as love, affection, compassion, pity, and senses are suppressed. The citizens who do not comply with the standard expectations of the government are punished severely. In a way, the qualifications that distinguish humankind from an animal are under great pressure, and so it can be said that dystopian citizens are constructed beings. Individuality and difference are evildoers in that they spoil the order. Besides nature is one of the phenomena that ought to be controlled. For Ferris (2008:7), in dystopias “nature does

not grown in squares, nor does it adhere to mathematical tables, therefore it cannot be controlled by the State. It also often produces feelings in people, aiding them in reflection and relaxation, for which there is no purpose in a dystopian setting.” As it can be understood from the quotation, nature is a concept that cannot be controlled by the state, and so it has no place in a dystopian setting since in dystopias everything has to be controlled to ensure uniformity. As nature arouses feelings that have the possibility to cause immoderation, it is a concept that ought to be annihilated. These types of feelings are rodents of the rules that are put forward by the state in that they can result in the rebellion of the citizens.

Consequently, it is probable to express that dystopias include robot-like, unhappy, stressed, suppressed citizens, harsh rules, punishments, and also a chaotic and gloomy atmosphere. Furthermore, violence is prevalent in dystopias. The citizens are accepted as servants and rulers are as masters; masters rule the society according to their wishes, and servants are obliged to submit. Masters assume the citizens as objects and citizens usually have no right to think, feel and speak. They only conform to the rules and rulers. In other words, they feel trapped as a bird in a cage. The supreme, brutal authorities always watch and control them. These are the characteristics of dystopias; however, there are also some similarities between utopias and dystopias. No matter how dystopias and utopias differ from each other in tone, they have similar peculiarities, for instance, loss of individualism and rise of collectivism prevail in both of them. Both utopias and dystopias try to create “harmonically ordered worlds” and they do this by limiting the acts of their citizens and by oppressing them. There is no aspect of human nature either in utopias or dystopias, to prevent immoderation and digression. Both in utopias and dystopias there is an authority that controls everything, and there are not private spaces in both sorts. Everyone has the right to watch each other. Therefore, even if dystopias are accepted as the opposite of utopias, they nearly have the same qualifications. The idea may be put forward that both of them are designed according to the rules of reason. Therefore, it would be better to analyse the idea of Enlightenment as it can be accepted as the birth and application of logic to every part of life. Hence, the idea of Enlightenment will be handled in the following part of the thesis.

1.3. The Idea of Enlightenment

Enlightenment is the advance of thought and its purpose is to reform society by using reason and advancing knowledge through scientific method (Adorno and Horkheimer, 2002). It promotes scientific thought and intellectual exchange. In *Dialectic of Enlightenment* Max Horkheimer and Theodore W. Adorno argue that the Enlightenment ideology is the effort to dominate nature and the body and to make them analysable, calculable, and modifiable under the rule of logic and the mind. However, one of the important criterions of the idea of Enlightenment is “self-preservation” against the enchantments of the body, feminine and nature. In *Dialectic of Enlightenment* Max Horkheimer and Theodore W. Adorno (2002:1) discuss:

Enlightenment, understood in the widest sense as the advance of thought, has always aimed at liberating human beings from fear and installing them as masters. Yet the wholly enlightened earth is radiant with triumphant calamity. Enlightenment’s program was the disenchantment of the world. It wanted to dispel myths, to overthrow fantasy with knowledge.

It can be seen that aim of the Enlightenment ideology is to shatter everything that is about tradition, myths and fantasies. Enlightenment explains myths and fantasies through knowledge, and creates a calculable and modifiable world. In his work “What is Enlightenment?” Immanuel Kant (1784:1) recognizes the Enlightenment worldview as follows: “The motto of Enlightenment is therefore: Sapere aude! Have courage to use your own understanding.” In a way, Kant underlines the digression of knowledge from general beliefs and fantasies. Kant puts the emphasis on logic’s rule which is described as freedom to use one’s own intelligence.

Knowledge is interchangeable with power; thus it serves to the bourgeois economy in every field. Technology is the essence of this knowledge and it is controlled by the rulers more directly than merchants, and causes the exploitation of the labour of the people. In *Dialectic of Enlightenment* Max Horkheimer and Theodore W. Adorno (2002:2) argue that “what human beings seek to learn from nature is how to use it to dominate wholly both it and human beings.” In other words, humankind searches for knowledge in nature and this knowledge gives him/her the power to rule both nature itself and others. The only aim of knowledge is to produce, work, and discover the items not found before and helping to promote man’s life-

standard. Max Horkheimer and Theodore W. Adorno also argue that, due to modern science, human beings have discarded meaning. They interchange concept by formula and the cause by rules. The enlightened self tries to control nature and everything that is related to it. Each human being has special characteristics but the outcome of Enlightenment is monotony. Max Horkheimer and Theodore W. Adorno (2002:9) expand on the effect of the Enlightenment idea on self and social association as:

But because that self never quite fitted the mold, Enlightenment throughout the liberalistic period has always sympathised with social coercion. The unity of the manipulated collective consists in the negation of each individual and in the scorn poured on the type of society which could make people into individuals. The horde, a term which doubtless is to be found in Hitler Youth organization, is not a relapse into the old barbarism but the triumph of repressive egalitie, the degeneration of the equality of rights into the wrong inflicted by equals.

It can be noticed in these words that knowledge as the outcome of Enlightenment produces power and it creates a social repression, which results in the loss of individuality and existence of manipulated collective. Consequently, enlightened societies include constructed and manipulated individuals. Hegel resembles these types of societies to herds and he identifies the outcome of Enlightenment as being herd. This fact is also the result of the triumph of repressive forces. Adorno and Horkheimer (2002:9) explain these repressive as follows:

The supreme god among gods came into being with this civil world in which the king as the leader of the arms-bearing nobility tied the subjugated people to the land while doctors, soothsayers, artisans, and traders took care of circulation. With the end of nomadism the social order is established on the basis of fixed property. Power and labour diverge. A property owner like Odysseus controls from a distance a numerous, finely graded personnel of ox herds, shepherds, swineherds, and servants.

It can be seen that there is a system and a power which includes the ruler and controller. In ancient times gods were the supreme powers and kings were the leaders of armies and they forced the citizens to work for them. With the end of nomadic period, social order was based on fixed property. Therefore, the richest one became the most powerful one. And the individual who learned subordination through subjugation could not be without his/her distinctions. Power demonstrates itself socially through division of labour that serves for the self-preservation of the dominated citizens. Self-preservation, for which “the endeavour of preserving oneself is the first and only basis of virtue, is the true maxim of Western civilization

Adorno and Horkheimer,2002:22).” The enlightened social self is founded on the control of nature and of everything related to it. Therefore, some concepts as body, feminine and nature are accepted as dangerous and spoiled areas of life. Adorno and Horkheimer (2002:21) present how standardised individuals emerge:

Since with the ending of free exchange, commodities have forfeited all economic qualities except their fetish character, this character has spread like a cataract across the life of society in all its aspects. The countless agencies of mass production and its culture impress standardized behaviour on the individual as the only natural, decent, and rational one. Individuals define themselves now only as things, statistical elements, success or failures. Their criterion is self-preservation, successful adaptation to the objectivity of their function and the schemata assigned to it).

In other words, commodities affect every aspect of society. Mass production and its culture create standardised individuals and thus individuals are described as things. In other words, individuals can be resembled to the products of a factory. Individuals have to perform the functions and duties that are assigned to them by the society as the criterion of Enlightenment is self-preservation, which is the ability to control one against the enchantments of the body, feminine and nature.

Horkheimer and Adorno assert that the ideology of the Enlightenment can be traced back to Homer, and it is represented by Odysseus’ efforts of self-control against the enchantments of his own body, the Sirens, Circe and Lotus on his way back home. Odysseus plugs his ear with wax so as not to hear the songs of the Sirens. Otherwise, he may be under the effect of the enchantment of the primeval world of nature. This ideology causes the fetishization of male logic under the name of ‘reason’ and the ‘fear of social deviation’. The reaction of Odysseus symbolizes the logo centricism of Enlightenment philosophy that excludes everything that is carnal including body, nature and women. As being a threat to Enlightenment, women have a striking place; therefore, Adorno and Horkheimer (2002:56) refer to women’s situation in the theory of Enlightenment as:

Like her, women are predisposed, under the pressure of civilization, to adopt its judgement on women and to denigrate sex. In the conflict between Enlightenment and myth, the traces of which are preserved in the epic, the powerful seductress is at the same time weak, obsolete, and vulnerable and needs the enslaved beasts as her escort. As a representative of nature, woman in bourgeois society has become an enigma of irresistibility and powerlessness. Thus she reflects back the vain lie of power, which substitutes the mastery over nature for reconciliation with it.

In other words, women should be formed and prepared to be adapted to the civilization. This formation occurs only with the suppression of characteristics that belong to woman. For instance, sex and bodily pleasures are degraded, and they are attributed to women. Women are regarded as the seductresses, temptresses and as a threat to enlightened and civilized world in that they are seen as immoderate entities that can exceed the limits of the society. As a representative of nature, they include unknown and irrepressible parts. They symbolize carnal things. Women are not only the symbol of irresistibility but they are also symbols of powerlessness. Due to their fragile nature they ought to be protected. Adorno and Horkheimer (2002:56) indicate a solution to this conflicted situation: “Marriage is society’s middle way in dealing with this question: women remain powerless in that her power is mediated to her only through her husband.” In other words, in order to dominate woman, society puts forward a solution which is marriage, as it is the microcosm of patriarchal society. The suppression of women begins within the family. The male characters always try to direct females and accept females as inferior creatures. Due to the fragility in their nature and body, women are forced to submit men. As it is understood, men are the rule-makers both in the family and in the society. As women are more prone to their nature and immoderation, their acts are limited and suppressed. Besides, women are associated with carnal side of life in that they are accepted as seductresses. On Odysseus’ contract with Circe to protect male domination, Adorno and Horkheimer (2002:56) states,

Odysseus resists Circe’s magic. And he therefore receives actually what her magic promises only deceptively to those who fail to resist. Odysseus sleeps with her. But beforehand he makes her swear a solemn oath by the blessed gods. The oath is intended to protect the male from the mutilation which avenges the ban on promiscuity and male domination- although that domination, as a permanent suppression of instinct, symbolically performs the self-mutilation of the man in any case.

Actually, as a feminine character Circe is perceived as harmful to the male domination and she is forced to swear an oath. This can be accepted as a man’s escape from nature and his struggle to suppress it. This suppression results in male domination. And Adorno and Horkheimer assume domination as the ‘permanent suppression of instinct.’ This is based on the rejection or the control of the body and it can be accepted as an effort of opposing the enchantments of nature by the rules of logic. According to Nietzsche’s terminology, patriarchal society can be regarded as

Apollonian. Moreover, women have to play roles within this patriarchal, Apollonian society. Adorno and Horkheimer (2002:56-57) explain these roles as:

Harlot and wife are complementary forms of female self-alienation in the patriarchal world: the wife betrays pleasure to the fixed order of life and property, while the harlot, as her secret accomplice, brings within the property relationship that which the wife's property rights do not include –pleasure-by selling it.

In other words, it can be said that even though these roles of women seem distinctive, indeed they are the same. Both wife and harlot have to use their body to have a place within the society. They are accepted as objects and as carnal beings to be controlled by the enlightened society. Both harlot and wife are hazardous for the harmony of the society if they are not controlled and suppressed by the male logic. It can be noticed that women are categorised as agents of pleasure and pleasure ought to be controlled in order to ensure order. Correspondingly, Adorno and Horkheimer (2002:82) concede the corruptive side of the concept of pleasure: “Pleasure, so to speak, is nature’s revenge. In it human beings divest themselves of thought, escape from civilization. In earlier societies such homecoming was provided by communal festivals.” Based on these words, it can be suggested that with pleasure the individual escapes not only from civilisation but also from the *logos* on which the enlightened civilization is based. Thus, it is an escape to the illogical realm of what Nietzsche calls the Dionysian, to the Dionysian festival where the Maenads perform their wild dances. Thus, pleasure poses danger for order and, according to the enlightened male logic, it should be controlled. The woman—being the main object of pleasure as her nature, symbolically speaking, includes a ‘bacchic core’ or as she is a disguised Maenad herself—should be suppressed and her role should be subordination to the husband and childbearing.

To sum up, the ideology of Enlightenment is based on unerring rules of reason, excluding carnal features including women, categorisation of every part of life, and a strong control mechanism. Its aim is to improve and reform society using reason and upgrading knowledge with scientific method. Reason applies logic while establishing facts and changing and confirming practices, institutions or beliefs. Reason is also associated with thinking, cognition and intellect, and throughout history, reason is a concept that is always associated with men. This fact results in the formation of patriarchal societies. Patriarchy is a social system that concedes

males as the primary authority figures, moral authorities, and controller of properties. Similarly, patriarchy refers to male-ruled institutions and female subordination. This type of patriarchal society can also be incorporated and negated with Nietzsche's terminology, which includes the Apollonian that ignores and excludes human nature as the ideology of Enlightenment, and the Dionysian that celebrates all excesses as opposed to the ideology of Enlightenment. Nietzsche's terminology will be elaborated on in the next part.

1.4. The Birth of Tragedy “Apollonian and Dionysian” Dimensions

The Birth of Tragedy from the Spirit of the Music is a dramatic theory written by the German Philosopher Friedrich Nietzsche in 1872 concerning classical Athenian Tragedy. In this work Nietzsche discusses the history of the tragic form and presents an intellectual dichotomy between the Dionysian and the Apollonian. Nietzsche's claim is that life includes a struggle between these levels to control over the existence of humanity.

Nietzsche makes use of Greek Mythology to name his concepts concerning tragedy. His Dionysian concept is directly related to Dionysus, the Greek god of wine. Dionysus represents drunkenness, ecstasy and madness. Dionysian characteristics are passion, spontaneity, imagination, excess and frenzy, and Dionysus refers to man's chaotic emotions and desires rather than his rational mind. Dionysus is also associated with the life-giving and destructive sides of nature. He is the god of an emotional religion. He takes worshippers into a state of madness and ecstasy. He symbolizes identity and otherness, presence and absence, power and fragility, eternity and transition. It can be said that the Dionysian effect is artistic, beautiful and productive. Dionysian festivals include sexual intercourses that ignore all family life and social traditions. In those festivals, natural instincts such as sensuality and cruelty are displayed. Therefore, the influence of Dionysus on culture is destructive. In *The Birth of Tragedy* Nietzsche (2008:13) describes the characteristics of the Dionysian as:

Either through the influence of narcotic drink, of which all primitive men and peoples speak in their hymns, or through the powerful coming on of spring, which drives joyfully through all of nature, that Dionysian excitement arises; as it intensifies, the subjective fades into complete forgetfulness of self. Even in the German Middle ages,

under the same power of Dionysus, constantly growing hordes thronged from place to place, singing and dancing; in these St. John's and St. Vitus's dances we recognize the Bacchic chorus of the Greeks once again, with its precursors in Asia Minor, right back to Babylon and the orgiastic Sacaea..

