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## **UTOPIA AND DYSTOPIA IN SHAKESPEARE'S PLAYS**

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# UTOPIA AND DYSTOPIA IN SHAKESPEARE'S PLAYS

By

Wenhui Duan

B.A., Dezhou University, 2016  
MTI, Shandong University, 2019

A Thesis Submitted in Partial Fulfillment of  
the Requirements for the Degree of Master of Arts

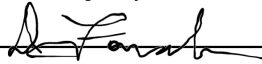
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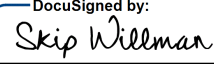
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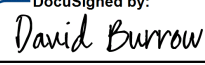
English Language and Literature Program  
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The members of the Committee appointed to examine  
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find it satisfactory and recommend that it be accepted.

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## ABSTRACT

Writers and literary scholars' interest in utopian fiction has increased in the recent decades, although the term originates from Sir Thomas More's 1516 *Utopia*. Many Shakespeare scholars show interest in studying Utopia in Shakespeare's comedy *The Tempest*, but not many scholars study Utopia in other Shakespeare's plays. The contrary to Utopia is Dystopia, which appears as a term in 1952, however, More has set out elements of Dystopia in his 1516 *Utopia*. Few scholars study Dystopia in Shakespeare's plays. In three chapters, this thesis compares Utopia in two of Shakespeare's comedies and Dystopia in two of Shakespeare's tragedies from the perspectives of politics and marriage with the purpose of exploring what Arthur Kincaid calls the possibility of arousing "imaginative sympathy" in readers (193) to be able to see the moral issues characters experience in plays. In chapter one, the thesis will study Shakespeare's *The Tempest* and his another comedy *As You Like It* to show a connection between characters' good behaviors which are expected in utopian society and their good endings in the plays which are often unions or reunions for comedy. In chapter two, by way of genre, the thesis will also explore the connection between Dystopia and two of Shakespeare's tragedies *King Lear* and *Othello*. The two tragedies show that characters' evil behaviors which can be found in dystopian society will cause themselves death which is the inevitable element of tragedy. In contrast, the survivors in the tragedies have good behaviors that are advocated in Utopia. In the last chapter, the study of Utopia and Dystopia in one of Shakespeare's tragicomedies *The Winter's Tale*, which has a dystopian first half and a utopian second half, shows a connection between Shakespeare's comedies and Utopia, and Shakespeare's tragedies and Dystopia. Some plots in the studied Shakespeare's plays are similar to dystopian society but also reflect sixteenth-century England. In this sense, Shakespeare's plays, as More's *Utopia*, present prospects for people's ideal society and reveal the existing social problems in sixteenth-century England. By reading Shakespeare's plays, people can feel the necessity and try their best to create a Utopia for all.

Thesis Advisor



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Dr. Darlene Farabee

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## Introduction

Utopia has become a popular topic for scholars of various areas to study in recent years. In the field of literary studies, many Shakespeare scholars focus on the study of Utopia in *The Tempest*, which can be considered a typical Shakespearean play showing Utopia. Scholars discuss how Utopia is reflected in the political ideologies as well as in marriage life in the play. Few scholars have studied Shakespeare's other plays from the point of view of Utopia, and not many scholars have studied Dystopia in Shakespeare's plays. This thesis compares Utopia in two of Shakespeare's comedies and Dystopia in two of Shakespeare's tragedies from the perspectives of politics and marriage with the purpose of exploring what Arthur Kincaid calls the possibility of arousing "imaginative sympathy" in readers (193) to be able to see the moral issues characters experience in plays. To unfold the connection between genres, the study uses Russ McDonald's definition of comedy and tragedy: comedy "moves toward a happy ending and implies a positive understanding of human experience" (81), while tragedy "moves toward an unhappy ending and thus implies an unfavorable assessment of human experience. Death is the tragic counterpart to the marriage that concludes comedy" (85). The thesis also analyzes Utopia and Dystopia in one of Shakespeare's tragicomedies to further examine the connection.

