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The Intertextual Reading of the Utopian Discourse in

English Travel Literature

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DECLARATION

I hereby declare that the substance of this dissertation is entirely the result of my investigation and that due reference or acknowledgement is made, whenever necessary, to the work of other researchers.

DEDICATION

In the memory of my dear father,

To my dear Husband Nassim, the rock on which I stand,

To my lovely little princess Ines and the yet to come angel,

To my wonderful mother and lovely brothers and sisters,

To my dear brother Islam, I can never thank you enough.

ABSTRACT

More and more criticism is interested in the utopian travel mode of writing because of the popularity it is gaining. This art is rediscovered in new modern forms such as: science fiction dystopias, anti utopian space odysseys and apocalyptic dystopias, these neological genres of utopia are flourishing in arts. Thomas More's *Utopia* (1535) is considered as the founding text of the utopian travel literature and it is often read as a pretext deeply inspiring dystopian texts written after. Jonathan Swift's *Gulliver's Travels*, Lewis Caroll's*Alice in Wonderland, Daniel* Defoe's *Robinson Crusoe and* Rudyard Kipling's *Kim* are regarded as travel narrative directly or indirectly inspired by the concept of utopia. This inspiration and influence was controversially investigated by critics. This research workk analyses the intertextual relationship between Thomas More's *Utopia* a set of popular utopian travel texts throughout the history of English travel literature. The many studies done on this issue have generally examined this relationship through thematic comparative studies conducted in terms of similarities and differences between the two texts. However, the study below has attempted to go beyond mere thematic comparison and traces the genetic link between the selected narratives. In other terms, the extent to which these texts owe to *Utopia* has been examined in relation to the generic link between the utopian mode of writing and some of its literary derivations. This has been done through an intertextual reading of the works, where similarities and differences are reconsidered from the assumption that *Utopia* and *its* descendent narratives belong genetically to the same literary genre. Tracing the intertextual link between the utopian travel texts from this perspective, reveals that Jonathan Swift's *Gulliver's Travels*, Lewis Carol's *Alice in Wonderland, Daniel* Defoe's *Robinson Crusoe and* Rudyard Kipling's *Kim* rely on the dynamics of

the utopian literary genre as established by More in *Utopia*, and make it undergo reformulations, readaptations and reshapings contributing by that in the cloning of new utopian literary genres genetically deriving from utopia.

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General Introduction

The quest of something unfamiliar and unknown but supposedly perfect makes the core of utopian travel literature, and concretely takes the form of wondrous travels into remote utopias. Thus, utopian yarns unfold stories of 'lucky' travelers who explored imagined countries run by perfectly functioning institutions. Utopian travel writing is a literary genre that voices loudly writers' fantasies. It is also a genre where the boundaries of logic are inexistent and remote imagination is given freedom. Through time, this freedom developed in a way that has opened the genre to the realm of the fantastic, and this has given birth to travels into fantastic utopias that have taken the readers into marvelous worlds where the codes of reality are dismantled. This same freedom has manifested itself in the thematic variation the utopian travel genre has shown.

Beside fantastic 'lands' and far from wanders, utopian travelers ventured in more realistic worlds where it is the colonial experience that is explored. In more recent times, the utopian travel has largely gone beyond the limits of space and time to navigate into chaotic, sometimes apocalyptic foreseen futures. Hence, through its development, the utopian travel genre has offered the readers utopias as designed by the 'founders' of the genre, fantastic utopias, colonial utopias, technophobic utopias, and others varieties of this type of travel. All these, have taken the utopian travel discourse as their raw material, they have reproduced it, and at the same time they have reformulated it, reinterpreted it, readapted it to new dynamics, and have remolded it, creating by that new modes of writings genetically deriving from the utopian travel genre.

The publication of Thomas More's *Utopia* marked the birth of a long tradition of utopian travel writing. Utopias seem to have been created to tell about better worlds that are characterized by traits of perfection impossible to reach in reality. As it will be developed later, utopia was written during a time of great explorations. It was a time when the notion of travel was strongly present in the minds of men not only in Europe but all over the world. This blurred the boundaries of the impossible and opened up new horizons both real and imaginary. It was also a time of controversial political turmoil namely in Britain. Questioning political issues and dissatisfaction with domestic policies were very common.

Hence, the limitless possibilities of space movement together with political skepticism represented a perfect environment for the emergence of a text built on an imaginary travel into an imaginary island with a set of systems that all function perfectly . In other terms, Thomas More's *Utopia* took inspiration from the popularity of the notion of travel and its closeness to the spirit of More's age together with the controversial political debate of the Renaissance. This is how the writer imagined a travel into a parallel world created upon traits of perfection and standing in juxtaposition with the sociopolitical and economic situation of Britain in the first half of the sixteenth century. Thus, the fusion between the device of travel and the imagination of a perfectly functioning state was quite natural in the time *Utopia* was written.

Thomas More published his *Utopia* in 1516, a text of high significance in the utopian travel tradition. This significance lies in the fact that it announced the birth of a whole literary genre. Nonetheless, it is important to notice that even if the term 'utopia' was coined in Greek language by Sir Thomas More, the genre has roots dating back to

earlier times. Plato's *The Republic* for example, is one of the earliest inspirations of More's *Utopia*. However, the Renaissance text helped defining the generic traits of the utopian mode of writing and played the role of a source text for a long history of literary utopianism. Thus, the concept derived from the term utopia.

Thomas More described a society better than his contemporary Britain. This is how he made it that the core of utopianism is a fictional society that is better than the society in which the author lives. In this way, the notion of perfection and travel to an imaginary world became, thanks to Utopia, generic characteristics of utopian travel literature. *Utopia* was an inspirational text for a whole history of travel utopian writing. In English literature, after *Utopia*, a series of utopian travel texts thrived, we can mention Francis Bacon's *New Atlantis* (1627), Francis Godwin's *The man in the Mo415one* (1638), Jonathan Swift's *Gulliver'sTravels(1726)*, Daniel Defoe's *Robinson Crusoe(1719)*, James Henry new Lawrence's *The Empire of the Niars* (1811), Lewis Caroll's *Alice in Wonderland* (1865), Rudyard Kipling's *Kim* (1901). In each of them, *Utopia* can be read explicitly or implicitly, and as mentioned earlier each of them represents a new interpretation and a new reading of More's text, offering by that new spaces within which utopianism developed into new divergent utopian genres.

These texts can be classified into two categories, a first one including those travel narratives where the narrator describes a fabulous world characterized by strangeness and remoteness from reality such as Jonathan Swift's *Gulliver's Travels*, Lewis Caroll's *Alice in Wonderland* and Aldous Huxley's *Brave New World*. The second category comprises texts where the writer constructs a travel to a world built realistically, but characterized by perfectibility in comparison to the failure of an

actual one as we may find in travel fictions such as Kipling's *Kim* and Daniel Defoe's *Robinson Crusoe*. This selection of works covers five centuries of utopian travel literature from the sixteenth century to the ninetieth.

The main concern of this thesis is to examine how these texts inherited the utopian discourse from Thomas More's *Utopia,* and how this inheritance has built a whole tradition of writing that became a literary genre known as utopian travel literature. In other terms, This study is interested in the intertextual link between *Utopia* as a pretext and a set of popular utopian travel texts written in the era after the Renaissance to the beginning of the twentieth century. Jonathan Swift's *Gulliver Travels*, Daniel Defoe's *Robinson Crusoe*, Lewis Carol's *Alice in Wonderland* and Rudyard Kipling's *Kim* are all read as travel narratives built upon the utopian discourse and this is the reason why they are selected for this research. The term discourse implies here the set of knowledge and statements that constitute the concept of utopianism. In this study, utopianism is used as an umbrella term covering the statements made about the utopian mode of writing as engendered by *Utopia* as well as those made afterward by the utopian travel texts (selected for this study) inspired by or deriving from More's narrative. In other terms, the research proposes investigating the dynamics of utopia and its deriving genres 'fed' by many utopian travel texts namely those cited above.

Travelling into imaginary utopian worlds has been often strongly present in both cinema and literature. It seems that that the idea of a travel into lands of wonders has been very attractive and entertaining which explains the wide popularity of this genre all throughout its chronology. On the surface utopian travel texts seem very simple and far from artistic sophistication. Their adventurous dimension and remote imagination have maybe over dominated their artistic/ literary value within readership. They have

often been granted the reputation of being highly entertaining, a truth about utopian travel texts that we cannot deny, especially that no other literary genre could transgress the realm of literature and inspire several movies as utopian travels have done. Today, famous Hollywood movies are adaptations of important utopian travel narratives such as *Alice in Wonderland* and *Gulliver's Travels*. Moreover, this entertaining dimension had long kept critics away from the realm of the utopian travel genre and as it will be developed later, till recently, this genre was either not recognized as literature or granted limited importance by critics. As a general reader, one may surely be attracted by the entertaining aspect of the selected texts. Yet, for critical reading, one would feel curious to investigate the dynamics of the genre and decode its textual multiplicity.

By textual multiplicity is meant the plurality of generic voices within utopian travel literature. As its name indicates, this genre is composed of two literary modes of writings which are utopia and travel. In addition, within this fusion mingles other sub genres such as fantasy, satire, colonial literature, dystopia and children literature. This thesis attempts to put into light this generic complexity to examine the development of the utopian discourse in English travel literature.

As we will see later in this research, In More's *Utopia*, we can read a detailed social, political, economic and religious scheme of a perfectly functioning society. This is why, its significance has gone beyond the realm of literature. It inspired many non literary fields such as philosophy, politics, economics, and sociology. Thus, *Utopia* has inspired many utopian thinkers and has attracted the pen of many literary critics. The way More's narrative influenced the non literary domains, in not in the scope of interest of this research, thus importance will be granted to the literary implication of *Utopia*.

The majority of critics agree that Thomas More is the father of utopian literature. Fatima Vieira in her *Utopian Matters* , implies that even if the concept of utopianism was not invented by Thomas More, no writer before him gave as a detailed and credible description of how a perfect society should function as he did in his *utopia(*Vieira, 2005,10). Likewise, Levitas in *The Concept of Utopia*, a book that collects the different definitions given to the concept of utopia, recognizes More's *Utopia* as a text that gave utopianism its essence, and inspired all the utopianists who attempted defining the concept (Levitas, 1995, p155). In the same perspective, Judith Shklar, in *Men and Citizens* considers More as the father of utopianism (Shklar, 1985, p02).Similarly, in his book *Utopianism*, Kumar gives Thomas More the status of the paver of the ground for five centuries of utopian thought (Kumar, 2001, p48).

Even if the majority of critics attribute to More and to his *Utopia* the birth utopianism, very few of them treated this text as a pretext upon which a literary genre was built. A more important flaw is the fact that generally only utopian texts are read within the tradition of utopianism. It is a situation where critics have simply looked for parallels between travel narratives imagining perfect states and More's *Utopia*, excluding by that texts such as *Alice in Wonderland* or *Gulliver's Travels,* or reading them within the dystopian or anti utopian traditions considering these as separate

genres from utopianism. However, critics such as Lyman Tower Sargent, one of the most important utopist critics, traces a 'genetic' link between the concept of utopia and the concept of dystopia and implies in his article*, Utopia—the Problem of Definition* that dystopia is a modern rewriting of utopia reflecting negative impressions about the new worries of the turn of the century. This idea will be developed when dealing with intertextuality in the dystopian texts included in the corpus of this research.

Among the selected texts for this study there are those that criticism generously situated within the utopian tradition. Brian Vickers in his famous study *The Satirical Structure of Swift's Gulliver's Travels* and *Thomas More's Utopia* explores deeply the relationship between the two texts by highlighting their satiric dimension. He moreover implies that beside significant differences, the two narratives share important common points (Vickers, 1968, p 233). According to Vickers, *Utopia,* with its attack on social ills and flaws served as a model for *Gulliver's Travels* (Vickers,1968, p245). Critics have shown no less certitude about Daniel Defoe's *Robinson Crusoe* utopian nature. Gregory Claeys, A.L. Morton and Christine for instance imply that *Robinson Crusoe* is a utopian travel book. Claeys describes *Robinson Crusoe* as "*individualist utopia*" where '*the ideal of the well-ordered society is lived out mostly in solitude, partlytaking the form of a fantasy of power*"(Claeys,1999, p6). A.L. Morton claims that"*Daniel Defoe is the characteristic writer and Robinson Crusoe is the characteristicutopia of the early eighteenth century*"(Morton, 2005, p7). For the critic, *Robinson* can be read along side with Gulliver because they both put forward a hero with dominant political and economic ideals.

Concerning *Alice in Wonderland*, its textual plurality has attracted the curiosity of many critics. For example, in *Text diversity, Intertextuality and Parodies in Wonderland,* Maria

Cristina Schleder de Borba argues that *Alice* mingles differenttext types (de Bora, 1999, pp15,22). Another instance is *Alice's Adventures at theCarnival* of Mark M. Hennelly, Jr. where the critic implies that Carol rewrites Rabelais's carnivalesque (Hennely, 2005, p 103-128). Lotte Roelof for example in *Dystopian Elements in Peter*

Pan and Alice's Adventures in Wonderland, studies the ways in which *Alice* simultaneously reproduces and transgresses the utopian tradition. It is a study that explores the intertextual link between utopia, dystopia and *Alice* (Roleof,1999,p26).

This idea comes also in Patrick Williams's study of Rudyard Kipling's *Kim*. Williams thinks that Kipling's representation of the white man's rule in India reflects "*Victoria 's Jubilee celebrations , whose central message —we are all one big happyimperial family- finds its echo in Kim's India where everyone would coexist so peacefully were it not for the trouble- making of foreigners jealous of Britain's achievements*" (Williams, 1995, p78). According to Williams in creating this vision of the "*happy imperial family*", Kipling can be seen to create a perfect flawless image of the colonial experience.

Many other studies have examined the intertextual link between these travel narratives and the concept of utopia. However, the many studies done about this issue have generally explored this relationship through thematic comparative studies conducted in terms of similarities and differences with *Utopia*. These studies have the tendency to regard these texts as unique and do not highlight the network of utopian meanings to which they belong and contribute at the same time. In other terms, criticism did not go deep into the investigation of the genetic and generic link between these texts and their contribution in the creation of a whole literary tradition and a literary genre. This is the reason why, this work will attempt to go beyond mere thematic comparison to trace the genetic link between utopian travel narratives. The extent to which *Gulliver, Alice, Robinson* and *Kim* owes to *Utopia* is going to be examined in relation to the generic link between the utopian genre and its different deriving modes of writing.

The 'genetic' relationship between these travel fictions is going to be investigated by proposing an intertextual reading. As intertextuality is a concept that implies that no text, much as it might like to appear so, is original and unique in itself; rather it is a tissue of inevitable, and to an extent unconscious, references to and quotations from other texts, so an intertextual study of the selected works would be very pertinent (Krestiva, 1986, p 41).

Thus, the intertextual reading of the utopian discourse in English literature from Thomas More's *Utopia* to Kipling's *Kim* attempts to answer the question : How do utopian travel texts written after *Utopia* handle the utopian discourse ?

This question can be answered by raising some sub questions needful for the purpose of the research:

1- To what extent do fantastic travels owe to More's *Utopia*, and how do the selected texts for this category (*Gulliver and Alice*) rewrite and reinterpret the utopian discourse?

2- To what extent can colonial utopias be classified within the utopian tradition of writing, and how do they extend the utopian genre of writing by adapting the utopian discourse to the colonial one?

3- To what extent does the intertextual reading of *Alice, Gulliver, Robinson* and *Kim* reveal More's *Utopia* as a pretext upon which a whole literary genre relies?

Answering these research questions will allow verifying the hypothesis that the selected narratives are multidimensional spaces in which, as Barthe implies, a variety of utopian and travel writings, none of them original, blend and clash. A close reading of these works would unfold an intermingling process where the five texts feed each

other. From More to Kipling, we move from the innocent belief in the notion of utopia to different forms of skepticism about its existence or possibility in a human world such as Swift's and Carroll's dystopias. Defoe's and Kipling's mythical utopias where we may come across a discursive use of the concept of utopia to reinforce the imperial enterprises, also illustrate this attitude. In fact, a chronological reading of these texts reveals that it is hardly possible to grasp their essence when dealt with in isolation from each other because behind their different representations of 'a counter-world' there is a possibility to draw the skeleton of a single text and a single genre created, shaped and given parameters by these narratives.

The proposed research aims at showing that More's *Utopia* is in the four other texts and each of them is present directly or indirectly in the other. Thus, the selected narratives are going to be deconstructed in a way to come to the hypothesis that they reflect many voices, not only the voice of their writers. And, these voices are shaped by prior codes related to utopianism and travel narratives. In other terms none of the writers is the 'creator' of his text, this later is under the jurisdiction of already existing discourses of utopianism. Thus, the texts deriving from More's *Utopia*: Swift's *Gulliver's Travels*, Defoe's *Robinson Crusoe*, Carroll's *Alice*, Kipling's *Kim*, can be read as transformations of one body of knowledge given different shapes according to their different contexts and the different readings each of them underwent. Therefore,

this research proposes an intertextual reading of widely read utopian travel works, though including a new dimension in the discourse of utopianism, they all belong to the micro-structure of the literary tradition of utopian travel writing.

This hypothesis is verified throughout three parts.As mentioned previously, the utopian travel texts selected for this study are divided into two categories according to

two criteria; first the closeness (or remoteness) of their 'utopias' to reality, second, the nature of their utopian tone. Hence, a part is devoted to seemingly 'realistic' straight utopias: colonial utopias (*Robinson* and *Kim*), and the other one deals with satirical fantastic utopias (*Gulliver* and *Alice*). The two parts are preceded by a theoretical part where the theoretical and critical materials necessary to the research are developed.

The first chapter which is entitled *Travel Literature and the Utopian Discourse* aims at defining the theoretical tool used in verifying the hypothesis of the research, and since this later is primarily based on the generic intertextual dynamics, so two chapters are proposed. The first one divided into three sections, a first one aiming at 'solving the problems' about the definition of the travel genre and the controversy on the inclusion or exclusion of fiction within the realm of travel literature. The second section is going to be devoted to the key concept of this research which is utopia and utopianism. This concept will be defined in terms of many critics' understandings and interpretations of its dynamics and uses. The final section will be purely theoretical, since it proposes a general overview of intertextuality as the critical approach that will be employed to conduct this study. For the needs of this research, Krestiva's theory will be used as the general critical framework. At the same time, Genette's concepts of architextuality and hypertextuality will be used to trace the intertextual link between the discussed texts, and also their link to the utopian travel genre of writing.

The first chapter also devotes a section to Thomas More's *Utopia* and its detailed description of Utopia's laws, customs, politics, economics, social organization and all other facets of its culture that build the utopian discourse. Exploring *Utopia* is necessary because it plays the role of the pretext in the intertextual reading of the utopian discourse in English travel literature. Still, the objective is not to discuss

utopia itself, it is rather to examine how its utopian discourse has been reformulated and rewritten in other utopian travel texts.

The second chapter is entitled *Travelling into Colonial Utopias*, and as its title indicates, it is about travel narratives built upon a utopian colonial discourse. The aim is to show that both Defoe's *Robinson Crusoe* and Kipling's *Kim* are travelogues engaged with the colonial discourse alongside with the utopian one. In other words, these narratives are studied in terms of their utopian imagination of the colonial experience and how they are close to More's philosophy of human perfection

The last and final chapter is entitled *Travelling into Remote Utopias*. It is also divided into two parts. The first one is devoted to Swift's *Gulliver* and its aim is to examine the intertextual genetic relationship between *Gulliver* and *Utopia* as far as the utopian and dystopian literary genres are concerned. It also examines how Swift's *Gulliver* reshaped the Morian utopian discourse creating a utopian subgenre which is dystopia. The second part deals with *Alice in Wonderland*, and it reads *Alice* as a second illustration of satirical fantastic utopias. The aim of this chapter is to investigate the extent to which *Alice* mingles with More's *Utopia* and Swift's *Gulliver*. The purpose of these two parts is to examine how both Swift and Caroll invite into their narratives the satire and fantasy genres to reshape and parody the dynamics of More's *Utopia* and express their pessimistic visions. The investigation of the utopian discourse in English travel literature cannot be complete without an insight into the intertextual relations *Gulliver* and *Alice* bear, and the variety of readings and rewritings of the utopian travel discourse they are centered around.

CHAPTER I

TRAVEL LITERATURE AND THE UTOPIAN DISCOURSE

Introduction

   Being based on representation, travel literature is often read from imagological critical theories. Narratives about counter worlds where the 'self'meets 'the other' have opened the door for postcolonial criticism, a criticism deconstructing orientalist and essentialist discourses built in travel diaries and travel fictions. This trend of criticism focuses on the body of knowledge produced by orientalist texts in making the image of the 'Self' and the one of the 'Other'. Such approach to travel texts targets the dismantling of the statements made about the other. In this scope of study, travel narratives are seen as generating a discourse in which writer and reader know about themselves by defining the identity of the self and comparing it to the equally built "Other'. Postcolonial study is interested in the hidden rules generating binary or classificatory systems such as Self /Other, Civilized/ Barbarian. Thus, recent studies of travel literature are often from a postcolonial lens.

   This approach to this type of narratives however pertinent in that it situates travel literature within a broad sphere of discursive cultural institutions such as Orientalism, anthropological and cultural studies, it sometimes reduces travel narratives to mere colonialist propaganda. This is the reason why it would be interesting to investigate these texts from other perspectives. Sometimes travelers tell us about their journeys to remote places or fantastically imagined lands and here the 'Other' is strange and fabulous and even when the image attributed to it is more or less realistic, this 'Other' does not only contribute in the making of a colonialist identity but it may consolidate or dislocate other discourses such as utopianism. Travel literature offers us a wide variety of discourses beside the colonialist one and one may propose a study of travel yarns where the quest is for utopia.

This first chapter which is entitled *Travel Literature and the Utopian Discourse* aims at providing the theoretical material necessary to conduct this study, this is why it is divided into three sections. The first section attempts at solving the problems about the definition of the travel genre and the controversy on the inclusion or exclusion of fiction within the realm of travel literature. The second section is going to be devoted to the key concept of this research which is utopia. This concept will be defined in terms of some critics' understandings and interpretations of its dynamics and uses. There will also be a special focus on the characteristics of utopia as a literary genre. The final section will be purely theoretical since it proposes a general overview of intertextuality as the critical approach that will be employed to conduct this study.

Part One: TRAVEL LITERATURE

I-1 The Rebirth of a Forgotten Genre

Travel writing is nowadays gaining more and more popularity. Bookshops offer a myriad of titles of travelogues and names of modern travel writers such as Paul Theroux, Michael Palin and Bill Bryson come very often in debates about contemporary literature. For instance Michael Palin's *Around the World in 80 Days* inspired from Jules Vernes's *Le Tour du Monde en 80 Jours* is highly popular especially that it accompanies the BBC Travel series under the same title. It is not a coincidence that both Palin's travels and the BBC travel documentaries program have borrowed the title of one of the most typical travel books. This revival of Jules Verne's book reflects a growing interest in travel writing. An interest also reflected in the large popularity Theroux's *bestseller The Great Railway Bazaar* has had since its publication in 1975. In this travel book the writer tells about his very eventful train journey from London throughout Europe, the Middle East and India. The book gained popularity within readership, and it has also been seen by critics as a classic in the genre of travel writing. Similarly, Bill Bryson's exploration of Britain in his *NotesFrom a Small Island* and his other travel books have received wide spread recognition. Jeffrey Tayler, Tony Hawks and J. Maarten Troost are other names of widely read and recognized travel writers whose titles are very popular among admirers of travel books.

It is important to notice that this second life currently granted to travel writing came after a long period of marginalization of the genre by literary criticism. In almost all the critical sources dealing with travel writing, the critics open their study with the fact that before the last decades of the twentieth century this category of writings was

overlooked, Carl Thompson in his *Travel Writing* implies that: "*for much of thetwentieth century at least, the genre was usually dismissed by literary critics and cultural commentators as a minor, somewhat middle-brow form*"(Thompson, 2011,p.01). Even if there has always been a

readership attracted by travel writings, at the academic level the genre has not been taken seriously until the last decades of the twentieth century as Peter Hulme observes in explaining the problems Tim Youngs and himself encountered in gathering the theoretical material examining travel writing. Likewise, Barbar Korte in her *English Travel Writing from Pilgrimages toPostcolonial Exploration*, a very rich survey of English travel writing from the MiddleAges to the present, implies that **"***literary studies have taken comparatively littleinterest in travel writing until fairly recently [...] unless it related to "recognized" works of literature*" (Korte, 2000, p.21). Koweleski also in *Temperamental Journeys: Essays on the Modern Literature of Travel* tackles this point. The book is a collectionof essays examining twentieth century travel writing which aim at reviving critical regard to this genre which according to the writer has been unfairly seen as second-rate literature for a long time: "*There is a venerable tradition of condescending to travelbooks as a second-rate literary form*" (Kowaleski,1992, p.17). Kowaleski also implies that the scarcity of critical interest about the travel writing genre is due to some problems with its generic definition which is an issue of high importance to which a section will be devoted below. At this level, examining the stimulating factors that led to the awakening of critical curiosity about travel writing is necessary to prepare a discussion of the problems with the generic traits of travel writing.

Travel writing's reputation rose strongly in the late part of the century with a new generation of very trendy travel writers, but it was essentially the prestigious British literary journal *Granta*, which created a watershed through its travel-themed special issues in the 1980s and 1990s. The literary review recognized travel writing as a genre bearing significant importance in reflecting modern needs for mobility, movement and cross cultural curiosity, new ethos brought by globalization. Related to globalization is the flourishing tourism as implied by Carl Thompson in his book *Travel Writing: The New Critical Idiom*. For them we live in a time where constant movement led to the revival of interest in travel writing by both readers and critics:

   "*… Tourism, for example, is now one of the largest industries in theworld. At any given moment, moreover, a significant portion of the global population is on the move not through choice, or for recreation, but through necessity, as they are displaced through economic hardship, environmental disaster or war. In these circumstances, travel writing has acquired a new relevance and prestige, as a genre that can provide important insights into the often-fraught encounters and exchanges currently taking place between cultures, and into the lives being led, and the subjectivities being formed, in a globalising world*".(Thompson, 2011,p.24)

As put forward by thetwo critics, with globalization the status of travel literature has turned from having been a second rate genre to become a highly coveted type of literature. This assumption is quite true when we think about the astonishing rise of travelogues in a multitude of new forms. Nowadays in the shelves devoted to travel literature one can find the 'traditional' travel book as more modern options are available. Today travel diaries are animated with pictures and sophisticated drawings, patches illustrating visited sites, places and landscapes, as well as faces of common

and unknown people met in the journey. In fact, the rise of eagerness for new encounters within and beyond boundaries is so strong that today you can even have tutorials on how to create and make your own travel diary.

Travel blogs are often consulted by travelers for the large amount of information and guidance they offer about many known and remote places in the world. These 'electronic' travel books rely mainly on personalized photographs and sketching, and referring to them by both travelers seeking for advice or mere curious 'static' travelers have become very common.

The argument that it is the aspects of globalization and mainly the boom of tourism that got travel writing out of obscurity may seem totally convincing to general readers of travel writing and admirers of travelogues, yet most probably it will let unsatisfied students of literature interested in the study of the genre and more importantly aware of the development of the trends of literary critical theories. Thus, what are the other factors that led literary criticism to shed its light of interest on travel writing in the late twentieth century? Many critics agree that it is the rise of new trends in literary criticism interested in ethnography, cultural dimensions of literature and discourses of representation that revived interest in travel writing, because this latter provided them with considerable material. Carl Thompson describes that situation, he writes: "*overthe same period, academic interest in travel writing has also increased dramatically. Scholars and students working in several different disciplines have found the genre relevant to a broad range of cultural, political and historical debates*". (Thompson,2011, p.80). The debates Thompson refers to were related to what has come to be known as postcolonial studies which explored colonial issues widely developed in

travel writing.

I-2 Travel Literature and the Postcolonial Critical Theory

The spatiotemporal movement travel narratives are based on open a space for discourses of representation which rely on creating images for the encountered other and his culture, Thompson writes: "*All journeys are a confrontation with, or moreoptimistically a negotiation of, what is sometimes termed alterity*" (Ibid, p.09).Otherness is according to the critic, constructed through processes of drawing differences from and similarities with the other, he carries on implying that "*...all travels require us to negotiate a complex and sometimes unsettling interplay between alterity and identity, difference and similarity*" (Ibid, p.09).

Mary Baine Campbell thinks it is the fact that travel writing holds many instances of the discourse of power and knowledge, otherness and essentialist stereotypes, themes widely scrutinized by postcolonial critics, that has attracted the critical discipline

"*as a kind of writing, (travel writing) provokes certain kind ofessentially literary questions and formulations. Most interesting here are works of literary criticism that find themselves directly facing issues of power, knowledge, and identity as a consequence the very nature of the formal matters raised. Formal issues that have been fully explored with relation to travel writing in recent decades include the nature and function of the stereotype, lexical matters such as the hidden etymologies*". *(Hulme & Young, 2002, p.263).*

To sum up this relationship between the Renaissance of travel writing and the rise of post colonialism, we can say that they did good service to each other. The critical discipline can be seen as the first source of theoretical material that allowed the

exploration of a long history of written journeys. At the same time, these journeys narrated by pilgrims, explorers, idealistic thinkers, skeptical colonialists, satirical observers, visionaries, being real or fictional, epical or purposeless, have all offered pertinent instances of study to postcolonial critics. Moreover, it is important to mention that other critical theories also found interesting issues in travelogues, such as gender studies namely feminism, and American new criticism as well, yet as far as the amount of studies and the implications none of the two schools could challenge the post-colonial trend. However, the tenants of post colonialism monopolized the critical studies of travel writing and often reduced it to a mere colonialist tool, and this is the reason why the primary challenge of this work is to propose a counter reading of utopian travel texts, relying on the theories of intertextuality.

I.3 The Problems of the Generic Identity of Travel Writing

As mentioned previously, there are some problems with the generic nature of travel writing identified by many critics and also used to explain the long absence of theoretical material concerned with this category of texts. For Loredana Polezzi for instance, it is the "unclear" identity of travel writing, that he describes as having "*adauntingly heterogeneous character*" (Polezzi, 2017, p.86), that hindered critics. Actually, the device of travel makes the genre interdisciplinary in the sense it encompasses geography, culture, history, ethnography, anthropology and other fields, and it appears that this heterogeneous trait suited postcolonial theory which is interdisciplinary in itself. Yet, it is not this thematic hybridity that disturbs critics; it is rather the generic boundaries of travel writing that stand as a controversial matter. The range of texts based on the device of travel is so astonishingly wide that it is logical to ask the following questions: What are the identity traits of a travel text? Where can we put the boundaries of the travel genre? Are these boundaries fixed or changeable?