Under the influence of narcotic drink or emergence of the spring, Dionysian tension arises, and, specifically, the collective self fades into self. The boundaries and the rules are shattered and human nature gains a victory over civilization. Nietzsche (2008:13) states, “under the magic of the Dionysian, not only does the bond between man and man lock itself in place once more, but also nature itself, no matter how alienated, hostile, or subjugated, rejoices again in her festival of reconciliation with her prodigal son, man.”

On the other hand, Apollo is known as the Greek god of light and order. His characteristics include reason, control, and clarity. These characteristics decrease the suffering that is caused by the natural desires of the body. Furthermore, Apollonian side includes the repression of the subconscious passions and feelings, for which, according to the psychoanalyst Sigmund Freud, dream plays a primary role in that it carries the subconscious content to the conscious sphere by filtrating the dangerous aspect and thus making it more bearable for the individual. Nietzsche (2008:12) describes Apollo as:

In the same manner the Greeks expressed this joyful necessity of the dream experience in their Apollo, as the god of all plastic arts, is at the same time the god of prophecy. In accordance with the root meaning of his association with “brightness,” he is the god of light; he also rules over the beautiful appearance of the inner fantasy world. The higher truth, the perfection of this condition in contrast to the sketchy understanding of our daily reality, as well as the deep consciousness of a healing and helping nature in sleep and dreaming, is at the same time the symbolic analogy to the capacity to prophesy the truth, as well as to art in general, through which life is made possible and worth living. But also that delicate line which the dream image may not cross so that it does not work its effect pathologically- otherwise the illusion would deceive us as crude reality- that line must not be absent from the image of Apollo, that boundary of moderation, that freedom from more ecstatic excitement, that fully wise calm of the god images .

As can be seen, Apollo is the god of prophecy and light; he is a healer in that he rules over the inner fantasy world.

Relying on the above statements, it can be said that Nietzsche draws a picture of a god who stays calm both in really hard situations and also in joyful conditions. His qualification, as Nietzsche depicts, is moderation and self-possession. At Delphi

Apollo gives two advices. The first one is “know thyself” and the second one is “nothing too much”. From this aspect, Apollonian society resembles the Enlightenment ideology as the enlightened social self-controls nature and everything that is related to it. This paves the way for the creation of binaries as male and female, culture and nature, and spirit and body, the former member of which representing the logocentric and the latter the ex-centric. Moderation can be said to be the Apollonian control of the ex-centric. Nietzsche (2008:19) argues:

This deification of individuation, if it is thought of in general as commanding and proscriptive, understands only one law, the individual that is, observing the limits of individualization, moderation in the Greek sense. Apollo, as an ethical divinity, demands moderation from his followers and, so that they can observe self-control, knowledge of the self. And so alongside the aesthetic necessity of beauty run the demands “Know thyself” and “Nothing too much”; whereas, arrogance and excess are considered the essentially hostile daemons belonging to the non-Apollonian sphere, therefore characteristics of the pre-Apollonian period, the age of the Titans, and of the world beyond the Apollonian, that is, the barbarian world. Because of his Titanic love for mankind, Prometheus had to be ripped apart by the vulture. For the sake of his excessive wisdom, which solved the riddle of the sphinx, Oedipus had to be overthrown in a bewildering whirlpool of evil. That is how the Delphic god interpreted the Greek past.

To put it differently, Apollonian ethics requires moderation, in that Apollo, as the god of civilization, wants his followers to know their limits and control themselves. Arrogance and excess are disdained by the Apollonian and they are attributed to a barbarian world. The term ‘barbarian’ refers to a person who is perceived to be uncivilized. In a way, barbarians are uncivilized in that they do not conform to the rules of civilization; they are brutal, cruel, warlike people, inferior creatures. This inferiority stems from their unconformity to the rules and ethics which compose a civilized society.

Additionally, as being the God of excesses, Dionysus is the destroyer of the boundaries, limits and he is the symbol of immoderation. Nietzsche (2008:19) argues the effect of Dionysus on the individual as: “The individual, with all his limits and moderation, was destroyed in the self-oblivion of the Dionysian condition and forgot the Apollonian principles.” Dionysian drunkenness causes a type of immoderation and excess, and as such, where the Dionysian effect spread more joyfully, the Apollonian becomes more domineering.

When Nietzsche's terminology is incorporated with Adorno and Horkheimer's Enlightenment philosophy, it can be observed that there are some similarities. As aforementioned, Adorno and Horkheimer's ideology of Enlightenment is the struggle of humankind to control and master nature and the body and to make them analysable, modifiable, and calculable under the rule of logic and mind. The enlightened social self is founded on the control of both nature and everything that is related to it. The measure of Enlightenment ideology is self-preservation, in particular, the capacity to control oneself against the enchantments of the body such as nature and feminine. Horkheimer and Adorno advocate the view that Enlightenment ideology can be traced back to Homer and is symbolised by Odysseus's struggles of self-preservation against the callings of his body and enchantments of Sirens. The hero of adventures turns out to be the prototype of bourgeois individual. The civilized seafarer Odysseus outwits the natural deities. According to Adorno and Horkheimer the song of the Sirens in *The Odyssey* symbolizes the effort of enlightened man to keep nature and pleasure outside the circle of life. The efforts of the enlightened man, symbolised by the adventurer Odysseus who plugs his ear with wax in order not to surrender to the enchantments of the Sirens, can be resembled to Apollonian characteristics, as Apollo is also the defender of logic and civilisation. Apollo, as the God of light, order and civilization, the prohibitor of all excesses, and supporter of a rule-based life can be correlated with the Enlightenment ideology. On the other hand, Dionysus, as the god of intoxication, the illogical, nature and the carnal sphere can be equated with ex-centric world that the Enlightenment strives to suppress.

However, both the Apollonian and the ideology of Enlightenment ensure order in society by creating masters, rulers and by suppressing the ruled. Those masters determine rules and punishments for every field of life under the name of reason. This results in the loss of individuality and creation of a collective conscious. Moreover, the escape from primeval nature causes the formation of dichotomies as body/spirit, nature/culture, and female/male. And it also leads to the detestation of the body and sexual desire and to the fetishization of male logic and spirit. Thomas More's *Utopia* and the last book of Jonathan Swift's *Gulliver's Travels* entitled "A Voyage to the Country of Houyhnhnms" represent the idolization of male logic under the title of reason. Besides, these two utopian works represent the logocentrism

of Enlightenment ideology which identifies carnal things, nature, and desire as deviation and different. These utopian works depend on the rejection or control of the body and on the effort of exposing the enchantments of nature to the rules of logic.

Utopia and “A Voyage to the Country of Houyhnhnms” will be analysed in the next parts within the theoretical framework presented in this chapter, in the light of Adorno and Horkheimer’s definition of Enlightenment ideology and Nietzsche’s concepts of the Apollonian and the Dionysian.

CHAPTER TWO

THOMAS MORE'S UTOPIA

2.1. Social Order Based on Reason (Apollonian Dimension)

Sir Thomas More was an English lawyer, a statesman, an author and he was regarded as a Renaissance humanist. He was the councillor of King Henry VIII and Lord Chancellor. He was against Protestant reformation, and considered protestant reformation as a threat both to church and society. As a writer he wrote many works including *History of King Richard III*, *Utopia*, *The Confutation of Tyndale's Answer*, *A Merry Jest*, *Latin Poems*, *Instructions and Prayers*, *Apology*. His most well-known work is *Utopia* which was written under the influence of humanistic thought that pervade 16th century Europe. This period included a new interest in classical Greece and Rome, reason, and science. Humanists put emphasis on the dignity of man and the power of reason, and evaluated feudalism as a form of society dominated by the rich and claim that feudalism exploited everyone. Thomas More's *Utopia* was published in 1516, as a criticism of 16th century England and Europe (Urgan, 1984:52-53). *Utopia* is about the political system of an ideal and imaginary island, and it can be marked as an epitome of rational thought and humanist belief in that it is designed in a reasonable manner. The book is based on the philosophy of Enlightenment in which religion-centred societies are replaced by logic-centred social regulations.

The book is composed of two parts. The first book is both an introduction to and commentary on the second book. The first book involves early conversations of More, Peter Giles and Hythloday. They discuss religious, civil and philosophical subjects. The second book is the perpetuation of the conversation in which Hythloday gives the details of Utopia. It includes the comments of Raphael Hythloday, who is a philosopher and world traveller, on various issues. Hythloady lived in the Island of Utopia for five years before returning to Europe. In the first half of the second book, Hythloday talks about the natural geography of Utopia, the

division of labour and responsibility, the system of government and the travel system of Utopians.

On the geography of the Island of Utopia, Hythloady says that it is allocated from main land by the General Utopus and his army. The island has fifty-four cities, which have the same structure, language, customs and laws, so it could be true to say that everything in Utopia is similar. Hythloady utters that the cities are almost indistinguishable from each other. The general fact of a utopian society is homogeneity. Thomas More pictures a rational community as a homogeneous one. This concept shows that rational thought leads the way to the same realities. Additionally, the capital city and the political centre of the island is Amarout, due to its accessibility to other cities. Households are divided into thirty groups, and these groups choose a representative, called a phylarch. Every ten phylarches perform under a senior phylarch. Three senior phylarches from each city go to Amaurot to make the policy of the island every year. It is forbidden to talk about the issues of the state outside the committee. There is death penalty for those who commit this crime.

Furthermore, each city is surrounded by a farmland and every citizen has to work on these farm lands. Land is something to be worked rather than to be owned for Utopian citizens. Every citizen in Utopia is a farmer; however, they have another job apart from agriculture. When a city has an agricultural surplus it gives it to other cities for free. Streets and buildings are planned rationally. Every house has a front door that opens to a street and a back door that opens to a garden. Houses are well-built, and they resemble to each other. Citizens change their houses continuously. The doors cannot be locked; hence there is no private space in the Island of Utopia. According to Hythloady, lack of private space promotes friendship and decreases gossip. Nevertheless, loss of private space means loss of privacy and autonomy at the same time. In other words, everyone has the right to watch other people; therefore, they are also watched by the government. Thomas More (2003:49) demonstrates this monitoring in his work as: “The chief almost the only business of the siphogrants is to take care and see to it that no one sits around in idleness, and to make sure that everyone works hard at his trade.” This qualification bears resemblance to dystopian qualifications. For instance, in George Orwell’s *1984* there is also a monitoring system in which citizens are watched by the government. As a

matter of fact the governors in dystopias and utopias hold the control by monitoring their citizens.

Moreover, working conditions and jobs are systematically arranged. Every citizen has to be a farmer, and apart from farm work everyone has a specific occupation. The common works are weaving, spinning, carpentry, masonry, and blacksmithing. Women choose lighter jobs. Everyone can learn another job, also. Utopian day is divided into twenty-four hours in which citizens work for six hours and sleep eight hours. They are free for the other hours as long as they do not spend it in laziness and idleness. They ought to use their time for intellectual works. If they are successful in their intellectual concerns, they do not have to work. However, as everyone works in the Island of Utopia there is no problem of productivity. Nobody is allowed to be lazy and laziness requires punishment. This is a type of repression in utopian society. By putting forward such a law, utopian society accepts the flawed nature of man. Hence, it can be judged that utopia is an ideal society not because of the perfection of its people, but due to the strict laws that coordinate the flaws of human nature.

In order to restrain the flaws of human nature, Utopians give importance to education. The Utopians believe in the fact that values and dispositions of the citizens are shaped through education, so the rulers of utopia make use of education to strengthen the order within the society. And in philosophy, they are interested in the nature of happiness and the relation of happiness to pleasure. They do not mind the abstract suppositions in philosophy. They have an afterlife belief, which contributes to the view that pleasure prevails only in acts of virtue, and these virtuous behaviours will be rewarded in the end. If the belief in afterlife did not exist, all people would disregard moral laws and seek for physical pleasure. However, utopians make a distinction between true and false pleasure. True pleasures include true knowledge, eating well, or exercising. False pleasures are not naturally delightful. Pride, wealth, lust, envy can be considered as examples of false pleasures according to utopians. Utopians do everything to get rid of these false pleasures.

Furthermore, the Utopians put rules concerning marriage of women and men. Women cannot marry until the age of eighteen, and men must be at the age of

twenty-two. Premarital sex is forbidden and those who are caught are punished. They cannot marry throughout their life. Divorce is allowed only in case of adultery. And the punishment for adulterers is becoming slaves. Slavery is not a matter of race in the island of Utopia, only those who are captured in wars, and criminals become slaves.

Another important topic in the Island of Utopia is wars. Utopian citizens dislike wars, and try to avoid them. They only join wars to protect themselves and their friends. They do not find glory in killing. They think that the brute strength belongs to animals; people ought to use their minds to solve the problems. They believe in the fact that victories are gained through the usage of intelligence rather than brutal attacks.

It can be noticed that the life of the Utopians is ordered according to the rules of reason. They have a rule for everything that is existent in social life. These are the qualifications of a civilized and ordered society. Moderation, the process of eliminating or decreasing extremities, prevails in the island of Utopia. Moderation is also a principle of life since the time of ancient Greek God Apollo. As the god of civilization Apollo advises: 'Nothing in excess.' In a way, moderation can be considered as an important part of civilization. There is no place for unexpected situations in civilized worlds. If an unexpected thing happens, it is immediately punished. In *Discipline and Punish* Michael Foucault (1995:18) discusses the effect of punishment as:

They (criminals) are punished by the means of a punishment that has the function of making the offender 'not only desirous, but also capable, of living within the law of providing for his own needs';.....and which are intended not to punish the offence, but to supervise the individual, to neutralize his dangerous state of mind, to alter his criminal tendencies, and to continue even when this change has been achieved.

In other words, the main aim of the punishment system is to predispose the soul to the social norms, and teach the citizen to conform his needs to the norms. Punishment has a supervising function on the individual; via punishment the individual's mind is neutralized and his criminal tendencies are altered. It can be said that, according to Foucault, punishments curb the immoderations of the individual and conventionalise him. Besides, Foucault (1995:77) notes the fact that punishment

is the tool of the people in power, namely the government, to shape and suppress the individual:

It was an effort to adjust the mechanisms of power that frame the everyday lives of individuals; an adaptation and a refinement of the machinery that assumes responsibility for and places under surveillance their everyday behaviour, their identity, their activity, their apparently unimportant gestures; another policy for that multiplicity of bodies forces that constitutes a population.

Punishment is one of the elements of ‘discipline’ according to Foucault. Foucault (1995:167) defines discipline as:

Discipline creates out of the bodies it controls four types of individuality, or rather an individuality that is endowed with four characteristics: it is cellular (by the play of spatial distribution), it is organic (by the coding of activities), it is genetic (by the accumulation of time), it is combinatory (by the composition of forces). And in doing so, it operates four great techniques: it draws up tables; it prescribes movements; it imposes exercises; lastly, in order to obtain the communication of forces, it arranges ‘tactics’. Tactics, the art of constructing, with located bodies, coded activities and trained aptitudes, mechanisms in which the product of the various forces is increased by their calculated combination are no doubt the highest form of disciplinary practice.