Utopia, as a term, was first put forward by Sir Thomas More in his 1516 book. He published a fictional account of the lives of people inhabiting an unknown island republic with the purpose of revealing the problems of English politics at that time. The second book of *Utopia* by Sir Thomas More provides an overview of a utopian society through the



narrator Hythlodæus. The portrayed utopian society shows not only ideal political governance but also harmony among the inhabitants. The utopian society portrayed by More can help interpret how it is reflected in two of Shakespeare's comedies, *The Tempest* and *As You Like It*, and one of his tragicomedies *The Winter's Tale* selected for discussion in the thesis.

At the beginning of More's Book 2, Hythlodæus gives a brief description of people's lives on the utopian island, which will help show utopian ideas in a society. Hythlodæus depicts the utopian society as "the island contains fifty-four city-states, all spacious and magnificent, identical in language, traditions, customs, and laws . . . No city has any desire to extend its territory, for they consider themselves the tenants rather than the masters of what they hold" (More 742). People live in harmony without racial difference and treat each other beyond their city as good neighbors. The general setting in utopian society will be related to the utopian setting of *The Tempest*, *As You Like It*, and *The Winter's Tale* in the thesis. The contrary of the utopian setting will also be discussed for the dystopian setting of racial discrimination in one of Shakespeare's tragedies *Othello*.

Hythlodæus's description of economic standards explains that all people are self-sustained with enough provisions to support themselves in Utopia. More's character explains that twenty from each household come to the city after having completed two years in the country to receive expert training in farming for one year. Another twenty will take their place in the country, and after they come back from the city, they will teach others farming (743). More comments that the way to deal with farming can ensure that "[t]here is thus no danger of anything going wrong with the annual food supply through want of skill, as

might happen if all at once time were newcomers and novices at farming” (743). People are trained into skilled farmers which ensures good harvests to supply enough for their living. What is more, all the people work diligently since leaders’ management ensures that nobody sits idle. However, they work diligently rather than toil all day long. It is humane that they work to make a living but are not wearied with toil. Furthermore, everything belongs to everybody, and everybody lacks nothing with well-stocked granaries and a generous distribution of goods. More gives a summary of people’s lives in utopian society: all are rich, and nobody is a beggar or poor. All “live with a joyful and peaceful mind, free of all worries—not troubled about his food or harassed by the querulous demands of his wife or fearing poverty for his son or worrying about his daughter’s dowry” (782). In Utopia, people lack nothing for their private use and do not need more riches, which is reflected in the main characters’ lives in *The Tempest*, *As You Like It*, and the utopian half of *The Winter’s Tale*.

A range of social customs governs peoples’ behaviors in Utopia, including family and social order, care of the ill, sharing food, studying medicine, sex and marriage and treatment of sinners. According to More, family order in Utopia encourages women to go to their husbands’ domiciles after getting married. As for the opposite sex, “On the other hand, male children and then grandchildren remain in the family and are subject to the oldest parent, unless he has become a dotard with old age. . . The oldest . . . rules the household. Wives wait on their husbands, children on their parents, and generally the younger on their elders” (749). There are clear rules for everyone to follow in or outside their families. When people get sick, they are well taken care of in advanced public hospitals. According to More, hierarchy organizes hospitals: “Special care is first taken of the sick who are looked after in public

hospitals” (750). More also says, these public hospitals are so comfortable and conducive to people’s health that “there is hardly anybody in the whole city who, when suffering from illness, does not prefer to be nursed there rather than at home” (750). Those in need can be timely treated with care. According to the family order in utopian society, wives should attend to their husbands, which will be discussed in relation to Hermione in *The Winter’s Tale*. The careful treatment of the ill or the elderly in Utopia contrasts with the poor characters’ suffering, like King Lear, Gloucester and Edgar who wander in the wilderness in the other Shakespeare’s tragedy *King Lear* and Antigonus who is killed by a bear in the wilderness in *The Winter’s Tale*.