It is highly important to raise the above questions for two reasons: firstly, the definition of the travel genre is a subject of controversial debate. Secondly, answering these questions would help to clear possible disapprovals as far as the choice of the travel texts to be studied in this research is concerned. In fact, the corpus is constituted of narratives based mainly on fictional travels and many critics put this category out of the boundaries of travel writing. Thus, it is necessary to argue that fiction can be accepted in travel writing and this is a way to give 'legitimacy' to the novels chosen to study. Furthermore, since all these novels are journeys shaped on a utopian discourse, hence discussing the heterogeneous nature of travel writing will pave the way to argue

that the mix between utopia and travel fiction can create a sub-genre in travel writing which is utopian travel literature.

What is travel literature? As mentioned earlier it is not an easy task to answer this question. Patrick Holland and Graham Huggan's *Tourists with Typewriters: CriticalReflections on Contemporary Travel Writing* gives critical insights about Englishtravel literature, but in attempting to define the travel genre they think that it is "*notoriously refractory to definition*" (Holland& Huggan, 2001,p.125). Carl Thompson in his study of travel writing implies that the term "*encompasses a bewildering diversity of forms, modes and itineraries*" (Thompson, 2011, p.42). Many critics believe that this difficulty of definition is due to the variety of modes, forms and themes that the genre involves. Barbara Korte remarks that "*the travelogue is a genrenot easily demarcated*" (Korte,2000, p.68), this is in part because: "*As far as its theme and content matter are concerned, the travel account has not emerged as a genre hermetically sealed off from other kinds of writing*" (Korte, 2000, p.68). This mayimply that the travel genre is open to other categories of writing. Its heterogeneous nature is very well described by the famous travel writer Jonathan Raban: "*As aliterary form, travel writing is a notoriously raffish open house where very different genre are likely to end up in the same bed. It accommodates the private diary, the essay, the short story, the prose poem, the rough note and polished table talk with indiscriminate hospitality.*" (Raban, 1987, p.254). In the same wayMichael Kowaleskirefers to the fact that travel writing "*borrows freely from the memoir, journalism,letters, guidebooks, confessional narrative, and, most important, fiction*".(Kowalewski,1992, p. 63).

It is very clear that there is hardly no discussion of travel writing which does not evoke the difficulty of determining the boundaries of the genre, this makes it problematic for us to decide whether a text can or cannot be read as a travel literary work. The travel novel for example, is often excluded from the category of travel writing because of its fictional dimension. The criterion of the truthfulness of the voyage is highly primordial for some critics. Paul Fussell, often described as an advocate of narrowing the range of travel texts, in his *Abroad: British Literary Travelling Between the Wars* strongly denounces the consideration of travel novels as travelogues. He distinguishes between the authentic travel book and "travel-related texts" (Fussell, 1982, p.02). The critic draws a clearly designed anatomy for the travel book. Accordingly, he implies that this latter is a lengthy prose narrative, divided into parts and in which the author uses a first-person voice to account a truly experienced journey. Fussell emphasizes on the subjective implication of the author in a travel book since their task goes beyond mere description of places and people, it has to involve personal reactions and commentaries. The critic describes the travel genre as: *"a sub-piece of memoir in which the autobiographical narrative arises from the speaker's encounter with distant unfamiliar data, and in which the narrative-unlike that in a novel or romance-claims literal validity by constant reference to actuality"* (Fussell, 1982, p.30). In his description of the travel book, Fussell openly puts it in opposition with the novel, in this way he eliminates any possibility to classify travel fiction in the realm of the travel genre. The absence of what the critic calls "*constant reference to actuality*" in fictional journeys situates the novel beyond the boundaries of the travel genre.

In her *The Witness and the Other World: Exotic European Travel Writing, 400-1600* Mary B. Campbell proposes a study of a rich range of famous travel texts yet none of them is fiction. Campbell looks at works by pilgrims, crusaders, merchants, discoverers, as well as the writings of Marco Polo, Columbus, and Walter Raleigh. According to Campbell, these travel accounts are of significant usefulness because they bear witness to facts. She explains this exclusion by claiming exactly like Fussell that "*the travel book is a kind of witness: it is generically aimed at truth*" (Campbell, 1988, p.2-3). Peter Hulme believes that it is "unethical" for travel writers to claim to have made a journey they never did in reality and imaginary travels are inscribed out of the category of the travel genre.

As mentioned earlier the choice of dealing with fictions as representatives of the travel genre in English literature may be critically received. From the point of view of the critical wave led by people such as Fussell and Campbell none the works selected for this study can be inscribed in the category of English travel writing. All the novels this study is interested in are fictional travel texts that derived from More's journey to no-place-land.Jonathan Swift's *Gulliver's Travels* and Lewis Caroll's *Alice inWonderland* are journeys to worlds of strangeness where anthropomorphic creatures replace humans.

Defoe's *Robinson Crusoe* and Kipling's *Kim*, are based on travels that their authors actually did, nonetheless none of the two novels is a direct recounting of the 'real' journeys of the writers. Thus, the travel novels that make the object of my studies are all more or less far from the criteria of truthfulness advocated by the adherents of fact-based journeys.

I.4 The Hybridity of Travel Literature

Reading these texts as instances of travel writing has not been a personal initiative; it was rather motivated by the fact that their titles appear in the list of the most read travel narratives in English literature. This leads us to think of some counter views accepting more flexibility in the boundaries of the genre of travel writing. Some critics reject the clear-cut distinction between fact and fiction in travel literature, about this issue Kowaleski says:

"*travel accounts have historically formed one of the main sources for the novel and travel writers continue to utilize fictional devices such as an episodic structure, picaresque motifs, and (most significantly) the foregrounding of a narrator*" (Kowaleski, 1992, p.120).

The critic refers to the very true fact that there has been a constant process of borrowing in the relationship between fact and fiction in travel literature. We can think about the countless number of travel novels their writers admitted having been inspired by truthful travel accounts. The same can be said about travel books shaped on fictional devices in both form

and content. Besides, in the process of narrating a lived experience, it is inevitable to avoid overlaps between truthfulness and imagination. Jonathan Raban, himself a writer of travel fiction dismisses the binary opposition fact/fiction in travel literature. He assumes that he does not believe in the existence of a distinct genre named travel writing (Raban, 1987).

Raban's assumption that the travel book has no existence in the classification of literary genre is perhaps radical in itself, yet the fact that the boundaries of this genre

are permeable is quite convincing when we think of its hybridity. A travel book may encompass "*features associated with other literary forms*" *to cite Tim Youngs that is why Holland and Huggan describe it as being "a hybrid genre that straddles categories and disciplines*" (Holland& Huggan, 2000, p.8-9). It is the heterogeneous nature of the genre that the critics refer to and that blurs the boundaries between fact and fiction. For Jan Borm: "*it (travel literature) is not a genre, but a collective termfor a variety of texts both predominantly fictional and non-fictional whose main theme is travel*' (Lindsay, 2010, P.11). This flexibility in viewing the frontiers of the travel genre is in fact a characteristic of a new generation of travel writers described by Tim Youngs as being: "*more comfortable with embroidering*" (Youngs, 2013, p.8), he quotes Dea Birkett and Sara Wheeler implying:

"*Travel writing has made a new departure. A generation of writers who push the limits of the genre has emerged from the old adventure school. ... Travel writers have become more literary and less literal. This fusion of biography, memoir and fiction – let's call it New Travel Writing – is among the richest literature around*" (Youngs, 2013, p.8).

Fact and fiction blend so often in travel literature that it is sometimes hard to verify the truthfulness or 'untruthfulness' of a travel account especially when we notice that in modeling their imaginative journeys, novelist have the tendency to use methods proper to the travelogues such as detailed documentary-like descriptions, maps and illustrated itineraries in order to create the impression of veracity, for Tim Youngs " it is difficult to overlook the

mutual influence of fictional and factual accounts of travel. An examination of the strategies of both kinds of narrative will show that they have much in common"

(Youngs, 2013, p.8). Actually, a travel novel and a travel book develop similarly. They are both accounts of the journey of a narrator motivated by a strong quest which can take various forms; it can be pilgrimage, exploration, adventure, self-discovery, trade, escapicism, or mere curiosity. Throughout this spatiotemporal movement the narrator describes his encounters, experiences, hardships, and adventures and generously shares with the reader his feelings and reactions which construct a sort of a maturity process or enlightenment. The travel takes back the narrator to their original environment with the impact of the journey on them.

It is obvious that excluding fiction from the travel genre is quite illogical when we think about these affinities discussed above, as Korte implies: "*As far as the text andits narrative techniques are concerned, there appears to be no essential distinction between the travel account proper and purely fictional forms of travel literature*"(Korte, 2000, p.80). According to the critic, relying on the criterion of the truthfulness of the journey to include a text in or exclude it from the range of travel writing depends on an assumption "*beyond the text*" as Korte implies.

Moreover, the imaginative dimension of travel fictions does not hamper the commitment of the novel with its surrounding reality; however is the degree of the remoteness of imagination in fictional journeys, there is all the time a strong link with the context of the writer. Simply put, the journeys underlying the novels selected in this study are actually the writers' means to examine serious issues.

As it will be developed throughout the chapters of this research, More's *Utopia* is a counter world built on perfection and used by the writer as a vehicle to show the flaws of his own society. Also, the very peculiar and strange worlds to which Lewis's and

Swift's travelers go are in fact strong satires denouncing the socio-historical contexts of both writers. Likewise,

Defoe and Kipling use their travel narratives to penetrate the realities of colonialism. Thus, one of the main reasons of travel fiction is providing a means of criticism, whether explicitly or implicitly, of existing realities through imaginary journeys, and the way the encountered world is imagined reflects a discomfort with humanity. These writers reflect this feeling of distress through very different imaginary travels and especially through various shapings and reformulations of the discourse of utopia. Hence, the next necessary preparatory step in this chapter will be introducing the concept of utopia and attempting to prove that utopian travel literature can be considered as one of the sub-genres of travel writing. This argument will rely on the widely held and largely accepted assumption that travel literature is hybrid and open to a variety of modes of writing.

Part Two: THE UTOPIAN DISOURSE

II.1 Towards a Definition of Utopia

Levitas points out to the difficulty of defining the concept of utopia by referring to the ambiguity of the term itself which was as mentioned earlier invented by Sir Thomas More as the title of his book. The term is a fusion of the Greek expressions (ou – not; eu-good or well; topos – place; ia – region), this fusion between 'good place' and 'no place' gives the term all the ambivalent and ironical meanings attributed to the different manifestations, and textual expressions of utopia throughout centuries of its use. In his book *Utopianism*, Kumar gives Thomas More the status of the paver of the ground for five centuries of utopian though (Kumar: 1991, p58). This attested fact is quite necessary to this research for it implies that all the post Morian utopian writings deeply owe to Thomas More's *Utopia*.

One can only be lost in the middle of the large amount of definitions, historical surveys, classifications and all the different interpretations attributed to utopia. According to Fatima Vieira, utopia reflects the spirits of the Renaissance and the philosophies of humanism that strongly believed in man's ability to transcend accepted limits of progress and development and especially to build a better future for societies (Vieira, 2016, p.85). More wrote *Utopia* during a time of big explorations where new worlds, new lands and new horizons offered new possibilities and broadened perspectives and visions(Vieira: 2016, p.69). Yet, for the critic, it is a mistake to consider More's *Utopia* as the starting point of the utopian tradition because More didn't work on a Tabula Rasa. He adopted his desire for a better life to the ethos of his age. For Vieira, the writer combined between the classic, the Christian traditions and the humanist perception of the role of the individual in his society. So,

More invented the term utopia but no utopianism. This makes us suppose that More's originality lies on the fact that he found a word to name a perspective as ancient as Greek civilization and other non-western civilizations such as the Buddhist and Chinese. Nonetheless, the critic attributes to More's *Utopia* more credibility in comparison to Plato's and St. Augustine as the Renaissance writer gives a vivid image of how an ideal society should be.

However, being a widely popular concept does not make the task of defining utopia as easy as we may think. Scholars concerned with utopia often agree that defining it is almost problematic, a feature generally shared by concepts of a long history which time enriched, transformed and modified with new understandings, interpretations, uses, appropriations and intertextual mobility. The nearly six centuries life of the concept of utopia makes it that it is not the lack of material that lies behind the difficulty of defining it, the problem is rather situated in decisions about inclusions and exclusions in drawing a fixedly well-defined understanding of it.

This situation is well described by Ruth Levitas in *The Concept of Utopia, s*he affirms that

"*More than more academics, Scholars in utopian studies suffer from lack of agreement and clarity on the central term of their subject-matter. No definitions, set of definitions or general characterizations have proved to be lucid, free from sticking problems of inclusions or exclusions and capable of winning relative consensus*" (Levitas, 2010, p.225).

Levitas, herself devotes her whole book to attempts at defining utopia, and she does not hesitate to place explicit concentration on the divergences and disagreements

around the concept. For the critic, a clear cut distinction between the content, form and function of utopia must be done, in order to avoid controversy about its understanding. Accordingly, for each of the three elements of utopia, Levitas draws a critical historical survey of definitions. Studies about utopia done after the publication of *The Concept of Utopia* often rely on this book as a basis or reference and indeed its critical synthesis of the different understandings and definitions of utopia.

II.1.1 Content in Utopia

As mentioned above, Levitas implies that through the history of its study utopia has been defined according to its content, form and function. Content is about the ideas and subject matter that constitute utopia. According to Levitas content in utopias is based on hope and desire. It is often built on the utopian writers' vision of perfect worlds. This aspect of utopias however attractive, is purely subjective and is especially historically not stable. The image of a perfect society has been defined and redefined, shaped and reshaped in accordance with the intellectual and sociopolitical changes that man has witnessed. The dream of a perfect society is also conditioned by already existing circumstances that can change from a community to another, from a society to another and from an era to another one. Moreover, if we accept that the essence of the definition of utopia is its desire and dream of a better world, so every single wish or initiative to reform situations into better ones would be considered as utopia, as Davis implies in his *Utopia and the Ideal society*: " *In the period of the English Civil War,for example, many men were capable of thinking of a better world then that of the chaos they lived in. Does this mean that Thomas Hobbes, William Prynne, Oliver Cromwell, CharlesI and the Fifth Monarchists should be viewed as utopians? Under this definition, every man becomes his own utopian*" (Davis,1983, p.10).Thus, defining utopia in terms of its content can be misleading because this criteria is not only dynamic, but also imprecise and subjective.

II.1.2 The Function of Utopia:

Some critics build a survey of the different understandings of the concept of utopia from the assumption that it all derived from the idea of the dream of a better world. For Irvin D. Blum, dream implies three elements which essentially make utopia, the

first one is a deep belief in the ability of societies to improve, the second one is the plans that allow this improvement, and the last element is those propositions that are meant to be unrealizable the time of the writing of the utopia. Even if these three elements seem quite natural to utopia and

we evidently come across them when reading any utopian text, they remain subject to criticism and skepticism because in practice there is a great degree of subjectivity in the formulation of each of them. This is the reason why, Davis thinks that the essence of the utopian dream of perfection lies in two of its characteristics; fiction and the notion of betterness. He considers that dream is related to the fictional dimension of utopia, and the concept of 'better' is related with the idea of perfection in utopia. As far as the idea of betterness is concerned, Davis thinks that we can grant it more than one interpretation. It can be what he calls "*passive indulgence, or escapist dream*" (Davis, 1983, p.34) meant to create a refuge from a negative reality. It can also take the form of a satire of the surrounding circumstances of the writer. Lastly Davis believes that utopian vision of a better world can also be read as a suggested model that can be applied to change the image of a corrupted existing society, this is what the critics describes as " *a blue printfor action, providing a model of what should replace the old state*" (Davis, 1983,13).Though it is not always evident to identify which one of these three forms a writer's utopia takes, we can agree with Davis's idea that the three share a hidden rejection of status quo. The analysis of the texts selected for this research will reveal, despite semantic and structural differences, behind any utopian text, there is a rejection of established states.

Swift's *Gulliver's Travels* seeks for Utopia in the same way Thomas More did in his *Utopia*, even if Swift's imaginary world can be read as a satire of the concept of

utopia itself. As it will be developed later, More's imaginary perfect world is meant to criticize and question the realities of his time or to propose according to him a better model to be applied. Swift does not propose any model but he bitterly satirizes the seventeenth century British society. Likewise, *Alice in Wonderland* is an instance of puzzling utopia where the mind of the reader and the one of Alice blur in a kind of a psychedelic quest for utopia in a world of strangeness used by Lewis Carol to denounce the hypocrisy of his own age. In the same way we can also refer to Rudyard Kipling's and Daniel Defoe's creation of a colonial utopia by describing the imperial enterprise represented in *Robinson* and *Kim* as a monument of perfection, indirectly highlighting by that the flaws and errors of the British imperial policy.

However, according to Davis, the criterion of the rejection of existing realities lacks reliability because it pushes us asking the question whether all rejections of the status quo are utopian. For the critic, here lays the rub for the history of humanity has known many situations where multiple reforms were first accepted as utopian projects, yet when observed out of their contexts, they have often seemed to have become ideological (Davis,1983,p.123). To illustrate this situation Davis refers to Royalism which was utopian during the Interregnum, but ideological after that period. In fact, what suspends doubt about this aspect of utopias is that utopian writers do not stop at the mere act of rejection, they do project feelings of dissatisfaction through the imagination of a 'perfect' world as an alternative.

II.1.3 Form in Utopia:

A more reliable element is, according to Levitas, the form of utopia. Form opens a discussion about utopia as a mode of writing with a recognizable set of characteristics often shared by all utopian texts. In defining the form of utopia, Levitas refers to the

Liberal-humanist tradition, and for her "*one of the most interesting attempts at adefinition in terms of form*"(Levitas,1990, p.185) is Davis's *Utopia and the Ideal Society*, a book that analyses the characteristics of utopia by comparing it to other ideal societies. The critic sees utopia as one of the radical solutions to attain a condition of ideal society. The first one is what he names Cockaygne, also known as the land of plenty where unlimited desires are fully satisfied. Davis describes Cockaygne as a land where "*women are always promiscuous and men may foreverstay at the age of thirty by drinking at fountains of youth. Compared with its abundance of every sensual satisfaction, paradise itself seems to a poor prospect*" (Davis, 1983, p. 21). Social conflicts in the land of plenty are resolved by the full satisfaction of the individual's desires. The second is called Arcadia, a pastoral land that represents a very harmonious image of wilderness. In Arcadia man's wants must adapt to what nature affords. Arcadia deeply inspired Thomas More's *Utopia*.

The third form is known as the perfect moral commonwealth. Here, the individual is so enlightened that he does not desire what the system cannot afford. This differs from Arcadia in that it can satisfy all the individuals 'true' wants, whereas in the moral commonwealth, the individual wants only what he can have on moral grounds.

Jean Jacque Rousseau is considered to be the last of classical utopists, he granted neither significance nor importance to history and he totally rejected programs of action. Rousseau believed in "*the platonic nature of utopias, they are objects of contemplation and not plans of action according to him*" (Rousseau, 1943, p 112).Therefore, when political programs attempt to find material in utopias by transforming fiction into fact, utopias cease to be 'utopian'. Accordingly, when

nineteenth century philosophers namely Owen and Cabet, called for the experimentation of utopian models, and that was the end of classical utopianism.

For some critics such as Elizabeth Honsot, this shift in the function of utopias started even earlier, the seventeenth and eighteenth centuries witnessed the rise and development of new expectations from the fictional utopian social models which started to show more possibilities of changes in human real societies. The seventeenth century knew three dominant utopian works which though deeply rooted on More's *Utopia*, they marked the beginning of a new tradition of utopian writing. The first of these works is Tommaso Campanella's *The City of the Sun*, composed in Italian in

1602 and published in Latin in 1623 in Frankfurt. The second is the very famous Francis Bacon's *New Atlantis*, published in 1627 in London. The third is *The BlazingWorld* written by Margaret Cavendish, Duchess of Newcastle, and published in London in 1666. These three utopias are marked by: reflections on Christianity and Christian society; bringing back the idea that actual worlds are so imperfect because of man's natural sin, yet they are characterized by their strong belief in scientific progress as a means to make societies better.

Levitas and other utopian thinkers tried to define utopia as a general mode of thinking. This definition may be pertinent to the different uses of utopia in the variety of fields where it has been inspiring. However, other critics found it necessary to explore utopia as a literary genre, since it is in literature that the philosophical, political and economic uses of utopia found inspiration. Moreover, identifying the generic traits of the utopian genre of writing would help tracing the line of a history of utopian texts.

In dealing with the concept utopia we need to take into account that the term has transcended the boundaries of literature to be used to describe political, philosophical and social concepts sometimes of high complexity, this is the reason why for the aim of this study, the research does not venture too deeply in those 'extensions' of the concept often used outside the realm of interest of literature. The primary worry will be to bring some effective theoretical material about the concept of utopia as generated by Thomas More since his *Utopia* will serve as the 'genuine' text to carry the intertextual reading of English utopian travel literature. In addition to this, the focus will be on utopia as a literary genre having specific characteristics at the level of both form and content.

II.2 Utopia as a Literary Genre

The concept of utopia is the perfect example of an interdisciplinary subject. It is open to diverse fields and thus, is it almost impossible to adequately understand it in its full complexity. Utopia is an intriguing subject-matter that exists both inside and outside the realm of literature. Beyond its literary identity, utopia developed as a political, economic and social doctrine and it inspired many waves of thinking (Fortunati &Trousson, 2000, p.635). May be

no literary concept invaded other realms beside literature than utopia. Nonetheless, even if the political and economic implications of the selected texts for this study cannot be denied, as mentioned earlier, this research is particularly interested in the aesthetic and literary dimension of the utopian nature of these texts. The main aim of this investigation is exploring the literary intertextual dynamics of the discourse of utopianism in the selected corpus. Thus, it is utopia as a literary genre that makes the core of this study.

For a long period of time there has been a wide gap between the importance granted to the political, economic, religious and social ideologies and thoughts deriving from utopia and the one given to its literary nature. In other terms, utopia seems to have inspired centuries of philosophical thoughts by its ideological material more that its aesthetic value. Before the last two decades we could read a lot about utopianism as a system of thoughts and very few about utopia as a literary genre. However, recently many critics have admitted that utopia as a literary mode of writing has long been neglected at the expense of its political, economic and social interpretations. The studies on utopia done by R. Gerber (1955), N. Frye (1965) and C.S. Eliott (1970), encouraged scholars to return to the question of utopia as a literary genre, that was because the philosophical and ideological debates about utopia unfolded many unsolved problems that required a return to the concept's literary nature (Fortunati & Trousson, 2000, p.635). The utopian message, that is often complex, cannot be grasped when its mode of expression is not understood because, according to Fortunati and Trousson *"in utopian literature there is a dynamic relationship between content and expression, a fictional mediation which any reader must reckon with if he or she would attempt to grasp its full meaning"* (Ibid. p.635). Moreover, critics are aware that the utopian mode of writing with its engagement with a wide variety of disciplines is evolving and becoming more and more dynamic as a genre of literature (Fortunati & Trousson, 2000, p.634). Thus, paying attention to its structure and mode of expression is more than necessary.

What we can say about utopia as a literary genre is that it is the mode of expression or the literary form that gives shape to the utopian thought and discourse. Fortunati and Trousson imply that *"by utopia as a literary genre it is meant a work where the utopian attitude has been translated into a literary form which presents a specific*

paradigm whose archetypal model is More's Utopia" (Ibid. p.636). Thus, what is meant by utopia as a literary genre is the aesthetic method, modeled on More's *Utopia* and later on developed into a variety of complex paradigms that gives material to the utopian thought.

II.2.1 The Archetypal Utopian Text

According to Mary Corti in her *Introduction to Literary Semiotics*, a literary genre is "*the place where a text interacts, in a complex net of connections, with othertexts.*" When we think about the utopian literary texts written in Western literature and the common literary characteristics they share, we can clearly see how they intertextually interact and form a literary genre. Nonetheless, very often this tendency to classify texts within the strict boundaries of a text is not welcomed by critics because there is the risk of entrapping the genre in a static point in time neglecting by that all the variations and the transformations this genre has been exposed to.

Hence, one has to rely on the archetypical text which plays the role of the scheme reference and then explore how this raw material was shaped and reshaped through the history of a given mode of writing. This method is inspired by Todorov when he traced the history of fantastic literature as a genre, and it used in tracing the generic link between the selected texts for the corpus of this study and Thomas More's Utopia. As mentioned earlier, in this study, the relationship between the pretext and the texts it inspired is studied in a double sense and in terms of intertextual interaction and mutual influence, as Todorov clearly explains it:

"*A text is not only the product of an existent combination [...]it is alsothe product of the transformation of the combination itself [...] we must then say that all study of literature will be involved in [...] that double movement: of the work towards literature (or the genre) and of literature (and the genre) towards the text*" (Todorov, 1970, p.156).

This perception is necessary to the study of the utopian genre of writing in particular because the forms and meanings of utopia have varied through time this is mainly due to the philosophical nature of the concept of utopia itself. What the notion of a better world meant and how it was fantasized varied from an era to another one and thus were its mode and form of expression. Otherwise stated, we should approach utopian literature as an instable and constantly dynamic literary genre.

The diachronic evaluation of utopian writing unfolds how utopian literature is composed of a set of texts genetically sharing traits and characteristics building by that a discourse; each text 'feeds on' preceding ones, yet it simultaneously enriches, transforms and reformulates the pre-established dynamics of the genre. The diachronic study of utopia also shows that having been a genre that lived throughout different historical eras, it had been affected and contaminated by other literary genres such as: satire, fantasy and parody. This resulted in the undeniable fact that utopia is a very hybrid literary genre. The question one should ask is what are then the characteristics of the utopian genre? All the critics agree that the conception and imagination of an ideal world may be expressed either from a positive or a negative point of view, this is what Frye calls straight utopia and satire utopia and is commonly known as utopia and dystopia. (Fortunati & Trousson, 2000, p.637)

The reading of the two dystopian texts *Gulliver* and *Alice* will be lead in a way to consolidate the assumption that dystopian worlds are inevitably joined to Utopia from their very beginnings; thus we can speak in terms of a single genre marked by two distinct veins and can see how over the centuries, anti-utopia has pursued, so to ironically say, its predecessor in an incessant process of systematic dismantling of both its thematic and formal structure.

II.2.2 Writing a Utopian World

According to Northrop Frye, utopia is the expression of social conception in terms of myth (Frye, 1965, p.323). The critic uses the Greek term *telos* to describe the core of utopia which is for him an imaginative vision of the aim of a given social plan. This plan is built up on a critical vision of the present and projects itself in an imaginative time and space. Here the one who imagines and writes this utopia is for Frye a mythmaker. He is so because for Frye as for many critics of utopia, however is sophisticated and credible the social organization and plan conceived by the utopians, they are characterized as being unattainable and impossible in reality, about this Frye says: "*There have been one or two attempts utopian constructions literally by trying toset them up as actual communities, but the histories of these communities make melancholy reading. Life imitates literature up to a point, but hardly up to that point*"(Frye,1965, p.324). In a way, we can say that the conception of utopia is based on observation and speculation, a utopist observes his society with a special focus on its flaws and imagines an alternative world with a counterpart organization, and it is evident that this organization is characterized by perfection.

The most important utopists built their utopias by imagining what their societies would be like if they functioned according to a model better than the systems running them. Plato, More, Bacon, all looked at their societies and scrutinized their structures and then through their imagined worlds, showed what a society would be like when the lost or neglected principles such as justice and loyalty are revived. In his *Utopia*, More's utopian thinking is shaped by his Christian ideals and for him virtues, justice, temperance, fortitude, prudence are the most important elements in a successful society.

According to Frye this process of observing actual situations and imagining better ones results in two important literary characteristics of the utopian genre of writing. The first one is that the functioning of a utopian society is described "ritually" (Ibid, p.324). We can observe that politically, economically, socially and religiously utopian societies function upon very strict patterns. In fact actions are typical and they attract the eye of the narrator who is an outsider. In *Utopia*, Raphael plays this role and reports accurately this idea of rituality. As we will see later, More gives us a detailed description of the Utopian's political, social and economic habits. These habits they not only take the form of well established rituals but they are presented as being uncommon almost strange, however once explained and justified they acquire sense.

For Frye "*The desirable society, or the utopia proper*", is in fact the writer's own society "*with its unconscious ritual habits transposed into their conscious equivalents*" (Ibid, p.326), in other terms, utopia is nothing more than a better or a refined image of the actual society of its creator. This leads us to think that utopia is based on a satire on the writer's own society. More's *Utopia* opens with a satire on the flaws and ills of sixteenth-century society in England as we can read in Book I and presents Utopia as a counter image. This allows us to imply that another typical aspect of utopia as a literary genre is satire "on the anarchy inherent in the writer's own society" (Ibid, p.324). Moreover, it seems that the quest for a utopian world is best motivated when society is threatened by disorder. This assumption is quite pertinent when we think that since More's *Utopia*, utopias have been strongly present in times of skepticism and questioning about political and social systems. This is what we will notice as a common point between the texts that are proposed for this study.

II.2.3 Straight and Satire Utopias

At the literary level, there are according to Frye two types of utopias, the straight utopia, which imagines a world supposed to be ideal, or at least ideal in comparison with the writer's own world and More's *Utopia* is probably the best example. Kipling's *Kim* and Defoe's *Robinson Crusoe* are also read as straight utopias. It is true that on the surface these two-literary works seem quite different from More's *Utopia*, yet in reality their colonial context, propose colonial states that are flawless.

On the other hand, there is the "*utopian satire or parody (which presents the samekind of social goal in terms of slavery, tyranny, or anarchy*" (Ibid, p.326). In fact, this type of utopia is built upon a negative and critical tone that demystifies the perfection of the utopian ideal with its strong conviction that human race is essentially evil. Frye gives as examples science fiction satire utopias such as Morris' *News from Nowhere*, and H. G. Wells' *A Modern Utopia*, Aldous Huxley's *Brave New World*, and George Orwell's *1984.* Yet,it is important to notice that what might have been read as a serious utopia in a given time and environment, may be received as a satire utopia regardless the intention of the writer.

It is popularly accepted that a utopia is an ideal state based on perfection, a perfection resulting from a very strict social organization characterized by rituals. It is this very structured and clock like organization of utopias that first attracts readers. In utopias we are also struck by the flawlessness of social and economic systems. However, it is important to notice that these aspects of "perfection' can be as repulsive as being attractive. One would maybe feel confined and their freedom restrained in such environments. Frey imagines a dialogue between a utopia-writer and such a reader:

"*Reader: "I can see that this society might work, but I wouldn't want to live in it."* *Writer: "What you mean is that you don't want your present ritual habits disturbed. My utopia would feel different from the inside, where the ritual habits would be customary and so carry with them a sense of freedom rather than constraint." Reader: "Maybe so, but my sense of freedom right now is derived from not being involved in your society. If I were, I'd either feel constraint or I'd be too unconscious to be living a fully human life at all."* (Ibid, p.328)

This highly ordered way of life assures social justice and equality, yet at the reality level this same flawless world may threaten individual freedom. This is the reason why parody utopia has found place in the utopian tradition of writing. Some writers may have shared this same uneasiness about the limitation of individual freedom in utopias and tried to disrupt their untouchable structure and organization. Jonathan Swift and Lewis Carol belong to this category and through their *Gulliver* and *Alice* they parodize, each in his way, the mechanical way of life in utopias. They did so by introducing elements of nonsense and ridicule into their mock utopias. It is this 'parody direction' these two very influential texts take that will be the core of their study in this research.