It is expressed that discipline is the work of controlling human body and soul through some techniques as prescribing movements, imposing exercises, or by arranging ‘tactics,’ which is the art of constructing and suppressing social beings in this way. About the place of the individual here, Foucault (1995:194) states, “The individual is no doubt the fictitious atom of an ‘ideological’ representation of society; but he is also a reality fabricated by this specific technology of power that I have called ‘discipline’. ...it ‘excludes’, it ‘represses’, it ‘censors’, it ‘abstracts’, it ‘masks’, it ‘conceals’.”

To put it differently, Foucault thinks that the individual is formed by the specific technology of power, namely by ‘discipline’. To shape the individual according to the norms of the society, discipline excludes, represses, censors, abstracts, masks, and conceals. That is to say, these effects of discipline can be incorporated in nature and nurture debate in that by the effect of discipline, nature, the innate qualities of the individual are violated; and nurture and the personal experiences are controlled. In sociology, nature and nurture debate is transformed to individual autonomy vs. socialization. In a way, it can be pointed out that by the impact of discipline in the process of socialization, individual autonomy is spoiled and disregarded.

These qualifications resemble to the principles of Enlightenment philosophy which is based on controlling the body, nature, and women. In Utopia, in accordance with the enlightened society described by Horkheimer and Adorno, there is a strict rule of reason, repressed nature, and exclusion of desire. In other words, every part of life is categorised according to the parameters of *logos*. Thomas More's *Utopia* may be regarded as an epitome of Enlightenment practice and Apollonian level applied to socio-political experience. Upon closer inspection, the traces of these qualifications can be viewed clearly.

About the importance of reason Hythloady states the following in *Utopia*: “Your friend Plato thinks that commonwealths will be happy only when philosophers become kings or kings become philosophers. No wonder we are so far from happiness when philosophers do not condescend even to assist kings with their counsels (More,2003:28).” In these sentences, Thomas More personifies reason with philosophers. As the representatives of logic and reason, philosophers are seen as the cause of happiness. Hythloady states that the countries ought to be governed by the philosophers or by their assistance to lead a satisfied and fair life. In other words, it can be concluded that Hythloady believes that when countries are ruled according to the rules of reason, happiness, harmony, and order are inevitable. However, this type of order can be provided only if the carnal sphere is excluded and the enchantments of nature are subjected to the rules of male logic; in other words, only if the Dionysian is controlled by the Apollonian and is kept out of the circle of the logical enlightened world. And this seems to be what is done in the Island of Utopia

Every part of the social lives of the Utopians is nominately arranged, and those who do not conform to the rules are punished. In other words, there is a solid law system, and private spaces are forbidden to maintain the system. Traveller Hythloady presents the monitoring system in the island of Utopia as follows: “The chief and almost the only business of the syphogrants is to take care and see to it that no one sits around in idleness and to make sure that everyone works hard at his trade (p.49).” It can be seen that utopian citizens are observed while working and they are also monitored every time. They are not free and they have to act according to the rules in the society.

In a similar vein, the young ones are monitored by the adults. By describing a gathering Hythloady talks about this subject as:

Two of the eldest sit next to them-for the seating is always by groups of four. But if there is a church in the district, the priest and his wife sit with the siphogrant so as to preside. On both sides of them sit younger people, next to them older people again, and so through the hall: thus those of about the same age sit together, yet are mingled with others of a different age. The reason for this, as they explain it, is that the dignity of the aged, and the respect due to them, may restrain the younger people from improper freedom of words or gestures, since nothing said or done at table can pass unnoticed by the old, who are present on every side(More, 2003:57).

It can be argued that this monitoring system ruins the Dionysian side of the young. In this gathering scene we can comment that the old symbolizes the Apollonian and the young symbolizes the Dionysian. As a result, the thing we witness is the suppression of the Dionysian by the civilization, namely by the rules of the society.

This effort to make everyone conform to the rules of society creates monotype people. The self is devastated for the welfare and order of the society. In their work “*Dialectic of Enlightenment*” Adorno and Horkheimer (2002:26) state:

Narcotic intoxication, in which the euphoric suspension of the self is expiated by deathlike sleep, and self-annihilation, an attempt by the self to survive itself. The fear of losing the self, and suspending with it the boundary between oneself and other life, the aversion to death and destruction, is twinned with a promise of joy which has threatened civilization at every moment .

In other words, Adorno and Horkheimer suggest that losing the self or being in an intoxicated mood and self-annihilation are the struggles of self to protect itself from the shaping process of the civilized world and to maintain individual autonomy. The suppression of the civilization creates the constructed selves who conform to the norms of the community, and the community monitor people to alienate them from their own natures, instincts and also emotions. The society interferes with its citizens’ behaviours to have authority over them and to maintain the order. This situation can be seen clearly in Thomas More’s *Utopia*. In that case, is it possible to say that his utopia is ideal? It can be accepted that there is a well-functioning, self-contained regime. Definitely, Utopia is a perfect society in which everything is categorised, yet this system represses humanly characteristics and does not create really happy and satisfied citizens, as it completely ignores the Dionysian side and the body. It is based on the Apollonian, namely the male logic that has the fear of

social deviation. To prevent deviations in Utopia, many rules are designed to be obeyed by the citizens. Accordingly, even they have travelling rules as More (2003:58) explains:

Any individuals who want to visit friends living in another city, or simply to see the place itself, can easily obtain permission from their syphogrants and tranibors, unless there is some need for them at home. They travel together in groups, taking a letter from the governor granting leave to travel and fixing a day of return.

When the citizens of the island of Utopia travel, they have to get permission. If they do not, they are punished by the government. The violation of travel requires slavery punishment. It can be concluded that there is a strict patriarchal system in that each deed of the citizens are pursued and controlled. They are under the suppression of the government. Another representation of reason in *Utopia* is the eradication of private property. Utopian citizens believe that pride is the source of all crimes; hence, Thomas More eliminates private property, class distinction and wealth in *Utopia* to prevent acts that contain pride. Preventing private property depends on the distrust in the nature, namely in the innate qualities of the mankind. According to the conventions of the utopian island, actions of individuals are controlled by the structures of power and rules of power in the society.

Thomas More's *Utopia* embodies the logocentrism of Enlightenment philosophy that categorizes everything that is on the domain of nature and desire as deviation. It depends on the struggle of subjecting the spell of nature to the rules of reason and renunciation and control of the body. *Utopia* is the story of an island that has distinctive qualifications. For instance, there are no private property, no walls between the gardens, no keys on the doors, no money, jewellery, and gold; there is less death penalty; there are no class distinctions, no long working hours, and no false pleasures. At first sight, these qualifications appear as advantageous, though they have some disadvantages. To protect the system that is based on logic, some punishments are put forth and this order continues its dominance thanks to these rules, and punishments. These rules are types of suppression under the name of reason and logic. In other words, it can be noted that Dionysian desire is excluded to prevent social deviation and immoderation. In addition, women are suppressed as the symbol of carnal sphere. Women's marital age is determined, their freedom to wear

different clothes and jewellerys are prevented. They have no place in the governing process of the island and they have an inferior place in society.

To conclude, Thomas More's *Utopia* can be considered as a system that accepts the control of everything that bears the seeds of social deviation as the only way of development. To prevent such deviations and immoderation, Thomas More creates a rule-based society, and this rule-based society can be evaluated as the fruit of Enlightenment ideology which includes a control mechanism for progress. These solid attitude and order make people delighted on surface, yet it also devastates and ignores human nature. Thus, it would be true to say that actually Thomas More's *Utopia* is not as ideal as assumed through ages. It also has dystopian elements such as glorifying male logic and belittling female peculiarities, which will be analysed in the following part.

2.2. Reason Attributed to Men

Patriarchy is a social system in which males are the chief authority figures. They have the role of political leadership, control of property, moral authority, and control of social organisation. In patriarchal societies fathers have authority over women, children and the other members of the family. Thus this fact causes female subordination and expresses male rule and privilege. In addition, majority of these patriarchal societies are also patrilineal in which title and property are inherited by male lineage. In "Dystopian Female Images in More's *Utopia*" Adelaide Serras (2002:327) discusses the patrilineal dimension of Thomas More's *Utopia* as:

So, Utopian women are once again defined according to the roles men attributed them throughout their lives. They are viewed as men's daughters' prospective brides to be prepared their wifely role, then mother's and sometimes widows. They have no other titles within the economy of Thomas More's text: that is, they get no identity of their own during the different stages of their lives, always depending on their father's and especially on their husband's status.

It can be noted that in the ideal world of Thomas More women are categorised as daughters, prospective brides, mothers and widows and this is done according to the domestic roles that are attributed to them. They have no identity except for their father's and husband's statuses. Their individuality is suppressed by the patriarchal society of the island of Utopia.

However, at the same time, the philosophy of Enlightenment can be considered as a proponent of patriarchy as its values as knowledge and especially logic are mostly ascribed to men. As women are on the side of feelings and instincts and men are on the side of reason, the idea of Enlightenment regards men as the founders of civilizations, and women as the symbols of myths and fantasies and as the destroyers of civilizations.

Women are considered as seductresses as Horkheimer and Adorno (2002:54) illustrate in *Dialectic of Enlightenment*: “Circe seduces Odysseus’s men into abandoning themselves to instinct, with which the animal form assumed by the victims has always been associated, while Circe has become the prototype of the courtesan, probably on the strength of the words of Hermes, which take her erotic initiatives for granted...” In these sentences women are portrayed as seductresses, and symbols of enchantment. Circe tricks Odysseus’s men by using her erotic side. Adorno and Horkheimer (2002:87) compare and contrast the positions of men and women within the enlightened society as: “Man as a ruler refuses to do woman the honour of individualizing her. Socially, the individual woman is an example of the species, a representative of her sex, and thus, wholly encompassed by male logic, she stands for nature, the substrate of never-ending subsumption on the plane of ideas and of never-ending subjection on that of reality.” To put it in a different way, man does not permit woman to be an individual; woman is admitted only as an example of her sex and stands for everything that is ex-centric, that is, nature, the primordial self, and desire. Accordingly, it is believed that to create a rule-based civilization, women have to be suppressed and silenced to prevent immoderation and diversion.

Utopia may be considered as a patriarchal composition in that the subordination and silence of women can be viewed clearly. In the Island of Utopia the family structure is a patriarchal one, in which the eldest man rules the family and women have to serve and look after the children in the family. Adelaide Serras (2002:326) presents the role of women in Thomas More’s *Utopia* as: “ When considering the Utopian commonwealth the readers are told women should perform their house duties namely, preparing the meals, taking care of children, helping in every household activities and supporting their husbands in times of war .” In other words, women are portrayed in the kitchen and in the house, and a domestic role is

attributed to them in this patriarchal society. This patriarchal structure is the result of reason as it is identified as the capacity for consciously making sense of things, practicing logic to establish and change facts. Reason is associated mostly with thinking, and intellect, and it is also the way by which humankind understands the good and the bad, cause and effect relationship, and truth and incorrectness. That is to say, reason is a thought system based on some rules. This thought system is generally attributed to men, as women are thought to emotionalise and decide according to their feelings; women are regarded as opposed to reason. Because Thomas More's *Utopia* includes a society that is based on reason, it can be said that it is a society that is ruled by men.

In *Utopia* Thomas More portrays man as the rule giver. For instance, the supreme ruler and conqueror of Utopia General Utopus is a man who isolates the Utopian island from the other parts of the world and decides the capital. He creates a homogenous society in architecture, language, customs and laws. This way of life, is determined by General Utopus, in a way with a man's logic. By creating homogenous life-styles he may try to oppress feelings as pride, envy, and, by abolishing private property he may destroy ambition to have more. Creating a homogenous life-style and extinguishing private property causes a great control on human nature. Indeed, human nature may cause deviations, and to maintain a harmonious, ideal society, it should be oppressed, and as women are known to be closer to their natures than men they ought to be controlled by men's logic. Therefore; in Utopia the duty of establishing rules is given to men; for instance, priests are chosen from men in *Utopia*. Utopian priests are men of highest moral and religious capacity. Priests educate the children, praise good behaviour and criticize the bad behaviour. Without doubt, they are agents the control mechanisms of utopian society. They have the highest power in the land, even the chief executive has to obey them. As a result, it can be commented that religion and also priests have an important place in the maintenance of moral behaviours. This important position again falls into the hands of men. Women are allowed to be priests but almost no women are priests. While writing his work, Thomas More should have felt the fear of immoderation and deviation that he had not mentioned even a women priest.

Moreover, before religious festivals women prostrate before their husbands and admit their misdeeds and sins. However, husbands do not prostrate before their wives and do not need to admit their faults. As a matter of fact, men are portrayed as logical creatures that do not have any misbehaviour. Women are portrayed as sinful, faulty, inferior entities. Being the most reasonable member of the family, man is described as the head of the family, whereas the women are described as the servants of the family. In “Dystopian Female Images in More’s Utopia” Adelaide Serras (2002:327) argues the kneeling of women before their husbands:

The Biblical and Aristotelian view of woman’s physical and intellectual inferiority is here reiterated. Woman’s weakness made obvious in the Book of Genesis, brought about mankind’s loss of Paradise, a stigma that was to follow women throughout the times. Her physical fragility together with her alleged but passive capacity in the reproductive process also granted her a secondary role in Creation, where man represented rationality, strength and active reproductive abilities. Therefore it was man’s duty to guide her helping her to overcome some of her “natural” defects. So before going to their religious service, utopian women and children must kneel before the head of the family, the husband and father, to confess their misconduct and be forgiven.

To put it in another way, since ancient times women have been regarded as inferior both physically and intellectually. In particular, they have been blamed for the loss of paradise. Due to their fragile, passive, weak, defected nature, men have to supervise and help women. In a way, women in *Utopia* are described as domestic and passive entities.

Indeed, Thomas More seems not to get rid of sixteenth century England’s view of gender. He creates a patriarchal world in which men have the right to speak, and women have to stay silent and obedient; and women are portrayed as the destroyers of civilization if not controlled, whereas men are the establishers and rulers of the civilization. In consequence, it would be hard to accept it as a utopic world for women as they have no chance to display their individuality and their innate qualities. Womanly characteristics are disdained, suppressed and externalised as a part of Dionysian desire. In the following part exclusion of Dionysian desire from the island of Utopia will be examined.

2.3. Exclusion of Dionysian Desire

As mentioned previously, Apollo and Dionysus are coded by Nietzsche as metaphors for human condition. Apollo is the Greek god of light, sun, music, poetry, prophecy, and medicine. In the same vein, he is the god of reason and self-restraint. By comparison, Dionysus is the god of wine and he is associated with the moon. He springs each year and attracts a group of followers. While they dance wildly and drink wine, Dionysus plays his flute. As the final celebration, his followers cut him into pieces in an uncontrollable way at the end of the year. He is also associated with the absence of control and restraint. Thus, while the Dionysian is related to the carnal sphere, irrationality, removal of boundaries, instincts, emotions, and the primitive self, the Apollonian is concerned with rationality, self-restraint, moderation, and civilization. In other words, Apollo is the god who fits best to the philosophy of Enlightenment which puts the emphasis on male logic. As a result, it can be distinguished that Apollo is on the side of the ordered, civilized world and Dionysus is on the side of extreme passion, chaos, and immoderation. As an epitome of rule-based, civilized way of life, Thomas More's *Utopia* can be analysed under the light of these two concepts.