Social customs in Utopia also govern people’s attitudes about food, which reflects the utopian idea that all people should help those in need to a better life. According to More, the old men should be served first with the best food, and then equal portions are given to the rest. Moreover, when other people are short of food, “[t]he old men at their discretion give a share of their delicacies to their neighbors when there is not enough to go around to everyone in the house. Thus, due respect is paid to seniority, and yet all have an equal advantage” (751). Even the old men should be respected to get the best food, they also take care of those in need. People’s attitudes about food reflect that, in utopian society, “[n]ature calls all men to help one another to a merrier life” (More 758). People not only live for their own happiness but for others’ happiness as well. These utopian ideas about sharing food are important for the discussion of King Lear who divides his territory among his three daughters in *King Lear*. Furthermore, the utopian idea of helping others to a merrier life contrasts with Iago’s behaviors to ruin other characters’ happy lives in Shakespeare’s tragedy *Othello*.

In Utopia, people have the social custom of pursuing mental study which contributes to the general welfare. More says that they devote themselves to mental study and attach great importance to the study of medicine since the knowledge is quite useful: “When by the help of this philosophy they explore the secrets of nature, they appear to themselves not only to get great pleasure in doing so but also to win the highest approbation of the Author and Maker of Nature” (763). They attach great importance to the knowledge of medicine and explore it as one part of nature for fun and general welfare. People’s study of medicine in utopian society can help interpret the importance of magic in *The Tempest* and *The Winter’s Tale*.

Social customs in Utopia also govern people’s views about sex and marriage. According to More, they have their own customs regarding marriage and sex: Women do not marry till eighteen and men do not till they are twenty. If they have intercourse before marriage, they will be harshly punished, and they are forbidden to marry altogether until being pardoned by the governor. “In addition, both father and mother of the family in whose house the offense was committed incur great disgrace as having been neglectful in doing their duties” (765). According to More, they are very strict about premarital sex because they know that “unless persons are carefully restrained from promiscuous intercourse, few will contract the tie of marriage” (765). Parents monitor their offspring to ensure that there is no sex before marriage for the sake of their offspring’s happiness. They know that few will marry their sexual partners outside marriage which implies that sex before marriage will cause troubles. The forbidden premarital sex in Utopia closely relates with the discussion of Miranda and Ferdinand’s happy marriage in *The Tempest* and Gloucester’s tragedy in *King Lear*. The social

custom that parents should prevent their children from sex before marriage in utopian society implies that children should ask their parents' permission for marriage, which will be used for the discussion of Desdemona's marriage in *Othello*.

The utopian social customs regarding marriage determine that people in Utopia have a special routine to choose a mate, which can guarantee their happiness in monogamous marriage. Both men and women are shown naked to each other before they get married who think people in other nations are amusingly silly when this custom can protect them from being entrapped by guile since nothing is covered up (765). More also comments on the necessity of the special routine to choose mates: "This provision was the more necessary because the Utopians are the only people in those parts of the world who are satisfied with one spouse and because matrimony there is seldom broken except by death, unless it be for adultery or for intolerable offensiveness of character" (766). More also talks about the rule of monogamy in utopian society: Only when husband or wife is offended, they are allowed by the senate to take another mate. The other party should live a life of celibacy and disgrace forever. "They judge it cruel that a person should be abandoned when most in need of comfort and that old age, since it both entails disease and is a disease itself, should have only an unreliable and weak fidelity" (766). In utopian society, without serious offence, couples should be together forever and take care of each other in marriage. These utopian ideas about marriage will be discussed in my analysis of marriage in *King Lear* and *The Winter's Tale*.

In Utopia, social customs govern how people should treat sinners. People are educated about morals and virtue from childhood. More writes about the importance of moral education explaining that priests are responsible for the education of children and youths:

“They regard concern for their morals and virtue as no less important than for their advancement in learning” (778-9). People learn about morals and virtues from their lessons since childhood. After they grow up and become adults, their virtues which have been developed since childhood determine that they are beneficial to the whole society. Even if some people have committed crimes, they “are subjected to no tribunal, but left only to God and to themselves. They judge it wrong to lay human hands upon one, however guilty, who has been consecrated to God in a singular manner as a holy offering” (More 779). It is not impartial to subject sinners to human beings’ tribunals since humans may make wrong judgments. In utopian society, people have developed a strong sense of morals since their childhood, and they have a humane way to deal with sinners which will be used to study the ways the plays *King Lear*, *Othello*, and *The Winter’s Tale* portray treatment of sinners.