Moreover, in satire utopia and as it will be read in both *Gulliver* and *Alice*, social rituals are seen from the outside, not to idealize them as it is common in straight utopias, but on the opposite to demonstrate their inconsistency, and especially their hypocrisy. Utopias of this kind are built on the distortion and deformation of the myth of perfection that straight utopias promote.

Thus, satire often interacted with utopia in literature. Many scholars and namely like Frye (1957), believe that the Menippean satire is the closest genre to utopia. Both

genres are characterized by a didactic dimension which lies in the intellectual imagination of the narrators. In the two genres the traveler/narrator describes and comments reflectively on the different aspect of the encountered world and its people. This impression we strongly feel it in each of the text discussed in this research. Another common point is the very precise use of the device of dialogue. It is in the Socratic dialogues of *Utopia*, the sarcastic ones in *Gulliver*,

and the coded and puzzling ones in *Alice* that we touch the writers' sense of criticism. Nonetheless, contrary to straight or positive utopias, in the satirical one either the intellectual imagination nor the critical dialogues are meant to create an alternative world because satirical utopist are skeptical and have a very pessimistic view which takes the form of mocking as we will see in both *Gulliver* and *Alice*.

II.2.4 Dystopia

When referring to what Frey describes as satire utopia, it is primordial to devote a space to the concept of dystopia as one of the most used and popular literary derivations of utopia. Academically, the research field of dystopia developed in 1960s when more and more critics started to be specialized in the field of utopia including its economic, social, philosophical, and literary implications.

According to its colloquial use, dystopia describes an imaginary world where everything is in its worst image. Evidently, this is an over simplified understanding of the concept of dystopia which is as deep and complex as its 'root' which is utopia. An effective starting point to understand dystopia would be to accept the widely agreed on view that it is the opposite counterpart of utopia. *Keith Booker, in his Theory and Research Guide, Dystopian Literature*, observes that "*Briefly, dystopian literature is*

specifically that literature whichsituates itself in direct opposition to utopian thought, warning against the potential negative consequences of arrant utopianism. At the same time, dystopian literature generally also constitutes a critique of existing social conditions or political systems, either through the critical examination of the utopian premises upon which those conditions and systems are based or through the imaginative extension of those conditions and systems into different contexts that more clearly reveal their flaws and contradictions".(Booker, 1994, p.82)

This definition allows us to consider dystopia as a sub-genre of utopia, therefore understanding dystopia comes from grasping the essence of utopia. And from an intertextual point of view it would be almost impossible to read a dystopian text not having taken its material from utopia. Lyman Tower Sargent, one of the most poignant utopist critics implies in his article, *Utopia—the Problem of Definition* that dystopia is form of utopian expression "*While eutopia (and u-topia) names texts that render the 'good place,' dystopia names those which explore the 'bad place' and yet remain within the purview of utopian expression*" (Sargent, 1979, p.137). Lymon Tower considers that the drastic sociopolitical changes of the twentieth century led to the transformation of utopia to dystopia, he says:

"*Thomas More's neo-Latin coinage, utopia, can be translated as no-place; it is also a play on the Greek word eutopia, the good place. In the twentieth century it has become dystopia, the bad place, under the pressure of two world wars and the rise of Soviet communism. The wars forced us to recognize how superficial our civilization had been. Soviet communism demonstrated the transformation of eutopia into dystopia*"(Ibid, p.565)

Even though texts of dystopian nature date back to the seventeenth century, the term dystopia was not coined as early as this. It was first used by John Stuart Mill in 1986, yet it was until the twentieth century that the term started to be used to describe a mode of representation reflecting the political events and social conditions of the century and expressing the skeptical spirit of the modern age. According to Tom Moylan in *Scraps of the Untainted Sky*, dystopian literature emerged alongside imperialism, totalitarianism, and post-capitalism. He claims:

"Dystopian narrative is largely the product of the terrors of the twentieth century . . . Although its roots lie in Menippean satire, realism, and the anti-utopian novels of the nineteenth century, the dystopia emerged as a literary form in its own right in the early 1900s, as capital entered a new phase with the onset of monopolized production and as the modern imperialist state extended its internal and external reach".(Moylan, 2018, p.154).

Similarly, Frances Bartkowski in *Feminist Utopias* believes that modern dystopias mirrored the skeptical atmosphere resulting from the advances in technology that the twentieth century knew and the effects of WWI and WWII:

"The nightmare fears of technology which often led to regressive, pastoral, anti-industrial images in the late nineteenth and early twentieth centuries are confirmed by a realization that the machine will not be banished from the garden. The two global wars early in the twentieth century produced strong dystopian strains in popular and pulp science fiction as well as the popular success of novels such as Brave New World, 1984, and Walden Two, all deeply cynical visions of where social planning could take the white, Western world".(Bartkowski, 1992,p.61)

The emergence of dystopia as a mode of writing was apparently a 'literary' necessity provoked by the ills of the modern age, or if we follow Lyman's argument, the transformation of utopia to dystopia was almost inevitable in the post war western context. It was a time when it was irrelevant to imagine the traditional utopian perfect worlds built on strong believes in ideals of perfection.

It was a time where writers were overwhelmed by the technophobia spirit. Their vision about the future was apocalyptic. Thus, dystopias largely replaced the place of the day dreams and welfare states of utopias.

It is needful to precise that dystopia, the term and the literary genre, emerged, developed and gained popularity in the twentieth century, nonetheless critics have described dystopian many works written much earlier. Swift's *Gulliver Travels* (1726), Jules Verne's *Paris in the Twentieth Century* (1863) and Wells's *The Time Machine* (1895) are read today as dystopias though this term did not exist when they were first published. They are read so, because they share with modern dystopias the imagination of states or places within which everything is unpleasant or bad.

The umbrella term utopianism includes actually one more 'topia', namely anti-utopia. Some critics consider this term as a second name for dystopia, others however distinguish between the two terms. They are different in that the notion of anti-utopia includes all the works that "*are directed against Utopia and utopian thought*" (Moylan, 2003, p.05). In other terms, an anti-utopia can encompass all the features of a utopia, yet it is written to satirize an apparently utopian world. Sometimes what looks like a utopian story is actually an *anti*-utopia, best thought of as an ironical interpretation of other writers' utopia. It is a depiction of a world that satirizes a type of ideal society that the author actually seems to hate. For instance, a perfect feminist

society which is meant to criticize feminism, or a society fully controlled by highly advanced technologies meant to satirize the excesses of sciences. Anti-utopias are novels such as Vonnegut's *Harrison Bergeron,* Huxley's *Brave New World*, Edward Bulwer-Lytton's *The Coming Race,* Orwell's *Animal Farm, Lewis's Alice.*

A literary work can however fuse between the three concepts especially dystopia which is according to Moylan the most flexible of the three, he says:

"Some dystopian narratives have a utopian horizon and can therefore be termed 'utopian dystopias'. Other dystopias have a full-fledged anti-utopian outlook, which means that they offer no solution or alternative to the dystopian setting and these can be termed 'anti-utopian dystopias". (Moylan, 2003: xiii).

This hybridity in the 'topias' genres of writing offers an interesting possibility of intertextual reading where a text being utopian, anti-utopian or dystopian, is an instance of an open dialogue between different utopian voices as the following chapters will prove. Moylan carries on implying that "(…) *the judgment of utopian or dystopian quality [is] up to the readeror critic who undoubtedly works from a particular standpoint (with particular affiliations and principles) in order to decide whether a given fictive society is better or worse than the author's or the reader/critic's*"(ibid, p.04).

Here, the critic means that deciding the extent to which a text is utopian or dystopian depends on the reader's or the critic's intellectual background and beliefs. This assumption would fit a contextualizing study of a utopian text conducted from the critical lenses of Marxism, post colonialism or feminism. Yet, since the methodology followed in this research is namely based on intertextuality, the assessment of the type

of 'topias' to which the studied texts belong, will depend mainly and basically on the intertext which is More's *Utopia*.

II.2.5 Utopian Writing and the Travel Genre

In the early modern period in Europe, the notion of travel was highly important, and it therefore invited itself into the utopian mode of writing. Utopias are "*closely related tothe travel account and originally derived from it*". In fact, utopia inspired its form from the travelogues as Krishan Kumar implies: "*Utopia retains throughout its long history the basic for of the narrative journey*". As Vieira perfectly describes it travel literature provided utopia with conventions and utopian literature is subordinate to travel literature since the latter emerged first. William Sherman describes the strong relationship between utopia and travel writing and claims that More's *Utopia* "*looked exactly like the period's genuine travel books-complete with a map and an alphabet of the utopian tongue*"(Sherman,2002, p.114).

The archetypal utopia develops through the interaction of very precise elements: the journey into the elsewhere, the encounter with a city and its people, and a set of political, economic, cultural and religious rules and 'rituals' according to which these people function. These element do not constitute a mere descriptive image, they rather take the form of a political proposal, this is why, in the literary model of utopia this part where an 'ideal' world is detailed, is often preceded by a sharp criticism of a real situation taken from the immediate reality of the writer:

"*There is always a close link between the invented utopia and the social environment in which its author is situated, the alternatives offered, the representation*

of a radically different society, invariably springing from a lucid critique of what the present is for the writer" (Fortunati & Trousson,2000, p.635).

In its essence utopia is then based on the rejection of the existing world and the projection of ideals on an imaginary one. The break and separation from reality comes through a transition from the real to the imaginary, and it takes the form of a journey inviting by that the travel writing genre to the utopian tradition of writing. As all the selected texts illustrate, the discovery of the perfect counter world and the first encounter with the utopian society begins with and 'thanks to' a travel. Fortunati and Trousson confirms this idea, they imply "*Schematically speaking, one might say thatat the very base of the utopian text lies this mythical"*(Fortunati & Trousson, 2000,p.635).Indeed, travel and utopia fuse so harmoniously, that utopias can be read as travelogues. In other terms, the device of travel does not represent simply the skeleton and the structure of utopian narratives because the deeper the traveler penetrates into utopia, the more utopian elements are available for the reader to build up the writer's stance. We cannot imagine utopia without travel since this latter marks the shift from a sharply criticized world to a highly idealized imagined one. This is why it is quite evident that since its very origin utopian literature is directly related with travel literature.

II.2.6 Utopian Writing and Fantasy

S.C Fredericks describes fantasy as "*the literature of the impossible*" (Fredericks,2001, p.06). Similarly, Gary Wolfe, in *The Encounter with Fantasy*, asserts that all the critics agree on the element of the impossible as the first criterion of fantastic literature. Nonetheless, the element of the impossible, generally created by altering reality, does not appear as being unsound and irrational (Hume,2014).In fantastic worlds, the impossible does have a logic and credibility. Certainly, this logic is created within the realm and dynamics of fantasy and serves to make us 'believe'.

The criterion of impossibility is an important common point between utopian literature and fantastic literature. Both genres take inspiration from the improbable and shape their stories on a very developed imagination. Nevertheless, as we could see, utopias recreate perfect worlds whose verisimilitude in their dynamics with reality is striking. So, the impossible in utopian texts is built on mimesis, to such an extent that the reader believes in their possibility. Impossibility in utopia is so strongly credible, that the reader may believe in its possibility. This credibility comes from the use of elements familiar to the realities surrounding both the writer and the reader.

An important characteristic of the model of utopia as a literary genre is the distance it takes from reality. Utopian literature expresses the utopian thought not through the dynamics of existing and known realities but rather in the framework of possible ones. It is true that the fact that these realities are imagined in a way allowing the reader to accept their possibility, generally gives them a strong credibility. This credibility comes from the logic that characterizes these 'unreal' realities. In utopias, imagination is controlled by rules which have the role to make it meaningful.

However credible and truthful it may seem, utopia is built upon imagination; this is the reason why fantastic literature is close to the utopian genre of writing. Some writers such as Carol and Swift mixed in a coherent way between utopia and fantasy. In their 'travels' into fantastic worlds, the degree of estrangement is high. The two writers explore remote imagination and create fantastic creatures that marked readership throughout many generations. However, it is important to note (as it will be discussed later on) that the fantastic elements are used by Swift and Caroll in a way to mock and parody the traditional utopia and fulfill the writers' satirical aims. Yet, as we will read in these texts, they represent a category of utopianism which is that of fantastic dystopian literature, where the mimetic and the fantastic coexist and are combined to create credibility.

II.2.7 The Utopian Traveler/Narrator

The most evident common feature between all utopian texts despite their diversity is that they rely on description. They are descriptive in nature. Though the reaching of the utopian place comes after a long travel, exploration and sometimes a series of adventures, once in utopia (or dystopia) action becomes much less important than description:

"*In Utopian works description is given priority over narration, that is,it literally eliminates narration: the plot, the action and the hero's adventures exist only before and after the utopian event, not in the course of it, because the utopian place is characterised by the suspension of the action and of time*"(Fortunati & Trousson, 2000, p.637).

For the reader it is very easy to notice the detailed descriptions utopians texts contain; every single aspect of the dynamics of the utopia is developed minutely. This accuracy that characterizes utopian literature is the writers' main tool to create a parallel world and unfold the dynamics underneath its political, economic, cultural and social machines that make of it a counterpart of the reality to which the writer belongs. The tool used by utopian writers to reach this accurate description is the eye and the tongue of the traveler/ narrator.

We cannot discuss utopia as a literary genre without shedding light on the traveler/ narrator whose role is significant to the meaning of both positive and negative utopias. This importance lies in the fact that the two major devices of utopia: travel and description are incarnated by this character. It is making him travel from home to an imagined world (positively or satirically) that makes us as readers see the shift and live the sojourn. Moreover, it is through the gaze of this character that we can see and live every minute detail provided by the writer. The function of this character must be carefully examined by the reader because it involves mediation between the ancient world and the new one. The traveler/narrator has the privilege of penetrating deep into the depths but he/she remains an outsider with an eye from the outside, necessary for the contrasting process. This double role granted to the traveler/ narrator allows him/ her to have simultaneously a detached and involved attitude, a duality necessary when encountering the otherness of the utopian world.

According to the archetypal model of utopia, the traveler is "*a character escaping from the society to which he belongs, he is an outsider capable of being different and then identifying with others and integrating. He represents the point of connection between two entities that could not communicate otherwise. His role as a mediator*

once again underlines the ambiguous relationship between Utopia and otherness: in order to be perfect" (Benrekassa,1983& Imbroscio, 1896). This very precisely framed handling of the traveler/narrator is strongly present in More's *Utopia* and other positive utopias such as *Robinson Crusoe*. However, in other utopian texts this image of the traveler/ narrator is dismantled and the function of this character is more ambiguous. Twentieth century science fiction dystopias are often characterized by the psychologically complex and torn travelers/ narrators; and this demystifies and radically shakes the utopian message. *Alice* and *Gulliver* anticipated this demystification not only through their satirical tone, but also through their reformulation of the role of the traveler/ narrator role. Gulliver seems to be the parody of Raphael. With his very sarcastic tone, Lewis in *Alice* revisits in a revolutionary way the traditional codes of the traveler/narrator by making us discover a wonder world through a little girl whose travel and gaze are puzzling and made of riddles. Kipling's *Kim,* in spite of being based on traditional utopian ideals, also proposes an uncommon image of the traveler/ narrator since this latter is an undisciplined adventurous little boy. Nonetheless the role of the mediator between the real and the imaginary is common to all utopian texts.

Part Three: Thomas More's *Utopia*

III.1 A General Presentation

This part aims at introducing More's narrative as the founding text of the utopian discourse as it is known today. It includes a general view about Thomas More's *Utopia* and its detailed description of the land of Utopia's laws, customs, politics, economics, social organization and all its other aspects that build the utopian discourse in *Utopia*. Exploring *Utopia* is necessary because it plays the role of the pretext in the intertextual reading of the utopian discourse in English travel literature. In other terms, the utopian material More's text offers, is the quintessence of the theoretical tool in this research, and this is the reason why a neutral attitude is kept in the description of More's *Utopia,* since the end of the study is not to discuss *Utopia* itself, it is rather to examine how its utopian discourse has been reformulated and rewritten in other utopian travel texts. Therefore, below will be a plain description of the dynamics in *Utopia* that allowed it to be considered as the guiding book of how utopias should be like.

Born in 1478, Thomas More lived the spirit of the Renaissance and its Humanist strong faith in the possibility of man transcending his limits. It was a time when Columbus with his discovery of the New World opened both imaginary and real horizons, dreams of exploring new lands hunted spirits of explorers and writers. It was also a period of drastic changes all over Europe, the Roman Catholic Church began to lose its power with Martin Luther's Protestant Reformation and followed by Henry VIII founding of the Anglican Church during the English Reformation. Moreover, due to rapid expansion, empires started to extend, framing an age of constant wars.

Because of such political turmoil, the period was characterized by questioning existing political and social convictions and philosophies, and more importantly, the feeling of instability motivated the tendency of proposing and experimenting new political and social organizations as it is clearly reflected in More's *Utopia.*

Thomas More became familiar with politics at an early age, at the age of twelve he was a page for John Morton, Lord Chancellor of England. After his law studies at Oxford, he became particularly interested in reading in Latin and Greek since works of religious, scientific, philosophical, or cultural significance were published in Latin. His career as a politician really flourished when he was given the position of MP of London in 1515. He had the opportunity to take part in politic negotiations with the Netherlands. That episode in his life allowed him to travel over Europe for a long period of time and critics think that *Utopia* was inspired by this trip.

More's position in the House of Commons, led him to contribute in important controversial decisions which caused later this execution. In *Responsio and Lutherum* he defended the Church and attacked Luther's ideologies. More was appreciated for his loyalty to King Henry VIII and was rewarded by granting him the position of Lord Chancellor of England in 1529, yet there were many rumors that he violently treated Protestant prisoners. When Henry VIII decided to be at the head of the New Anglican church, More resigned from the position in 1531. His relationship with King Henry VIII worsened when this later did not support Henry VIII's marriage to Anne Boleyn. More was publically executed in 1531.

Thomas More had an influential role in the sociopolitical and religious scene of England under the reign of Henry VIII, this must have certainly inspired the ideas he presented in his *Utopia*. However, as we will see below his attempt to create a perfect

society that eliminated class consciousness and encouraged communal living came into opposition with his devotion to King Henry VIII's reign. Examining this paradox is not really the subject matter of this research, because it is the text contribution in creating the utopian genre of writing that is pertinent and not its contextual implications that really motivates this study. Nonetheless, it is worth mentioning that beyond the political positions he occupied, More was a philosopher and there is a strong probability that *Utopia* reflects his personal indirect oppositions to the

political policies of his time. The debate on whether *Utopia* is a satire, a political critique, or a description of real social expectations is still open and attracts many utopist critics. As mentioned before, maybe no text transcended its literary boundaries to exist in many other non-literary disciplines as *Utopia*. This multidisciplinary aspect of *Utopia* has often overshadowed its literary contribution, this is the reason why returning to the very first nature of this travel fiction will allow us to appreciate its literary value.

Before dealing with the social, political cultural and religious aspects of More's imagined ideal world, it is important to notice that Thomas More's *Utopia* can be read as an interesting instance of literary rhetorical devices mainly the Socratic irony of the Greek author Lucian who, as it appears in the beginning of *Utopia*, was translated by More and Erasmus into Latin. For Stephen W. Smith in his *Literary Designs: ThomasMore's Utopia as Literature* points that the Lucianian irony has its place in More's *Utopia* because it has the "*power to prick and challenge the idle reader … and to draw the murmuring soul into dialectical inquiry, an act requiring the reader's active participation—and vulnerability—as he carefully weighs and sifts opposing*

view in the arduous pursuit of truth." (Smith, 2006, p.39). More employs this method in his narrative, and Raphael comments ironically on utopian policies that underline the text's satirical nature. Accordingly, the work is read as an exposition of England's unfair laws and contradictory beliefs. As Smith also notes, neglecting to notice such irony can lead to "*misinterpretation and error … of what we read and accidentlyincrease our ignorance, rather than moving us toward truth.*" (Smith, 2006,p.40). By using irony in *Utopia,* More masks the 'truth' under a layer of satire. *Utopia* which shows itself as a very interesting instance of intertextual borrowing from the tradition of satire, made of this literary device an essential aspect of travel utopian writing. In fact, we can only be mistaken at considering *Utopia* as a mere alternative perfect society; it is a curious book rich in ironical insinuations, and much less straightforward than one might think.

Thomas More's *Utopia* is divided into two books, written separately but published together in 1516. The first book paves the way for the trip to Utopia which develops in the second book. In the first book, Thomas More meets his friend Peter Giles in Bruges. Giles introduces More to Raphael Hythloday, a very important character since it is from his tongue that we know about Utopia. He is an explorer who travelled all over the world. More, Giles, and Hythloday go to More's house, and Hythloday starts describing his travels. The information that Raphael is a traveler puts us in the atmosphere of a travel narrative right from the beginning, he is described as "*a stranger, who seemed past the flower of his age; his face was tanned, he had a long beard, and his cloak was hanging carelessly about him, so that, by his looks and habit, I concluded he was a seaman.*" (More, 2016, p.30).Giles wonders why Raphael has never made his country rulers take benefice from his experiences, and use his

knowledge of customs, practices and political systems to improve society. Both More and Giles believe that a person with Raphael's knowledge and experience has an obligation to use his talents to improve human situations. Hythloday, does not share this view about one's offering wisdom to government.

III.2 Book the First: The Socratic Dialogue

In the opening of Book I, More introduces himself as both a character and narrator. He tells the reader that he has been sent to Flanders on a diplomatic mission for the king of England, and introduces us to his friend Peter Giles, who lives in Antwerp. This part is based on facts since as mentioned before. Thomas More was sent on a diplomatic mission by Henry VIII in 1515, and Peter Giles, really existed not only as the writer's friend, but also as a famous Flemish writer. Moreover, shortly after, when the fictional character Raphael appears, we learn that he served in the company of the famous Italian explorer Amerigo Vespucci, another detail taken from reality. More importantly, one may imagine that, from its opening,

More's travel narrative puts us in his imagined Utopia, but the author begins Book I with an exchange of letters between More and his friend Giles. The presence of such metafictional device provides seriousness and credibility to Rapheal's account of Utopia.

Even if this opening part containing facts is short in comparison to the other parts of the whole narrative, it has actually a significant role in creating the impression that it is a fact based account. So, More wanted the reader to have the impression that his fictional travel seems factual and his island to be as believable as possible. As explained in the section dealing with travel literature, this is a tendency typical to

fictional travels, where the writers use facts, detailed descriptions, maps and illustrations, techniques used in non-fictional travel books and travelogues, to give credibility and realism to their accounts. In the reading of the travel narratives of the corpus, we will observe that even in the most 'unrealistic' and remote travels, the authors attempt to make us believe in the 'truthfulness' of the narrative.

Fiction starts when the character of Raphael is introduced. Yet, more importantly this character creates the duality of the tone in *Utopia*. The character of Giles does not all the time agree with the narrator of Utopia, at many occasions he ironically comments on life and customs of what Raphael describes as a model of perfection. It is this double voice that makes the ambiguity of *Utopia* and reflects More's own paradox between his political activities and imagination of a perfect commonwealth. When we take into account the political positions More occupied, we can assume that this ambiguity was intended as a way to avoid falling into an overt criticism of the sociopolitical situation under the reign of Henry VII. This assumption can easily be accepted when we know that More wrote the first book of his *Utopia* after having finished the second one which contains the narrative's most ironical part underlying Raphael's description of perfectly functioning society.

As mentioned earlier, it is only in the second book that we 'visit' Utopia, the first book is centered around a long discussion between the three characters. More's native country is the main topic of this discussion and Raphael starts commenting negatively on some of its laws and policies. He talks about a series of events to refer to the problems faced in Europe and how the limited political skills of the ruling class prevented from effective solutions to these problems. Raphael criticizes the incapacity

of England's current political system to keep the all the categories of society satisfied, as the rich thrived at the expense of the common man.

Among the examples he mentions, is the harshness of the British punishment system. He narrates that he had dinner with John Morton, a factual figure, a Catholic Cardinal, with whom Raphael discusses how harsh were laws in England. He condemns the fact that minor crimes severely punished criticizing by that death penalty. Raphael thinks that social ills and injustices are the first cause of crimes and many laws must be reviewed to fight social inequalities. Another criminality factor Raphael comments on is the violence resulting from frequent wars: "If you do not find a remedy to these evils it is a vain thing to boast of the severity in punishing theft, which, though it might have the appearance of justice, yet in itself is neither just nor convenient." (More, 2016, p.29)

After narrating his 'Socratic' dinner, Raphael carries on his critical comments by pointing out to the problem of private property. This time talking directly to More and Giles, he believes that another factor that increases the rate of criminality in society is private property, he says "*that as long as there is any property, and while money is thestandard of all other things, I cannot think that a nation can be governed either justly or happily*"(More, 2016, p.29). More responds with the argument that gaining properties can be a social stimulus motivating the individuals to be active and to work hard and without it humans will become lazy. Again, Raphael fails at convincing his interlocutors and believes that the problem lies in the fact that Europeans resist to all forms of changes and new experiences. More, himself unconvinced by Hythloday up until now finally agrees with him: "*One is never to offer propositions or advice that*

we are certain will not be entertained," (More, 2016, p.30). He concludes, adding that, «*Discourses so much out of the road could not avail anything, nor have any effect on men whose minds were prepossessed with different sentiments*" (More, 2016, p.30).

More seems to worry about the impact of *Utopia* on readership, and he overtly expresses this concern in the first book of his work. In one of the letters we can read in the opening, More talks about his writing of the book and he curiously comments negatively on readers who according to him most of them "*know nothing about literature—many regard it with contempt*". He regrets that both readers and critics are limited in scope and lack the open mindedness that allows them receiving and accepting new literary genres and new ideas. A writer foreshadowing the critical reception of his oeuvre upon its publication is not very common and cannot be taken for granted, in the case of More, it maybe shows that he was aware of the serious satirical dimension and political implications of *Utopia*. Thus from its opening we understand that More's *Utopia* is not a mere fantastic imagination of a 'no-where' place, and we see true sense in many critics' assumption that it is a satire and a social blue print proposed by More who openly implies that his quest is 'truth', he says: "*truth, which in this case is all I'm worrying about*."(Ibid, p.31)

The reader of *Utopia* would find many points of discussion even before meeting the land of Utopia, the core of the travel book. In fact, when we carefully examine the first book we can assume that it is given a precise function by the writer. It refers to factual events and characters to create the impression of verisimilitude and grant seriousness to the sociopolitical discourse the book proposes. Book the first also establishes ambivalence in the tone of the whole book, as it develops a Socratic dialogue in which opinions about the social and political policies in England and other European

countries diverge. An almost dialectical situation probably necessary to create duality, hence it is hardly possible to situate the position of More in this highly controversial debate *Utopia* is built. As mentioned before

Thomas More had a very close relationship with Henry VIII, so we can suppose that the first book of his Utopia functions as a shield.

Thus, the first part of *Utopia* has a significant preparatory role at the level of both form and content. At the level of form it establishes the features typical to travel books, namely the inclusion of a map, factual events and the introduction of the travel narrator Raphael, a man who spent his life on ships. At the level of content, we can say that book I announces the 'colour' of the sociopolitical comment *Utopia* presents. However, this preparatory section preliminary to our voyage to Utopia leaves an important question with no clear answer: to what extent can we trust Raphael as a narrator? More's narrative contains the same problem often met in travel books which is how far the narrator is reliable. This point will be discussed when comparing and contrasting the different narrative points of view used in this study selected texts.

However important is the first book, it is in the second one that we can see the construction of More's utopian discourse and its different social, political, religious and cultural aspects. Indeed, the content of the second book of *Utopia* inspired centuries of multidisciplinary criticism, and upon it was fashioned a whole tradition of utopian travel literature writing, this is why the next section will detail this part of the narrative.

III.3 Book the Second: Cap to Utopia

After devoting the first book commenting on the flaws and weaknesses he observed in contemporary European society, Raphael's descriptions of Utopia is the core of the second book. At the level of form, the two books are to some extent similar since they both use a play like way of presenting the events. However, while Book I is multi voiced, Book Two is mono voiced dominated principally by our traveler/narrator Raphael's utterances.

The second book of *Utopia* begins with Raphael Hythloday's detailed description of the geographical location of Utopia. If the first book contains references to really existing places and countries, the location of the land of Utopia is purely fictional, Raphael tells us that:

'*The island of Utopia is in the middle two hundred miles broad, and holds almost at the same breadth over a great part of it, but it grows narrower towards both ends. Its figure is not unlike a crescent. Between its horns the sea comes in eleven miles broad, and spreads itself into a great bay, which is environed with land to the compass of about five hundred miles, and is well secured from winds. In this bay there is no great current; the whole coast is, as it were, one continued harbor, which gives all that live in the island great convenience for mutual commerce.*"(Ibid,p.28).

Despite the fact that both More and the reader know that Utopia is imaginary, the writer gives it such a detailed geographical description that we feel like looking at Utopia in a real map. This only reinforces the assumption that More wanted to make his account as believable as possible.

After the description of the physical location of Utopia, Raphael starts his description of its different aspects of life by highlighting its greatness: *"But you should have been with me in Utopia and personally seen their manners and customs as I did, for I lived there for more than five years and would never have wished to leave except to make known that new world."* (Ibid, p.29). Thus, starts More's constructing his perfect counterpart of the European societies, as well as critique the hypocritical social customs and laws. Raphael comments on the country of Utopia, its history, geography, social customs, legal and political systems, economic structures, religious beliefs and philosophy. All function harmoniously in Utopia thanks to the perfect social behavior of the Utopians. As we will see in detail, through the voice of Raphael, More emphasizes on the role the individuals in making the social machine works in a flawless way. Many of the aspects of Utopia that the narrator glorifies reflect the power of awareness of the role of an individual in assuring the happiness of all the members of society.

In fact, every single aspect of the Utopian society is presented as the opposite image of its European counterpart. In this sense Utopia is maybe imaginary, but not as remote from reality as we might think since its essence is inspired from contemporary realities and all the other features of Utopia are described in contrast and opposition to existing policies and ideologies.