It would be true to say that *Utopia* excludes the Dionysian desire to maintain harmony and order within the society. As an example of this type of exclusion, Hythloady explains Utopian citizens' concept of pleasure in *Utopia* as: "No evening meal passes without music, and the dessert course is never scanted; they burn incense and scatter perfume, omitting nothing which will cheer up the dinners. For they are somewhat inclined to think that no kind of pleasure is forbidden, provided harm does not come out of it (More,58)". The emphasis is on that pleasures should not exploit and devastate people. Pleasures as decent music, perfume, well-prepared meals, and desserts are not forbidden as they do not spoil the course of life and the life-style of citizens, and such pleasures are not ex-centric. In a way, the citizens of Utopia embrace the pleasures that are consistent with the Apollonian order.

Furthermore, some merits are considered as pleasures which are presented by Hythloady as: "To be sure, they think happiness is found, not in every kind of pleasure, but only in good and honest pleasure. Virtue itself to say draws our nature

to pleasure of this sort, as to the supreme good. There is an opposed school which declares that virtue is happiness (More, 2003:67)". In other words, they admit the existence of pleasure but they limit it to good and honest pleasure, and while doing this they ignore human nature and human body whose components require more than those honest pleasures. However; the merits they choose as pleasure are to preserve the regulations inside the society.

To solidify the notion of honest pleasure, the utopian population attach particular importance to education and they spare a lot of time for the moral education of the young and so they impose the ideas of justice, beauty, happiness, and virtue. Virtue is a moral superiority and a positive trait that requires being morally good. Their understanding of virtue is a circular one which means that it is the moral character of an individual who composes society, and society accepts such individual as virtuous. The state and the family attempt to transfer the values and collective consciousness of the older generation to the younger one together. This transfer mostly occurs thanks to education. Education is a means to sustain standardisation within the society. Education ensures the feasibility of the principles that regulate the life of citizens. As a matter of fact, education separates people from their own nature and it creates constructed beings. People begin to live according to the facts of education they received. With the purpose of creating a logocentric world, Thomas More places the education at the centre.

Furthermore, there are other concepts that exploit and shatter the bonds between humankind and his/her nature as the laws and belief in life after death. *In Utopia* (More, 68), Hythloady puts these concepts as:

Consequently, they think that one should abide not only by private agreements but by those public laws which control the distribution of vital goods, such as are the very substance of pleasure. Any such laws, when properly promulgated by a good king or ratified by the common consent of a people free of tyranny and deception should be observed. So long as they are observed, to pursue your own interests is prudent; to pursue the public interest as well is pious; but to pursue your own pleasure by depriving others of theirs is unjust. On the other hand, to decrease your own pleasure in order to augment that of others is a work of humanity and benevolence, which never fails to reward the doer or over and above his sacrifice. You may be repaid for your kindness and in any case your consciousness of having done a good deed, and recalling the affection and good will of those whom you have benefited, gives your mind more pleasure than your body would have drawn from the things you forfeited. Finally, as religion easily persuades a well-disposed mind to believe, God will requite the loss of a brief and transitory pleasure here with immense and never-ending joy in heaven. And so

they conclude, after carefully considering and weighing the matter that all our actions, including even the virtues exercised within them, look toward pleasure as their happiness and final goal.

Indeed, the Utopians perceive the vital goods as the essence of pleasure and they attribute the control of them to the public laws. They think that as soon as the laws are applied by good kings, both the public and their own interests are observed. According to the citizens of Utopia, pursuing their own pleasure by ignoring others is unfair. In addition, decreasing their own pleasure is seen as a deed of humanity, and this deed gives them mental pleasures than bodily ones. Absence of bodily pleasure will be rewarded by God with heaven. Therefore, it can be concluded that the rules within the society are protected firstly by the government, namely by the king, and secondly by religion, namely by God. These two notions generate the dread of being excluded from the community or going to hell. In a way, people are afraid of being alienated by the collective consciousness and being punished by God. These fears prevent people from living according to their own wishes and nature.

As has been noted, human nature is composed of passion, bodily pleasures, and instincts. This Dionysian side of humankind definitely ought to be suppressed in one way or another to ensure conformity with the community. Thomas More presents the suppression of desire by the rules of government and by the religious doctrine in *Utopia*. Hythloady(More,59) relates these prohibitions as follows:

So you see that nowhere is there any chance to loaf or any pretext for evading work; there are no wine-bars, or ale-houses, or brothels; no chances for corruption; no hiding places; no spots for secret meetings. Because they live in the full view of all, they are bound to be either working at their usual trades or enjoying their leisure in a respectable way.

Such places as wine-bars, ale-houses, brothels in which the instincts of humankind come to surface are not included in Thomas More's *Utopia*; as the awakening of these instincts threatens what we call within the framework of this thesis the superego which controls and shapes id. Hence, Thomas More ignores such places in his work. Besides, the citizens of Utopia are watched by each other, so they have no chance of displaying and enjoying Dionysian desire. The government always keeps an eye on them, and if they do not comply with the customs they are punished severely. Unquestionably by doing so, nature is subdued and desire is eliminated.

As a consequence, Utopian citizens prefer to obey the rules and act as puppets. They have to work on their usual trades or do some other respectable things to level their knowledge up. Utopian citizens believe that God will reward those who act virtuously. Good pleasures are health and functioning body, beauty, strength, agility and sensory experiences like music. These good pleasures are not threat to the Apollonian; thus they are honoured by the authority. However, bad pleasures as caring about fancy clothes, jewels, gambling, hunting, money for its own sake, pride, and bodily pleasures offend the authority and they require punishment. These pleasures can be associated with the Dionysus and they probably destroy the consistency within the society; thus, they are excluded from the society of Utopia.

In a way, the exclusion of Dionysian desire, preventing bodily pleasures, suppressing women are the real reason of order in Thomas More's *Utopia*. In her work "Edebiyatta Ütopya Kavramı ve Thomas More (Concept of Utopia in Literature and Thomas More)" Mina Urgan (1984: 73) points out that, according to the Utopians, nature calls human to sit at the joyful dining table of life and the most noble and humanly virtue is to ease other people's pain and giving hope and life joy to them. They do everything to eat their meals in a pleasurable way. There is always music at dinners. Also they burn incenses to give a nice smell to the dining hall. There are always cookies, sweets, fruits at their meals. In other words, Urgan states that the citizens of Utopia choose pleasures that do not exploit other people. Urgan (1984:73) also adds that Utopians carefully avoid excessive fondness to bodily pleasures as passing the limits in bodily pleasures may produce worse results and block the happiness of the people. Mina Urgan notes that Utopians believe that humans ought to avoid giving harm not only to themselves but also to other people and even animals for the sake of pleasure. For this reason, utopians hate hunting as they believe that people hunt to have pleasure. Urgan (1984:73) explains and exemplifies Utopians' concept of pleasure stating that Utopians choose virtuous pleasures that have no relationship with the body. For instance, pleasure while listening to music, thinking freely, developing thinking ability to the last point, living by fitting to nature and reason, and abandoning one's own pleasure for the sake of other's happiness are pleasure types of Utopians. To put it in the terminology of this thesis, Mina Urgan suggests that the community of Utopia excludes Dionysian desire, the carnal sphere, and everything that is related to body.

The citizens of Utopia correlate virtue with every notion that constitutes their lives including pleasure. However, virtue is a concept that is constructed by the society; it is not an innate property. In fact, the concept of virtue restricts and represses human nature. It is a trait that humankind operates to have a position in the society and in the eyes of people. Moreover, utopians choose pleasures that fit best to reason; yet pleasures cannot be determined by the rules of logic as in Sigmund Freud's psychoanalytic theory of personality, the pleasure principle is the driving force of the id that seeks immediate gratification of all needs and wants. In other words, the pleasure principle struggles to fulfil humankind's most basic and primitive desires, including, thirst, hunger, anger, and sex. These primitive urges, desires are disregarded by Thomas More to construct a society that is based on logic. The welfare of the society is foremost topic even in the concept of pleasure for the public of Utopia. As Urgan (1984:73) states that abandoning their own pleasure for other people is again a source of pleasure for the Utopians; therefore, it can be concluded that Utopians ignore their unconscious and regulate everything according to their superego, namely, to the standards of institutions inside the community. Urgan(1984:66) also notes that according to the moral attitudes of Utopians, real happiness is nothing short of freely development of human idea that is flourished by science and art. Utopians base their life of pleasure on knowledge, reason, logic and they spend their spare time by conversing, playing games that depend on logic as chess, listening to music and reading books.

Furthermore, the Utopians divide bodily pleasure into two parts. The first type of pleasure sometimes happen, Hythloady tells, "when bodily organs that have been weakened by natural heat are restored with food and drink; sometimes it happens when we eliminate some excess in the body, as when we move our bowels, generate children, or relieve an itch by rubbing or scratching it (More, 2003: 72)". These traits give rise to pleasure due to something that affects and excites human senses with a necessary biological force in the continuation of life. Moving the bowels, generating children, or relieving an itch are evaluated as bodily pleasures. Hythloady expresses the second part as: "The second kind of bodily pleasure they describe as nothing but the calm and harmonious state of the body, its state of health when undisturbed by any disorder. Health itself, when not oppressed by pain, gives pleasure without any external excitement at all (More, 2003:72)." It

can be seen that in the former they find pleasure in something that is necessary for the continuity of life such as eating, drinking, excreting, generating children; and in the latter they find pleasure in health. In a way, they omit Dionysian excesses and desires. They ignore bodily pleasures like sexual intercourse and they also ignore women. It may be assumed that Thomas More's *Utopia* is based on the philosophy of Enlightenment which is based on controlling primitive nature, women and desires. Everything is categorised in *Utopia* to preclude immoderation. In other words, every area of life has identified codes that mostly depend on the exclusion of Dionysian desire. This type of codification results in the emergence of constructed citizens. As a result, these constructed citizens always comply with the rules in the society so as not to be punished and alienated.

According to the Utopians, pleasures should not include pain. In *Utopia* (More, 74), Hythloady explains Utopian citizens' constraints of pleasure as:

Beauty, strength, and agility, as special and pleasant gifts of nature, they joyfully cherish. The pleasures of sound, sight and smell they also pursue as the agreeable seasonings of life, recognising that nature intended them to be the particular province of man. No other kind of animal contemplates with delight the shape and loveliness of the universe, or enjoys odours (except in the way of searching for food), or distinguishes harmonious from dissonant sounds. But in all their pleasures, they observe this rule, that the lesser shall not interfere with the greater, and that no pleasure shall carry pain with it as a consequence. If a pleasure is dishonourable, they think it will inevitably lead to pain.

In fact, utopians dismiss pleasures as dishonourable. Therefore, it can be commented that they prefer pleasures that do not harm the society in that they give more importance to the values of the society than their own wishes and desires. The innermost private feelings of the citizens of Utopia are suppressed. Their pleasures are shaped according to the society in which they live in. Hythloady notes the triviality of virtuous pleasures in *Utopia* (More, 74):

But otherwise to inflict pain on oneself without doing anyone any good—simply to gain the empty and shadowy appearance of virtue, or to be able to bear with less distress adversities that may never come—this they consider to be absolutely crazy, the token of a mind cruel to itself as well as most ungrateful to Nature— as if, to avoid being in her debt, it is rejecting all her gifts.

Namely, Hythloady criticizes the notion of desire in the Island of Utopia. He finds it nonsense to perceive pain only to have virtue. He resembles this attitude to rejecting all of nature's gifts which seems to him a kind of torture. In a way, he evaluates

virtue not as a source of pleasure but as a source of pain. The Utopian concept of pleasure mostly depends on decency and civility. In this civility nature is subdued and mastered by knowledge and logic and this mastership segregates people from their kernel.

To put it differently, in *Utopia* the individual is victimized for the welfare and the order of society. Individual is forced to live according to “superego” and block out “id” in Freudian terms. In other words, nature and Dionysian side are suppressed, and logic and Apollonian side are sublimated. This sublimation can be incorporated with the idea of Enlightenment as it is based on controlling nature, women and rejection of nature. These are Apollonian traits which depend on the exclusion of Dionysian desire. It can be said that the society of the island of Utopia is regarded as a perfect society as it does not require the inner life, with all its contradictory passions and perplexed reflections. Feelings, desires, thoughts, whims are accepted to be originated from the failings of the humankind and from imperfections in the social order. As a result, they are excluded from utopian society. If so, can it be said that everyone is happy in the Island of Utopia? Or are they really satisfied and happy? It would be correct to state that they give up their kernels for the sake of a well-organized society, whose main aim is the repression of the innermost nature. This type of a repressed life can also be traced in Dystopias. As a matter of fact, as already stated in the theoretical part of this thesis, utopias and dystopias share something in common in terms of certain aspects. Both of them ignore human nature and Dionysian desire. In this sense, Thomas More’s *Utopia* can also be considered as a dystopia as it ignores the innermost natures of its citizens.

2.4. The Place of Women in Thomas More’s *Utopia* as a Dionysian Element

As mentioned before, women have a passive and a minor role in Utopia. In “Woman’s Place in Utopia,” Beda Herbert (1948:73) writes:

Eve has not been left out of the earthly paradises of the Utopiographers. In every ideal commonwealth, from Plato’s Republic to St. Thomas More’s Utopia, Bacon’s New Atlantis, Campanella’s Civitas Solis, and Lytton’s Coming Race, which set the modern fashion, perfected by H. G. Wells in his Modern Utopia, woman has been accorded a place. Sometimes it is a very small, passive role that is assigned her. The present is, by common consent, a man-made world. The ideal worlds are also man-made, for there is no record to show that the imaginative, escapist creature, woman, ever planned a

perfect state. Perhaps the feminine instinct, which goes swifter and with surer aim to its object than the plodding intellect of mere man, has seen through the whole scheme long ago and rejected as a nightmare the dream of a world devoid of all endearing human imperfections. Life with an ideal husband would be as flat, stale and unprofitable as life with a labour-saving device, and about as full of little exquisite surprises. .