In Utopia, the political governance regarding military affairs reflects that people love peace. As to the military affairs described by More, they love peace and only start wars when necessary to safeguard their territory or protect others’ threatened welfare: “[T]hey do not lightly go to war. They do so only to protect their own territory or to drive an invading enemy out of their friends’ lands or, in pity for a people oppressed by tyranny, to deliver them by force of arms from the yoke and slavery of the tyrant, a course prompted by human sympathy” (769). More also mentions that they also show humanity in their treatment of losers in war. As for winners in war, “there is no indiscriminate carnage, for they would rather take the routed as prisoners than kill them” (773). They even would rather let their enemies escape instead of pursuing them. The political governance regarding military affairs in utopian society is related to the analysis of politics in *King Lear* and *The Winter’s Tale*.

Dystopia appears as a term in 1952, but More himself set out many elements of Dystopia. In More's Book 1, Hythlodæus reveals the problems existing in the commonwealth and describes dystopian elements that contrast with the utopian descriptions in Book 2. Understanding the details of dystopian society will be useful for the discussions of their reflections in Shakespeare's plays selected in this thesis. The description of Dystopia begins with a severe environment depicted by More: "[T]here lie waste deserts scorched with continual heat. A gloomy and dismal region looms in all directions without cultivation or attractiveness, inhabited by wild beasts and snakes or, indeed, men no less savage and harmful than are the beasts" (721). The whole environment is contrary to the utopian one where "the country gradually assumes a milder aspect, the climate is less fierce, the ground is covered with a pleasant green herbage, and the nature of living creatures becomes less wild" (More 721). Compared to the utopian environment where there is no danger and harm, the climate is harsh and filled with harmful beasts and evil humans in Dystopia. The description of dystopian environment will be used to discuss the dystopian settings in *King Lear* and *The Winter's Tale*.

More describes people's attitudes about wealth in Dystopia. More says that people in dystopian society are so desirous of riches that even though they are old and sick, they "resign unwillingly" their possessions only "when incapable of retention" (722). More comments on the result of people's lust for wealth. There is not enough supply of goods so that the ones who manage to seize as much as they can cause the rest to suffer in poverty: "It generally happens that the one class preeminently deserves the lot of the other, for the rich are greedy, unscrupulous, and useless, while the poor are well-behaved, simple, and by their daily

industry more beneficial to the commonwealth than to themselves” (739). Most people want to get as many possessions as they can. The nearly universal greed and acquisitiveness create a toxic society with wealth inequality and the consequent suffering of the poor. People’s lust for wealth causes others’ suffering in dystopian society, which will be related to the discussions of the main characters’ lust for wealth in *King Lear* and *Othello*.

In Dystopia, the political governance causes troubles for people’s proud attitudes about their own judgments. More writes that there are prejudices since people are so proud of their own opinions rather than others’, especially in the court: “[A]mong royal councilors everyone is actually so wise as to have no need of profiting by another’s counsel, or everyone seems so wise in his own eyes as not to condescend to profit by it. . . . To be sure, it is but human nature that each man favor his own discoveries most” (723). People are protective and admire their own offspring and discoveries, which can cause many prejudices. This situation occurred often in other places as well as England. The description about people’s pride in their own ideas will be used to analyze Leontes as a tyrant in *The Winter’s Tale*.

In dystopian society, people are warlike in terms of their political governance regarding military affairs. More says that they prefer to launch wars for larger territory: “[A]lmost all monarchs prefer to occupy themselves in pursuit of war . . . and they care much more how . . . they may win fresh kingdoms than how they may administer well what they have got” (722-3). They tried all means to satisfy their own interest of expanding territory at the cost of peace. Here, Hythlodæus shows an example of “the Achorians who live on the mainland to the south-southeast of the island of Utopia” (More 734), who had gone to war and won a new kingdom: “After they had secured it, they saw they would have no less trouble in keeping it



than they had suffered in obtaining it. The seeds of rebellion from within or of invasion from without were always springing up in the people thus acquired” (More 734). Even after they seized power through victory in war, it was hard to keep the seized power long without incurring rebellions among new subjects. The dystopian ideas about political governance regarding military affairs are of great significance for the discussions of the main characters’ desire to expand their territory in *King Lear*.