The people of utopia elect both the government and priesthood. They are granted absolute freedom of speech and religion. Moreover, the state provides public welfare for health and education. We also learn that in Utopia the economic system assures social stability for all, the law system is indulgent, and the profession of lawyer is not

really appreciated: "*a sort of people whose profession it is to disguise matters andwrest the laws*" (Ibid, p.32). These fair and protective social facilities make people who populate Utopia kind and generous. Both work and entertainment are important in Utopia, people are devoted in their works, yet they also enjoy a great deal of free time activities such as playing music and attending public lectures.

In his presentation of Utopia Raphael develops in a very methodological way, easy for the reader to follow, every aspect of the Utopian society that contributes in its perfection. These are aspects that function perfectly thanks to the flawless philosophies and doctrines in which every individual believes. Below is a presentation each of these aspects.

III.3.1 Marriage in Utopia

In Utopia marriage is controlled by very defined legislations, women do not marry before the age of eighteen and men before twenty-two. Any intercourse outside marriage is seen as being illegal. Utopians believe that if free relations were allowed, people would not be motivated to get married: "*because they think very few people would want to get married and if they weren't carefully prevented from having any sexual intercourse otherwise.*" (Ibid, p.46) Before giving one's marriage approval, both men and women has the right to physically inspect their future husbands and wives. Divorce is permitted only when adultery occurs, or when a couple decides that they are incompatible, in this case the approval of the senate is necessary and often this latter refuses such request.

Anyone reading More's imagination of marriage in Utopia, would directly think of the English Reformation. Divorce laws in Utopia are very strict, as if to foreshadow More's rebuking of the divorce of King Henry VIII during whose reign England was a Catholic nation where divorce was not permitted. As a reaction to the Pope's refusal of the divorce of Henry VIII, the king separated England from the Roman Catholic Church and pointed himself at the head of the Anglican Church.

III.3.2 Education in Utopia :

Education is a frequent theme in utopian writing. It seems that utopian writers have always given it an important role in their plans of perfection and ideal society. Hertzler observes in her book *The History of Utopian Thought*(1928), that "*the fundamental leading instrument in realizing societal peace is education. Rather than a simple role, education receives a very special meaning in utopian literature. It is considered as an element having a progressive role towards a perfect state and society*" (Hertzler, 1928,p.54). The importance of education in utopian thought has certainly been inspired by More's detailed description of the educational system in Utopia. According to Raphael the utopian educational policies provide equal opportunities of education for every individual belonging to Utopia regardless class differences. However, in More's Europe, education was limited to the rich. There is no class division in Utopia, citizens are equal, no category is privileged and education is a right

granted to everyone. The category of women is not excluded from education; they are given the same educational opportunities as men. More himself provided his daughters with an excellent education, at a time when learning was limited to men. In England

however, only girls from the aristocracy had the right to learn and their education focused around house holding and wifehood.

Education in the sixteenth century was seen as a threat against the state's power, Utopia however believes in an opposite philosophy of education, educating all citizens makes them effective and active members in their society. Education is not formal but is a life time education and this makes the originality of the Utopian educational philosophy. More's ideal that education is a lifelong process and should continue until death is very modern in its essence. In Utopia, you can keep on studying during your whole life:

"It is Utopian practice that public lectures are given before daybreak. Attendance at these is obligatory for those who have been specially chosen for the pursuit of learning. Nonetheless, person of all classes, both men and women, generally come in droves to hear these lectures, attending those which suit their fancy. But if anyone should prefer to give his time to studying his own craft (if they are of minds that are really not much given to intellectual activity), they are praised as being useful to the commonwealth."(More, 1989, p.50).

The latter idea is especially important, as Utopia's economic system is centered around it:

"They never force people to work unnecessarily, for the main purpose of their whole economy is to give each person as much time free from physical drudgery as the needs of the community will allow, so that he can cultivate his mind—which they regard as the secret of a happy life."(ibid,p.49)

Being at the core of social progress, education in Utopia is centered on morals and virtues. School is supposed to produce virtuous individuals making clear distinction between good

and evil for the sake of the community harmony. Raphael tells us that the young Utopians are exposed to moralistic education because according to their country's ideology bad morals are the source of all social wrongs and ills. Education is Utopia is the basis for a future society free from the ills that spread at the time More wrote his book such as unemployment, hunger and criminality, Raphael describes this significant role of education by saying:

"On this matter you, along with much of the world, seem like bad teachers who prefer beating their students to really teaching them. They set up heavy, terrible punishments when they should work at providing ways of making a living so that nobody has to steal and then die for it." (Ibid, p.20).

Here we find back Rahpael's argument in commenting on crime punishment in England. For Raphael, education in Utopia is the primary tool to eliminate the factors causing crimes at their roots, in order to avoid harsh and inhuman punishments:

"unless you first find a cure for this evil, your boast that you are acting justly in punishing theft will be vain and misleading rather than true and beneficial. First you allow men to be brought up so badly that the gradual corruption of their character starts with their earliest years. Then you punish them for committing as adults crimes to which they have been inclined since childhood- what are you doing, I ask, except making them into thieves and then punishing them for it?" (More, 1989, p.24)

Following this rational, it is therefore primordial for a state to provide a highly reformist education aware of social issues. The state is therefore responsible, either directly or indirectly, for the behavior of its citizens. Another important aspect of education in Utopia is religion, Priests promote a strict Catholic education to reinforce the ethical and moralistic bases of the Utopian society.

Part Four: Intertextuality

IV.1 Kristeva's Intertextuality

As it is known in the realm of literary criticism Intertextuality as a term was first used in Julia Kristeva's *Word, Dialogue and Novel* (1966) and then in her essays *TheBounded Text* (1966-67). All the meanings of intertextuality as a concept lies in Kristeva's assumption that the text is a dynamic space in which the critics focus is concentrated on the relational processes and practices instead of static structures and contextual dimensions. The "*literary word*", the critics implies in *Word, Dialogue, andNovel*, is "*an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings*" (Kristeva, 1986, p.65). In this reflection, Kristeva was deeply inspired by Bakhtin's spatialization of literary language and accordingly she argues that "*each word (text) is an inter section of other words (texts) where atleast one other word (text) can be read*" (Kristeva, 1986, p.66).

It is important to mention that despite the very diversified directions intertextual criticism has taken, all its tenants built their ethos on the assumption developed above. In other terms, when approaching a literary text from the critical lens of intertextuality, one would examine and explore the different and infinite (according to most critics) textual relational processes this text may bear. One would read the many texts the target text unfolds and explore all the textual transformations these pre-existing texts undergo within the studied text. It is evident that Kristeva's 'theory' does not grant the critic the possibility to trace the intertextual references in a given text, but when pushing this possibility in depth, intertextuality as a critical tool, allows us to explore how texts feed each other and how a text transmits its genetic codes to another one.

These are processes through which literary genres are born. It is a matter of contribution, each literary achievement with all the intertextual relations it bears, contributes building and consolidating the traits and characteristics of a literary genre, and eventually offering it a recognized literary identity.

Accordingly, and as implied by the theorist Roland Barthes, a literary text is "*a multidimensional space in which a variety of writings, none of them original, blend and clash*" (Barthes, 1981, p.39). For Bathes, literary texts are multidimensional spaces where different other texts meet. In this sense, texts are not unified objects, they are rather grounds where there is a continual dialogue between these texts, and it is the process of reading that gives voices to these texts. So, intertextuality treats literature as a network. The term network is of high significance to this research, indeed it constitutes the core of its aim. The hypothesis on which relies this investigation is built on the assumption that the selected corpus lies within a network made of a long tradition of travel and utopian texts and none of them is studied for its 'individuality. Accordingly, intertextuality provokes crucial questions about literature: can texts be read in isolation from textual relations? For postmodernists, it is evident that no text can be read in a void. It takes its material from already existing texts.

This immediately creates a case of intertextuality within intertextuality as a critical theory itself, since the idea of contribution immediately reminds us T.S Eliot's *Tradition and the Individual Talent* written in 1919. In this very famous criticism T.S Eliot argues that a poet's ancestors are present in his poem which inscribes this latter into a literary tradition but at the same time they contribute in modernizing this tradition by adding to it their individual talent. Wherefore, for T.S Eliot the role of the poet is to revive the past and nourish the present at the same time. Though at first

glance, Krestiva and Eliot seem to describe two distinct processes, in fact they are complementary. We cannot examine or assess the text's contribution in developing 'a tradition' without exploring the intertextual links it bears. It is by situating a text within a textual network that we recognize the dynamics it transforms or adds to a whole literary tradition. However pertinent is this idea, modern perspectives in criticism find that Eliot's vision of the past is not flexible, because he sees the past as a monument that is not shaken by time. This is the reason why some modern critics such as Jorge Louis Borges has not rejected Eliot's theory but asked for reviewing its understanding of the past as being static and unchangeable.

In this research the investigation of the utopian discourse in the selected travel texts relies mainly on this very interesting relationship between Eliot's and Krestiva's arguments. This comes into three steps: first, each selected text is examined in the light of the intertextual links it unfolds in relation to the preexisting utopian travel texts. These intertextual links are explored in terms of the different processes Krestiva attributes to the concept of intertextuality such as imitation, referencing, modification transformation and rewriting. The second step is inspired by Eliot's assumption; it consists in situating the target text within a whole literary tradition which is utopian travel writing. The third step takes into consideration the postmodernist claim that it is not only the writers of the past that provide source and material to present time literary texts, these latter do write and interpret texts coming from the past. This is what postmodernists call for as the necessary demystification of the notion of the coherence of tradition. This is the general theoretical skeleton that shapes this research, nonetheless, other critical tools related to this framework are quite necessary for this study.

IV.2 Gérard Genette's Architextuality and Hypertextuality:

Architextuality is according to Genette "*the most abstract and implicit of the transcendent categories (foot), the relationship of inclusion linking each text to the various kinds of discourse of which it is a representative*" (Genette, 1997: xix). Here, the critic refers to Kristeva's intertextuality by highlighting two aspects already explained before which are, the implicit nature of the intertextual process, and the fact that a literary text belongs to a whole network. Accordingly, architextuality is related to "*the designation of a text as the part of a genre or genres*" (Simandan, 2010, p.33). Thus, the architextual nature of texts includes thematic and structural expectations and patterns about them. Genette states that "*a very important factor of this type is the reader's expectations, and thus their reception of the work*" (Genette, 1997,p.xix).

Architextuality deals particularly with the relation between a text and another one of its category. The critic means by architextuality, the relationship between a literary work and the genre it belongs to. It is, in another term, the tradition out of which a text comes out. This leads us to another 'textual link' that Genette calls hypertextuality. It is a term used to describe "*any relationship uniting a text B (hypertext) to an earlier text a (hypotext), upon which it is grafted in a manner that is not that of commentary*"(Genette, 1997, p.5). Hence, hypertextuality represents the relationship between a text and another text or the genre to which it belongs, but which it transforms, modifies, elaborates or extends.

At the theoretical level, Genette's distinction between architextuality and hypetextuality seems clear and logical. However, at the practical level separating the two intertextual processes is not that simple, because architextuality and

hypertextuality operate simultaneously. When reading a text and we explore it in terms of architextuality, it is almost inconceivable to think about it as a mere model of a given literary genre or category. In other terms, it is true that for instance Charles Dickens, Elizabeth Gaskell and George Eliot are all realistic writers and their most read novels belong to the realistic genre of writing, yet this does not make their works identical. Each can be read as an illustration of realistic literature which makes the architextuality of the these texts, but in no way their relation to realism stops at the level of mere reproduction, because each texts of these writers gives a unique shape to realism, reinterpreting and remolding it. If as an example we read *Oliver Twist*, *Northand South* and *Silas Marner* from Genette's point of view of architextuality, their belonging to the realistic genre of writing is unquestionable by the fact that they all present a detailed portrayal of the social and economic dynamics of the Victorian society. Thus, their intertextual link with their realistic tradition can be traced in both the functioning of the form and content of

these novels. The three are based on the realistic tendency of mirroring social realities and conditions, and also on linear plots serving perfectly the realistic problem/ solution structure.

Accordingly, thinking about the architextuality of literary texts implies assessing their generic identity or even transgeneric identity since very often one text can be linked to more than one literary genre. In the present work, Genette's concept of architextuality is of high utility as it allows the classification of the selected corpus within the utopian travel literary genre. It is a very practical tool to situate the selected texts within the boundaries of the utopian travel writing tradition. This is done by

'taking for granted' that Thomas More's *Utopia* is *the text* that have fixed and settled the traits and characteristic of utopian travel writing, and thus the skeleton of the selected texts is going to be explored from the point of view of Genette, identifying by that the Morean aspects in each of them and eventually classifying them in the utopian travel genre. This is the reason why Swift's *Gulliver's Travels*, lewis Caroll's *Alice in Wonderland*, Daniel Defoe's *Robinson Crusoe* and Rudyard Kipling's *Kim* are read as important texts in the utopian travel genre, and this is done by tracing their affinities with the typical traits of the genre as established by Thomas More's *Utopia*.

Nonetheless, the process of identifying the extent to which the selected texts take their generic identity from the utopian travel genre explores only one aspect of their intertextuality and neglects their contribution in reshaping, widening and redefining the characteristics of the genre they belong to. In fact, here Genette's hypertextuality is more than useful, because it allows investigating this second stage of the intertextual links these texts unfold. This is also the reason why it was previously mentioned that in reading a text, it is almost impossible to separate the process of architextuality from that of hypertextuality.

Let's go back to the example of *North and South*, *Silas Marner* and *Oliver Twist* and deeper assess their relation to the realistic genre of writing (deeper than architextuality allows). As mentioned before, they evidently emerged out of the realistic tradition of writing. However, far from being a mere product of the genre, they did contribute if not in redefining the traits of the genre, at least in widening its identity traits. Dickens, through his *Oliver Twist* and many of his novels 'readapted' realism to children literature by portraying the Victorian social conditions from the child gaze and making

the representation of the suffering of children as his main quest. In *Silas Marner,* George Eliot has a particular and almost unique interest in the rural life. The particularity of this text is that its realism covers not the city life but the situation of life in the country area under the effect of industrialization. *North and South* is maybe the most 'typical' of the three if we accept the existence of a model of the realistic novel. It is so because it represents the very common image of the realistic representation of the social gap caused by industrialization in the city life. Nonetheless, Elizabeth Gaskell is maybe the first English writers who feminized realism. Hence, these three novels illustrate that Genette's architextuality and hypertextuality function simultaneously and are in fact two stages of the same intertextual process

In the intertextual reading of the selected texts in this and their relation to the utopian travel writing discourse, Genette's two concepts of architextuality and hypertextuality are important critical tools, yet they are used as complimentary intertextual processes. This will be done by exploring the extent to which these texts took their raw material from the utopian travel genre, as well as their contribution in reshaping and re-indentifying the genre.

At this level it is necessary to refer to hypotext as defined by Genette and which is used by the critic in the same sense as the more commonly employed term pretext. In this research and as it will be developed later, Thomas More's *Utopia* is read as a hypotext or pretext. Moreover, always in the terms of Genette, the selected utopian

travels are read as hypertexts that represent the continuing and unconcluded meaning of their hypotext which is *Utopia*.

CONCLUSION

The aim of this chapter has been to define the key concepts of this research: travel literature, utopia and intertextuality. This is quite necessary step, since each of them involves multilayered interpretations and a large set of uses. The other aim of this chapter has been to provide the theoretical and literary tools necessary for the investigation of the hypothesis proposed in this research.

The identification of the characteristics of the travel genre of writing and its generic boundaries will allow the classification of *Alice*, *Gulliver*, *Robinson* and *Kim* within the tradition of travel writing. Referring to the revival of this genre in the realm of literary criticism has aimed at giving pertinence to the choice of the texts under scrutiny.

The section devoted to the concept of utopia will be crucial to the study. Given the complexity of the concept, it is necessary to delineate the limits of the concept of utopia within which this research operates. This is the reason why there has been a particular focus on utopia as a literary genre. The literary derivations of utopia have been discussed in this chapter as a background for the coming analysis of some of the texts proposed in this study, namely *Gulliver* and *Alice.*

Kristeva's and Genette's theories of intertextuality will make it possible to draw the intertextual link between these texts in spite of their apparent differences. Intertextuality is the methodological tool through which Thomas More's *Utopia* is read as a hypotext. This is why the dynamics of this text have been developed as we are going to explore their reproduction and transformation in the hypertexts.

Chapter II

Travelling into Colonial Utopias

Daniel Defoe's Robinson Crusoe and Kipling's Kim

INTRODUCTION

Over the last decades, the re-reading of Western colonial texts has reached unprecedented significance. Literature has never been closer to the realm of politics, history and cultural studies than it has of late. Many famous colonial texts are re-evaluated and revisited from the periphery and the aim has always been the same: revisiting the ideology which determined and still determines the representation of the East in Western literature. Postcolonial criticism has further widened the scope of its investigation and has highlighted the significance of literature as a cultural institution in consolidating and sometimes even creating the colonialist discourse. This discourse found a large space to thrive in travel narratives. The device of travel is among the most pertinent literary tools that colonialist writers had used throughout the history of colonial literature. Edward Said, in his *Orientalism* believes that the colonialist discourse started with Western travelogues and the orientalist images they built (Said, 1987, p59)

In this second chapter of the research our imaginary travel takes us to the world of colonialism and encounter 'utopias' in colonial territories. Daniel Defoe's *Robinson Crusoe* and Rudyard Kipling's *Kim* are travelogues both engaged with the colonial discourse alongside with the utopian one. In other words, these narratives are studied in terms of their utopian imagination of the colonial experience. Both writers are often described as the most chauvinistic and jingoistic of all English writers, yet it is not a postcolonial reading that is proposed in this chapter. Instead, the aim is to delineate the intertextual utopian links that these two travel books reveal.

Part One: The Seeds of Empire in More's *Utopia*

May be no concept has been theorized beyond a literary text as utopia has. Indeed Sargent argues "…*the history of the utopia reflects the whole range of human experience and desire*" (Sargent, 2000, p8). This is very meaningful when we think about all the disciplines where the concept of utopia has been adapted and all the discourses it has been engaged with. Among these discourses is the colonial one, which is based on the settler's or the colonizer's power to reinforce and support the colonialist ideology. The link between colonialism as a discourse and utopia as a concept is not an unknown fact. In his essay *Utopian Colonialism*, Christian Marouby argues that utopian literature came as an event "*contemporary with*," and inseparable from the first colonialist enterprises in Europe. Thus the critics suggests that "*a fundamental relation between Utopia and colonialism lies at the very root of the Utopian project*" (Marouby,1988, p159). We should first take into consideration that many critics consider utopia as a purely western concept, Krishan Kumar, for instance, implies that utopia is "*not universal. [And that it] appears only in societies with classical and Christian heritages, that is, only in the West*" (Kumar, 1991, p 19). In other terms, in non-western societies, utopia as defined by More and other Western utopists, has no place, since as mentioned before, it took its basis mainly from Christian ideals. More importantly, the idea of colonialism is not strange to the dynamics of utopia, Jeffrey Knapp has argued that More's *Utopia* "*contains perhaps the first Tudor attempt to elaborate a theory of colonization,*" (Knapp,1994, p131).D.B. Quinn, has suggested that Thomas More was "*…the first Englishman to use the word colonial in a Roman*" (Knapp,1994, p21). In addition, Logan and Adams

find that there are clear parallels between *Utopia* and Amerigo Vespucci's accounts of explorations (Logan / Adams, 2002: 10).

Raphael, the narrator of *Utopia*, tells us that the island of Utopia was originally called "Abraxa" and it was invaded by King Utopus who *"... brought its rude, uncouth in habitants to [...] a high level of culture and humanity."* (More, 2002, p 42). As we can read in this passage, King Utopus's invasion is portrayed positively since it is seen to have elevated Abraxa to the summit of civilization. This proves that Thomas More believed in one of the strongest arguments defended by the fervent tenants of colonialism which is the civilizing mission. Raphael also gives the reader details about the "*philosophical rationale*" (More, 2002, p42) behind the Utopians' expansionist actions, he implies that when the Utopian population increases:

"*They enroll citizens out of every city and plant a colony under their own laws [...]wherever the natives have plenty of unoccupied and uncultivated land. Those natives who want to live with the Utopians are adopted by them. When such a merger occurs the two peoples gradually and easily blend together, sharing the same way of life and customs, much to the advantage of both. For by their policies the Utopians make the land yield abundance for all, though previously it had seemed too poor and barren even to support the natives. But those who refuse to live under their laws they drive out of the land they claim for themselves and against those who resist them, they wage war. They think it is perfectly justifiable to make war on people who leave their land idle and waste yet forbid the use and possession of it to others who by the law of nature, ought to be supported from it"* (More, 2002, p54).

Before we come across the above passage, Raphael sharply criticizes the violence and greediness of the European expansionist policies (More,2002, p25), and then, he turns to glorifying the Utopian manner of acquiring colonies. As we can read in the passage, Thomas More presents not only a very detailed, but also a carefully constructed image of colonialism. Every single characteristic of the colonial enterprise in Utopia seems to belong to 'unreality'. The utopian 'colonists ' never take by force the land of the natives. The colonial violation of the property of the natives is given a different image in More's Utopia, where only the unoccupied and unexploited lands are invaded. Moreover, even if the Utopians impose their own rules, according to More, this is only the best way to assure a harmonious coexistence between the colonizer and the colonized, relationship which seems quite possible and natural thanks to the Utopian colonial policy. The writer excludes all images of natives' resistance or revolution. In the colonies of Utopia there is no place for conflicts because,as Raphael says it clearly, the presence of the colonists is beneficial for both the colonizer and the natives. The narrator also notes that these advantages were evidently absent before the Utopians' settlement.

Thomas More reproduces the dynamics of the colonial discourse: the settlement in the land of the natives, the civilizing mission and the colonizer/colonized relationship. However, he does so by adapting these dynamics to his quest for perfection and imagines an 'ideal' colonial experience. It is quite evident that this image is far from the reality of colonialism but in its essence utopia is not supposed to be realistic and, as we saw before, it is meant to reflect a desire for an ideal world. This being said, it is important for a non-western reader to pay attention to the fact that in Utopia, which is

seen as the epitome of political perfection and social justice, colonialism is not excluded. It is shown to function 'fairly' and non violently, but the idea of the subjugation of other people is not contested and seems to cope with the Western ideal of perfection. More wishes a better colonial doctrine where the colonized are treated with no violence and are saved from their ignorance but he does not reject nor question the fact that a people have the right to colonize another people and can pretend that these are inferior and are in need of guidance and protection. Thus, as far as the idea of colonialism is concerned we can pretend that utopia as a concept can be 'westerly' but never universally perfect.

Settlement in *Utopia*, according to the argument of Karl Hardy in *Unsettling Hope: Contemporary Indigenous Politics , Settler, Colonialism and Utopianism* , is based on what Patrick Wolf defines as the "logic of Elimination" in his famous study of the colonial policies of settlement: *Settler Colonialism and the Transformation of Anthropology (*Wolf,1999, p83*).* Logic of elimination is in fact one of the settler's policies that operates according to the perception of *terra nullius* i.e empty land despite the presence of the native inhabitants of this land. Even if Utopia is seen as an empire nowhere, some critics believe that Thomas More refers to America. He describes Abraxa as a land which is "idle and waste' to justify its invasion by king Utopus. Furthermore, The Abraxans (the original inhabitants of Utopia) are said to have fully assimilated the Utopian values eliminating by that their own original identity (More, 2002, p62).

This logic of elimination also implies the displacement of the positions of the colonizer and the native. In other words, the perception that the land of the other is empty and that his own culture and identity are inexistent denaturalizes him and makes

him a foreigner in his own land. However, the settler, through their assumed superiority, has the legitimacy to naturally not only control both the native and his land, but also own them. Hence, in *Utopia*, Thomas More makes us feel it quite natural and normal that the Utopians settle in Abraxa and rule its native inhabitants. This impression is as strong in Defoe's *Robinson* and Kipling's *Kim.* As we will see in both works, the presence of Robinson in the island and the Sahibs in India seems quite natural and is not questioned or contested by any native. They are given such aspects of perfection that it strongly seems natural that they own the land and the destiny of the natives. Their presence is so justified that they overcome the generally negative status of the colonizer. However, it is not here that the utopian aspect of the colonial experience in the two novels stops further develops in the image of the natives themselves willingly accepting this denaturalization as they accept their own inferiority. This creates the chimerically imagined harmonious coexistence between the colonizer and the colonized that constitutes the core of the colonial utopia.

PART II: Colonialist Utopia in Daniel Defoe's *Robinson Crusoe*

II.1 The Morean Robinson:

There is a controversial debate on Defoe's utopian vision in *Robinson Crusoe*. Whether this narrative belongs to the utopian tradition of writing is the question over which critics have long debated. For Harry Ross, who is among the supporters of the idea that a utopia is based on the whole community's welfare and happiness, the individualistic dimension of *Robinson Crusoe* excludes it from utopian literature because "*you cannot have a utopia of one*" (Ross,1938, p2). What Defoe is concerned with in this work, he argues, is the condition of man in a state of nature, rather than the construction of a specific social or political order. Similarly, James Holstun, believes that *Robinson Crusoe* belongs to a trend of writing typical to the eighteenth century that was based on the glorification of the harmonious relationship between man and nature. He calls that trend 'robinsonade' (Holstun, 2000, p51). In spite of the fact it presents a cultural alternative, the critic is radically convinced that *Robinson Crusoe* is not a utopia for two reasons: "*First, while it does portray an alternative cultural totality, it is a quasi-journalistic fiction written for the literary marketplace rather than a political fiction written as part of a political debate. Second, while its plot is not completely secular, it is thoroughly demillennialised*"(Holstun, 2000, p55). We will see that a deep reading of Crusoe shows that its writer does propose an alternative world through a colonial experience. In addition to that, the journalistic tendencies of Defoe do not reduce from the sophistication of his narrative. Moreover, even if it is true that Defoe's work does not delineate an ideal utopia in the manner of More, the different possibilities of readings the intertextual approach provides us with, gives us

the possibility to find seeds of utopianism in *Robinson Crusoe*.

David Fausett implies that Defoe "*makes no attempt to present a utopia in Robinson Crusoe. Yet, in intertextual reading the intention of the writer does not prevent us as readers to identify the textual links in the work. So, investigating the writer's intentions will not be of real help to the purpose of this study that aims mainly at tracing especially the unintended intertextual links in the selected corpus. And as far as Crusoe is concerned, this study attempts to show that*" (Fausset, 1994, p 32).

The use of the device of imaginary voyage is not its only link to earlier forms of utopia. *Robinson* is not far from the utopian discourse because it is built upon motifs and elements such as the island setting, social and political quest for perfection, both are strongly present in straight utopias written earlier.

Gregory Claeys is convinced that *Robinson Crusoe* is a travel book with a clear utopian vision. Claeys describes *Robinson Crusoe* as '*individualist utopia*' where '*theideal of the well-ordered society is lived out mostly in solitude, partly taking the form of a fantasy of power (Crusoe becomes governor of his island), and a rumination on the development of conscience and the idea of returning to a state of nature*"(Claeys,1997, p 157)). A.L. Morton implies that "*Daniel Defoe is the characteristic writer andRobinson Crusoe is the characteristic utopia of the early eighteenth century*"(Morton,2003, p68). For the critic, *Robinson* can be classified in the same category of texts such as *Gulliver"because they both put forward a* hero with dominant political and economic endeavors" (Morton,2003, p69), and proclaims that the success of the bourgeois hero has transformed the mode of utopian writing at the time:

"The individual hero, the full-scale bourgeois man, having transformed England, has now reached the shores of Utopia… It is not only what Crusoe and Gulliver see which is important, but what they do, and their Utopias are presented not in the abstract but very much through the eyes of the visitors… they are not mere observers but actors and their actions change and modify the Utopias which they describe".(Morton, 2003, p73)

Nonetheless, Defoe's travel narrative represents a utopia which is original in that it is not already established, and it is not observed by the traveler, but we see, and almost live every step of the process of creating it by the utopian hero. At the same time, we cannot neglect Morton's argument that Crusoe marks the beginning of the emergence of the bourgeois hero in the realm of utopia. Morton implies that *Robinson Crusoe* represents a new form of utopia, where "*many elements are preserved from the classical Morean utopia*"(Morton,2003, p111). The new forms and interpretations of utopia are created in Robinson which is "*wedded to the utopian mode*", in its earlier forms and at the same time " *helps transform it from a mere hope or wish with no great prospect of fulfilment into an assertive proclamation that man can do anything fresh if he has the will and the wit*" (Morton,2003, p111). Christine Rees in her *Utopian Imagination and Eighteenth-Century Fiction* implies that *Robinson Crusoe* is the most important utopian text of eighteenth-century utopias, arguing that "*eighteenth-century utopian fiction might be said to begin with that most unlikely protagonist for a utopian narrative, the man cut off from society altogether*" (Rees,1996, p73). She qualifies Robinson as being an explorer, the discoverer, and the founder of a one man island utopia.

The study of colonial utopia in Defoe's *Robinson Crusoe* is built on the idea that the author depicts a utopian experience which starts as an individualistic utopia and develops into a community utopia. In the course of this study there will be an exploration the intertextual connections between Defoe's novel and More's *Utopia* and the archetypal straight utopia in general. The most significant of these themes are the role of the island as a location for the utopian experiment, its links with the themes of isolation, the shift from isolation to social contract, the relationship between possession and power, and the creation of the political and social schemes of the island.

II.2 Building a Utopia in Robinson's Island

Defoe's utopian predispositions reflect the writer's acquaintances with the pillars of utopian thinking. He was an admirer of Bacon's experimental philosophy and was familiar with natural sciences. In his depiction of the character of Robinson Crusoe, Vickers claims that Defoe uses this influence, giving his traveler developed skills of observation and experimentation. This is what we often remember the most in Crusoe "*Who can forget 'Crusoe's meticulous study of the world of things, [which] is in parta fictional rendering of the experimental scientists' habit of mind'*"(Vickers.1968.p210). Crusoe is portrayed as a simple, commonplace man isolated from the rest of world and finding himself forced to struggle for survival in a wild island. This challenge reflects Bacon's experimental and empirical philosophy.

Crusoe does not try to create a state of harmony with this wild environment. He controls nature to protect his own survival. Like a scientist, Crusoe reflects on the process of making pots from earth by using fire, stating that he "*let them stand inthat heat about 5 or 6 hours , till [he] found one of them, tho' it did not crack, did melt or run, for the sand which was mixed with clay melted by the violence of the heat*"(Defoe, 2003, p 86). He does the experiment many times till it is victorious. Here we see his empirical spirit. When it comes to choosing the right seasons for planting and harvesting his crops he reasons in the same logical way.

When we meet Robinson and we observe the way he takes his wild environment, we can immediately identify in him the instinct for planning. Rees believes that Defoe's mind had a "*naturally utopian bent*" (Rees,1996, p134.) expressed in his "*instinct for planning and problem solving*"(Ibid,p).