That is to say, Beda Herbert discusses that Utopias are generally man-made, and, hence, they are patriarchal societies. Accordingly, a passive role is given to women. Beda Herbert notes that women usually have not attempted to write utopias as they have seen the frivolity of creating a dream world without exquisite surprises. Nevertheless, men do it and they give an insignificant place to women as in real world patriarchal societies. Thus, these so called utopias can be said to be prison houses for women, as women are ignored, and belittled in them. These men-made Utopian worlds are based on logic, and rules which may be found dull and monotonous by women who are more prone to their nature. Beda Herbert (1948:73) claims: “a woman-planned Utopia would surely be less dull than the man-made ones, which, with the exception of Samuel Butler’s fantastic satire, are amazingly dull. The dullness may be due in a large measure to the small place accorded women in these ideal states.” This dullness is the result of suppression of human nature, especially women. As women are accepted as destroyers and seducers, they are oppressed by men’s logic. In addition, Beda Herbert (1948:74-75) criticizes the attitude to women in *Utopia* as:

Saint Thomas More stressed the quantitative nature of equality between the sexes in his Utopia. No spivs or drones exist in that isle of the blest. “Tis appears very plainly in Utopia, for there, in a great city, and in all the territory that lies around it, you can scarce find five hundred, either men or women, who by their age and strength are capable of work, that are not engaged in it.” It galled the saintly Lord Chancellor to see that in the society of his time “women generally do little, who are the half of mankind”. By putting all the women of his commonwealth to work that befitted their sex and talents he was able to reduce the number of working hours to six a day. In the original paradise woman was meant to be man’s help-mate. In Utopia she should regain that honourable role. Though Saint Thomas meant well in all his proposals there is one which women would be sure to resent. “Throughout the island,” he wrote, “they wore the same sort of clothes without any other distinction, except what is necessary to distinguish the two sexes, and the married and unmarried. The fashion never alters; and it is neither disagreeable nor uneasy, so it is suited to the climate and calculated both for their summers and winters.” However perfect its government, social services, and all its delights from drama to drainage, no woman should stay in Utopia for a week. A commonwealth wherein all women should dress alike and the fashions never change would be no Paradise to the female heart.”

Beda Herbert points out that women are supposed to work in order to reduce the working hours and to have the honour of being man’s helpmate. It is remarkable in

that it is an honour for women to help men, but the situation is vice versa for them. It can be inferred that Thomas More portrays women as inferior to men, and he draws a minor, submissive role for women in *Utopia*.

Moreover, another way of repressing women in *Utopia* is classifying them with same type and colour of clothes. Their clothes change according to their sex and marital status. No matter how perfect its government system and social services are, the sameness in clothe makes utopia an undesirable place for women, as dressing is about the freedom area of women and colourfulness takes up more place in the nature of women than men. In “Gender Differences and Color: Content and Emotion of Written Descriptions” Heather Arthur, Gail Johnson and Adena Young(2007:828) make an investigation and conclude as: “A substantial amount of research shows that women not only have larger vocabularies when talking about colors but that they appear to have also superior abilities to match and discriminate colors.” This investigation may be a sign of women’s strong relationship with colors. In fact, colours of rainbow symbolize all gender categories out of the system, and thus colours may be accepted as a rebellion against the system. However, in Thomas More’s *Utopia* women are forced to wear monotype, mono-coloured clothes to prevent diversions within the social norms. In other words, clothes are enchantment ways of women to draw attention and to attract men. Attracting the opposite gender is one of the instincts of women. By creating monotype clothing Thomas More tries to exclude womanly characteristics and suppress them to prevent diversion and immoderation. Thomas More categorizes women in that they have to wear the same clothes. Indeed, this depends of his fear of women body, and carnal sphere. He tries to hide women and exclude every carnal thing associated with women. It can be concluded that clothes and jewelleries are significant elements for women. As Beda Herbert says a place in which same clothes are worn cannot be a paradise for women, it can only be an undesirable place, a hell (1984: 75).

In addition, the place of women in *Utopia* is striking in that women are seen as symbols of enchantment, carnal sphere and Dionysian desire. Therefore, they are seen as a threat to civilization. In *Utopia* the indications of fetishization of male logic under the name of reason can be seen. In other words, reason and logic are the most necessary traits that shape utopian society. These traits are accepted as manly traits

and feelings; whim is a trait that belongs to women. The major philosophy that pervades in *Utopia* is Enlightenment ideology, which ignores the body and desire, places women in the prison house of domestic life, and aims to suppress womanly characteristics as they include the seeds of Dionysian frenzy.

The fear of deviation gives women an inferior place within the society of Utopia. In *Utopia* Hythloady represents the place of women as: “But to return to the communal life of citizens. The oldest of every household, as I said, is the ruler. Wives act as servants to their husbands, children to their parents, and generally the younger to their elders (More 55).” In fact, there is a hierarchy in the utopian family life. This system is an example of a patriarchal structure. In patriarchal societies women are seen as servants and inferior creatures. In the island of Utopia women are not in the same place with their husbands; they are portrayed as servants. In “*Edebiyatta Ütopya Kavramı ve Thomas More*” Mina Urgan (1984:64) notes that even if women get rid of being considered as a sexual property and equal to men, still the head of the family is the men. As a matter of fact, More tells that women kneel down before their husbands once a month wishing their guilt to be forgiven and by this means marriage life attain comfort. It can be seen that in the island of utopia the head of the family is the man. To put it differently, the fear of deviation and also immoderation give men a right to dominate women. In addition women are accepted as sinful at birth so that they kneel down to be forgiven, and this fact is assumed to comfort marriages. Women’s kneeling is a symbol of subordination. As the symbol of nature and carnal sphere women have to be oppressed by men to ensure the consistency within the society. Because if they are not oppressed, they may act according to their primitive nature and the social mechanism may collapse. Therefore, for the sake of constructed society and life, women are sacrificed. This fact is criticized by the German Marxist Karl Kautsky in that perceiving man above is nothing to do with socialism, as socialism requires the equality of man and woman (Urgan, 1984: 64). And this expected equality of the sexes in Utopian island can be viewed as vice versa.

Furthermore, rules of marriage are determined by the government. In *Utopia* (More, 79) Hythloady expresses the rules of marriage as follows:

Women do not marry till they are eighteen, nor men till they are twenty-two. Clandestine premarital intercourse, if discovered and proved, brings severe punishment on both man and women; and the guilty parties are forbidden to marry for their whole lives, unless the governor by his pardon remits the sentence. Also both the father and mother of the household where the offence was committed suffer public disgrace for having been remiss in their duty. The reason they punish this offence so severely is that they suppose few people would join in married love-with confinement to a single partner and all the petty annoyances that married life involves-unless they were strictly restrained from promiscuous intercourse.

Again the traces of oppression can be viewed clearly. Marriage age is determined by the government. Premarital intercourse is forbidden. If it emerges both man and woman are punished severely. This is the exclusion of Dionysian desire and carnal sphere. Women and men are punished because of their nature, their innate qualities. In other words, human nature is ignored and human life is tried to be shaped by the government. As Hythloady says “they suppose few people would join in married love-with confinement to a single partner (More, 2003:79)”, they are aware of that people may want to change their couples due to their wishes, thus it is forbidden by the government. Namely, the possibilities of deviations are under the control of rules and logic. Besides, in her article “Dystopian Female Images in More’s Utopia” Adelaide Serras (2002:233) expresses gender discrimination in “*Utopia*”:

However, in terms of gender, Utopias harmonic world vision is denied, the humanist view that prevails in his dream world being a patriarchal one. There, men are granted better chances of living according to their own merits and efforts, both as individuals and citizens, their roles in the public sphere no longer depending on chancy birth rights and privilege. Notwithstanding this new political structure, women seem to linger on men’s shadow, deprived of an autonomous contribution in public affairs. They remain males, subordinated, their traditional functions and duties keeping them off from growing into adult and complete human beings some women were about to claim. Thus, in our contemporary view, the discrepancy between male and female spheres in More’s proposal inasmuch as it produces a drawback effect in a commonwealth to-be, may introduce a dystopian element in his eutopia, which contradicts the pursuit of happiness purpose for everyone.

It can be perceived that Adelaide Serras expresses that utopian harmony is destroyed from the stand point of gender. Thomas More’s humanism is claimed to be a patriarchal one. Men have better chances in their lives according to their merits than women. Women have no autonomous contribution to public events; they are merely under men’s shadow. Therefore, Thomas More’s claim of having happiness for everyone contrasts with his perspective of women. In other words, his attitude towards women can be considered as dystopian in his work. As cited in Adelaide

Serras' (2002:326) article, Hilda L. Smith (1996:21) states her views concerning Thomas More's idea on education of women as:

Granting equal opportunities of learning to both men and women, it would seem that Thomas More is overlooking the aforesaid discrimination, which was current in sixteenth century England educational prospects. Indeed, the attention he gave to his daughters' intellectual progresses seems to support that notion as well. Nevertheless, his notion of female education, in spite of his affection towards his daughters, strongly differs in the goals he envisages as ways of fulfilling their lives. Whereas men would embark upon a civic career, women, his daughters included, should learn in order to become better wives and mothers. Notwithstanding the amount of philological exercises he demanded from his daughters, the qualities he highlighted in a woman consisted of the Christian virtues of piety, modesty, charity and humility.

In a way, Thomas More supports the view that women ought to be educated but this does not change women's position in the community. He just wants them to be educated, to be good wives and mothers, in a way to strengthen their domestic roles. He wants women to be educated according to Christian values as piety, charity, humility, and modesty. His purpose is not to give women a place while raising the civilization; however, his intention is to make women look after those who establish the civilization and the producers.

Adelaide Serras (2002:327) questions the gender issue in *Utopia* as: "So, Utopian women are once again defined according to the roles men attributed them throughout their lives. They are viewed as men's daughters, prospective brides to be prepared for their wifely role, then mothers and, sometimes widows." In other words, women cannot have their own identity during different stages of their lives. They always depend on their husbands' and fathers' name and status. Even if Utopian society seems classless, patriarchy determines the hierarchical distribution of power among the citizens of Utopian society. The traces of patriarchy can be viewed in *Utopia* as cited by Adelaide Serras (2002:327): "A syphogrant's wife was a woman of some importance, ruling the domestic affairs, taking care of the orphans of tender age, sitting with her husband on the most honourable places at the dinner table (More 1989:59)". It can be seen that all domestic duties as taking care of orphans are on the side of women. Woman is mentioned as 'syphogrant's wife', namely by her husband's status. The woman sits on the most honourable places at the dinner table, not due to her capabilities, or successes but her husband's name and place in the community.

Adelaide Serras (2002:330) expands her view as:

If so, the ideal commonwealth envisaged by More does not suit real women with humanly aspirations and potentialities. It only aims at a perfect world for men having as companion's silent and industrious feminine ghosts, Petrarchan images apart from reality. Thus, for the female half of the inhabitants of this dream island it becomes a nightmarish proposal devoid of hope, and perhaps the first involuntary feminist dystopia.

In a way, Serras expresses that Thomas More's dream island and his commonwealth ignore women and put them behind the curtain. Women are portrayed as silent, and obedient. As a matter of fact, utopian society can be regarded as a patriarchal society that is governed by men's logic. Therefore, women as the symbol of diversion and bodily pleasures are repressed by the society so as not to break the rules within the society. Everything is standardised and calculated just as in the philosophy of Enlightenment; thus those that do not conform to the standard of calculability and usefulness must be analysed with suspicion. Also women are standardised to avoid immoderation and diversion. To standardise women the utopian society puts rules and punishes the nonconformists. It can be said that what is a utopia for the enlightened men is a prison house for those who are excluded by this logic. Carnal sphere and as the symbol of carnal sphere, women are excluded from utopian society. As a result, it would be hard to say that Thomas More's utopian dream include happiness and contentment for women.

Consequently, Thomas More's *Utopia* can neither be an ideal world for men nor for women. However, especially, women as the symbols of carnal sphere, are under great pressure. They are not individualised. Their nature is described as sinful and they are suppressed in order to ensure order and consistency in the society. In other words, women are diminished and silenced, as in all patriarchal societies. Thus, Thomas More's *Utopia* cannot be evaluated as ideal, especially for women.

CHAPTER THREE
JONATHAN SWIFT'S GULLIVER'S TRAVELS LAST CHAPTER 'A
VOYAGE TO THE COUNTRY OF HOUYHNNMS '

3.1. Reason Fetishized by the Ideology of Enlightenment in 'A Voyage to the Country of Houyhnhnms'

Jonathan Swift was both an important literary figure and a man of God, he was a country parson at the beginning but later he began to write political and religious satires and pamphlets. He wrote to criticize the corruption of church, society and politics. For instance, he wrote *A Tale of a Tub* to support the position of Anglican Church. However he is mostly well-known thanks to his novels. Probably his most famous work is his novel *Gulliver's Travels*, which was written in 1726. The work is a satire on English government, church and society. It is also a misanthropic satire on humanity. Jonathan Swift uses the journey as a tool while he is narrating his satirical story. He creates a second author Captain Lemuel Gulliver who speaks to the reader with his own experiences. Throughout *Gulliver's Travels*, Swift parodies various aspects of human nature. He makes it in two ways. Firstly, he compares human nature with those inferior cultures as Yahoo's and Lilliputians' culture; secondly he compares humanity with superior cultures in moral values, political issues and intellect as Houyhnhnm's culture. The cultures that Gulliver encounters help him analyse his own culture and give him the opportunity to compare and contrast them with his own society.

Gulliver's Travels includes the story and journeys of Lemuel Gulliver who is an Englishman and begins journeys when his business fails. Gulliver tells the adventures of his travels on different islands, and Gulliver's first adventure begins when he wakes after his shipwreck in the island of Lilliput. This island is composed of dwarfs, and these tiny captors try to protect their country from Gulliver. Afterwards, Gulliver is presented to the emperor and he becomes a national resource for the island of Lilliput, and he is used by the Lilliput army in the war against the

people of Blefuscu. But everything changes and Gulliver is charged with treason for putting out a fire in the royal palace, and he is punished severely. Subsequently, he escapes to Blefuscu to set sail for England. When he approaches to England, he stays with his wife and family for a while, but later he begins his next sea voyage.

His second voyage brings him to the land of giants which is called Brobdingnag. A farmer finds Gulliver and the farmer treats him as an animal, and the farmer sells Gulliver to the queen and Gulliver entertains her by his talent of music. Gulliver finds Brobdingnagians' bodies and their way of life disgusting. He is confused with the ignorance of the people. They know nothing about the management of the country. Gulliver joins a trip with the royal couple and there his cage is dropped into the sea by an eagle.

Later, Gulliver continues sailing again and he is attacked by pirates. He comes to the island of Laputa which belongs to theoreticians that oppresses the land of Balnibarbi. The residents of Laputa seem out of touch with reality. And then he visits Glubbdubdrib, Luggnaggians and the Struldbrugs. Subsequently, he goes to Japan and from there to England again.

And the fourth journey is to the land of Houyhnhnms that includes rational thinking horses. This land is also inhabited by Yahoos that are brutish humanlike creatures. They are the servants of Houyhnhnms. Gulliver learns the language of Houyhnhnms and tells them all of his voyages. Furthermore, he talks about the situation of his own country. Gulliver is impressed with their way of life and their noble culture. Gulliver learns many things by his conversations with them. Houyhnhnms treat Gulliver in a kindly and friendly manner, and due to their hospitality and nobility, Gulliver wants to stay with them. However, as a result of his resemblance to Yahoos, he is exiled. Then Gulliver goes to a close island where he is caught by a Portuguese captain. He treats Gulliver kindly but Gulliver cannot stand him, as he likens all human beings to Yahoos, and he generates a hatred for humans. Even he hates his family members when he goes back to England.

Generally speaking, the Lilliputians symbolize humankind's immoderate pride. Even if they are small in size, they feel themselves high and mighty. There is

rumour and conspiracy among Lilliputians. In other words, the island of Lilliput is a morally corrupted island. Gulliver is flattered by the interest of the royal family, and threatened by punishment. The Lilliputians show off both to themselves and to Gulliver, whereby they symbolize human pride. The Brobdingnagians symbolize the personal and physical side of humans. Physical realities that are ignored by the Enlightenment era are significant in this island. Gulliver is forced to be interested in domestic life, as well. Even, he ought to pay attention to private affairs as to the urination of maids and sexual lives of women. The Laputans find theoretical knowledge nonsense, as they think that it has no relation to human life and it is useless in actual world. In a way, Laputa symbolizes the absurdity of knowledge that has never been applied. They thought that theoretical belief has not improved the Laputans. The Houyhnhnms symbolizes an ideal of rational existences. They have a life-style which is governed by intelligence and moderation. They do not prefer displays of luxury and entertainment. Reason and knowledge determines their decisions rather than religion. Additionally, they are morally good in that even their language do not include words concerning lying. It can be said that Houyhnhnms are model citizens. They seem to lead a happy and harmonious life. Gulliver feels very sorry while he is leaving them as he finds them more rational and morally good than humankind. As a result, he generates hatred towards humankind.

The life-style of Houyhnhnms seems to be created under the light of the ideology of Enlightenment as there are reason-based rules that determine every phase of their lives. Therefore the fourth chapter of *Gulliver's Travels* entitled "A Voyage to the Land of Houyhnhnms" can be considered an example of utopian literature and of dystopian literature at the same time, a reflection of Enlightenment philosophy, and an epitome of the Apollonian logocentricism. Furthermore, the culture of Houyhnhnms completely excludes and humiliates Dionysian concept which includes women, body, carnal sphere, diversion, immoderation, and all excesses.

In *Gulliver's Travels*, upon his first meeting with the Houyhnhnms, Gulliver is amazed with the glimmerings of reason in their behaviour and says: "Upon the whole, the Behaviour of these animals was so orderly and rational, so acute and judicious, that at last concluded, they need be Magicians, who had thus metamorphosed themselves upon some Design (p.211)." It can be noticed that

Gulliver finds it hard to believe the glimpses of reason in the nature of Houyhnhnms, and thinks that they must be magicians beforehand. Actually, at first sight, Gulliver finds it hard to accept them with these humanly characteristics. However; it would be true to say that order and reason are the characteristics of Houyhnhnms. Every phase of their lives is determined according to the rules of logic; therefore, diversions and immoderations are prevented. This prevention results in the creation of a harmonious Apollonian dimension. For instance, Houyhnhnms do not understand concepts of lying and deception as they are the characteristics which destroy the faith among citizens and the rulers and are harmful for an ordered society. In *Gulliver's Travels* (Swift, 223) Gulliver represents the language of Houyhnhnms as:

My master heard me with great Appearances of Uneasiness in his Countenance; because doubting or not believing, are so little known in this Country, that the inhabitants cannot tell how to behave themselves under such circumstances. And I remember in frequent Discourses with my master concerning the Nature of Manhood, in other Parts of the World; having Occasion to talk of Lying, and false Representation, it was with much Difficulty that he comprehended what I meant; although he had otherwise a most acute Judgement. For he argued thus; That the use of speech was to make us understand one another, and to receive information of Facts; now if anyone said the Thing which was not, these Ends were defeated; because I cannot properly be said to understand him; and I am so far from receiving Information, that he leaves me more than in Ignorance; for I am led to believe a Thing Black when it is White, and Short when it is Long. And these were all the Notions he had concerning that Faculty of Lying, so perfectly well understood, and so universally practised among human Creatures.*

Gulliver's Houyhnhnm master listens to Gulliver's speech uncomfortably, as there is no sign of doubting in his country. The master of Houyhnhnms has difficulty in understanding human nature that includes lying and false representation, as they do not have such concepts. According to Houyhnhnms' perception, the use of speech is to understand each other, to get information and to learn facts. Not to tell the truth is worse than saying anything as it misdirects the listener. Even sometimes the listener learns completely the opposite. Therefore, Houyhnhnms find it nonsense to represent incorrectly. In other words, it can be said that they ground their moral values on reason. However, it is said that such faculties as lying are common among human creatures, and thus false representation is an attribute of mankind. On the other hand, Jonathan Swift composes an ideal world which does not include moral corruption. In this circumstance, the freedom of individual is taken away from his hands, as human nature is liable both to good and evil traits. Even the speech of the individual is categorised according to the rules of society.

As a matter of fact, according to the ideology of Enlightenment, the only way of development is to control everything that bears the seeds of deviation and the method of controlling is to categorise everything and to frame. Houyhnhnms society is a perfect one in which everything is categorised. Their language is prescribed so strictly that they have no words concerning some bad characteristics as lying, and this kind of classification causes suppression of human nature. This suppression creates socially constructed beings. Thus, it could be concluded that indeed Houyhnhnms do not live as they wish. They act according to the rules of civilization in order not to be excluded from the society.

Houyhnhnms' nature is so suppressed that their language does not include some words as Gulliver notes: "It put me to the pains of many Circumlocutions to give my Master a right idea of what I spoke ; for their Language doth not abound in Variety of Words, because their Wants and Passions are fewer*than among us(Swift,2005:224)." In a way, rareness of words concerning passions and needs indicates the fact that Houyhnhnms' language is also categorised in a reasonable manner, and they exclude words that have connection with the carnal sphere. Therefore, their nature is under great suppression. Especially, prohibition of the words about passions and wants is an effective way of avoiding diversions and immoderations, because these types of words remind banned, excluded things as Dionysian excesses.

Furthermore, individuality threatens the order in utopic worlds, as the community is expected to be superior to the individual in these sorts of worlds. Communal welfare is more important than individual welfare in utopias, so human nature compensates to ensure the harmony and the order in the community and, as it is told before, these utopias are bereft of carnal sphere and passions as in Apollonian civilization. Therefore, the individual has to abandon his passions, and desires. In a way, communal welfare overshadows and may destroy individuality. And in *Gulliver's Travels* (Swift, 2005:227) Gulliver continues to tell that the master of Houyhnhnms has difficulty in understanding Gulliver's words in the following sentences:

This Labour took up several days conversation before he was able to comprehend me. He was wholly at a loss to know what could be the use or necessity of practising those

vices. To clear up which I endeavoured to give him some ideas of the desire of power and riches; of the terrible effects of lust, intemperance, malice, and envy. All this I was forced to define and describe by putting of Cases, and making Suppositions. After which, like one whose Imagination was struck with something never seen or heard of before, he would lift up his Eyes with Amazement and Indignation. Power, Government, War, Law, Punishment, and a Thousand other Things had no Terms, wherein that Language could express them; which made the Difficulty almost insuperable to give my Master any Conception of what I meant: But being of an excellent Understanding, much improved by Contemplation and Converse, he at last arrived at a competent Knowledge of what human Nature in our Parts of the World is capable to perform; and desired I would give him some particular Account of that Land, which we call Europe, especially, of my own Country.

It can be traced that Gulliver and the master of Houyhnhnms have difficulty in conversing as there is cultural discrepancy between them; their perceptions, the use of language, and moral values are completely different. For instance, the master of Houyhnhnms has difficulty in understanding the usage of vices such as lust, malice, envy, and the desire of power and money; thus, Gulliver has to tell these concepts by putting cases and making suppositions. Houyhnhnms' language does not include concepts as power, government, war, law, punishment that are about controlling the disorder in human world and human nature. As Houyhnhnms' society is based on rules of logic, they have no disorder in their society; hence, they do not need such concepts as law, punishment. Furthermore, the master of Houyhnhnms wants to learn the reasons of wars between countries:

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 chief. Sometimes the ambition of the Princes, who never think they have land or people enough to govern: Sometimes the Corruption of the Ministers, who engage their master in a war in order to stifle or divert the Clamour of the subjects against their evil administration. Difference in opinions* hath cost many millions of lives: For instance, whether flesh be bread or bread be flesh:* Whether the juice of a certain berry be blood or wine: Whether whistling be a vice or a virtue:*Whether it be better to kiss a post,* or throw it into the fire: What is the best colour for a coat,* whether black or white, red, or grey : and whether it should be long or short, narrow or wide, dirty or clean; with many more. Neither are any war so furious and bloody, nor of so long continuance, as those occasioned by difference in opinion, especially if it be in things indifferent (Swift: 2005:228-229).*

Gulliver states the urges of war and declares their frivolity. It can be clearly seen that causes of war mostly depend on the ambitiousness, and greed of people and the digressions in their ideas, as they do not ground their ideas on reason, they continually change their perceptions. Any reason may cause a war in human's world, as their selfishness and their greed. Their vices surpass their logic. According to the idea of Enlightenment Dionysian desire is represented negatively, and excesses are

excluded, wars are accepted as nonsense activities. In parallel with the idea of Enlightenment, the master of Houyhnhnms has difficulty in understanding humankind's reason for war and he finds wars both nonsense and cruel. Apart from wars, Gulliver discusses the law system in his own country:

There was another point which a little perplexed him at present. I had said, that some of our crew left their country on account of being ruined by law: that I had already explained the meaning of the word; but he was at a loss how it should come to pass, that the law which was intended for every man's preservation, should be any man's ruin. Therefore, he desired to be farther satisfied what I meant by law, and the dispensers thereof, according to the present practice in my own country: because he thought, nature and reason were sufficient guides for a reasonable animal, as we pretended to be, in shewing us what ought to do, and what to avoid (Swift: 2005:231).*

The master of Houyhnhnms is confused with the concept of law as it both causes the preservation and ruin of the citizens. According to the master of Houyhnhnms nature and reason are essential guides for reasonable beings, but in real world, reason is only a matter of show off. Accordingly, both the idea of Enlightenment and Nietzsche's term of the Apollonian support the view that if every institution and norm of society is regulated according to the rules of logic there will be no need for the law system, as it is evaluated only as a false representation of reason.

Gulliver also describes the working system of lawyers:

Lawyer to prove that he ought to have my cow from me. I must then hire another to defend my right; it being against all rules of law that any man should be allowed to speak for himself. Now in this case, I who am the true owner lie under two great disadvantages. First, my lawyer being practiced almost from his cradle in defending falsehood; is quite out of his element when he would be and advocate for justice, which has an office unnatural, he always attempts with great awkwardness, if not with ill-will. The second disadvantage is, that my lawyer must proceed with great caution: or else he will be reprimanded by the judges, and abhorred by his Brethren, as one who would lessen the practice* of the law. And therefore I have but two methods to preserve my cow. The first is, to gain over my adversary's lawyer with a double fee; who will then betray his client, by insinuating that he hath justice on his side. The second way is for my lawyer to make my cause appear as unjust as he can; by allowing the cow to belong to my adversary; and this if it be skilfully done, will certainly bespeak the favour of the bench(Swift,2005:231-232).*

As can be seen any man's speaking of himself is forbidden by the rules of law, instead lawyers have the right to defend anyone's rights, and the lawyers on both sides have to make use of false representation to have the victory. Even lawyers can change their clients for the sake of double fee and continue doing their job by supporting exactly the opposite, and when the lawyer achieves to gain the case, this

time, the bench is deceived. To put it simply, lawyers may be assumed as one of the symbols of moral corruption; even they seem to use the rules of reason while doing their job. As they represent evil and moral corruption, they have no place in ideal utopian worlds. Additionally, the idea of Enlightenment alienates immoderation, irrationality and praises decency, civility, and reason; thus, lawyers as the symbols of false representation of realities have no place in the ideology of Enlightenment. Both in the land of Houyhnhnms and Thomas More's *Utopia* there are no lawyers. Everyone speak on behalf of themselves. Moreover, the master of Houyhnhnms is perplexed with their way of work and states:

Here my master interposing said it was a pity that creatures endowed with such prodigious abilities of mind as these lawyers, by the description I gave of them must certainly be, were not rather encouraged to be instructors of others in wisdom and knowledge. In answer to which, I assured his honour, that in all points out of their own trade, they were usually the most ignorant and stupid generation among us, the most despicable in common conversation, avowed enemies to all knowledge and learning; and equally disposed to pervert the general reason of mankind, in every other subject of discourse, as in that of their own profession (Swift, 2005:233).

The master of Houyhnhnms regards it as a pity of misguiding and false representation of lawyers as he sees some traces of reason in them, and Gulliver states that lawyers are the most ignorant and stupid sect among humankind that they corrupt and divert the general reason and perception of mankind. That is to say, they can be assumed as a burden of mankind and supporter of vices in the society. However, Houyhnhnms society is so perfectly and reasonably ordered that they do not need lawyers; thus, they are not affected by their evil deeds.

In her article "Swift's Attitude to Reason in Book IV of Gulliver's Travels" Birgitt Flohr(1997:2) compares and contrasts Houyhnhnms' and mankind's attitude to reason as:

When Gulliver starts to inform his master about politics and society in his native country everything that might count as the invention of a rational creature and therefore demonstrate the reason of Man is dismissed and exposed as the product of passion, desire, lust and malice. The little reason Man might possess is not strong enough to work against these powerful drives. Instead, it is perverted and abused by them to serve their goals. This leads to the even more humiliating judgement that reason does not make Man better than Yahoos but worse, since it only increases the ability to satisfy desires and act out malice. Reason in such a creature is no improvement at all. Proof for this opinion is the fact that Man leads wars and the way in which Man uses reason to make his wars more "efficient" and destructive (see GT, pp. 292-294), the existence and perverted practice of lawyers and judges (see GT, pp. 295-297), the money-based economy of Man which prevents a just and equal

distribution of goods instead of promoting it (see GT, pp. 298-300), the existence and practise of doctors (see GT, pp. 300-302), and of course the behaviour of state ministers (see GT, p. 302).

In fact, Gulliver notes that reason of men is the product of passion, desire, lust and malice. Men are so under the influence of these powerful drives that reason makes men worse than Yahoos, as reason in men's world only increases the ability to satisfy desires and enact malice. For instance, wars, the money-based economy, the perverted practices of lawyers, judges, the practice of doctors, the behaviour of state ministers are the results of bad usage of reason in real world, but the land of Houyhnhnms is unfamiliar with this type of application of reason. Flohr(1997:2) argues that these types of achievements are unnecessary for the citizens of Houyhnhnms, as they do not lead wars, they do not need lawyers, judges, and state ministers as they think that nature and reason are sufficient guides for a reasonable animal; nature, and reason can show what to do and what to avoid.

In the world of mankind reason is accepted as the product of passion, desire, lust and malice, and the little reason that mankind has is perverted and abused by man to achieve his goal. The use of reason by man makes them more humiliating than Yahoos as it increases the satisfaction of desires and emergence of vices. For instance, princess uses reason to make wars more destructive. In other words, the little reason mankind uses, alienates him from moral values.

Moreover, in *Gulliver's Travels* Gulliver briefly clarifies Houyhnhnms's nature and society that is established on reason as follows:

As these noble Houyhnhnms are endowed by Nature with a general disposition to all virtues, and have no conceptions or ideas of what is evil in a rational creature, so their grand maxim is, to cultivate Reason, and to be wholly governed by it. Neither is Reason Among them a point problematical as with us, where man can argue with plausibility on both sides of a question, but strikes you with immediate conviction; as it must needs do where it is not mingled, obscured, or discoloured by passion or interest. (Swift, 2005:249).