Before writing *Robinson Crusoe,* in his non fictional works Defoe showed a deep concern with serious social and economic issues. He proposed solutions to the economic problems of his age. In *An Essay Upon Projects*, which is a detailed plan of propositions to improve political and economic problems. Defoe suggests a set of projects or proposals to revive and protect the fragile post war economy of England. The aim of his proposed plans was to improve the situation of the English economy as the only way to improve the conditions of people. He proposed to increase banks support of commercial affairs. Maritime projects were also at the center of his interest, and in this field, he suggested employing sailors at fixed wages, because seafaring had a crucial role in England's commercial trade with other nations. As far as slavery is concerned, he supported the process of importing slaves from Africa to boost the labour power needed for the improvement of economic affairs. In his other essays such as *A Plan of the English Commerce*, *Tour Through the Whole Island of Great Britain* we find the same interest in socioeconomic and political issues, we find also his instinct for planning and more importantly we find his utopian predispositions which are very close to More's aspirations and reflections about the worries of his era. The two essays are very close to blueprints methodologically written and with very precise visions. At the same time, when we read *Robinson* we immediately realize that Defoe's utopian ideas that developed in his non fictional essays, are reproduced in his travelogue where they take a fictional form.

Robinson Crusoe is read as a utopian experiment. Utopia is achieved through the moral accomplishment of Robinson who takes control over his hostile environment and refuses to degenerate to the state of bestiality, and works hard instead to turn the state of wilderness into a state of civilization. For instance, though he is alone on the

island, he refuses to be undressed. Defoe describes how his castaway hero manages to make clothes from goatskins to protect himself from the sun and the rain (Defoe, 2003, p 124). The image of Robinson dressed is a hint to his quest for constructing a civilization. The writer expands in details every single aspect of the survival which is based on Robinson's skill of adaptation.

In beginning of his stay in the island, Crusoe lives his loneliness as a punishment, he felt exiled from society, but later on we witness the gradually maturing reflections of the protagonist who reaches the understanding that his isolation is a blessing rather than a curse. He expresses "*humble and hearty thanks that God had been pleas'd todiscover to me, even that it was possible I might be more happy in this solitary condition, than I should have been in a Liberty of Society, and in all the pleasures of the world*"(Defoe, 2003, p 186). Here we see him positivizing his experience: "*In the first place, I was removed from all the wickedness of the World here. I had neither the Lust of Flesh, the Lust of the Eye, or the Pride of Life, I had nothing to covet; for I had all that I was now capable of enjoying*" (Defoe, 2003, p 107).

His isolation from the artificial world of civilization helped him get himself free from vanity. The reference to vanity reminds us More's treatment of this subject matter in *Utopia*. In Book II, Hythloday believes human misery and human vices are mainly caused by pride (More, 2002, p109). The Utopians are happy because they succeeded in removing the roots of pride from their society. This feeling of interior peace is reached when Robinson comes to believe that his island is "*the most pleasant Place in the World*"(Defoe, 2003, p 15).

By the end of this adventure, Robinson tells us that he feels that he undertook a moral transformation making him a better person. This image of the perfect man is fabricated by the author in a way that a careful interpretation of the character of Robinson might make us realize that he represents a sample of a utopian individual. Rees, in her analysis of the text as a utopia, highlights the significance of individualism in the book and its relationship to utopia. Here the most important point is that:

"The only way to experience utopia as an individual is through the consciousness of the traveler narrator, who functions as alien commentator. However, Crusoe combines both roles, as discoverer and creator, man as island... he becomes the founder of a utopia and the individual who registers the kind of experience he creates, first for himself then for others" (Rees, 1996, p46).

All the stances that make the utopia of More are incarnated in one character and here lies the most important idiosyncrasy of the utopian discourse in *Robinson Crusoe*. The castaway hero becomes his author's allegory of the process of making and constructing a utopia. Thus, it is by observing the behavior, adaptation and progress of Robinson that we understand how a utopia rises. Contrary to many other narrators in utopias, Robinson is not a mere observer or reporter of an already existing utopia, he is an active agent, and he is the maker of it. In More's and Bacon's works, the traveler arrives in a utopia to find an organized world in which everything has its own place.

At the center of each of these utopias, is an organized city, set as the capital of utopia. Unlike the narrators in More's and Bacon's works, the voyager in the case of Crusoe is forced by his circumstances to be confined on an uninhabited island, where he

comes to deal with the primitive state of nature and starts organizing things around him in his own way for his own use. In Crusoe's case, there is no society and no civilization. Instead, there is Robinson the conqueror of nature, the tamer of wilderness the perfect applicator of the traditional utopian ethics and principles. This reflects Defoe's optimism that man can survive in the state of nature and can turn this state into a state of society using his knowledge and skills.

As in the utopia of More, Defoe's utopia takes place in an island. However, the island in Defoe's work refers to a really existing place. Defoe maps his island off the coast of South America near the mouth of the Orinoco River, within sight of the island of Trinidad. The island is also different from More's Utopia as far as its function is concerned. The island in *Robinson* is empty. Here, Defoe reproduces More's *terranulliu.* An emptiness allowing its only inhabitant to create a utopia and giving Defoe a blank canvas on which he draws his utopian vision.

Robinson becomes passionate with his island. There, he feels no longer restrained by society and its norms. Isolation and emptiness make him reach spiritual regeneration and he shifts from a man feeling unrest with his middle-class status in society into a free man who comes to develop a sense of self-reliance .What happens on the island is a reflection of the change within Crusoe himself and this reminds us Marlow's journey into the self of Conrad's *Heart of Darkness*. He shows real capacities in dominating his environment and developing into a morally virtuous man. He transforms his island to whatever he wants, using his skills and tools, Crusoe goes beyond the stage of survival to that of construction. He starts using the resources of the island and his own tools to construct his own society.

Crusoe has to work hard to survive. He has to challenge emptiness and the hostility of wilderness to manufacture the means of his survival, in terms of food, shelter, and safety. His successful conquest of the island and his creation of a utopia version of European civilisation, parallels Utopus's conquest of Abraxa in More's *Utopia*. Like Utopus who colonizes the peninsula, turns it into an island and names it Utopia after himself, Crusoe, utilizing his experience, skills, and tools, transforms the island from a state of wilderness into a state of civilization. For Robinson, the island is his own property this is why he names himself the sole king and sole owner of the island. He reflects on this thought, stating that '*I was Lord of the whole Manor; or if I pleas'd, Imight call my self King or Emperor over the whole Country which I had Possession of*' (Defoe, 2003, p 195). When uttering these words, Robinson was alone in the island, so it is very ironical to see that this king he has for subjects some parrots, animals and some wild trees. Yet, he is overwhelmed by the idea of being a king: "*had the lives ofall [his] subjects at [his] absolute command*"(Defoe, 2003, p 192). Being a strong king, he "*could hang, draw, give liberty, and take it away, and no rebels among all[his] subjects*"(Defoe, 2003, p 195). He feels pride and self satisfaction: "*Then to see how like a King, I din'd too all alone, attended by my servants, Poll, as if he had been my favourite, was the only person permitted to talk to me*"(Defoe, 2003, p 195). He keeps on believing himself the only king on earth to rule upon his own property which is the island.

Robinson's belief that he is the owner of the island is important because it defines his relationship with his environment. Thus, considering himself as *"lord of the whole manor"* implies that Robinson has full control over the island, a control that implies an

authority not over the land only, but also humans. Robinson is obsessed with his image as being "*King and Lord of all this Country indefeasibly*" (Defoe, 2003, p 195), of his "*Right of Possession*", and that he "*might have it in Inheritance, as completely as any Lord of a Mannor in England*"(Defoe, 2003, p 195), and asserts his ownership of the island throughout the text. For Robinson, being the only possessor of the land gives him absolute power on the island.

Robinson imposes his authority by the process of giving names to the elements he thinks he possesses. He begins by calling his island 'the island of despair'. He gives the name 'Friday' to the black man he enslaves later on. The act of naming is also very common to Utopian imagination. Utopus conquers Abraxa, turns it into an island, and gives it a name. Salomona, similarly, names the scientific institute at the heart of Bensalem as Salomon's House, refering to the Hebrew prophet, Solomon. The process of naming is a way to have property and to declare oneself as the creator.

The same can be said about *Robinson Crusoe*. Robinson colonizes the island by giving names to places and subjects, and by building shelters, implies that "*Crusoe transforms his island… through a creative process of naming*"(Novak, 2011, p32),by attributing names to places and creatures on the island, he affirms his property of the island. For instance, by renaming Friday, Novak claims: "*Crusoe assumes possession of him in the same way that Columbus assumed possession of the land by his naming*"

(Novak, 2011, p32). The act of naming is Crusoe's way to impose his status as a king, ruler and almost a god.

II.3 Colonial Utopia in *Robinson Crusoe*

There is no doubt that *Robinson* is a utopian novel since, as we could see previously, it offers a vision of the ideal economy, a model for religious faith, and a pattern for the construction of a civilization. However, none of these ideals was free of contradictions and ambiguity. It is a novel where utopia engages with other issues which are of no less significance in the texts and which attracted the scornful eye of many critics, these issues are namely colonialism, racism and the representation of the other. The question that one can ask at this level is how comes that in a world where every aspect of life is said to be perfect and egalitarian can give rise to unfair acts as colonialism and imperialism.

English libraries are rich in travelogues exploring unknown territories and remote places, celebrating the exploits of sailors and explorers who could reach farthest points of navigation and traveling, and glorifying the spread of Englishness overseas. These are carefully categorized in what is known English Atlantic archive. They do vary in subject, genre, style, but they are all built upon an economic ideal sought somewhere outside the mother land as an extension of its economic glories. More importantly, this ideal mingles with a strong utopian rhetoric described by the Cuban literary critic Roberto Retamar as the combination of utopianism with "*the shameless ideology of plunder*" (Retamar) .It is upon this paradoxal relationship between the highest ideal of human society and human existence and the most inhuman and ruthless enterprise that this section is built. This very clashing and contradictory relationship is given a large space in our novel which represents a very pertinent illustration of what is known as colonial utopia.

Travel narratives about the Atlantic territories, beginning as early as the sixteenth century, all presented an idealized image of how wealthy and Eldorado like were those places. They were represented as economic utopias for the Europeans and the right to plunder them was taken for granted. They were seen as legal properties giving the right to colonialist enterprises to thrive and prosper. Retamar implies that: "*Newly established colonies were promoted to prospective investors and emigrants directly in pamphlet form and indirectly through colonial histories and travel narratives that described and exaggerated the natural qualities and economic potential of American islands and mainland territories*" (Retamar)

A descriptive report about Virginia that was written three years after the establishment of England's first permanent Atlantic colony, openly deals with the idea of constructing utopia, John Smith writes: "*If any mans hall accuse these reports ofpartial1 falsehood, supposing hem to be but Utopian, and legendary fables ... let him now read with judgment, but let him not judge before he hath read*."(Smith).

In the Eighteenth century, the time Robinson was written, the English Atlantic world knew further expansion and England continued to acquire more and more colonies. Alongside with the growth of the British Empire developed colonialist propaganda. The rhetoric used to promote colonization projects was supported by arguments about trade and labour. The idea above lies on the argument that colonial propagandist texts used the concept of utopia to attract more and more advocates to the imperial enterprise and ideology. These texts, mainly travelogues, did so by attributing the image of utopia to the indigenous lands. The utopian aspect of these so strongly desired lands was placed in their natural wealth and resources. This is the image Defoe

transmits through his representation of his hero's perfect handling of the island, making it a model reflecting the white man civilization. The island with its emptiness and natural resources permits Robinson creating and constructing a utopia exactly as defined in his world. Nonetheless, even if this aspect of the novel is important to colonial studies, for utopian ones it is the other side that is more interesting. In other terms, in investigating

utopianism we cannot neglect its relation to imperialistic ideologies. Many critics estimate that it is in utopias themselves that lay the seeds of Empires. Thus, it is not the colonial plans of Defoe that invited the utopian discourse to his novel, it is rather the opposite that has sense. In fact, the colonialist stem on which the novel was settled is utopia itself.

II.4 The Utopian Conqueror

Thomas More's *Utopia* is a narrative where the writer presents a proposal for an ideal commonwealth built on supremacist doctrines. For some critics this text should be recognized as a basic settler colonial document. More's *Utopia* ought to be recognized as being Eurocentric. It is a text that foresaw and maybe served to anticipate English settler colonialism by decades.

More's fervent appeal to religious tolerance serves as a cover for his colonialist attitude: "*Utopus had heard that before his arrival the natives were continually squabbling over religious matters, and he had observed that it was easy toconquer the whole country because the different sects were too busy fighting one another to oppose him*" (More). Logan and Adams do acknowledge, however, that *"[b]y More's day there was general agreement that it was wrong for Christians to enslave Christian*

captives; but non-Christians—especially Africans and American Indians—were often regarded as a different matter"(Logan and Adams).Indeed More's Utopians do keep slaves to serve as butchers, among other distasteful occupations. In *Robinson*, the imperialistic side of Crusoe's utopia lies mainly in the way Robinson perceives and treats Friday. The protagonist of the novel is a typical colonialist character, and as we saw previously, he sets on a distant Caribbean island to set up his own colony, his own civilization and his own culture. Defoe deals with colonialism by portraying a utopian picture of an adventurous man, who slowly but surely becomes a master over an island and establishes his own utopian colony. In *Robinson Crusoe* representation of colonialism is clearly reflected through the relationship between the colonized and colonizer, and the representation of the colonized land and its people.

Robinson Crusoe is a travelogue written in the diary form where the author represents imperialistic attitude of a European man, whose exploit in reconstructing a 'perfect' civilization makes him feel he has the legitimacy to dominate the others. All postcolonial critics agree that the relationship between Crusoe and Friday reproduces the relationship of master and slave. In this novel, Robinson's body is the metaphor of the "imperial figure/ colonizer" so the body of Friday also becomes a metaphor of the "other" or "colonized peoples". Just before their first encounter, Crusoe "*was exceedingly surpriz'd with the Print of a Man's naked Foot on the shore…I slept non that Night;…but I so was embarrass'd with my own frightful Ideas of the Thing, that I form'd nothing but dismal Imaginations to myself.*" (Robinson)

From the very start of the relationship between Crusoe and Friday, the white man is represented as a savior; he rescues the infamous Friday who is shown weak and helpless. After saving him from cannibals, Crusoe gives him the name "Friday", who

most likely already had a name. It is such an important symbol that gives surety whether he is a European or not. Crusoe teaches Friday in the English language. This reminds us Prospero taught his own language to Caliban in Shakespeare's *The Tempest*. Crusoe shows strong care and protection towards Friday. History has shown that the relationship between the colonizer and the colonized has always been hostile. The colonized has always been ruthless, cruel and violent. Colonized people witnessed property robbery, genocide, and torture and this bloody reality about colonialism is present in every colonialist experience. This being said, we cannot imagine that Robinson's humanitarian and compassionate treatment of Friday reflects the reality of the relationship between these born enemies. The way this relationship is imagined by Defoe reflects the author's utopian imagination of the colonial experience. The novel embodies a utopian vision that presents the model of the perfect utopian individual who puts into practice the utopian ethics and ethos. However, as mentioned earlier the European eagerness and insistence to make two utterly opposed discourses coexiste, totally failed. This is so because this coexistence reveals contradictions as it is the situation in *Robinson*.

Crusoe orders Friday to call him "Master" and starts to teach him some English words for "yes" "no", so that he can convert Friday to a civil Christian "slave." He teaches him only those words which are useful for the master-slave relation and helpful to keep Friday dependent. At the moment when Friday calls him "Master", he unconsciously accepts both his colonial identity and superiority. Crusoe is the representation of a colonial figure and colonial mind in this fiction, and Friday is a symbol of all those natives who were dominated in the age of European imperialism. Friday is so obedient, grateful and faithful to Crusoe that he never realizes that the

main purpose of this man, who saved his life, was to make him a devoted slave. Robinson and Friday live harmoniously in the island, and this makes the colonial utopia of Defoe, but the methods with which Crusoe enslaves Friday are very close to colonial history and consequently dislocates this utopia. This utopian imagination of the colonial experience will be found again in Kipling's *Kim*, another example of colonial utopia and which will be the subject matter of the following part.

Part II: Kipling's Utopian Representation of the British Raj in *Kim*

Kipling focused all his literature on his experience as a missionary's son in India . Both his prose his and poetry are centered around the issue of colonialism and all his settings are situated overseas.

Maybe no English writer knows India better than Kipling, and no one has the power to make us travel through its colorful and exotic landscapes as he does. In comparison to Defoe, Kipling prefers the crowded Indian cities and trains to empty islands. The vividness of his picturing of India reflects his strong fascination with Britain's favorite colony. A careful reading of this image of India, may unfold a very interesting utopian attitude towards the notion of colonialism. It is maybe important to notice that Kipling, having been the son of an imperial agent, lived and was educated in India. He grew up among the natives and was close to their language, customs and tradtions.Hence, the exotic land through which the adventurous *Kim* makes us travel, is not unfamiliar to its writer.

Kipling wrote *Kim* during a time when the relationship between the white colonizers and the Indian natives was affected by the Mutiny, the famous revolt staged by India soldiers serving the British army in 1857. The class of educated Indians started to see the British Raj as an imposed historical fact and no longer as a matter of destiny. The novel *Kim* is about an orphan boy whose parents are English, but grew up and lives in the Indian city of Lahore. He leads the life of a poor Indian begging for food and shelter. He meets a Tibetan priest who looking for the holy river to wash his past sins, asks Kim to join him in his travel. This is how the two characters begin a long adventurous journey through India, and the travel book starts.

Faithful to the colonialist mode of writing, Kipling adapts his narrative to the travel genre writing. The novel contains the ingredients of a travelogue: special movement, adventure, exploration, a traveler, and a quest. In *Kim*, like in *Robinson*, the travel is throughout a really existing place. This can be explained by that fact that utopian colonialists project their utopian imagination on real places and real situations to create a maximum impression of truthfulness and to serve their colonialist commitment.

III.1 Servants of the Empire

One of the mains aspects of life in utopia and aspects of its perfection is, as already discussed, its people's complete devotion to the service of their society and government. This loyalty is for More the highest human quality that makes every citizen contributing in the economic and social stability of their community. This image repeats itself in *Kim* but in a cololnial atmosphere. Kipling takes it for granted that, being colonized by Britain is India's luckiest destiny. He makes the colonialist enterprise operating in a perfect way in India, and this is achieved thanks to the loyalty of all the members of the 'colonial' community. In *Kim*, everyone has the duty to serve the Raj. Being white such as the characters of Creighton, Kim, Mr Benet, or natives like the Lama, Mahboub Ali and the Babu, they all serve the Empire with the same devotion.

Throughout the development of the plot, we are informed that a Russian conspiracy threatens the British Rule in India, and all the characters join the Great Game (British secret organization) to protect the Raj. Fighting the Russian threat seems to be the cause of all the characters, and not only the white men in India. Nonetheless, behind

such cohesion and solidarity, Kipling does not hesitate classifying his characters into 'casts', where, as we can obviously imagine, the white takes supremacy.

Kipling's hierarchy reflects his influence by images of the non white made popular by the orientalists discourse. He took the orientalist stereotypes and essentialist images as pretexts for his representation of the Indians. Thus, in *Kim* the natives do not respect the notion of time because "*All hours of 24 are alike for the Orientals*" (Kipling, page), and they have the

tendency to lie : " *Kim would lie like an Oriental*" (Kipling, page).They are shown lazy, superstitious and ignorant. They are not far from the image Defoe gives to the native Friday. Even if they are more animated than Friday, in that they study, talk, discuss, yet they are innately the descendants of Friday, the archetypal inferior colonized.

There is no surprise that there are many similarities between *Robinson* and *Kim***.** They are both colonialist narratives, and it has been proved more than once, that this category of texts develops according to schemes and frameworks underlined by some discursive strategies, and repeat themselves in all the archetypal colonialist texts. However, in the context of utopian colonies, the similarities are quite suggesting because they illustrate how colonial utopias have developed generic traits to constitute a sub genre of the utopian discourse. One of the most important similarities, is maybe the way the native is treated in the two novels. They are redeemed to a position of a subordinate, and they both accept their inferiority, this is shown in their blind devotion and loyalty to their masters. Both Friday and the Indians serve the white man without any sign of protest or dissatisfaction. The natives are shown to be obedient, but this

obedience is shown to be necessary for the stability of the colony. It is the same obedience the Utopians show in relation to the rules and laws of their perfect society. Thus, both Friday in *Robinson* and the Indians in *Kim*, are silenced to fit the two writers' utopian intentions.

III.2 The Perfect Imperial Family

   In *Kim,* Kpling presents a chimerical and idealistic image of the British colonialist policy in India contributing by that in the process of the consolidation of the idea of Empire. There will be an attempt to decode and deconstruct this irrealistic and idealistic fabricated colonial world. The term fabricated is used here because historical facts show that reality was different. In examining how untruthful is the writer's representation of the colonial encounter

in India, there will be focus on the theme of pleasure and adventure in *Kim*. The book is often read as a children's adventure story, and Kim is often seen as a 'huckfinian hero'. This will be examined also by showing how 'harmonious' is the ruler/ruled relationship in the novel. Similarly, Kipling's uses of inclusions and exclusions in his process of rewriting the Mutiny which is a very important episode in the history of India, will be at the core of the discussion of the utopian discourse in the novel.

   When reading *Kim* one wonders if there has been a process of colonizing India at all. Anytime a colonial encounter is referred to, it is natural to think about the conquest of a country, the violation of its land and property robbery. We also unquestionably imagine a very conflictual relationship between the colonizer and the colonized. One would think that no one would be happy to be colonized. However, when reading *Kim*, we are overwhelmed by the feeling that it is an unusual colonial situation.

Especially for readers who belong to formerly colonized nations and are familiar with how violent is colonialism, the way Kipling portrays colonialism would seem unnatural and almost offensive. It is so, because it masks the injustice done by the white man and silences the resistance of the colonized.

The very first unnatural aspect of the colonial experience in India as exposed in *Kim*, is that during the whole novel there is not a single moment where Kipling uses the terms 'colonization' , 'colonizer' or 'colonized' . As it is evident, these are terms which cannot be excluded from any colonial experience. Moreover this brings us to think how the device of language is important in the utopian discourse. We know that in utopias the terms employed express the opposite of situations in reality. Thus, the absence of this diction natural and typical to colonialism is Kipling's way of denying reality.

When we examine the representation of the native characters in *Kim* we can obviously realize that the Indian is happy to be colonized. No Indian seems to complain or protest against his status of being colonized. No Indian questions the presence of the white man in their land or even tackles the issue seriously. Kipling creates a happy imperial family.

An image that comes in total opposition with the commonly hostile relationship between the colonizer and the colonized in general. More significantly, the image Kipling gives to this relationship comes into contradiction with the historical reality of the very tense British-Indian relationship especially after the Mutiny. The time when *Kim* was written, the Indian resistance was becoming stronger and stronger. Thus, the idea that Kipling's portrayal of the relationship between the colonist and the colonized

is unnatural is very pertinent.

The relationship colonizer/ colonized in *Kim* is not only idealized and remote from reality, it is also timeless or ahistorical which reinforces its utopian dimension. As mentioned in the first chapter of this research, utopias are a historical, they seem to exist in no place and especially in no time dimension known in reality. This same impression we strongly feel when reading the colonial encounter in *Kim*. The reader does not have a single idea on when and how India was colonized, we do not even know whether in the world of *Kim*, India was ever free or existed before the presence of the white man Raj. What is contradictory here is that a novel that takes for its major theme a reality strongly related with historical context as colonialism, can never be read outside its context or without referring to the historical circumstances during which it was written. In other terms, it is impossible to read a colonial novel a historically. Consequently, Postcolonial critics often read *Kim* and all the colonial novels written in the West against a historically precise context. In the case of *Kim*, it is post-Mutiny India. The aim of postcolonial critics has always been to challenge the apparently ahistorical aspect of the novel. Many postcolonial critics would say that the ahistoricity of *Kim* is mainly seen in the essentialized representation of the natives. Nonetheless, we can go further and imply that it is also expressed in the image of the white man's presence which is shown as being static and unaffected by time or events such as the Mutiny.

III.3 No Wars in Utopia:

In *Kim,* we feel that India has always been British and will always be so. Kipling excludes the possibility of a non-British India; for him it's a mere question of India's destiny. Kipling transforms a historically limited experience into a timeless fact. Patrick Williams in his very pertinent analysis of the colonial ideology in *Kim,* argues that Kipling does not silence the presence of the British political power or denies it; he rather openly celebrates it. But, at the same time he uses a discursive strategy by which he shows that this presence is quite normal and natural.

The image that India is normally and naturally British results from Kipling's fabricated image of the unity of the 'happy imperial family'. Though he strongly believed that the West is West and the East is East, and they never meet as Edmund Wilson implies, the makes the character of Kim as "*an oscillatory agent, excludes any idea of conflict betweenEast and West*" (Edmund Wilson). In other terms, Kipling digs deeper the disparity between the world of the colonizer and the one of the colonized by consolidating the famous binary oppositions the imperial ideology had always relied on. Thus, in *Kim*, while the white man is clever, strong, rational, lucid and wise, the Indian is stupid, weak, dependent and lazy. At the same time, exactly as the white man is self confident and is sure about his superiority, the Indian in *Kim* is convinced of his own inferiority and accepts it as a fact or a truth, and this is exactly what makes the relationship between them harmonious and far from conflicts.

According to Wilson, Kipling "*does not dramatize any fundamental conflict because Kipling would never face one*"(Wilson), or maybe Kipling excludes conflicts because the writer was convinced that the Raj was all that India needed. Whatever was

the intention of Kipling, one thing is sure, the image he builds about the Raj is the absolute opposite of historical truth. It was opposite in the way it idealizes this reality and shapes it in a way showing that it was flawless, free from contradictions and ugly negative images often attributed to colonialism. This perfection can be seen as being utopian in tone. So, the argument that Kipling shows a harmonious relationship as part of his reinforcing of the colonial ideology needs a deeper examination.

Some critics such as Abdul Jai1Mohamed have interpreted the harmonious relationship between the colonizer and the colonized in *Kim* as a form of a utopian vision which highlights wished possibility of narrowing the gap between the colonizer and the colonized in reality. Yet, as postcolonial readers thinking about the colonial discourse as a complex system of ideological operations, we cannot be convinced by the idea that Kipling is 'humainly' concerned with the colonizer/colonized relationship. It is true that the writer calls for a sympathetic and respectful treatment of the native and his culture; and maybe no colonialist writer supported the interaction with the colonized as he did, but since he excludes the idea of an independent India, 'kindness' for the colonized for Kipling can only be a necessary compromise on the part of the British to maintain the Empire at a time it was threatened.

Patrick Williams thinks that Kipling's image of the white man's rule in India refers to "*Victoria 's Jubilee celebrations, whose central message —we are all one big happy imperial family- finds its echo in Kim 's India where everyone would coexist so peacefully were it not for the trouble- making of foreigners jealous of Britain's achievements*"(Williams). The big happy family is a very strong image in *Kim*. According to Williams, in building this image of the "happy imperial family", Kipling

can be seen to participate in the spread of a historical message. This message is utopian in that it bears the image of a colonial enterprise functioning perfectly creating by that a new utopia related with colonialism and this can be described as colonial utopia.

By drawing the image of a counter colonial world where the colonizer and the colonized harmoniously coexist, Kipling gives shape and credibility to this utopia. If Kipling's imperial family works harmoniously, it is because of the writer's unnatural and unauthentic

representation of the 'truthful' and 'historical' colonized. The Indian characters in *Kim* never question the white man's rule. The only exceptions are the native mutineers and the native prince who conspires with the Russians, but both of these 'rebels' are criticized or fought by their own fellow countrymen. Thus Kipling's Indians show not a hint of protest or hatred against the Sahibs. Kipling makes native characters from different religions and social castes show their full and deliberate acceptance of colonialism. For instance, most articulate Indian characters such as the Sahiba , Mahbub Ali , the Babu , the old soldier appreciate the sense of justice of the white. The teeming low caste Indians we meet in the story talk of the British rule as being "THE government". Kipling's representation of a rich catalogue of Indian characters can be explained by the fact that he wanted to make an important number of native characters in his novel support the Raj. Indeed they constitute one single monologic voice.

This harmonious relation is based on the indians' acceptance of the white man's rule. It is based on their obedience of the rules and authority of the white man that is

seen as being perfect and is never questioned by the colonized. This reminds us in a strong way the functioning of the utopian society where social peace and harmony are dominant and fully achieved thanks to the discipline and obedience of the members of its community.

Kim's colonialist message is expressed in one monologic voice which does not allow the Indians to voice and express their nationalistic feelings. Indian characters are subject to authoritative control. This monologism is also one of the aspect of utopian texts. Kipling manipulates them and makes them utter opinions that he fabricates for them. He drarmatizes Indian multiculturalism not only to glorify the strength of the Empire, but more importantly to show that inspite of the diversity of the Indians, they all feel belonging to that British India. It is also an aspect of utopian societies, they accept diversity but diversity must also accept the authority and rules of the state.

In *Kim* the colonial enterprise does not seem colonial in its functioning. It does not use violent policies and it does not seem to practice any injustice on the Indians. Hence, the image is a typical anti thesis of historical facts and truths. It is important to observe Kipling's reference to the Mutiny in *Kim* as an example of his re-writing of the history of India according to his idealistic vision of the Raj.It is just natural to scrutinize and pay attention to the way Kipling, the most popular English writer of India and the writer of the Raj, deals with this very important and significant historical fact of the Mutiny.

III.4 Silencing the Mutiny:

All historical accounts, even the western ones, recognize the violence and cruelty of the white soldiers during the Indian mutiny, yet from Kipling's perspective this bloodiness is justified and is seen as a defense reaction. It is true that the two perspectives cannot be completely true, but one thing is sure the Mutiny widened the gap between the colonizer and the colonized; and created hostility between them, and the time *Kim* was written, the antagonism was at its height. The Mutiny represented a double menace for the British Empire; first the Indian revolt showed the weakening in the colonialist enterprise in India. At the same time the Mutiny showed the awakening of the Indian feelings of resistance against the Raj and paved the way for the revolution for independence. Being close to India and to the Empire, Kipling was aware of this reality and as a jingoist thinker he would have evidently rejected that fact.

Kipling does not exclude the reality of the Mutiny in his novel, yet he rewrites it from a centre turned perspective. According to his own version of the episode of the mutiny, the Indians were violent, their actions were impulsive and mere "madness"(Kipling), whilst the British were wise enough and could reestablish order and stop the madness of the mutineers.

This is not an unusual situation, in such circumstances we have already witnessed many times how the colonizer sees the resistance of the colonized. It is all the time seen as being an act of violence. It is described as being an isolated act of some rebels, and its credibility is broken by attributing to it mess and disorder. What is more important is that this discursive and deformed image of the native's resistance is

strongly promoted among the natives. Kipling uses the same strategy when making his Indians hold this vision of the Mutiny.