In other words, the connection between the Houyhnhnms' noble nature and reason is stated and acknowledged that if a man disregard and suppress his passions, desires, he would shape his life as the noble Houyhnhnms. However, as it can be seen the only way of living according to the ideology of Enlightenment and logic, is suppressing human nature, and excluding Dionysian desire, and utopian works

depends on controlling everything that is related to nature. And due to his resemblance to Yahoos Gulliver is banished from the land of Houyhnhnm. In her article “Swift’s Attitude to Reason in Book IV of Gulliver’s Travels” Birgit Flohr(1997:4) argues why Houyhnhnms’ reason is accepted superior and Gulliver is banished from Houyhnhnms’ Island: “When Houyhnhnms think like humans it is hard to understand why their reason should be superior to the reason Man shows. They might possess more virtues and less passions but their way of reasoning is not fundamentally different from the creature they banish from their island.” In other saying, it can be remarked that Houyhnhnms reason is superior in that there is a really perfect control mechanism and categorisation system in their society; thus, they prevent diversions that may arouse depending on human nature. Therefore, it would be true to say that on the one hand, the control mechanism, the watching eye, the oppression; the standardised rules that are based on reason make Houyhnhnm society an ideal society on the surface, on the other hand the suppression on individuality creates robot-like figures as in George Orwell’s dystopia *1984*. Therefore, it can be assumed that both utopias and dystopias include monotype, suppressed individuals, if so; actually both of them are not ideal worlds. Moreover utopian citizens are more suppressed than dystopian citizens as dystopias generally include at least a rebellion plan, a hidden wish to express individuality, however utopian citizens act as if charmed, and they do not question the activities and rules of the government, and the institutions. In Derrida’s terms this type of suppression is the result of categorisation within the society. Even death is categorised, and accepted as a normal activity. In *Gulliver’s Travels* Gulliver explains the concept of death in Houyhnhnms’ culture with the following sentences:

If they can avoid Casualties, they die only of old Age, and are buried in the obscurest Places that can be found, their Friends and Relations expressing neither Joy nor Grief at their Departure; nor does the dying person discover the regret that he is leaving the World, any more than if he were upon returning home from a visit to one of his neighbours (Swift, 2005:256).

To put it differently, upon the death of Houyhnhnms, their kinsmen display neither joy, nor grief as death does not arouse any feeling in them. Houyhnhnms’ culture categorizes death so strictly and imposes its normality that even the dying person leaves the world happily. Gulliver mentions an anecdote for the categorisation of death. He tells that one day Houyhnhnms’ master makes an appointment with a

friend and his family to come to his house, and on the day fixed, the mistress and her two children comes very late. The reason of their lateness is her husband's dying late in the morning. The woman excuses for being late, and joins to the feast. This anecdote shows how reason as the outcome of Enlightenment pervades in their way of life, and how they suppress Dionysian excesses, and their sorrows to protect Apollonian civility.

In addition there are various ideas concerning the emergence of reason on Houyhnhnms land. For instance, in her article "Rationality and Community: Swift's Criticism of the Houyhnhnms" Mary P. Nichols (1981:1) discusses the application of reason in the land of Houyhnhnms as:

Gulliver's Travels is Jonathan Swift's answer to the political proposals that Socrates made in Plato's Republic. In the city Socrates describes, philosophers enforce both communism of property and communism of women and children. Reason rules the passions, and individuality is suppressed. By presenting the land of Houyhnhnms as a caricature of the Republic's best city, Swift shows the harsh, tyrannic elements in the rule of reason or philosophy.

In other words, Nichols assumes that Swift may have written a satire on the work of Plato as he thought that the reason used in *Republic* suppressed the individuality and marked the women and children as properties. Thus with this description both *Republic* and the last chapter of *Gulliver's Travels* entitled as "A Voyage to the country of Houyhnhnms" can be resembled to a dystopian way of life. Moreover, Mary Nichols points out that by satirizing Gulliver's love of the Houyhnhnms, Swift presents his criticism of denial of the body and the passions for the sake of conceptual universality. In a way, creating strictly reasonable creatures Swift criticizes the suppression of the body, and some emotions like passions to strengthen the rule-based society, and the institutions within the society.

In brief, as Max Horkheimer and Theodor W. Adorno (2002:65) expand on in their book *Dialectic of Enlightenment*: "reason is the agency of calculating thought, which arranges the world for the purposes of self-preservation and recognizes no function other than that of working on the object as mere sense material in order to make it the material of subjugation ." In a way, Horkheimer and Adorno define the reason as the basis of human life-style as it calculates and categorizes everything and give the humankind the chance of self-preservation, and therefore creates robot-like

figures out of individuality. Adorno and Horkheimer(2005:65) also point out the manipulation and categorisation of human nature by the idea of Enlightenment: “Everything-including the individual human being, not to mention the animal-becomes a repeatable, replaceable process, a mere example of the conceptual models of the system .” In other words, the social systems that are arranged according to the rules of logic as the land of Houyhnhnms and as all the other examples of utopian literature witness the loss and ignorance of individuality, emotions, carnal sphere and Dionysian side. It can be considered that these types of societies have to include a strong repression and analytical categorisation to prevent diversions and immoderations. This categorisation and codification can be seen in the land of Houyhnhnms in their exclusion of Gulliver as he does not resemble them. In a way, by excluding Gulliver they get rid of a danger of diversion. Therefore, with this suppression on Dionysian level the land of Houyhnhnms may be regarded as a Dystopic world even it is accepted as a utopic world through ages.

3.2. The Place of Women and Carnal Sphere as a Dionysian Element in the World of Houyhnhnms

As it is told in the previous part of the thesis, the land of Houyhnhnms is the land of reason which is fetishized by the male logic and the spirit, and by the ideology of the Enlightenment. Hence, under this type of male rule, the woman are categorised, subjugated, controlled and moreover accepted inferior due to their closeness to their nature. Women are comprehended as a Dionysian element that may cause social deviation and as threat to Apollonian civilisation, thus to ensure civility and decency womanly characteristics, body and desire are eliminated. As the ideology of Enlightenment perceives the only way of development is to control everything that bears seeds of deviation, women are marked as a threat to development, also. The role appointed to women in the Enlightenment logocentrism is only a domestic one including childbearing and subordination to the husband. In *Dialectic of Enlightenment* Horkheimer and Adorno (2005:210) argue the role of women in the logocentric society as follows:

“They have no autonomous share in the capabilities which gave rise to this civilization,” and “to dominate nature boundlessly, to turn the cosmos into an endless

hunting ground, has been the dream of millennia” (p.206). “The woman is used for work, childbearing; or, if presentable, she enhances the status of her mate”.

Correspondingly, as it is evaluated as a utopian land, the Enlightenment ideology which pervades in the land of Houyhnhnms ignores body and desire and labels the women as an ex-centric element of domestic life.

In addition, Gulliver points out the education of males and females that prepare them to their social role:

Temperance, Industry, Exercise and Cleanliness, are the lessons equally enjoyed to the young ones of both sexes: And my master thought it monstrous in us to give the Females a different kind of education from the males, except in some Articles of Domestick Management; whereby, as he truly observed, one half of our natives were good for nothing but bringing children into the world: And to trust the care of their children to such useless animals, he said was yet a greater instance of Brutality(Swift,2005:251).

It can be seen that apart from temperance, industry, exercise and cleanliness lessons female Houyhnhnms have lessons of domestic management, however male Houyhnhnms do not have such lessons. The reason of females having domestic management lessons is that they have to look after the domestic affairs such as cooking, looking after the children and cleaning. Yet, even if the land of Houyhnhnms is designed as a utopian world, men and women are not equal in doing the house works and looking after the children. These domestic roles attributed to women restrain them from displaying their individuality. The patriarchal order within the land of Houyhnhnms suppresses women and categorizes them only as wives and mothers. This labelling is the result of the Enlightenment ideology which tries to elevate reason, moderation, civilisation, and to restrain women, nature, body, spirit, immoderation, and deviation. In the land of Houyhnhnms women are rarely mentioned, and this also shows the non-existent individuality of women.

Furthermore, females are seen as debauchers. It is assumed that by using their charm women deceive males. In *Gulliver’s Travels*, Gulliver demonstrates this situation as:

His honour had farther observed, that a female Yahoo would often stand behind a Bank or a Bush, to gaze on the young males passing by, and then appear, and hide, using many antick gestures and grimaces; at which time it was observed, that she had a most offensive smell; and when any of the males advanced, would slowly retire, looking often

back, and with a counterfeit Shew of fear, run off into some convenient place where she knew the male would follow her (Swift,2005:245).

As can be seen that all womanly characteristics are represented by female Yahoos and they do everything to attract males. They are presented as debauchers who deceive males. While the Houyhnhnm female is depicted with no desire or any other bodily function apart from childbearing, the female Yahoo is presented as body and desire and nothing else. Even Gulliver himself is attacked by a lustful female Yahoo, while he is bathing in a stream. And this resulted in the detestation of Gulliver from female Yahoos.

Another presentation of women in *Gulliver's Travels* is again with female Yahoos, as the Houyhnhnms females are so strictly suppressed they are mentioned less than Yahoos. Gulliver talks about female Yahoos in the following sentences: "At other times, if a Female Stranger came among them, three or four of her own sex would get about her, and stare and chatter, and grin, and smell her all over; and turn off with Gestures that seemed to express Contempt and Disdain(246)". In other words, gossip, talking too much, jealousy, contempt, and disdain are qualifications attributed to women. All the bad instincts belong to women. Also, Gulliver is not surprised with this situation and says: "However, I could not reflect without some amazement, and much sorrow that the rudiments of lewdness, coquetry, censure and scandal, should have place by instinct in womankind (Swift, 2005:246)". As the voice of reason, Gulliver expresses that women have obscenity, flirtation, reprimand, and disgrace. As can be perceived there are no sign of reason in the attitudes of women. This reflects the belief that women act according to their feelings; therefore, they can be regarded as a threat to civilization which is based on rules of reason.

In addition to the presentations of women, it would be sensible to mention the concept of marriage in the land of Houyhnhnms to understand the place and role of women in detail. Gulliver elaborates on the concept of marriage in Houyhnhnms land as:

In their marriages they are exactly careful to choose such colours as will not make any disagreeable mixture in the breed. Strength is chiefly valued in the male, and comeliness in the female; not upon the account of love, but to preserve the race from degenerating: For, where a female happens to excel in Strength, a Consort is chosen with regard to Comeliness. Courtship, Love, Presents, Jointures, Settlements, have no*

place in their thoughts; or terms whereby to express them in their language (Swift, 2005:250).

To put it in a different way, their marriages are categorised as the continuation of the race without being degenerated and controlled by the rulers. Strength is valued in the male and fairness in the female only for preserving the race from degenerating, not for love, or emotions. They have no terms concerning love, courtship, presents, and settlements, as they are not valuable qualifications, indeed as signs of the concept of Dionysian they are seen nonsense and excluded from the Apollonian land of Houyhnhnm's. Generally speaking, love, courtship, and present concepts are highly valued among women, therefore it may be interpreted that womanly characteristics are excluded from the land of Houyhnhnms. These characteristics are kept under control by the reasonable patriarchal society, to protect the community from deviations and digressions. Suppressing the emotions is a type of creating monotype, predictable, self-preserved, robot-like citizens, and protecting the institutions and categorisations within the society. And Gulliver also states:

*The young couple meet and are joined, merely because it is the determination of their Parents, and Friends: it is what they see done every day; and they look upon it as one of the necessary actions in a reasonable being. But the violation of marriage, or any other unchastity, was never heard of: * And the married pair pass their lives with the same friendship, and mutual benevolence that they bear to all others of the same species, who come in their way; without jealousy, fondness, quarrelling, or discontent(Swift,2005:.251)*

It can be witnessed in the quotation above that the young couples marry upon the decision of their parents and friends, in a way; they do not choose the one whom they love, and marry. The reason why they decide to marry is that their parents and friends want so. This is another control mechanism for women. Emotions which have great importance for women are ignored by the members of the society, and they are forced to marry men who are chosen depending on the rules of reason. Marriage choice is another way of preventing social deviation and controlling women as symbols of Dionysian excesses and feelings. Also the married couple is expected to lead a life including friendship and mutual benevolence, but this type of marriage can only depend on reason as mutual benevolence is one of the expectations of these marriages. In a way, the couples have to work for the good of the other in particular and for the welfare of the whole society in general. Indeed, the couple is forced to act like this, thus this suppression can only be an element of dystopian worlds, not

utopian ones. In addition every marriage ought to be far away from jealousy, fondness, quarrelling, or discontent in the land of Houyhnhnms. Firstly, by eliminating jealousy Houyhnhnms also eliminate love, feelings, and also women as jealousy is a way of indicating desire. In other words, the most significant element in marriages is ignored to control the married couples, namely the family, the core of society. Also fondness, quarrelling, discontent which is generally attributed to women are disdained and excluded to silence the women, and to destroy their individualities. Quarrelling may be accepted as women's chance to show and defend themselves; therefore, the patriarchal land of Houyhnhnms may not be an ideal world for women; it may even be a dystopic world which is full of suppressions for them.

Additionally, in "Rationality and Community: Swift's Criticism of the Houyhnhnms" Mary P. Nichols (1981:1154) argues the place of carnal sphere and women in the land of Houyhnhnms as: "The Houyhnhnms consequently have no vices. Just as they are free from envy and malice, so they are free from sexual passions." In other words, as the motto of Houyhnhnms is "to cultivate reason", it is not shadowed by passion and interest. Therefore, in general sexual passions and in particular women are excluded to ensure the position of reason. For instance, to prevent overpopulation, couples give up sexual intercourse after they have produced a colt of each sex. This fact shows how the rulers suppress and categorize marital relationships. In a way, as instinctual features that may cause social deviations, bodily pleasures, and carnal sphere is denigrated, and excluded from the society. And also women are excluded as symbols of carnal sphere, nature, and instincts.

Nichols (1981:1155) also discusses the marriages in the land of Houyhnhnms by comparing with the marriages in Plato's *Republic* in her article: "Like the marriages of the Houyhnhnms, the marriages in the *Republic* occur for the public utility. The citizens must have no passions that interfere with these reasonable arrangements. They are to show no personal preferences for mates, nor desire to prolong a marriage beyond the designated time." The land of Houyhnhnms is resembled to Plato's *Republic* from the stand point of categorisation of marriages and exclusion of passions. Both societies put the public welfare to the centre, and command every citizen to act only for it. Namely, for the order within the society, especially women as the symbol of bodily pleasures and carnal sphere are forced to

give up their instincts, passions, and desires, and categorised to procreation and house works. They are constructed by the patriarchal society to serve them, and to continue their lineage.

To sum up, it should be accepted that, even if it is designated as a utopia, the land of Houyhnhnms cannot be an ideal world for women, it can only be a dystopia for them, since women are categorised as mothers and housewives to be controlled and observed easily, and they are suppressed. They are taught to be ashamed of all of their womanly characteristics as desires, passions, and emotions, and to suppress them so as not to be excluded from the reason-based, so-called utopian society.