In the third chapter which is the only moment in the novel linked with a historical space, Kipling refers to the Mutiny from the point of view of some natives. Among them is an Indian who participated in the Mutiny on the side of the white men. He is called a soldier, and we clearly see that he is highly respected by his fellow villagers and the sahibs as well:

"It was an old, withered man, who had served the government in the days of the mutiny as a native officer in a newly raised cavalry regiment. The government had given him a good holding in the village, and though the demands of his sons, now grey bearded officers on their own account, had impoverished him, he was still a person of consequence. English officials— deputy commissionaires even — tuned aside from the main road to visit him, and on those occasions he dressed himself in the uniform of ancient days , and stood up like a ramrod " (Kipling.1996;p121)

The Mutiny is given a Western epical dimension when it is told by this veteran and when describing the white man's wise and almost caring behavior. Moreover, the alliance of the old native with the white men during the Mutiny is shown to be a heroic deed. Here, roles are turned upside down, while the native soldiers who rebelled against the white officers were seen as heroes from the India point of view, in *Kim* they are seen as "evil men «who were violent and ruthless: *"They chose to kill sahib's wives and children"*(Kipling,p96).

Kipling dramaitzes the violence of the Indians attempting by that, to justify violence of the white soldiers. The soldier says: "But if evil men were not now and then slain it

would not be a good world for weaponless dreamers. I do not speak without knowledge who have seen the Iandfi-om Delhi south awash with blood "(Kipling,1996,p121). The old sodier's account of the Mutiny is unnatural and offensive for any Indian who would read the novel. It is therefore highly meaningful that our writer makes an Indian speak about the Mutiny. It is an Indian who describes his countrymen's revolt as an act of madness.

Kipling manipulates the natives' vision of the most important fact in the history of their colonial experience. He makes an Indian deform the seriousness of the motives behind the Indian protest and reduce the natives' first important nationalistic reaction to a mere act of "madness": "*The Gods, who sent it for a plague, alone know. A madness ate into the army and they turned against their officers*" (Kipling, 1996,p142)

We feel that "*we have left the world of history and entered the world of imperialist polemic in which the native is naturally a delinquent, the white a moral parent and judge. Thus Kipling gives us the extreme British view on the Mutiny, and puts it in the mouth of an Indian* "(Kipling, 1996,p142).

Kipling's representation of the Mutiny decreases the importance and credibility of the Indian resistance and at the same time gives tribute to the white's limitless ability to control the colonized.

In Kipling's representation of the mutiny we can read western essentialist stereotypes about the irrationality of the colonized and the wisdom of the white man. Kipling's mutineers remind us Stuart Hall's discussion of the western representations of the native. The mutineers can be put in the category of the obedient native who is

unpredictable and can turn primitive at any moment. Furthermore, the deformation of the Indian resistance reflects the late nineteenth century English phobia of losing India. As a consequence, notions of nationalism, heroism, betrayal , punishment, and violence are dislocated and rewritten from a white man's point of view. These dynamics of the colonial philosophy are evaluated from the centre and not from the periphery. Kipling's representation of the Mutiny is another instance of Kipling's monologizing the voice of the colonized. This is proved by the absence of a nationalist counterpart in the account about the Mutiny.

The fact that *Kim* can be read as Kipling's his own ideals about the relationship between his motherland and his second homeland. This possibility is quite convincing when we take into consideration Kipling's very intimate and special relationship with India. Nonetheless, when reading *Kim* in its immediate historical context, the travel book proves to be more than a mere autobiographical' text giving voice to its author's fantasies and emotions. The novel was written at a time when the Empire's legitimacy and strength were not be questioned. So, Kipling was concerned with reflecting the image of a perfect, well functioning imperial machinery, a way of consolidating the colonial project. In other terms, the utopian representation of the Empire in *Kim* is not a simple personal wish fulfilment. Deeper than this, it was a reality wished by the British ruling power, and imposed by an imperial ideology which Kipling wanted to strengthen.

The image of the 'happy colonized' is a utopian dynamic on which Kipling fabricates his fantasy about the Empire. This also makes the dynamics that control his idealistic imperial enterprise functioning.

Conclusion

Kipling's and Defoe's utopian visions exclude the natives' nationalistic resistance. This important historical truth is replaced by myths like the obedient colonized native and the sympathetic white ruler. The colonized Indians and Caribbean were certainly less happy than the two writers' utopian colonized. Throughout the history of imperialism, the colonial encounters were certainly less harmonious than Kipling and Defoe represented them. Hence, their utopian view of the British Empire is ahistorical, idealistic and based on exclusions and inclusions.

Kipling's and Defoe's chimerical view of the Empire might be regarded as part of their colonialist ethos. For them a 'sympathetic' rule which is based on a deep knowledge of the colonized and his world, results in an obedient class of natives who instead of rebelling against its oppressors, contributes to maintaining the white man colonial entreprise. Both writers use this utopian representation as a way of showing how the imperial machine should work. It is quite probable that this unfolds their worries about the 'health' of the Empire and the supremacy of the white man civilization; that's why they indirectly propose in their travelogues, fictional remediation to their ills. We can assume that the writers adapted the utopian mode of writing to the colonial experience, which resulted in ahistorical and irreal representation of the colonial experience.

The two novels can be read as straight utopias because they are built on the utopian desire and wish for a better world. Both writers imagine in a very realistic way and through a highly credible image, an ideal colonial situation. They reproduced many aspects of More's *Utopia* and readapted them to their colonialist ends.

Gulliver's Travels is a text that clearly dismantles the Morian straight utopia. It indeed marked the birth of satirical utopia which as explained before, is a derivation neologism taking its essence from utopia itself, that is why Vieira finds that it shares utopia's strategies

and its narrative conventions. However, the tone each develops is completely the opposite of the other. While utopia is built on hope and desire, satirical utopia reflects total skepticism. It was a sort of mock- utopia where the aim "*was to denounce the irrelevance and inconsistency of utopian dreaming and the ruin it might entail*"(Vieira, 2011, p.16).

Chapter III

Travelling into Remote Utopias:

Jonathan swift's *Gulliver'sTravels* and Lewis Carroll's *Alice in Wonderland*

Introduction

In the present chapter the travel takes us further afield from known and familiar places. It takes us into remote worlds where we encounter supernatural creatures, talking animals, hanging castles, and dancing cards. They are places were codes of reality and logic are altered. Contrary to the journeys we examined in the previous chapter, where the utopian discourse was built on the writers' attempt to create verisimilitude and realism, the texts discussed in this chapter are rather built on an opposite discourse which is dismantling the codes of straight utopias.

Travelling into imaginary utopian worlds has been often strongly present in both cinema and literature. It seems that that the idea of a travel into lands of wonders has been very attractive and entertaining which explains the wide popularity of this genre all throughout its chronology. In the scope of approaching utopian travel literature outside the sphere of colonial themes, it is very interesting to investigate how fantastic literature has mingled with the utopian travel tradition of writing to give birth to highly popular texts such as Lewis Caroll's *Alice in Wonderland* and Jonathan Swift's *Gulliver's Travels*. These texts where three major elements meet travel, utopia and fantasy are very pertinent in exploring the intertextual layers this mode of writing offers. In fact, the tradition of fantastic utopian travels is made by a large variety of texts, and this second chapter proposes the reading of two of them, *Alice* and *Gulliver* as instances of the intertextual link between utopia, travel and fantasy. These texts have been targeted first and foremost for their popularity in literature, but also for the fact that they both shaped and influenced the utopian genre of writing. The coexistence between utopia, travel and fantasy in the two narratives is complex in that, if compared

to their very first or supposed to be original forms, each of these modes is rewritten and reshaped by the authors.

This chapter is divided into two parts, a first one dealing with Swift's *Gulliver* and the second Caroll's *Alice,* and both are interested in observing how Caroll and Swift revisited and reformulated the utopian discourse by combining it to fantasy and satire. The satirical and critical reputation of both writers will be relied on to explain their handling of these three devices.

Part One: The Birth of Dystopia in Jonathan Swift's *Gulliver's Travels*

Being based on the concepts of travelling into new societies with different codes and rituals minutely described by a traveler/ narrator, makes of Jonathan Swift's *Gulliver's Travels* an interesting instance of the utopian discourse. All the readings of the text admit its utopian nature. Many critics have been interested in the link between More's *Utopia* and Swift's *Gulliver Travels* to show that *Utopia* served as a model to Swift. This implies that the dynamics of *Utopia* and the ideas and themes it develops, provides an important context to read *Gulliver*. Brian Vickers in his famous study *The Satirical Structure of Swift's Gulliver's Travels* and *Thomas More's Utopia* proposes a detailed reading of the relationship between the two texts highlighting their critical dimension, implies that, beside significant differences the two narratives share important common points. According to Vickers, *Utopia,* with its attack on social ills and flawsserved as amodel for *Gulliver'sTravels* (Vickers, 1968, p.5*).*

I.1 *Gulliver's Travels* as a Travelogue

As mentioned earlier, there is no doubt that the utopian tradition of writing in general and More's *Utopia in* particular, borrowed the form and fashion of travelogues and makes the element of travel its core. It is Raphael's spatial movement to Utopia that builds the utopian discourse of the novel. Before exploring this point in details it is maybe necessary to mention that beside the device of travel, all those artifices that are typical to travel books such as the map and the narrator and encounters are present in *Utopia*, exactly as you would find in a travelogue. The same can be said about *Gulliver*, it also develops in the same form as a travel book. Being inspired by More's *Utopia*, Swift shapes his utopian discourse around the element of travel. Yet, the

blending between the travel genre and the utopian genre was first made by More, and when Swift wrote his *Gulliver*, three centuries later, he found the travel utopian genre already coined by his predecessor.

What is the function of travels in *Utopia* and *Gulliver*? In both of them the first function of travel is traversing the line between fact and fantasy and blurring the boundary between the real and the imaginary. The travel gives credibility and seriousness to both texts since people always read travel books as being based on facts. So, the travel diary -like form provides the two works with a certain degree of verisimilitude. Written at the dawn of European global exploration, Utopia, "in *a sensethe first piece of travel literature in England's Age of Discovery*" (Campell,1991,p.212). At the same time the travel form is suitable to the portrayal of both fact and fantasy, a necessary element in utopianism. We must take into account that in the age of Thomas More, travel accounts of Marco Polo, Columbus and Vespucci were believed as reality, so using the genre of writing employed by these travelers would only help make his account close to fact and reality. As we will see later, Swift also wanted to create the impression of reality through his travel narrative.

Gulliver's Travels develops is close to the archetypal travel utopia. It develops through the interaction of a distant journey into the elsewhere, the encounter with places and people with peculiar characteristics and a set of political, economic, cultural and religious rituals. Published in 1726 almost a century after Bacon's *New Atlantis*, Swift's *Gulliver* appeared in a period of transition in Britain. It was a time when Britain grew into an empire, it was also a time of the industrial revolution. Parliament and political parties became prominent. Trade and commerce flourished. It

was also the era where science and pragmatism knew real advances. Yet, with that tremendous wave of transitions, there were fervent political and diplomatic conflicts This atmosphere of confusion is reflected in *Gulliver,* where the writer shows that travel, "*on which global exploration, colonial enterprise, and scientific advancement depend, will not necessarily lead to the scientopia Francis Bacon descries in New Atlantis" (Vieira:*.2016,p.123).Travel will instead provoke questioning and skepticism.

Therefore, *Gulliver* presents a counter-argument against the usual optimism of utopian Literature. Gulliver's travel marks the break from reality comes through a transition from the real to the imaginary, and it takes the form of a journey inviting by that the travel writing genre to the utopian tradition of writing.

I.2 Morian Aspects in *Gulliver*: Utopian Social Organization

It is important to mention that letters in the opening of *Gulliver's travels*, we can read letters Gulliver sent to his cousin in which he plainly expresses the intention to use utopian images in his narrative:

"If the censure of Yahoos could any way affect me, I should have great reason to complain that some of them are so bold as to think my book of travels a mere fiction out of my own brain and have gone so far as to drop hints that the Houyhnhnms and Yahoos have no more existence than the inhabitants of Utopia." (Ballantyne, 1812, p.05)

As we could see in the first chapter, More draws a picture of a society governed by clearly designed ideologies and rules and this is the secret behind the perfection of the

Utopian society according to Raphael. The rule of reason, common property, religious tolerance, and the pursuit of happiness are the pillars of More's ideal society. Critics often agree that there are three 'utopias' in *Gulliver*, they are Lilluput, Brobdingnag and Houyhnmland. As it will be argued below, they are utopias because they are shaped on the values of More's *Utopia* and because the three of them present the flaws of both society and men and what can be done to remedy them.

The travel of Gulliver to Lilliput illustrates the textual closeness between *Gulliver'sTravels* and *Utopia*. Many aspects of Lilliput remind us Utopian life. The first striking Morian touch in Lilliput is how the law system functions. The Law "is more disposed to reward than to punish" (swift, 1752, p.45), this immediately reminds us of Raphael denunciation of the harsh punishment laws in sixteenth century England in his dialogue with the cardinal Morton in the

first book of *Utopia*. This also reminds us when More describes the principle of punishment in *Utopia*, where good behavior leads to public reward. In Lilliput, education and family function in a way that strikingly resembles the way they do in Utopia. Education has a major role in preparing successful citizen, thus children are brought up in "*the principles of honour,justice, courage, modesty, clemency, religion, and Love of their country*"(Gulliver,1826, p.87). Besides, the educational system conceived by Swift seems having been inspired by the utopian model in that girls have rights for education as boys.

Another utopian aspect in Lilliput is the state support of poor people, this welfare is characteristic of utopia economic policy. These utopian aspects attributed to Lilliput do not make of it a model society because of some limitations referred to by Gulliver

by the end of his travel. He sharply criticizes the political corruption the Lilliput governing system, he implies "*I observe among you some lines of an institution, which in its original might have been tolerable; but these half-erased, and the rest wholly blurred and blotted by corruptions*"(Swift, 2010, p.210). Moreover, Gulliver in Lilliput is often remembered for his famous refusal of gunpowder, an action that relates him to the Utopian legal system. He satirizes the over dominance of laws over society in Lilliput. Brobdingnag is probably closer to More's Utopia because of its Giant king's criticism of European law policies, the same attitude adopted by Raphael in his comment on England's legal code.

One of the characters present in the Socratic dialogue at the house Of Cardinal Morton is a lawyer with whom Raphael uses a sharp tongue in discussing laws and legal codes. Later when we are in Utopia, this attitude takes a more credible dimension when the narrator implies that the position of lawyer has no place in the Utopian legal code. People need no one to plead their cases because the practice of a lawyer is based on tricking and misleading. In Brobdingnag the Giant King does approve this idea when he tells Gulliver that: "*He confined the knowledge of governing within very narrow bounds; to common sense and reason, to justice and lenity, to the speedy determination of civic and criminal causes*"(Swift, 2016, p.348).

One of the main aspects of utopia Swift reproduces, is the tendency to privilege the collective group over the individual. Though the result is ironical and not exactly utopian, Swift makes the Lilliputians raise their children collectively. Similarly, In the fourth part where Gulliver meets the Houyhnhnms, the horse community, the narrator observes that they have very strict family organization, for instance parents of two

daughters must exchange a child with a family of two sons, so that the perfect social male/ female balance is perfectly maintained. Indeed, they come closer to More's image of his utopians than the Lilliputians in their wisdom and rational simplicity.

In the world of the Houyhnhnms, Swift tries to reproduce the image of an ideal political organization in opposition with situation of his age. Interestingly enough and similarly to the Utopians, the Houyhnhnms seem to be inspired by the ancient Greeks in not few aspects of life. First, political and social issues are settled through debates that create philosophical symposiums, in which useless and trivial matters are given no importance. Houyhnhnmland, according to Gulliver, is a community with a level of intelligence higher to that of men. This horse society believes in the same way as Utopia in the value of reason. Reason is seen as the source of all truth. The Houyhnhnmland share with the utopians their rational attitude to all the aspects of life.

Critics often agree that Brobdingnag is the closest to More's *Utopia*. Like Utopia, it is a human society and is used as a counter image of the writer's actual circumstances. In the part of the book where Gulliver travels to the Brobdingnag, Swift uses utopian aspects to emphasize the immorality of the English. This process of opposition is, as developed before, typical to the attitude of the utopian traveler/narrator. Although all Brobdingnagians do not embody all of the same qualities and values that the Utopians have, Swift uses many of the Utopians' ethos, such as morality and logic in imagining this community.

The most important common characteristic that Brobdingnagians and Utopians share is the value of morality. Swift uses the device of the size of the Brobdingnagians

as an indication of their levels of morality: *"As the Brobdingnagians are large giants their level of morality is high and compared to these highly moral people Gulliver is merely a midget, a small English man with low moral standards that stem from his upbringing in England"* (Swift, 1935, p.22). While is England the government seems to have caused these moral and ethical flaws, in Brobdingnag the government is run by the values of common sense, justice, mercy, and flexible laws.

Swift carries on referring to Utopia when he makes parallel about education in Brobdingnagians where exactly like the utopians, they learn only specific subjects: morality, history, poetry, and practical mathematics. Their learning is pragmatic and it consists of only what is useful and rejects all what is abstract knowledge. Their law system is also close to the Utopian legal system. Laws are clear, concise, and only contain twenty-two words. The laws and customs are very flexible and are strictly obeyed by Brobdingnagians. The giants' moral consciousness is highly developed and each is aware of their responsibility as members of their community.

When reading Jonathan Swift's *Gulliver's Travels* against Thomas More's *Utopia* we come across a strong example of intertextual borrowing and referencing. In each community minutely described by Gulliver, we can read aspects of the archetypal utopian texts and namely More's *Utopia*. Swifts reproduces in a striking way many aspects of the life of the utopians and their codes. It is clear the writer wants his readers to reread aspects of More's *Utopia* in his narrative. Nonetheless, despite the fact that there are many similarities between the two texts, the following sections will show that Swift does not stop at mere reproduction.

For Houston *Gullive*r owes to a whole tradition of utopian texts such as Francis Bacon's *New Atlantis* (1626), Johann Valentin Andreae's *Christianopolis* (1619), and Jan Amos Comenius's *The Labyrinth ofthe World and the Paradise of the Heart* (1623). Swift's narrative adopts the utopian form as it is clear in its use of fantastic journeys and shipwrecks, a narrator, stories of new places and ideal societies. These are the features which have led scholars to place it within *"a canon which includes Plato's Republic, Lucian's True History, More's Utopia, the works of Rabelais, and Bacon's New Atlantis"* (Houston, 2007, p.02). Whether it is indeed "*utopian fiction or merely Menippean satire*" (Ibid. p.02) So, placing *Gulliver* within the utopian tradition does not seem to be a hard task.

I.3 The Function of Swift's Utopias

Swift borrowed from More some aspects of *Utopia* and employed them to recreate the idea of an ideal society, here we can only ask some questions; what is the purpose of the two writers? How did they perceive the significance of their narratives? Did they intend their imagined worlds to serve as blueprints or models for their contemporary societies? In concluding his voyage, Raphael remarks: "*At this point I should like anyone to be so bold as to compare this fairness with the so called justice prevalent in other nations, among which, upon my soul, I cannot discover the slightest trace of justice and fairness*"(Olin, 1989, p.129). In the words of Raphael we can distinguish a comparative and a contrasting tone, at the same time a tone which, as we previously saw, accompanies the account of our narrator from the very beginning of the book. Utopia's perfectly functioning institutions are used to reveal Europe's flaws all along the narrative. Thus, imagining an ideal society is employed to denounce and

to criticize. In other terms, there are no apparent intentions on the part of the writer to propose Utopian mode of life as an alternative or as a plan. The same can be implied regarding the aim of Swift behind his imaginary travels. Gulliver wishes if the Houyhnhnms could send some of its members to Europe to teach societies there the principles of Honour, loyalty and honesty.

Both writers praise the encountered societies to criticize Europe. The concept of utopia is used as a standard by which the flaws of societies and the vices of men are criticized. At the same time, both writers build an ideal and nothing in both texts indicates that this ideal can be attained in reality. None of them looks forwards to an age of reform and we feel that they worry about bringing light to human wickedness and do not offer a program of action. This is why we can assume that our tow writers belong to the realistic utopian tradition. In other terms, they show awareness that the ideal societies can exist in fiction only. Accordingly, they serve as a means or a tool, chosen by their writers among other ones, to criticize and satirize their own time and society.

In reading a utopian text one must accept that the intention to criticize realities does not necessarily come with the will to bring change or create reform. Even when we exclude the possibility that Swift and More asked for taking their utopias as a model, yet the fact that they showed dissatisfaction with their own societies is worth more explanations. Previously, we referred to the important political position of Thomas More in England when writing his *Utopia* and the fact that he showed carefulness in his criticism to avoid being censured. We saw this carefulness in distancing himself by using the tongue of his narrator. We can think about another lop whole through which More escaped and it is actually his feigned distance from the Christian values. Though

there is striking similarities between religion in Utopia and the Christian religion, More dos not employ at any moment the term 'Christian' or any other one relating to the Christian faith in describing religious codes in Utopia. When we take into consideration the background of More, we know that everyone knew how close he was to the Christian religion. So, this pretended distance is only to make his contemporary readers think that he would never think that was the way life should be. On this point John Traugott says in his book *A Voyage to Nowhere with Thomas More and Jonathan swift*: "*He simply subjects European life to the criticism of Platonic rationalism, as Swift in his Brobdingnag and Houyhnhnm utopias subjects it to criticism of his sort of rationalism*"(Traugott, 1961, p.15). The critic refers to Swift's satirical irony which aswe will see is built on sarcastic humor, a humor under which Swift hides his feelings of disgust towards his age in specific and the hypocrisy of humanity in general.

Utopia and *Gulliver's Travels* do not offer plans of action because paradoxically their creators do not believe in the possibility to attain their own utopias. This takes us back to the discussion about the classification of utopia according to its function and about this point much has been said. Russell Jacoby for instance believes that there are two categories of utopia, the first is iconoclastic utopia which expresses the dream of a better life but as Ruth Levitas implies"resists *its precise definition, which articulates alonging that cannot be attained*" (Levitas,2013,p.xvi), the second category however consists in what Jacoby describes as blueprints that "map out the future inches and minutes" (Russell, 2007, p,xiv). The French philosopher Miguel Abensour in *L'Utopiede Thomas More à Walter Benjamin*, makes difference between heureustic utopias that are exploratory in nature and systematic utopias with action plans. Both critics reject the literal function of utopia. In fact the majority of utopist thinkers and

writers do not really approve the idea that a utopia may serve as a blueprint, as George Kateb says: "*any serious utopian thinker will be made uncomfortable by the very idea of blue print of detailed recommendation concerning all facets of life*"(Sargent, 2010, p.89).

Even a careful examination of both *Gulliver* and *Utopia* does not provide enough hints to classify the utopias they embody in the category of the blueprints. It is very difficult to prove any intention of creating and proposing attainable alternatives since, as mentioned earlier, the two writers employ authorial distance via their narrators whose tongues utter the criticism the two narratives carry. In addition, even if both writers want their readers to believe in the credibility of the voyages, they use misleading, almost puzzling elements in their utopias that make us doubt in the their belief in the feasibility of their own ideal societies. Thomas More uses factual elements to give a realistic dimension to a voyage to which he gives a 'fancy' title, as the term utopia means 'nowhere'. So, the title itself indicates the impossibility of existence of Utopia. Swift seems to have borrowed from his predecessor this 'fantastic' aspect and expressed it through the use of a non human society whose members are highly intelligent horses (Houyhnhnms) or the use of miniature men in Lilliput. Actually, it is very ironical that his most utopian society which is the Houyhnhnms is composed of horses. It is Swift's way to indicate that human perfection is improbable in human societies.

Andre Gortz, Ernest Bloch and Paul Ricoeur believe that if utopias do not offer direct action plans they do have a role in distancing us from our realities to enable us to better assess our flaws and judge what we are doing in the light of what we could or should do (Levitas, 2013). Theyimply that "*utopian conscience and*

knowledge…confutes and judges the extent if it is falling and falling inhumanly, indeed first and foremost it provides the standard to measure such facticity precisely as departure from the right"(Levitas, 2013, 26). This implies that utopia serves as a measure by which actions and circumstances of a given time are evaluated. This description fits to an important extent the aim given by More and Swift to their utopias.

To conclude this section we should point that it is hardly possible to believe in the workability of More's and Swift's utopia as long as utopian criticism is still reluctant to put more faith in the utopian discourse. Maybe with more flexibility future readers will be able to find enough arguments to support the reading of *Utopia* and *Gulliver* as blueprints. Moreover, even if we do not dare venturing in such reading, we can assume that neither More nor Swift openly propose an action program, does not exclude the possibility that they did not have that intention. Given the hostile environment during which they wrote their texts, they had probably hidden any overt insinuation that their utopias were meant to serve as blueprints and did let it up to the reader to decide about this matter. Moreover, the ahistorical aspect of utopias which is often used to justify the improbability of their realization leaves this discussion open to be enriched or completely uttered. This is so because anyone would find that both More's *Utopia* and Swift's *Gulliver* are timeless and frozen and this gives our two texts a kind of flexibility. In other terms, what seems ahistorical today may have significance and pertinence in a future context, thus it not the last word More and Swift have to say on the subject.

I.4 *Gulliver's Travels* as a Dystopia

I.4.1 Menippean Satire in *Gulliver's Travels*

The already discussed heterogeneous nature of both the travel genre and utopian genres of writings does apply to *Gulliver's Travels*. We could see that it is both a travel book and a utopian narrative. Furthermore, Swift's narrative is often read as an an instance of the Menippean satire genre. Beside being a travel shaped on the utopian tradition, Gulliver reveals also a commitment with the satirical genre of writing, namely the Menippean satire. Menippean satire is a mode of prose satire that generally takes the form of a narrative and is based on the criticism of human behaviors and attitudes rather than specific or particular people (Frye, 2015). The Menippean satire is an ancient form of satire that takes its name from the Greek famous parodist Menippus (third century BC). Though his works are now lost, critics imply that he deeply influenced the works of Lucian and Marcus Terentius Varro. This type of satire makes use of parody, an important device intensely used by Swift in his *Gulliver*.

One of the aspects of the Menippean satire in Gulliver is his parody of one of the pillars of the archetypal straight utopia, which is knowledge and science. In Laputa we see that Gulliver visits the Academy of Lagado[1] very often. He also gives us detailed description of the academy which makes us guess its importance for the writer. There are at least five hundred rooms, each inhabited by a "*Projector*". The first of these projectors encountered by Gulliver is chemical engineers whose duty is to "*reduce*

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[1] The King of the imaginary city of Lagado invested a great fortune on building an Academy of Projectors so that it contributed to the its nation's development through scientific research and experimentation.

human Excrement to its original Food" and transforming ice into gunpowder. Chloe Houson in her *Utopia, Dystopia or Anti utopia? Gulliver's Travels and the Utopian Mode of Discourse,* believes that the Academy of Lagado is inspired from the model of the storehouse of scientific marvels of the marvelous scientific institute of Salomon's House in Bacon's *New Atlantis[2]*.

In Bacon's *New Atlantis,* after a storm, a group of travelers find themselves in the imaginary city of Bensalem. There, Salomon's House is described as the "*very eye*" or "*lanthorn*" of the city (Bacon, 2006, p.464). Like Swift's Lagado, Salomon's House is a huge research institute which is run by "Fathers", who devote their existence to exploring "*the knowledge of causes, andsecret motions of things; and the enlarging of the bounds of human Empire*" (Ibid.p.480). The house of Salomon with its wonders represents Bacon's own ideals about science and knowledge. Similarly, Gulliver is fascinated by advances in science in Laputa, he describes that he is "*highly pleased*" and "*fully convinced*" by the many scientific inventions he calls wonders, borrowing by that the same term used by Bacon in describing the scientific inventions and achievement in the House of Wonders (Swift, 1826, p.172).

Gulliver describes some of these inventions in a very detailed manner and he is particularly impressed by a scientist who is *"the universal Artist"* who has spent thirty years "*employing his Thoughts for the Improvement of human Life*" (Swift, 1815,

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[2] [2]New Atlantis is an unfinished utopian work written by Francis Bacon in 1627 and in which Bacon projects his futuristic idealistic vision of human kind progress and development. It is read as one of the most significant utopia texts. Many critics think that Bacon was deeply inspired by Thomas More's *Utopia* andSwift was himself influenced by New Atlantis

p.173). This scene of the traveler fascinated with innovative scientific inventions and wonders gives us a *déjà vu* impression, it is an intertext met in every utopian work, such as Andreae's *Christianopolis* where an important part is devoted to describing the scientific advances of the laboratories, observatories of the unknown narrator's idealized society. Both Gulliver and Bacon portray scientific progress as a highly positive aspect in their ideal states showing that technologies offer possibilities to reach social development. On the surface this may seem as a utopian aspect in Gulliver's description of the role of science in the functioning of societies he meets through his travel. However, a deep reading of Swift's portrayal of science would reveal a more complex satirical tone. In fact, Swift's reproduces the famous utopian image of the traveler fascinated by the scientific inventions of the visited land, yet in doing so he uses parody and irony.

Identifying the parallels between Laputa's Academy of Lagado and the research institute, Salomon's House, in *New Atlantis,* would allow usto examine "*the way inwhich the scientific experiments which were seen as genuine wonders in Bensalem have become objects of ridicule in Laputa*" (Houston, 2007, p.67). The Academy ofLagado is organized the same way Salomon's House is. Both are very big and they are also run by skilled experimental scientists. Moreover, both writers provide long descriptions and detailed images of the different scientific activities done in the scientific institutes of their imaginary states. In this way, a horizontal reading of the two narratives would reveal that every scientific activity done in Salomon's House has its counterpart in Lagado. Yet, this counterpart image is a distortion of the original image because the scientific experiments idealistically and seriously described by Bacon in his straight utopia, are parodied in the Academy of Lagado.

In the Academy of Lagado, researches are conducted to "*condense Air into a drytangible Substance, by extracting the Nitre, and letting the aqueous or fiuid Particles percolate*" (Swift, 1815, p.67), exactly as in Salomon's House the scientists "*qualify the air as we think good and proper for the cure of divers diseases, and preservation of health*"(Bacon, 2006, p.48). However, while Salomon's House contains "*perspective-houses, where we make demonstrations of all lights and radiations*" (Ibid. p.89), In Laputa, Sun-Beams are extracted *"out of Cucumbers" (Swift, 1935, p.170),* and whilst in Salomon's House "*observations in urine and blood, not otherwise to beseen*" are made (Bacon, 2006,p.484), the scientists of the Academy examine human excrement in order to identify its concealed parts (*Swift, 1935, p.*171). Another example, is the idea that the scientists of Salomon's House have control over fire, using it for a variety of purposes. In parallel, a Laputan Projector is "*at work to calcine Ice into Gunpowder*" and intends to publish "*a Treatise he had written concerning the Malleability of Fire*" (*Swift, 1935, p.*171). Therefore, the representation of the ideal research community and the naive observer in *New Atlantis* in particular and the idealization of science in utopian modes of discourse in generalare parodied in Swift's highly ironic portrayal of a model scientific community.

Houston explains that Swift's mockery of the "*wonderful Curiosities*" (*Swift, 1935,p.*173) of the Academy of Lagado reflects his strong antagonism against what was known as new science. For Houston, it was particularly that wave of new science represented by Bacon that Swift satirizes. In her argument, the critic relies on the fact that Swift had criticized Bacon's philosophy of science in his famous satirical essay *A Tale of a Tub.* However, Swift's parody of science is not limited to his aversion of Bacon's natural philosophy in particular, because the image of discovering new

scientific inventions in remote places is not typical to New Atlantis, it is a pattern proper to the utopian tradition of writing. Thus, we can assume that Swift's borrowed this aspect of science from the utopian discourse but reproduces it in an ironical manner and reformulates it in a parody. Therefore, this idea takes us back to the assumption that it is in More's *Utopia* that Swift found his textual material in writing his travels.

Related to the sphere of science and knowledge is the field of education, particularly important in the utopian mode of thinking. Raphael detailed the significant role of education in the Utopians' life and the importance it is given in their daily life. Thomas More links education with social progress. He promotes the idea that thanks to education Utopia succeeded in forming active, honest and productive citizen. In fact, it is particularly this feature of utopian education that Swift satirizes. In Laputa, where we see much of Swift's satire, Gulliver tells us about the use of a developed "*linguistic frame which creates sections of sentences through the random movement of words within it*" (*Swift, 1935, p.*173-174). This invention allows all people including "*the most ignorant*" to "*write Books in Philosophy, Poetry, Politicks, Law, Mathematics and Theology, without the least Assistance from Genius or Study*" (*Swift, 1935, p.*173).Swift reduces the 'genius' of disciplines highly mystified in Europe to a simple learning attainable by the most ignorant. He maybe questions the widely held utopian idea that learning can ameliorate human conditions. He rejects the idealism attributed to education in utopian texts, as Houston implies: "*the enthusiasm for the reform of education which characterized the Utopian thinking of social reformers such as Bacon, Andreae, and Comenius are all fodder for Swift's satire on the idealism which their writings embodied.*"(Houston,2007, p.120). Hence, the two tenants and

pillars of the utopian thought and imagination, science and education, are deeply parodied and dismantled by Swift's satire.

I.4.2 From Menippean Satire to Dystopia

Since the primary aim of this study is to examine the intertextual relationship between *Utopia* and *Gulliver*, it is necessary to synthesize how the utopian aspects of Swift's travels owe to More's journey to Utopia. *Gulliver* reuses *Utopia*'s aspects of perfection and he re-appropriates them to shape the societies his narrator encounters. Then, as in the Morian

fashion, he criticizes the institutions of his time by juxtaposing them to ideal worlds. This relationship between *Utopia* and *Gulliver* is mostly better described by Vickers when he implies that *Utopia,* in its political and ethical attack on contemporary society through the juxtaposition of an imaginary equivalent, emerges as a source and model for *Gulliver'sTravels.*

As we could see in the theoretical chapter, the intertextual literary approach offers us the possibility to explore relationships between texts beyond the habitual over simplified processes such as drawing similarities and differences. Moreover, when we think about the myriad of readings intertextuality allows us, we can realize how superficial it is to describe the relationship between *Gulliver* and *Utopia* in terms of mere contrast and comparison. In other terms, many critics talk about or more precisely 'enumerates' the similarities and differences between these two texts; some agree that these two texts are similar because they both contain utopian features, and others however believe that they are dissimilar because *Gulliver* represents a case of

dystopia. In fact, here lies the rub, for in that simplistic distinction what errors may come. Accepting this utopia/ dystopia opposition as far as reading these two texts is concerned, is also accepting that utopia and dystopia are two distinct modes of writing and thus removing their genetic link. This does not mean that we should reject the operation of highlighting the common points and differences between the two texts, (previously the utopian similarities between them have been traced, and below differences will be discussed), however, in this transition to the part dealing with dystopia in *Gulliver* it is important to show that this dystopian aspect which is often seen as the major difference between *Utopia* and *Gulliver,* is in fact a rewriting, remodeling and reshaping of More's *Utopia*. One can be skeptical about the use of the term difference because it implies total separation between utopia and dystopia and it cancels any genetic or generic link between them, whereas in Julia Krestiva's terms, dystopia is a different version of the intertext which is utopia. Therefore, this section will examine Dystopia in *Gulliver* as Swift's own understanding and rewriting of *Utopia*.

There have been many debates around the question whether *Gulliver* is a utopia or dystopia. There is no doubt that Swift's journeys contain utopian features yet, finishing reading this text leaves us with a bitter taste. Contrary to More's *Utopia,Gulliver* is over dominated by a pessimistic tone and a sarcastic attitude, while it is notthe feeling we have when we read *Utopia*. This fact about Swift's *Gulliver* has pushed the critics to question its utopian dimension. Chloe Houston in her article *Utopia,Dystopia or Anti-utopia? Gulliver's Travels and the Utopian Mode of Discourse* explains that:

"Gulliver's Travels thus provides a noteworthy case study for those interested in the development of the Utopian mode during this period because it is an example of Utopian writing which engages with the Utopian mode whilst not being Utopian in the sense of idealistic or optimistic; it is a Utopian text which is also anti-utopian, or dystopian"(Houston, 2007, p.432)

In *Gulliver,* the Utopian mode is satirized through the use of the utopian form and at the same time by attacking features common to utopian fiction. The satirical nature of *Gulliver* represents Swift's *engagement* with the Utopian mode and his rejection of the ideal earthly society, a rejection which, far from proclaiming the anti-utopian stance of *Gulliver's Travels,* signals the depth of its response to *Utopia* itself. As we could see earlier *Gulliver's Travels'* utopianism can be seen in its rejection of the possibility of an ideal world; with this denial, it reaches the same conclusion as *Utopia.* However, a closer reading of the text reveals a more complex adaptation of the utopian dynamics. Swift's text transcends the boundaries of traditions and offers a parody of earlier utopias.

Earlier we could trace the utopian aspects in Gulliver especially in his voyage to Houyhnhnms.It is the society in the narrative that is closest to the Morian utopia. Yet there is an important difference between Gulliver's and Hythlodaeus's experience of these idealised societies, a difference that reinforces the anti-utopian tone of swift. At the end of *Utopia*, Hythlodaeus tells us that his five years spent in Utopia were very happy and fruitful and he feels able to return there Gulliver's presence, however is not really appreciated among the Houyhnhnms, and is then exiled and obliged to live with his fellow Yahoos (a human society) or go back whence to his country (Swift, 1835, p.252). The narrator was shocked at this news "*the traveler faints. Helped to build*

avessel by his Houyhnhnm Master, he leaves his newfound land quite sunk with Grief "(Swift, 1835, p.257), At last, he returns home to England with a strong feeling of uneasiness unable to adapt himself to life in his native country. The image of Gulliver finding the smell of his own wife disgusting deeply reflects the bitterness of Swift.

Gulliver ends his narrative five years after his return from the land of the Houyhnhnms. He decided to isolate himself from human society because of his feelings despise towards men and because of his fear of his fellow Yahoos' "Teeth" and "Claws".

However, the narrator feels happier in the company of his two horses, with whom he converses for four hours a day and who can understand him "tolerably well." At the end of *Gulliver*, we conclude that Gulliver encountered a society which functions perfectly, yet he cannot belong to it. Moreover, Swift makes us deduce that the travel of Gulliver is negative more than it is positive because he cannot belong to the ideal society he remembers, at the same time after having experienced such social standards; he is unable to bear his own environment. At the end Gulliver condemns pride as the most destructive human vice, on this point he says:

"My Reconcilement to the yahoo-\dnd in general might not be so difficult, if they would be content with those Vices and Follies only which Nature hath entitled them to. . . But,when I behold a Lump of Deformity, and Diseases both in Body and Mind, smitten with Pride, it immediately breaks all the Measures of my Patience"(Swift, 2011, p.320)

Inside this passage we can read Raphael's criticism of human pride. In *Utopia*, Raphael describes pride as "one single monster, the chief and progenitor of all

piques». And if Utopia and the Houyhnhnms are successful societies it is because they could fight and overcome pride. Even if the two texts condemn pride in the same way and show skepticism as far as the possibility of the realization of an ideal society in reality, they differ in the tone. More makes the idea of perfection in a human society with human characteristics, and though he insinuates that it is impossible to be reached, his ideal state is made by men so this gives place to hope.

Whereas, Swifts makes the idea of the ideal state proper to animals and never to men, the fully utopian society he admires in his travels is that of horses, eliminating by that all possible human progress, this is symbolized by the rejection of Gulliver's presence by the Houyhnhnms. This strong rejection symbolizes Swift's pessimistic attitude towards humanity. Whilst More creates an ideal human society in a remote world, Swift dislocates this possibility through his use of animals. Houston describes this idea in a very interesting way:

"On the contrary, Swift's purpose is to manifest Gulliver's ideal and simultaneously to show its impossibility: by parading the Houyhnhnms, the epitome of virtue and rationality, before and for Gulliver, Swifr exhibits the ideal which the philosophy of the schools . . . claimed for man's nature"(Houston, 2007, p.426).

Accordingly, it is a mistake to understand Swift's narrative as purely utopian in nature or intent. While *Utopia* is like an open book with an open end, which is in itself open to possibilities and horizons, Gulliver seems to close the door. So, the similarities between *Utopia* and *Gulliver* testify Swift's use of *Utopia* as a raw material or a skeleton for his work, then through satirical processes such as parody and irony, he reshapes the discourse of utopia, rewrites it, distorts it and creates its counter image to

produce what has become a sub-genre of utopia which is dystopia. In *Gulliver* we sometimes read direct references to *Utopia*, other times we come across allusions to it. The intertextual link between *Utopia* and *Gulliver* takes the form of reshaping and remodeling and most importantly cloning a sub-genre that twentieth century technophobic writers such as Huxley and Wells developed.

Gulliver's Travels is a text that clearly dismantles the Morian straight utopia. It was indeed the birth of satirical utopia which as explained before, is a derivation neologism which took its essence from utopia itself that is why Vieira finds that it shares utopia's strategies and its narrative conventions. However, the tone each develops is completely the opposite of the other. While utopia is built on hope and desire, satirical utopia reflects total skepticism. It was a sort of mock- utopia where the aim "*was to denounce the irrelevance and inconsistency of utopian dreaming and the ruin it might entail*"(Vieira, 2011, p.16).

Swift's *Gulliver's Travels* paved the way for a long tradition of dystopian writing where writers took freedom in reformulating and rewriting the utopian discourse through a rich variety of literary propositions. The next text to be studied, Caroll's*Alice in Wonderland*, represents another textual reformulation of utopia. Though is is close to Gulliver in that it is based on fantasy and satire, yet takes the utopian imagination further afar from its traditional uses.

Part Two: Lewis Caroll's *Alice in Wonderland*: Wonders through a Rabbit Hole

The aim of this section is to investigate the extent to which *Alice* mingles with different utopian texts namely More's *Utopia* and Swift's *Gulliver*. This section highlights the idea that *Alice* is a complex text at the level of both form and content, and it is its intertextual complexity that is targeted here. In other terms, the investigation of the utopian discourse in English travel literature cannot be complete without an insight into the intertextual relations *Alice* bears and the variety of readings and rewritings of the utopian travel discourse it is centered around. As early as it was published, *Alice* offered a very interesting, to a far extent, modern understanding of the utopian discourse, since it gives the preliminary shape of dystopia constructed by Swift, literary maturity.

The intertextual plurality of *Alice* is definitely recognized by critics, Nord implies that "*Alice in Wonderland*, for example, *we find a riddle, an address, a formal request proposed at a meeting, and a paragraph from a history book*"(Nord, 1997, p.98). In the eyes of the critics, Alice also contains morals, narratives, dialogues, parodies and puns interacting harmoniously. Thus, the textual pluralism of Caroll's narrative is a point of no divergence. However, the nature of the intertextuality of *Alice* in relation to both travel and utopianism is still open to further investigations. The major point of this section is built on the hypothesis that Caroll's most famous tale is a tapestry where nuances of utopianism, fantasy and 'travelism' are harmoniously interwoven.

II.1 *Alice* as a Travel Book

Through his *Alice*, Carroll invited a wide and versified readership across cultures, eras and ages. The different adaptations of the text testify its multilayerdness. It is a story that speaks to a large variety of people. Children have known *Alice* in cartoons, animation movies, illustrated stories, and then at adulthood, they encountered deeper and more complex readings and interpretations of the Carrollian narrative in cinema and theatre. *Alice* could easily settle itself in both academic field and popular culture.

If both *Utopia* and *Gulliver* have made easy the task of classifying them in the travel genre, *Alice* presents more reluctance. This is so because travel in *Utopia* and in *Gulliver* is close to the real-life travel. Both narratives are based on physical movement from a place to another one. Both narrators, Gulliver and Raphael, travel by ship to places though fictional, they can be geographically situated. The two travels start in a way resembling any 'ordinary' travel and it is rather when arriving at Lilliput and Utopia that things 'extraordinary' begin and it is only starting from that moment that the reader immerses into utopian or dystopian worlds. However, in *Alice* the situation is different. The movement is not from a land (England) to a far situated island(s), but it is from a house garden to a place situated nowhere called Wonderland, and Alice does not take the boat for months, does not face any storm and is not shipwrecked before reaching wonderland. The way between her garden and wonderland is a rabbit hole, the deeper she gets in the stranger are the many non sense encounters she makes. So, the wonders start once Alice starts following the rabbit. Alice's strange and 'unusual' journey gives Carroll's book the characteristic of being unconventional when compared to the 'standard' or traditional travel narratives. Does this fact about *Alice* exclude it from the travel genre writing?

It is true that the movement in space is a primordial criterion in a travelogue. In fact, it makes the skeleton of a travel book and it gives resources to its content. Nonetheless, no rule dictates that in travelogues the device of travel has to be truthful, realistic or reproducing real-life journeys. This has pertinence and sense namely when we study the travel genre in the modern context of literary criticism where as explained before, generic limitations are more and more disappearing, and also where intertextual reading offers an unprecedented flexibility in broadening both the boundaries and the conventions of literary genres. It is from this scope that *Alice* is discussed here as a travel book.

In order to be able to situate *Alice* in the travel genre, we need to demonstrate some important points. The first one is that the novel contains a movement from a familiar place to an unknown world, a movement that can be clearly distinguished by the reader. Second, we also need to prove that Alice's journey is motivated by what all travel writing critics agree on, a quest.

Exactly like we could see in *Utopia* and in *Gulliver*, the travel has an effect on Alice as a traveler. The 'after' Wonderland Alice seems to have grown up. Alice's penetration into another realm of being contiguous with our own (yet entertainingly combative with it) allows her an enlargement of personality and perspective that is uniquely satisfying in children's literature.

The first chapter in *Alice* is called *Down the Rabbit Hole*, a title that immediately invites us into a fairy, fantastic world. It also indicates that we will not wait much before we get into the Rabbit's hole. We hardly finish reading the two opening paragraphs that the mysterious rabbit makes a sign to Alice to follow him, Alice shows

no hesitation and the travel starts. We are far from the long-detailed preparations with which both *Utopia* and *Gulliver* open. In *Alice*, we are provided with no maps, no dates and no documentary details, and we know these are complementary devices typical to the traditional travelogues. They are meant, as it was implied in discussing *Gulliver* and *Utopia*, to give credibility and truthfulness to the travel narrative. Thus, their absence in *Alice* indicates that Carroll did not look for the verisimilitude effect to open his young protagonist's travel. Moreover, while in *Utopia* and *Gulliver* the mother land or the 'familiar' place of the travelers is clearly situated in space and time, in *Alice*, the only detail we know about it is that it is a garden where Alice seems to feel highly bored. So, a seeming unfamiliarity is settled even before the travel to Wonderland begins.

Nevertheless, when we situate *Alice* in its Victorian context, its opening becomes more meaningful. Alice "*burns with curiosity*", when she sees the White Rabbit and follows it down the rabbit hole (Carroll, 1984,p.38). Carroll tells us that for Alice, a 'utopian' place would be somewhere where she there are not the dullness and the boredom she feels in the opening of the book:

"*ALICE was beginning to get very tired of sitting by her sister on the bank, and of havingnothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it*"(Carrol,1984,p.21)

So wonderland with its unusual creatures, fantastic happenings, and adventures satisfies Alice's avidness for newness and action. For many critics Alice represents the unvoiced child of the Victorian society who, according to Milikan, was seen as "*a problem, often treated as miniature adults, [and] were often required to perform, were*

severely chastised, or were ignored"(Milikan, 2011, p.47). Children and especially young girls were exposed to a very strict education and were supposed to behave ideally according to an imposed adult model. This image of the Victorian child is embodied by Alice right from the opening where she regrets the absence of pictures and conversation in her sister's book. This scene puts us in the same atmosphere Dickens creates when describing how dull and mechanical the Victorian education was under Utilitarianism. That system of thought promoted a pragmatic almost mathematical education that excludes imagination and fancy, Dickens describes the principles taught to Gradgrind's children "*No little Gradgrind had ever*

seen a face in the moon; it was up in the moon before it could speak distinctly. No little Gradgrind had ever learnt the silly jingle, Twinkle, twinkle, little star; how I wonder what you are! No little Gradgrind had ever known wonder on the subject…and had only been introduced to a cow as a graminivorous ruminating quadruped with several stomachs" (Dickens, 2004, p.392).

In the same perspective, Mrs Trimmer's the author of the famous periodical specialized in children's education *The Guardian of Education* (1802), supported the belief that parents did not have to allow their children to read fairy tales, which she considered immoral because they taught ambition, violence, love of wealth, and "*the desire to marry above one's station*" (Lurie, 1990,p.17). Alice's sister book seems to obey to the rules of Trimmer and Alice's feelings towards it reminds of the image of Dickens's unhappy child in a mechanical world. This leads us to suppose that a reader knowing that *Alice* was written in the nineteenth century, would not find it hard to make link between the opening of the novel and the Victorian image of childhood.

Therefore, though the opening of *Alice* does not contain the geographical hints typical to travel books, the point of departure or the pre Alice's travel episode is not that unfamiliar. It is true that Carroll, contrary to More or Swift, does not use maps or other indications to mark the device of travel, but he uses images familiar to his era to make the reader understand that Alice's travel starts from an existing world which is Victorian England.

 The long opening part of *Utopia* where More describes in details how the social, political and cultural situation was in Britain and also Gulliver's opening account of himself and family and his first inducements to travel, beside the fact that both narratives open with maps, make the reader immediately situate them in the travel genre. This preparation though different and unconventional, is present in *Alice*. However, it is not based on mapping and detailed accounts; it is rather built upon images that a reader, familiar with the Victorian ethos, can decode *Utopia*, *Gulliver* and *Alice* meet in an important point which is the fact that they are all travels into remote places. The term remote is used here to mean distant from the point of departure, a metaphoric distance used to accentuate the difference between the familiar place and the visited one. Raphael, Gulliver and Alice reach places which are inexistent in reality, and do not look like any known ones. It is accepted that this idea of 'nowhere' is inspired from More's Utopia. Thus, it would be interesting to include Alice in this discussion since it shares with the previous two narratives the 'nowhere' device. Alice's Rabbit hole and Wonderland are as an unfamiliar place as Utopia or Gulliver's visited islands are. In order to explore the nowhere in Alice, it is necessary to shed light on the strangeness that characterizes the young heroine's encounters.

II.2 Alice as a Utopia, Escape and Nostalgia

Alice in Wonderland has received many criticisms from different perspectives yet its utopian dimension has often been neglected. Actually, situating *Alice* within the utopian tradition is as problematic as reading it as a travel book. When reading *Alice*, we are confronted with its unconventionalities as far as both travel and utopia are concerned. At the level of its utopian aspect, Carroll's novel does not show a frank relation with the utopian discourse as settled in the Morean design. The principle unconventionality lies in the fact that Alice's travel develops in a fantasy fiction. Like Gulliver, Alice meets strange creatures in a fantastic world; the question is to what extent can we consider this fantastic world as being utopian?

Alice is a mosaic of many allusions to other texts. It is rich in direct allusions as defined by Krestiva. This is why the utopian discourse in Alice has been approached from different perspectives. All the readers of *Alice* agree that it contains several images of disorder and chaos portrayed through the many nonsensical scenes, characters and events. At the same time, one cannot deny how free Alice feels in Wonderland far from all her society's prohibitions. It is maybe necessary to argue that it is in this freedom that are situated its utopian aspects. If compared to other children's book written in the golden age of children literature, Alice has a darker tone, it does not provide the nostalgic feeling generally found in children's tale which were often pastoral (steifferet).

Nonetheless, in returning to Wonderland, Elein Steiffert, argues that a twenty first century reader would find *Alice* very nostalgic because it captures the image of child free form anxieties. For the critic, nostalgia in *Alice* lies in its utopian dimension. It

integrates darkness and disorder with the longing for something better.

Alice seems to find refuge in Wonderland where there are no adults scolding her and telling her how to act and what to say. Instead, she meets talking animals, moving cards, rubbits having clocks, flying cups and cakes and many other fantastic things that give the possibility to believe that everything is possible in Wonderland and this comes as a counter image of the very strict Victorian society to which Alice belongs. In other terms, within the very disordered and illogical world of Wonderland, both the reader and Alice are offered a limitless feeling of freedom. Hence, it is interesting to shed light on how utopia and the carnival as defined by Bakhtin mingle in *Alice.*

In the theoretical part dealing with the concept of utopia, we accepted the idea that almost all utopian theorists agree on the presence of a quest in all utopian travels. The object of Alice's quest seems to be freedom – getting out of the "*small passage*" that confines her and escaping into "*the loveliest garden you ever saw*"*(Carroll, 2015,p.59)*. This is what we read in the beginning of her adventurous journey to Wonderland:

"Alice opened the door and found that it led into a small passage, not much larger than a rat-hole: she knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander about among those beds of bright

flowers and those cool fountains, but she could not even get her head through the doorway" (Carroll, 2015, p.86)

In his essay *A Taste of Nostalgia: Children"s Books from the Golden Age-Carroll, Grahame, and Milne,*Robert Hemmings implies that authors from the Goldenage of children's literature embodied the idea of the longing for a lost childhood (Robert, 2007, p.57). Similarly, Anderson argues that children literature has the role of reviving feelings of childhood and at the same time it reflects longing for its loss. This feature is largely present in Victorian children literature where nostalgic feelings were expressed in children's adventures in remote lands, as Fay Sampson explains "*theVictorian age as a time when authors wanted to return to the glory of the past and back to old values. In literature they did so by writing about the rural idyll and enchanted lands while trying to remove or ignore that which belonged to the adult world*" (Caroll, 1996,p.62-63).

This nostalgia for childhood creates the tendency to idealize this lost moment in an adult's life. This argument is put forward by Streifert who believes that nostalgia is about creating and longing for something better, something that is missing in the present. He is certainly among those who believe that the essence of utopia lies in the impossibility of reaching it in reality. Accordingly, utopia is a quest of the unattainable the ordinary life of people. However, for Streiffet, in order to reach the real essence of utopia in *Alice*, we must not stop at reading it in relation to the original *Utopia* written by Thomas More where there is the attempt to be better than the present and the ordinary (Claeys, 2010,p.59). Utopia can also be explored from a more modern perspective where this point of nostalgia lies. This is so because for the twenty first century reader, utopia is no longer about "*green meadows and food in abundance*" (Claeys, 2010, p.56).

The utopia which contemporary readers strive for is not the same as it used to be because, as Claeys describes it, "*we are not interested in being shepherds in modern times*" (Steiffert, 2013, p.202). The utopias we often strive for today are places where racism, alienation, cultural clash and identity crises are absent.Steiffert proposes exploring the utopian side of *Alice* from the point of view that in contemporary society the utopian dream is more about the inner self than the outer life. The inner self and the home without problems often lie, as Johannison explains, in happy childhood. The bitterness of the present and pessimism about the future, and therefore hope is looked for it in the past. If we reformulate this argument we come to the conclusion that any children book is utopian because of the simple fact that it makes the reader go back to childhood.

Steiffert brings Bakhtin's concept of carnival and relates it to utopia to explain the nostalgia effect of *Alice*. He thinks it is impossible to deal with utopia in *Alice* without dealing with its carvnivalesque aspect. The common point between Carnival and utopia is that they are both universe that create and strive for that which is not a part of this world. For the Russian critic "*the carnival is about the freedom something people dream of, a freedom impossible to reach in their ordinary life* (Bakhtin, 1960, p.15-16). Carnival could be interpreted as a return to childhood since childish activities can liberate adults from the worries of their adult life(Ibid, p.15-16). It is also "*a specialform of free and familiar contract reigned among people who were usually divided by the barriers of caste, property, profession, and age*" (Ibid, p.10). Carnival is theperfect state where all people are equal because the established authority is thrown out and replaced with freedom. The chaos in class systems is shown in "*the feast of foolswhich was a banquette for all the world*" (Ibid, p.279). It turned daily life

upside-down. Kings dressed up as clowns and the clowns were in their turn dressed up as kings. The feast of fools rejects all forms of class segregation. The carnival is a ' no barriers' space and "*a place of noise and celebration*". The festival allows people to feel all the same, this is the reason why Bakhtin suggested that carnival is a unique kind of utopia.

   How do utopia and the carnival meet in *Alice*? Though referring to two different genres of writing, utopia and carnival, according to Sterffeit's argument, are both connected to nostalgia. They are both based on timelessness and freedom. However perfect, a utopia remains unattainable, and people become nostalgic when things change and they start seeing the past as a utopia. This nostalgia idealizes the past by excluding bad memories and focusing on positive experiences only. This idea is explained by Johannisson when he says that *"[i]t is conservative in that sense that itturns its gaze to the idealizing pictures of the past. When the good is located to the past nostalgia turns into a utopia"* (Wegner, 2002,p.148). The past then can represent childhood which itself becomes utopian.

  People are drawn to the lost childhood, and to carnival, because they offer something different than "*the pressures of a modern, industrialized, polluted, and exploitative adult world*" (Nelson, 2012,p.52). Nostalgia and carnival both contain a longing for aplace where the troubles of the daily, adult life is excluded. It becomes an escape into another time. Bakhtin explains how, for example, the feast of fools was made to be an outlet for our second nature, the one of foolishness. People need to return to this free space from time to time so they are able to fully commit to the present (Bakhtin, 1960, p.75). The notion of foolishness has many similarities with childhood. Childhood and

carnival both breaks the norms of adulthood.

The carnival in *Alice* lies in the fact that it is a text that turns up side down the codes of logic and sense. It is a world where laws of physics and gravity are completely overthrown. Caroll makes Wonderland a place where everything is possible and its dynamics are not subjected to the strict restraints and ethos of the Victorian society. The interaction of elements of strangeness, fantasy and nonsense reproduces the carnival like impression in *Alice*. It also makes of Wonderland a place of escape to a less rigid world. This can be seen as a utopian aspect in the novel.

II. 3 Caroll's *Alice in Wonderland* as aDystopia

JJ.II.3.1 Nightmarish Wonders

   The above mentioned utopian aspect in *Alice* can be misleading and is worth a deeper reading taking into consideration Caroll's satirical attitude. *Alice* is a fantastic world where the parameters of logic are lost. The collapse of logic does not lie only in the strange creatures and objects Alice meets, but also in space-time dimension. What we generally keep in memory about the rabbit is its waistcoat watch. However, in Wonderland there is no reference to time. Once out of the tunnel the notion of time is completely lost. If we accept that the rabbit watch represents time in the familiar world of Alice, then its absence in Wonderland shows that the time of the initial world is destroyed. This loss of time is seen in the many questions Alice asks about her growing up.

   One of the most memorable moments in *Alice* is when the little girl changes size constantly. We see her too large to make it through the little door into the beautiful garden; after she drinks from the mysterious bottle, she becomes too small to reach the key. Once she eats the special cake, she's enormous, but the White Rabbit's fan makes her small again. In the rabbit's house, another bottle of mystery cordial makes her "swell up and get stuck in the room; pebbles thrown in the window turn to cakes and eating them shrinks her" (Caroll, 1984) Then, when Alice meets the Caterpillar he teaches her how to use pieces of mushroom to control her size. Still, all through her journey in Wonderland, Alice is unable to control her size.

   Many critics have made connection between Alice's changing size, and self-identity. In fact, these size fluctuations the young girl experiences reflect her complex

and repetitive psychological back and forth from childhood to adulthood. Thus, in Wonderland the logical movement in time has no sense and this seems to disrupt and shatter Alice's self-identification (De Certeau &Marin, 1988, p.124). The inner Alice goes through her journey the more intense is her feeling of loss, and the apparently attractive fantastic characters she meets make this loss even sharper. Here, Wonderland is a dystopian space-time in which Alice is confronted with complex self-identification. Some critics interpreted this identity oscillation as Alice being in schizophrenia like state. (ibid. p.124-125)

In Alice, Wonderland is the utopia beyond. This is the first impression we have when: "*Alice opened the door and found that it led into a small passage, not much larger than a rat-hole: she knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall and wander about among those beds of bright flowers and those cool fountains*" (Caroll, 2015, p.32).

According to Louis Marin, this loveliest garden ever dreamt by Alice is a wondrous trap. It is the Wonderland that while searching for it, Alice encounters negative experiences. She will never find the wondrous garden, so in Carroll's utopia remains a dream object. Louis Marin describes the relation between utopia and dystopia and implies:

"*Utopia as ideology is a totality; and when political powers seize it, it becomes a totalitarian whole. […] Utopia as representation defines a totalitarian power, an absolute, formal and abstract power*"(Martin, 1993, p.15). He carries on arguing that putting utopia into practice could result in a dystopian order so : "*every utopia always comes with its implied dystopia – whether the dystopia of the status quo, which the*

utopia is engineered to address, or a dystopia found in the way this specific utopia corrupts itself in practice"(ibid. p.15). After encountering the Mad Hatter and the March Hare, Alice: "found herself in the long hall, and close to the little glass table. 'Now, I'll manage better this time,' she said to herself, and began by taking the little golden key, and unlocking the door that led into the garden. Then she went to work nibbling at the mushroom (she had kept a piece of it in her pocket) till she was about a foot high: then she walked down the little passage: and *then*—she found herself at last in the beautiful garden, among the bright flowerbeds and the cool fountains"(.Caroll, 2015, p.42).