3.3 Comparing and Contrasting Yahoos as Symbols of “Dionysian Desire” and Houyhnhnms as Symbols of “Apollonian Dimension”

The protagonist of *Gulliver's Travels* meets two distinctive kinds in the last chapter of the novel entitled as “A Voyage to the Country of Houyhnhnms”. One of these two kinds is Houyhnhnms who live completely according to the rules of reason so they can be called Apollonian, and the other one is Yahoos who live completely according to their feelings and instincts so they can be called Dionysian in Nietzsche's terms. Houyhnhnms represent logo centrism of Enlightenment philosophy which labels carnal things, nature, women as sources of enchantments for carnal love and desire as deviation, and Yahoos represent carnal sphere, women, bodily pleasures, primitive feelings, and nature. In his presentation “Logo centrism, Utopia, and Swift's “A Voyage to the Country of Houyhnhnms” Encarnalized in Angela Carter's *The Infernal Desire Machines of Doctor Hoffman*”, Fırat Karadaş(2013:4) argues the discrepancies between Houyhnhnms and Yahoos as: “As a matter of fact, the Houyhnhnms are described with terms that are totally absent in the Yahoos. In other words, in ideological and metaphorical terms where they are present, the yahoos are absent and where they are absent the Yahoos are present.” That is to say that these two kinds are completely different from each other, and the life-style of Yahoos can be labelled as Dynosian in that it includes all excesses, bodily pleasures, individuality, irregularity, vices, emotions; and the life-style of Houyhnhnms can be labelled as Apollonian in that it includes logic, self-preservation, and a strong obedience to rules.

In “Rationality and Community: Swift’s Criticism of the Houyhnhnms” Mary P. Nichols (1981:1156) compares and contrasts Yahoos and Houyhnhnms as:

The Houyhnhnms have little to do since that themselves are perfect. Their major activity seems to be their rule of the Yahoos. It is in their treatment of the Yahoos that we see the harshness that underlies their rational rule. The Yahoos represent man’s passionate side—the side missing from both the Houyhnhnms and the Republic, where Socrates says little about the lowest class, the “desiring” part of the city. Swift’s presentation of the yahoos shows the problems inherent in reconciling rational and passionate elements. The Houyhnhnms’ treatment of the Yahoos suggests that only the harshest measures can control passions (1156).

Nichols states that the major activity of perfect Houyhnhnms is to rule the passionate Yahoos harshly, as only the harshest measures can restrain and moderate passions. It can be observed that Houyhnhnms always struggle to control desires, passions and excesses in order to prevent diversions within the society and to prevail their reason-based lifestyle. In other words, the land of Houyhnhnms is evaluated as a perfect, ideal place; its citizens are labelled as good people beware of evil deeds because of the tyrannical rule that classifies every part of their lives, not because of their own good nature. Therefore, indeed there is no difference between the Yahoos and the Houyhnhnms, the difference underlies the civility and decency. It is meant that reason and rules shaping the land of Houyhnhnms make them civilized. However, this rule-based society of Houyhnhnms is labelled as ‘perfect’, and the excess-based society of Yahoos is labelled as ‘horrible’, but indeed the former includes the loss of individuality and the latter includes the presence of individuality. Which one is a utopia, the former or the latter?

Due to the control mechanism within the society Houyhnhnms act in a reasonable manner, apart from passions, and Yahoos are completely on the side of passions. Nichols (1981:1157) presents Swift’s description of Yahoos:

Swift’s portrayal of the Yahoos indicates why one might want to control passions. The Yahoos resemble men in form, but they are savage and have no capacity to reason. Their passions run wild. They are filthy, gluttonous, lewd, insolent, and violent. They are also possessive. For example, they are ‘violently fond’ of coloured stones, spending days digging them out of the earth and hiding them in their kennels “for fear of their comrades should find out their treasure (IV, 7).

Swift describes Yahoos in shape of men but without capacity to reason. Swift also portrays Yahoos as passionate, dirty, lustful, greedy, rude, and uncontrollable. Yahoos’ keenness on precious stones is mentioned. This fondness of Yahoos is a

clue of their selfishness in that they hide them even from their comrades, and this is a qualification which is absent in the life-style of Houyhnhnms as they do not give importance to coloured, precious stones since these stones may cause diversions within the society. Houyhnhnms are not greedy; they only care about the welfare of their society, but not theirs. As Houyhnhnms' society is based on reason they have nothing to do with precious stones, yet Yahoos' society is based on passions such stones attract them very much.

Apart from these, it can be perceived that the society of Houyhnhnms excludes all the carnal features, and praises reason, and the sphere of the body is left to the Yahoos. Gulliver states that Houyhnhnms are glorified by nature with a tendency to all virtues, and revulsion from all vices, and thus their grand maxim is to "cultivate reason". They generally talk about friendship, benevolence, order, reason, economy, and traditions. Their language do not include words concerning vices as lying, the most repeated word in their language is "reason". Yet, Yahoos are entirely carnal creatures; they are described with vehemence on body and bodily functions, this fact can be witnessed when they throw their excrements on Gulliver, and when a female Yahoo assaults Gulliver while he is bathing in the novel. In contrast with Houyhnhnms, Yahoos are greedy, ambitious, jealous, warlike, passionate and sexually immoral creatures. Houyhnhnms are disturbed by them, so they want to eliminate them as a reminder of digressions, and immoderation.

Nichols (1981:1157) discusses Houyhnhnms attitude to Yahoos: "Only in Yahoos do the Houyhnhnms disagree among themselves. But all of the suggestions that they make dealing with the Yahoos have the character of tyranny, since their proposals culminate at best in simple suppression and eventual elimination of Yahoos." In other words, Houyhnhnms always in a struggle of eliminating, and ignoring Yahoos by suppressing them so as not to destroy the order within their society, since Yahoos are threat to civility, decency, and reason as symbols of carnal sphere. Therefore, they have to be controlled, and categorised by Houyhnhnms. Nichols (1981:1157) also states: "When the Houyhnhnms act toward the Yahoos, they do not act toward beings whose otherness or distinctness modifies or restrains their own actions. They act only for the sake of maintaining the homogeneity of their community." It can be evaluated that Houyhnhnms value their society above

everything and try to protect it from the distinctive actions of brute Yahoos, and protect the homogeneity of their society.

Additionally, there is difference between the place of women in Yahoo's and Houyhnhnm's society. In the former the women is seen as symbols of enchantments, and they are presented only by their sexual side. In the novel, a female Yahoo is mentioned when she attacks Gulliver while he is bathing, and when she is gazing Gulliver. It can be seen that female Yahoos act according to their subconscious part in Freudian terms, and they have nothing to do with superego. Passion, desire and immoderation are their most notable features. In other words female Yahoos can be accepted as Dionysian figures. On the contrary, female Houyhnhnms are categorised and subjugated by the patriarchal society in which they live. They have domestic roles including childbearing and doing house works. In the general atmosphere of the world of Houyhnhnms, like preceding utopias, is either rejecting carnal sphere and women or accepting them only as the basis of domestic love. Marriage is evaluated only as a technical issue to control the population and preserve the quality of the race; it has nothing to do with courtship, and love. Women are insensible and lifeless instruments of this purpose. In a way, there is a big difference between females of Yahoos and Houyhnhnms. While the female Yahoo is presented as a symbol of desire, body, and carnal sphere, the female Houyhnhnm is presented with no desire and bodily function apart from procreation.

In brief, the utopian world of Houyhnhnms depends on reason and dismissal of the carnal sphere. There is no place for fancy, wooing, bodily pleasures, and, love in the world of Houyhnhnms. Their society is designed as a utopian society by Jonathan Swift, however, indeed this suppression, control mechanism, exclusion and categorisation of women and the body shows reader that indeed everyone is not happy and satisfied in the world of Houyhnhnms. Especially the Yahoos and women are expelled by the male logic which shapes this utopia. Therefore, what is a utopia for the enlightened man signifies a hell for those who are excluded by this logic. In other words, the land of Houyhnhnms can be considered as a dystopia for the Yahoos, women, and even for Houyhnhnms themselves.

CONCLUSION

At the beginning it has been stated that the aim of the thesis is to discuss the logocentric world of Thomas More's *Utopia* and Jonathan Swift's *Gulliver's Travel's* last chapter "A Voyage to the Country of Houyhnhnms" under the light of Adorno and Horkheimer's Enlightenment ideology and Nietzsche's terms of the Apollonian and Dionysian. In these two traditional utopias, reason governs every phase of life, everything is categorised, women and carnal sphere are dominated and nature is subdued. The general mode that pervades in utopias is that they are ideal, perfect societies in which the citizens lead a happy and satisfied life. However, when the utopian worlds are evaluated more closely, the reason why these worlds seem to be ideal becomes apparent.

The excellence of utopian societies results in the fact that they are products of enlightened minds which put the emphasis on reason and nothing else. In *Dialectic of Enlightenment* Adorno and Horkheimer discuss that Enlightenment is the effort of dominating nature and the body to make them analysable, calculable, modifiable, and in brief controllable under the rule of reason. This logocentric world of Enlightenment is always in an attempt to control and shape everything as in utopian societies. That is to say that those utopian worlds are the outcomes of Enlightenment philosophy and the Enlightened citizens who control nature and everything associated with it. It would be true to state that this control mechanism and suppression may prevent diversions and offer an ordered life but not a satisfied life. However Adorno and Horkheimer discuss that the measure of Enlightenment is self-preservation that includes the talent of controlling oneself against the charm of the nature, the body and the feminine. Also self-preservation becomes one of the touchstones of utopian societies such as Thomas More's *Utopia* and *Gulliver's Travel's* last chapter entitled "A Voyage to the Country of Houyhnhnms".

Firstly, Thomas More's *Utopia* is handled in this thesis. To ensure self-preservation Thomas More creates a so-called "ideal world" including a few rules

and punishments that determine every part of its citizens' lives including loss of private property, working principles, meal times, travelling, education, slaves, euthanasia, wars, marriage, and treaties. For instance, in the island of Utopia people have no private property, no doors are locked, and all properties belong to the community and everyone has to be a farmer and the working hours are the same within the island. Meal times are determined by the rulers. In addition travelling to the other city is possible with the permission of the rulers. In a way, the Utopians are ideal citizens due to the rules within the patriarchal society, not due to their essence. In other words, if it is not for the rules of Enlightenment, the island of utopia and its citizens might not seem ideal. Furthermore, they are always observed by the syphogrants in order to prevent diversions and idleness. This causes suppression on citizens, especially on female ones as they are accepted more prone to deviations due to their nature. Nature, feminine and the body is the most threatening peculiarities for Apollonian civilization as these elements have the capacity to destroy the rules and the order within the patriarchal utopian society. Especially women are categorised in terms of domestic roles and they are silenced to prevent immoderations and diversions.

Secondly, Jonathan Swift's *Gulliver's Travels* last chapter entitled "A Voyage to the Country to the Houyhnhnms" is evaluated from the stand point of the ideology of Enlightenment and Nietzsche's Apollonian and Dionysian terms. As the motto of Houyhnhnms is 'to cultivate reason', they ground their lives on the rules of logic. Like people in Thomas More's *Utopia* they have rules to organise their lives. For instance, they have no words for passion, and lying, marriages are for protecting the quality of the race, death does not require sorrow. In a way, to create an ideal world Jonathan Swift ignores human nature and excludes everything that may cause immoderations. Moreover, like women in Thomas More's *Utopia* they are silenced and imposed domestic roles, since women are the strongest threat to decency and civility as a Dionysian element. In the land of Houyhnhnms Gulliver talks about a Houyhnhnm female whose husband has passed away. It is striking in that woman does not mourn for the death of her husband, she is represented as a woman devoid of her emotions. The female Houyhnhnm submits with manly peculiarities in that her emotions are suppressed by the standards of the logocentric patriarchal society. However, Gulliver generally mentions female Yahoos as detestable creatures due to

their passionate and immoderate features. Indeed Yahoos are symbols of Dionysian excesses and the primary work of Houyhnhnms is to control these immoderate, eccentric behaviours to protect the rule of self-preservation.

The works of Thomas More and Jonathan Swift resemble each other from the stand point of embracing the idea of Enlightenment that defends the measurement and categorisation of every fact, and excluding the body, the nature, and the carnal sphere, especially women. Therefore, it can be said that these works of utopian literature represent the logocentrism of Enlightenment ideology which labels everything that is carnal like deviation. Both of them depend on rejection and control of the body and on endeavour of oppressing the enchantments of nature. If so, within this great suppression to human's subconscious part, how can they be evaluated as ideal and perfect societies? In other words, the ideology of Enlightenment construct monotype individuals and prohibits some humanly characteristics to prevent immoderations. The ideal enlightened man is the one who controls himself and his environment as the only way of development is to control everything that bears the seeds of deviation.

This control mechanism to prevent immoderations can be seen in dystopian societies, also. Dystopian societies include monotype individuals devoid of their passions, only programmed to do what the authority wants like in utopian societies. Therefore, both utopian and dystopian citizens can be put in the same pot, as all the deviants are subjected to categorisation, and humanly characteristics that differentiates one man from the other one is destroyed. In a way, neither the utopian citizen, nor the dystopian citizen can be perceived as happy and satisfied, as they do not act as they wish, they act according to the wishes of the authority. On the contrary to previous views concerning Thomas More's *Utopia* and Jonathan Swift's *Gulliver's Travels* last chapter entitled "A Voyage to the Country of Houyhnhnms", it may be noted that both of them include dystopian elements. In his article "Yevgeny Zamyatin's *We* and the Fallacies of Logic in Utopia" Andrew Hamilton (2010:1) argues how utopias and dystopias resemble each other from the stand point of construction as follows:

The concept of a perfect society, or utopia, has inspired thought and philosophical supposition for millennia. With the hope of one day attaining the social perfection of

utopia, humanity has explored countless possible methods for achieving it. The resulting intellectual labors have produced such optimistic works as Plato's Republic and Thomas More's Utopia, claiming that logic and reason, as the distinguishing traits of humanity, are the conduits through which mankind achieve a perfect society; however, the same pursuit of utopia has also more recently yielded modern literary works that claim that logic and reason are the very creators of societies that are infernal in nature, as illustrated by the inhuman communities of Aldous Huxley's Brave New World, and George Orwell's 1984. The similarity shared between all of the imaginary societies in these works is the fact that each society claims "perfection" through their governance under the standard that the attitudes, actions, emotions and wishes of humanity are all uniformly measurable and predictable.

To conclude, the wish of a perfect society is a similar trait of both utopias and dystopias as Hamilton notes above. Both of these imaginary worlds strive to generate social perfection through the agency of reason whether they are paradisiac as Thomas More's *Utopia* or infernal as George Orwell's *1984*. Hence, in each of the governing system of these composed societies, there is a standard that determines and categorizes attitudes, wishes, emotions, and actions of their citizens. The result of this standardisation is the loss of individuality due to the pressures on it. Actually, neither utopias nor dystopias attach importance to personhood, the former is deeply involved in communal welfare and the latter one protects the ruling class's interests. For these reasons both of these logocentric imaginary worlds maintain oppression and categorisation for individual. Thus, neither of these fictional universes brings satisfaction to its citizens despite the general assumption concerning utopias.

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