As implied earlier, the garden Alice strives to reach during her journey is a metaphoric utopia, like an enchanting whispering voice charmingly inviting and promising freedom to Alice. Unfortunately, once in the garden both Alice and the reader discovers that it is not a utopia, but, ironically, a sum of the negative places that Alice had been through. Critics have attributed psychological disorders to the different characters Alice meets except for the Caterpillar. The very charismatic fantastic creatures and talking animals met by Alice and very often remembered by the fervent admirers of the book, are indeed very complex and enigmatic. They attracted the curiosity of psychological criticism. Robert Mayfield in his very serious neuropsychological analysis of the characters in *Alice*, diagnoses various psychological disorders in characters that mark Alice's journey. For him, the Mad Hatter suffers from obsessive compulsive disorder. The queen of hearts shows symptoms of Narcissistic personality disorder and high degrees of sociopathy. The white rabbit suffers from anxiety disorder and even the Catterpillar uses some hallucinogenic mushrooms. All the pathological characters with which our young

heroine interacted during her journey are invited to a croquet game, "*like to a banquetin the asylum's garden*" (Caroll, 2015, p. 46). This final scene is the epitome of the psychologically disordered atmosphere of the whole novel and thus the Wonderland dreamt of by Alice becomes a dystopian territory.

The very first moment when Alice decides to follow the curious White Rabbit promises the readers a travel to Utopian World, somewhere where the young heroine can experience adventures and satisfy her desire to learn. Yet, Wonderland reveals to be a mock utopia, the traditionally responsible adults in typical utopias are unreasonable and ignorant in Carroll's fantasy. On the surface, *Alice* seems to give voice to children, a category often marginalized in the strict Victorian society because in Lewis Carroll's time, children were seen as "*a problem [;] [o]often treated as miniature adults, [and] were often required to perform, were severely chastised, or were ignored*" (Millikan, 2011, p.01). Thus, a space where she is able to voice her ideas in front of the adults could be seen utopian to Alice.

This idea, however, soon reveals to be illusory since Alice's protests and ideas are never taken seriously or acknowledged by the adults in Wonderland. The "*adults [in Wonderland], especially those who resemble governesses or professors, are foolish, arbitrary, cruel, or mad*"(Lurie, 1990,p.05). We can thus assume that in Carroll's narrative one can read a satire on the way Victorian children were treated and how adults regarded themselves as their superiors; *Alice* could be "*read as a satirical attack on children's treatment and education*" (Millikan, 2011, p.01). As it can be seen in many Victorian fictions where the child figure is present, children were not to discuss adults' decisions and even though Alice defies these limits in Wonderland, when we see her at many moments protesting, objecting and asking questions, she

nonetheless comes to the conclusion that Wonderland is not as utopian as she had hoped for. Events become *"[c]uriouser and curiouser"*(Carroll, 2015,p.44) and turn more and more dystopian.

II.3.2 Alice's Identity Confusion

After shrinking and growing several times, Alice is not only frightened by her changing appearance, but also starts to wonder *"who in the world she is"* (Carroll 46).

She is curious and hungry for knowledge, which is emphasized again when she fears she has turned into a girl called Mabel, who "knows such a very little", while Alice herself "[knows] all sorts of things" (ibid. p.47). She expects to expand her knowledge in Wonderland, but instead, Wonderland makes her question her own identity and everything she knows. She has a fear of not knowing, and, even more importantly, of not knowing who she is. This, as Marius Conkan argues, makes Wonderland a "*metaphorical dystopia*", because it "*damages and degenerates the self-consciousness and the identity of Alice*" (Conkan, 2013, p.85).

Her fear of losing her identity is reinforced when Alice meets the Caterpillar. He asks her who she is, but she is unable to answer this question, saying that "*she hardly knows*" (Carroll, 2015,p.69). She follows the White Rabbit into the rabbit hole, but the longer she stays in Wonderland, the more she realizes that her identity is fading.

Wonderland is according to Carroll situated "*down, down, down*" (ibid, p.39), it does not exist on a map and it is not an isle, it is underground. According to James R. Lewis, Alice falls through "*a portal to an underworld*" (ibid.p.26). In Greek mythology, the underworld is related to the concept of hell. It is often described as a

mysterious gloomy place beyond ordinary human experience. This makes us think of Dante's Inferno is underground. This is the first hint that the world Alice dreams to visit cannot be the "*loveliest garden*" she wishes to enter (Carroll, 2015,p.41). She expects to reach some kind of utopian place and she "*'longs to get out of that darkhall, and wander about among those beds of bright flowers and those cool fountains*"(ibid, p.41). Carroll gives us the tricky promise through this underground illusionary garden.

II.3.3 A Mad Wonderland

The excitement of Alice to reach the Wonderland falls immediately as she meets the personas that people the land of wonders. She soon finds out that the inhabitants of Wonderland are "*easily offended*" (ibid.p.57), and sometimes even "*perfectly idiotic*" (ibid.p.81). She states that "*the way all those creatures argue is enough to drive onecrazy*" (ibid.p.81). The Cheshire Cat tells Alice that everyone in Wonderland is mad, even Alice herself (ibid. p.87), this reminds us all the psychological disorders diagnosticized in both the strange Woderlandians and Alice, a kind of asylums where nonsense is promoted.

 The famous tea party symbolizes this madness. The chapter that describes this scene is entitled *The Mad Tea Party*. When Alice arrives at the March Hare's house there is an outdoor tea-party, another memorable moment in the novel. The tea-party turns out to be a *very mad* tea-party. Around the table there is Alice, the March Hare, the Mad Hatter, and a Dormouse.

 The behavior of each of them is close to madness, except (perhaps) Alice. Tea is served at six o'clock. But it is *always* six o'clock, with no time to wash the dishes; thus, it is *always* tea time, time has been frozen. Alice is also offended by the way she

is treated at the Mad Tea-Party; the Mad-Hatter offers her wine, when offering wine to a child is totally wrong. The Hatter then tells Alice "her hair wants cutting", and Alice remarks the rudeness of these comments (ibid. p.91). Then, Alice is left alone again; she looks forward to meeting the Queen and playing croquet with her. However, when she meets the Queen, she is astonished by her harshness (ibid. p.105-6). Here, both Alice and the reader are confronted with the verbal violence of Wonderland; Alice is all the time rebuked.

In his drawing of the anatomy of dystopian fiction, De Souza argues that we qualify a text as being dystopian when "*the featured society is controlled by some kind of oppressive force. In some stories, the characters are aware of their oppression, while in other stories, they are in blissful ignorance to what is happening to them and their surroundings*" (De Souza, 2012, p.10) also identifies the element of violence in dystopian fiction, he suggests that "*These stories often make use of violence. Oppressors use it because they are scared of their downfall, suppressed use it because they fear their oppressor and see no other way than to retaliate*" (De Souza, 2012,p.12).

The Queen is another puzzling character in the novel and much of its dystopian dimension lies in the traits and behavior of this character. She is violent in her way of treating the others. She oppresses her people by threatening them to cut their heads if they do not obey, this comes in total opposition with the very democratic image generally utopianist writers give to the ruling systems of their utopias. Dennis Knepp argues that the Queen of Hearts is Carroll's way to denounce dictatorship, because many "*ruthless tyrants terrorize the people, supposedly for their own good*" (Knepp,

2013, p.54). According to Lauren Millikan, "*the British justice system at the time was in shambles*" (Millikan, 2011, p.01) and the time *Alice* was written, England was ruled by Queen Victoria, and it is quite evident for the critic that the Queen of Hearts corresponds to her tyranny. Here, *Alice* can be read as a satire. It joins the tradition of Menippean satire as *Gulliver* does.

The Duchess could be an example of a dystopian despotic government. The only person Alice has a normal conversation with is the duchess, but this later insults Alice by saying that "*[Alice does not] know much, and that's a fact*" (Carroll, 2013,p.83). She tells Alice that "if everybody minded their own business [...] the world would go round a deal faster than it does" (ibid. p.83), and when the little girl disagrees with the before mentioned remark, the wants the Duchess wants Alice to be executed (ibid. p.83). Alice feels disappointment at realizing that the Duchess is not less cruel than the Queen. We are further struck by the violence of the Duchess when we read her lullaby for her baby:

> "Speak roughly to your little boy,
>
> And beat him when he sneezes:
>
> He only does it to annoy,
>
> Because he knows it teases" (ibid, p.84).

Alice has all the ingredients of a children fable. Its characters seem to appeal to children. On the surface, it sounds humorous and entertaining for both children and adults. The characters of *Alice* are like in fables, they are usually animals who act and

talk just like people whilst retaining their animal traits. Yet, these characters that are traditionally very caring, loving and kind in the way they treat the child figure, are exceptionally very unfriendly in Caroll's novel. They are even confusing and make Alice feel lost. In fact, they embody the act of ill treating children and construct the dystopian dimension of *Alice*.

These characters, namely the Queen and the Duchess, are the counterparts of the harshand unkind adults in the familiar world of Alice, a figure quite common in Victorian England. The adults in Wonderland are "foolish and arbitrary" (Lurie, 1990,p.5), the inhabitants of Wonderland do not offer Alice the warm welcome she hoped for, which makes her feel out of place, "lonely and low-spirited" (Carroll, 2013,p.58). In other words, "*it is society that is actively working against the protagonist's aims and desires*", which is, as John Joseph Adams claims, a characteristic of dystopian stories (Adams, 2012).

II.3.4 Nonsense and Parody in *Alice*

Related to the demystification of the utopian expectations in *Alice*, is the writer's extensive use of nonsense and parody**.** These devices appear when there is uncertainty about what is real: "*There is something relative, even arbitrary, that these forms convey through their reliance on inversion and juxtaposition*." For De Souza, parody, fantasy and nonsense are strategies used to question established cultural institutions and realities. They also break up meanings and make us feel lose belief in our deeply rooted convictions by "reshaping and reconstructing realities" (De Souza,2012, p.133). In his *Alice*, Carroll dislocates the elements of sense and the real through his use of unlimited fantasy, nonsense, and parody.

Alice is a novel where there is an upside-down movement of reality. At the same timeonce Alice falls into the rabbit hole, a kind of language confusion starts. Her body size changes recurrently, clocks are frozen at the same time, animals have human voices, rabbits have servants, tears make swimming pools, "*a cat can eat a bat as a bat eats a cat, and where a baby turns into a pig, and Alice could be Mabel*" (Caroll, 1998, p.59).Alice is puzzled when she realizes that all her knowledge she acquired at home and in school is both unhelpful and illogic. Hence, the words she knows "*become strange and unfamiliar*". (Caroll, 1998, p.59). Thus, as De Souza explains it very well "By questioning the seemingly natural way in which words express intention and refer to things, Alice's Adventures in Wonderland foregrounds the process of sense- making and sense-unmaking"(De Souza, 2012, p.26).

The further Alice goes in her journey, the more things known blur into ambiguity and mislay sense. Then, they are redefined and used in a wonderlandian way. As readers we meet many moments where we notice that in the Wonderland words to which we are normally familiar, become insignificant. This is also why Alice has difficulty understanding the creatures she meets in Wonderland, and they have just as much difficulty understanding her.

The tea party is may be the best illustration of nonsense and meaninglessness in the novel, The March Hare and the Mad Hatter turn upside down what Alice understands as the normal ritual of a tea-party. Together with the illogical meaning and image of a tea party, goes the natural relationship between words and things, and for the little girl «the stupidest tea-party I ever was at in all my life!' " (Carroll, 2013,p.60). She is puzzled because like the movement from seat to seat, the conversation "seemed to her to have no sort of meaning in it, and yet it was certainly English" (ibid. p.56. Carroll).

Caroll completely dislocates the signifier /signified relationship. Alice sighed wearily, "I think you might do something better with the time," she said, "than wasting it in asking riddles that have no answers." (ibid. p.56) "If you knew Time as well as I do,"said the Hatter, "you wouldn't talk about wasting it. It's him" (ibid.p.59). Consequently, the two are unable to communicate and understand each other.

Related with Alice's inability to communicate and to be understood, is her identity confusion to which there have been many references previously. Alice is completely devastated when she realizes that she cannot remember the exact lyrics of Isaac Watts's song "How doth the little crocodile" (ibid, p.17), she thinks she became less intelligent than Mabel. Later on, the White Rabbit calls her Mary Ann, and when she meets the Caterpillar, still stranger than previous animals, Alice no longer even knows who she is because " *'I'm not myself, you see*" (ibid. p. 35).

Conclusion

Gulliver and *Alice* are travels into remote disguised utopias. They are dystopias under utopian masks. This takes the form of a very complex interaction between two opposite attitudes. Both writers use elements of utopia to formulate them in a dystopian tone. On the surface the two narratives offer all the attractive aspects of utopias; adventure, discovery, and different worlds with new codes and rituals. The passage from the utopian atmosphere to the dystopian one, is done through the use of strategies typical to satire utopias such as parody and satire. Thus, every utopian aspect is parodied and turns to be dystopian.

The interaction of these two 'utopian' travels with the fantastic mode of writing , increases their complexity. A sense of the fantastic pervades in both narratives, we encounter characters and situation where the writers put no limit to their wild imagination. Reality is turned upside down and we come across supernatural creatures and uncommon strange situations. This aspects of the two novels, though very entertaining, is highly misleading. It is used intentionally by Swift and Caroll to demystify utopian ideals. They transform the two travels into mere nightmarish dreams. In fact, the two writers borrowed from straight utopia elements of familiarity; Gulliver has an ordinary family life before he starts his journey, and in Alice the opening is in the garden of an aristocratic family house. Then, when these elements of reality mingle with fantastic encounters, they create a secondary world where both the travelers and the readers are completely puzzled. The movement from the known world to the fantastic one seems to be a hopeless quest for More's inexistent utopia. It is chimerical and impossible because it is deformed and mocked by the fantastic elements.

Gulliver's Travels and *Alice in Wonderland* are texts that clearly dismantle the Morian utopia. *Gulliver* testifies the birth of satirical dystopia and Alice further developed this utopia subgenre. However, the tone each develops is completely the opposite of the intertext. While utopia is built on hope and desire, satirical utopia reflects total skepticism. *Gulliver* and Alice are mock- *utopias* where the aim was to denounce the irrelevance and inconsistency of utopian dreaming

General Conclusion

This research work proposes to examine the intertextual link between *Utopia* as a pretext and a set of popular utopian travel texts. Jonathan Swift's *Gulliver Travels*, Daniel Defoe's *Robinson Crusoe*, Lewis Carol's *Alice in Wonderland* and Rudyard Kipling's *Kim* have been read as travel narratives built upon the utopian discourse. Throughout this research, the dynamics of utopia and its deriving genres are investigated through the study of the utopian travel texts cited above. This thesis has attempted to verify the hypothesis that the selected narratives are multidimensional spaces in which, a variety of utopian travel writings intermingle, creating by that a whole tradition of utopian travel writing.

Being interested in literary genres with a misleading complexity, this research needed to open with an explanative chapter, aiming at clarifying the theoretical boundaries of these concepts within which this study has operated. In other terms, the heterogeneous nature of both utopia and travel literature makes them open to large set of interpretations and meanings, and more importantly, a wide variety of interdisciplinary adaptations. This is why, the aim of the opening chapter has been primarily to make clear what precise understandings of utopia and travel literature are pertinent to the research.

The first chapter helped identifying the characteristics of travel literature and allowed by that the classification of the selected fictional travels within the boundaries of travel literature genre. By highlighting, the very flexible generic boundaries of the travel genre, it was quite possible to show its strong link with the utopian mode of writing. Showing the intertextual relation between the two genres was a primordial preparation for conducting the study, because the aim is to show that a utopian travel

mode of writing can be recognized as a literary genre by itself. The first chapter also served to make clear that it is literary utopia, and not the political and philosophical dimensions it acquired, that interests the scope of this study. Thus, the section devoted to utopia as a literary mode of writing, its characteristics and

especially its hybridity, has allowed observing how the utopian discourse in the selected texts, intermingled with other literary genres and mode of writings, enlarging by that the generic boundaries of the utopian genre.

The classification of literary utopias, according to Frye, into straight and satire utopia has as well been a useful theoretical background that shaped and drew the structure of the thesis. This made it logical to put the target texts into two categories. A first one of straight utopias, close to More's *Utopia* in tone and objective, comprises colonial utopias; Defoe's *Robinson* and Kipling's *Kim*. The second category is what Frye calls satire utopia, it includes Swift's *Gulliver* and Caroll's *Alice*.

In the preparatory phase of this research, the opening chapter provided the critical tool necessary to read the utopian discourse in English travel literature, which is intertextuality. Even if the study relied in general on Kresitva's assumption that no text is original and unique in itself; rather it is a network of references, and borrowings and quotations from other texts. But more specifically, it was Genette's concepts of architextuality and hypertextuality that permitted considering More's *Utopia* as a hypotext and the other utopian travel narratives as hypertexts.

As explained in the introduction *Gulliver*, *Alice*, *Robinson* and *Kim* have not been classified chronological, but rather according to their utopian attitude. Thus, the travel starts with a journey into colonial utopias; Defoe's *Robinson* and Kipling's *Kim*.

They have been examined in the second chapter of this work, where the hypothesis to verify was that the two novels are travelogues shaped by the colonial discourse alongside with the utopian one.

Reading Thomas More's *Utopia* in relation to colonialism has revealed that the travel narrative reflects the Renaissance fascination with expansionism and overseas explorations. Beside the different Utopian aspects of social, political, and economic life, More gives space to the Utopian expansionist policies. The writer does not exclude these policies from the idealistic image of the Utopian society, and we have the image of a perfect colonial experience free from violence, resistance and violence.

The intertextual reading of *Robinson* discloses that the colonial narrative reproduces More's idealistic vision of colonialism by making his shipwrecked narrator build a colony very close to More's ideals in *Utopia*. Nonetheless, Defoe's travel narrative represents a utopia which is original in that it is not already established, and it is not observed by the traveler, but he himself constructs his own utopia according to More's model. His transformation of the island into his own kingdom and treatment of Friday create a microcosm of the straight utopia as imagined by More. Robinson's colonial utopia is characterized by order. In the island, Robinson succeeds in creating strict rituals that organize life in his created world. From an intertextual point of view, we can imply that Robinson is an extension of a slice from More's *Utopia*. It is the slice where More develops the utopian vision of conquest that Defoe reproduces and extends into a travel narrative. We can pretend that Defoe went further than More in his utopian imagination by making his traveler transcend the boundaries of mere observation and comment, to become himself the maker of utopia. This makes us suppose that by making an ordinary man able to achieve and construct a state of

utopia, Defoe goes beyond the limits of impossibility that are often attributed to utopias. So, *Robinson* can be seen to be more utopian than utopia itself.

More than a century after the publication of *Robinson*, Kipling seems to have found a ready ground upon which he developed his utopian ideals in *Kim.* Reading this novel in relation to both *Utopia* and *Robinson*, reveals that Kipling found in these texts the necessary material to develop his own utopian vision of colonialism. He reuses the idea of an 'ethical' treatment of the colonized. He also reproduces the idea that the natives need to be supported and civilized, and molds it in his famous idea of the white man's burden and the happy imperial family. Kipling does not project his utopian attitude on an imaginary island, he does not either construct a utopia out of nothingness; he rather aims at maintaining the British imperial power in India through proposing a utopian colonial policy. In other terms, the way his utopian colony functions is for him a practical plan to keep India at a time where native protest where quivering in the horizon.

Both *Robinson* and *Kim* are straight utopias because they reproduce the dynamics of the colonial discourse: the settlement in the land of the natives, the civilizing mission and the colonizer/colonized relationship. Nonetheless, they do so by adapting these dynamics to their quest for the ideal colony as imagined by More. Twenty first century readers, and namely readers who belong to a history with a colonized experience, would be skeptical about this image. They would certainly find it opposite to the reality of colonialism. Utopia, which is seen as the epitome of human perfection and social justice does not exclude one of the most cruel practices in the history of humanity. Although, the utopian colonies described in the three narratives are shown to function without violence, the idea of the subjugation of other nations and the

conquest of their land is naturalized in a way that copes with the Western utopian ideal. More, Defoe, and Kipling wish a better colonial doctrine where the natives are treated with no violence and are civilized and enlightened, but they do not question the idea of conquest.

In the third chapter of this study, the travel takes us to remote places to transcend the boundaries of the real and visit wondrous and fantastic worlds. *Gulliver* and *Alice* revealed to be open spaces where many voices of many literary genres are heard. Satire, parody, fantasy, utopia, and dystopia interact in such a harmonious way in these two narratives, that grasping their hidden meanings and their writers' intentions has revealed to be a hard task.

Among all the selected texts for this study, Gulliver represents the most direct case on intertextuality because its writer openly admitted that his narrative was deeply inspired by More's *Utopia*. Swift intentionally borrows from his predecessor's utopia. However, through his use of Mineppean satire, he mocks the ethos of the straight utopia. Caroll does the same in his *Alice* through his intensive use of the elements of nonsense and parody.

A first reading of *Gulliver* and *Alice* would give us the impression that they are fantastic utopias containing very attractive elements such as adventure, discovery, and different worlds with new codes and rituals. However, Reading the two narratives against More's *Utopia* has shown that they represent a very complex interaction between two opposite attitudes. The two writers re appropriated aspects of straight utopia, and then, they reshaped them creating by that dystopian travels. So, Bathes's assumption that literary texts are multidimensional spaces where different other texts meet has been very pertinent in the case of *Gulliver and Alice*.

Reading *Utopia*, *Gulliver*, *Alice*, *Robinson* and *Kim* from the critical lens of intertextuality, allowed examining the different and seemingly infinite textual relational processes they disclose. Each of them unfolds many texts, and at the same we can witness the textual transformations these pre-existing texts undergo within the studied text. Each of the selected texts refers directly or indirectly to More's *Utopia*. This is why while analyzing the intertextual dynamics of every text there was an attempt to trace its similarities with *Utopia*. The examined texts are all travel narratives with the quest of discovering a new world. Gulliver ventures in imaginary places, Alice is eager to reach Wonderland, Robinson feels blessed with an empty island he makes his own, and Kim wonders through India's exotic cities and colourful landscapes.

Being straight or satire utopias, all these travels reveal their writer's feeling of dissatisfaction with their own realities. This is expressed in the way they handle the raw material provided by utopia as a literary genre. So, Swift, angry against the flaws of mankind, satirizes the hypocrisy of the human race by mocking its dream of reaching perfection. Caroll denounces the Victorian society's inflexibility and harshness by reproducing it in the image of a puzzling fable. Both Defoe and Kipling seem to have worried about the 'health' of their country's Empire, so they propose healing plans to sustain the colonial enterprise.

Our writers' motifs of dissatisfaction are different and each of them reshapes the utopian discourse accordingly. Consequently, *Gulliver* and *Alice* reshaped the straight utopia into a mock utopia or dystopia and *Robinson* and *Kim* developed colonial utopia. Kristeva's theory gave this research the possibility to explore how these feed each other, and how each of them transmits its genetic codes to the other.

The term network is of high significance to this research. As a result, the hypothesis that the selected corpus lies within a network made of a long tradition of utopian texts and none of them can be studied for its 'individuality is confirmed. The investigation of the utopian discourse in the selected travel texts relied mainly on the already discussed relationship between Eliot's and Krestiva's interpretation of textual relations. This was done in the three steps developed in the first chapter: first, each of the utopian travel narratives was examined in the light of the intertextual links it unfolds in relation to the preexisting utopian travel texts. These intertextual links were examined in terms of the different processes Krestiva attributes to the concept of intertextuality. Hence and as discussed above, some texts showed the use of referencing, modification, transformation, and rewriting. The second step was shaped by Eliot's assumption; it consists in situating each of the texts within the utopian travel writing genre. This was done by identifying the identity traits of the utopian mode of writing in every text. The finale step consisted in analyzing how these utopian travelogues do rewrite and reinterpret texts coming from the past.

Throughout this research, Genette's concept of architextuality was of high utility because it allowed the classification the four texts within the utopian travel literary genre. This was done by accepting that Thomas More's *Utopia,* as a hypotext, is *the text* that has fixed and settled the traits and characteristics of the utopian travel writing genre of writing. Genette's hypertextuality made it possible to examine the second stage of the intertextual links these texts hold and which consists in all the textual transformations and reshapings each of the studied texts brought to the utopian travel genre.

As mentioned earlier, the intertextual reading of literary texts is infinite. It is so because literary texts are dynamic and intertextuality relies mainly on the process of reading, which is in itself very changeable. Every reading creates a new rewriting of the same hypotext/hypertext. So, the intertextual reading of the utopian discourse in English literature in *Utopia*, *Gulliver*, *Alice*, *Robinson* and *Kim* led to the conclusion that these texts owe to More's *Utopia* which is the hypotext that fed and was mutually fed and is still being fed by the hypertexts reproducing and reshaping the utopian travel discourse in English literature. We can confirm the hypothesis that the intertextual reading of these texts makes us imply that their interaction with each other could create an identifiable sub genre of utopia literature which is utopian travel writing.

As this process seems to be interminable, the travel is not to stop at this level. Utopian travels still have other territories to explore, and this research can be taken a century further to deal with twentieth century utopian/ dystopian science fiction travels as a way to widen the boundaries of the utopian travel genre. Nowadays, the intertextual link between the utopian discourse and science fiction produces popular and widely read works such as Suzanne Collins's *The Hunger Games* and Veronica Roth's Divergent. It would be interesting to deepen this research through rereading these postmodern science fiction dystopias from an intertextual point of view, and examine how have these texts not only enriched the utopian travel genre, but also revived it thanks to their popularity.

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More and more criticism is interested in the utopian travel mode of writing because of the popularity it is gaining. This art is rediscovered in new modern forms such as: science fiction dystopias, anti-utopian space odysseys and apocalyptic dystopias, these neological genres of utopia are flourishing in arts. Thomas More's *Utopia* (1535) is considered as the founding text of the utopian travel literature and it is often read as a pretext deeply inspiring dystopian texts written after. Jonathan Swift's *Gulliver's Travels*, Lewis Carol's *Alice in Wonderland, Daniel* Defoe's *Robinson Crusoe and* Rudyard Kipling's *Kim* are regarded as travel narrative directly or indirectly inspired by the concept of utopia. This inspiration and influence was controversially investigated by critics. This research work analyses the intertextual relationship between Thomas More's *Utopia* a set of popular utopian travel texts through the history of English travel literature. The many studies done on this issue have generally examined this relationship through thematic comparative studies conducted in terms of similarities and differences between the two texts. However, the study below has attempted to go beyond mere thematic comparison and traces the genetic link between the selected narratives. In other terms, the extent to which these texts owe to *Utopia* has been examined in relation to the generic link between the utopian mode of writing and some of its literary derivations. This has been done through an intertextual reading of the works, where similarities and differences are reconsidered from the assumption that *Utopia* and *its* descendent narratives belong genetically to the same literary genre. Tracing the intertextual link between the utopian travel texts from this perspective reveals that Jonathan Swift's *Gulliver's Travels*, Lewis Carol's *Alice in Wonderland, Daniel* Defoe's *Robinson Crusoe and* Rudyard Kipling's *Kim* rely on the dynamics of the utopian literary genre as established by More in *Utopia*, and make it undergo reformulations, readaptations and reshapings contributing by that in the cloning of new utopian literary genres genetically deriving from utopia.

ان أدب الخيال أصبح موضوع إهتمام واسع من طرف النقاد نظرا لشعبيته المتفاوتة. تم اكتشاف هذا الأدب مجددا تحت أوجه حديثة كعلم الخيال، استكشاف الخيال المضاد و ديستوبيا الدمار. هذه الأنواع المنحدرة من ادب الخيال ازدهرت لتصبح ادبا حيث يعتبر الخيال لتوماس مور (1535) كالنص الأم للأدب خيال الرحلات و يعد مصدر الهام للمؤلفات التي تلته.

تعتبر مؤلفات جونتان سويفت (قوليفر ترافل)، لويس كارول (اليس في بلاد العجائب)، دانيال ديفوي (روبارسون كريزوي) و روديارد كيبلين (كيم) كروايات السفر المتؤثرة بصفة مباشرة أو لامباشرة بمفهوم الخيال. ان هذا الإلهام و التأثر كانت محل نقد النقاد.

ان هذا البحث يحلل العلاقة بين الخيال لتوماس مور و جملة من أشهر النصوص الخيالية عن طريق تاريخ ادب الرحلات الإنجليزي.تولت العديد من الدراسات هذا الموضوع من بوابة الدراسة المقارنة الموضوعاتية في مجال أوجه التشابه و الاختلاف بين النصين. غير أن هذه الدراسة تحاول التعمق في المقارنة المموضوعاتية و رسم الروابط العامة لطريقة تأليف أدب الخيال و بعض تفرعاته الأدبية. رسم الروابط بين نصوص الخيال من هذا المنظور يظهر لنا أن نصوص كلا من جونتان سويفت (قوليفر ترافل)، لويس كارول (اليس في بلاد العجائب)، دانيال ديفوي (روبارسون كريزوي) و روديارد كيبلين (كيم) تعتمد على حركية الأدب الخيالي وفقا لما جسده مور في الخيال، و اصبح معاد الصياغ و الشكل مساهما في نسخ شكل جديد متفرعا من أدب خيال.

More et d'autres critiques sont intéressés par la littérature utopique du voyage comme style d'écriture en raison de sa popularité grandissante. Cet art est redécouvert sous sa déclinaison moderne comme : la dystopie de la science-fiction, l'anti utopie de l'odyssée de l'espace et la dystopie apocalyptique. Ces néo-genres sont désormais florissants dans l'art. Thomas More dans Utopia (1535) est considéré comme le texte fondateur de la littérature du voyage utopique et est mu comme source d'inspiration des textes édités après. Les ouvrages de Jonathan Swift (*Gulliver's Travels)*, Lewis Carol (*Alice in Wonderland), Daniel* Defoe (*Robinson Crusoe) et* Rudyard Kipling (*Kim)* sont vus comme une littérature de voyage narrative directement ou indirectement inspirée du concept de l'utopie.

Ce travail de recherche analyse la relation intertextuelle entre *Utopia* de Thomas More et un ensemble de textes populaires de voyage utopique à travers l'histoire de la littérature de voyage anglaise. Les nombreuses études réalisées ont généralement examiné le lien à travers une étude comparative thématique entre les différences et les similarités des textes.

Par contre, cette étude tente de d'aller au-delà de la comparaison thématique et retrace le lien entre les textes sélectionnés par le biais d'une lecture intertextuelle des textes, dans laquelle les différences ou ressemblances sont considérées comme l'utopie et ses variations sont issues d'un genre littéraire identique.

Sous cette perspective, les textes de Jonathan Swift (*Gulliver's Travels)*, Lewis Carol (*Alice in Wonderland), Daniel* Defoe (*Robinson Crusoe) et* Rudyard Kipling (*Kim)* sont basés sur la dynamique du genre littéraire tel proposé par More dans *Utopia*, avec des reformulations, réadaptations et reformatages contribuant dans le clonage de ce genre dérivé de l'utopie.