As to the unsecured governance in Dystopia, Hythlodæus gives his opinion about what a king should do to win his subjects’ support and respect. Hythlodæus thinks a good king cannot make his subjects become beggars but prosperous and happy subjects: “To be sure, to have a single person enjoy life of pleasure and self-indulgence amid the roans and lamentations of all around him is to be the keeper, not of a kingdom, but of a jail” (More 736). Hythlodæus continues to tell how to become a qualified king: “Yea, the king had better amend his own indolence or arrogance, for these two vices generally cause his people either to despise him or to hate him. Let him live harmlessly on what is his own” (More 736). A good king should take his subjects’ welfare into account and try his best to be a good example to subjects. In order to make the kingdom become a harmonious society, a good king should also wisely treat his subjects: “[Y]ou must seek and strive to the best of your power to handle matters tactfully. What you cannot turn to good you must at least make as little bad as you can. For it is impossible that all should be well unless all men were good, a situation which I do not expect for a great many years to come!” (More 738). A wise king should also turn his subjects good or at least overcome their evilness. The description of utopian political governance is quite important for the discussions of the kings in *King Lear* and *The Winter’s*

*Tale.*

Thieves are one example to show how people under dystopian political governance deal with criminal or sinful behaviors. In Dystopia, people who fail to make a living due to the economics in dystopian society and turn to thievery are punished with strict justice. More points out that thieves “were everywhere executed . . . though so few escaped execution, by what bad luck the whole country was still infested with them” (724). Thieves were punished cruelly with death penalties, but it is not an effective deterrent to deal with thieves who did not have any other ways to support their lives. Some of the thieves are crippled soldiers from wars who lose their ability to work manually, and they are too old to learn new crafts. Some of them are idle noblemen and their idle attendants who do not have a trade for a livelihood. What is worse, the high price of food caused by monopoly doubles their miseries and forces them to rob. The uneven distribution of wealth and idleness of people are the root cause of robbing which is not resolved with death penalty. Besides, in this society, everyone has the right to life: “God has withdrawn from man the right to take not only another’s life but his own” (More 728). According to God’s will, it is cruel to punish thieves with the death penalty. The example of thieves given by More can help interpret the main characters’ cruel way to treat sinners in *King Lear*, *Othello*, and *The Winter’s Tale*.

Hythlodæus also mentions a better way to deal with theft which should be a part of utopian governance. Hythlodæus thinks thieves should repay what they have taken to owners. If they lose objects, they are condemned to hard labor, and outrageous thieves should be confined to prison and wear shackles around their feet with bonds. The punishment for connivance in a plan to help them escape is “death for the slave and slavery for the freeman.

On the other hand, rewards are appointed for an informer: money for a free man, liberty for a slave, and pardon and immunity for both for their complicity” (More 730). The way to deal with thieves ensures that evil can be overcome and will not influence other good people.

Hythlodæus points out an advisable way to correct thieves or punish them if they refuse to be corrected: “The object of public anger is to destroy the vices but to save the persons and so to treat them that they necessarily become good and that, for the rest of their lives, they repair all the damage done before” (More 730). Compared to the death penalty in Dystopia, it is a humane way to deal with crimes and create a harmonious environment. Such utopian ideas about how to treat sinners will be used to analyze Prospero’s governance in *The Tempest*.

A study of sixteenth-century English society can help clarify how the Shakespeare’s plays selected for discussion in the thesis present visions of utopian society as well as the opposite dystopian society. The following portrayal of sixteenth-century English society explores marriage and politics, which are the two focuses studied in the thesis. The sixteenth-century English society is partially different from utopian society but somewhat like dystopian society. As More wants to reveal the problems existing in the English society through the portrayed utopian society and dystopian society, it can be understood that Shakespeare’s plays present prospects of utopian society and criticize the problems existing in dystopian society, some of which existed in sixteenth-century English society. These involved utopian and dystopian features will be studied in three chapters.

Similar to the rule for family in utopian society that wives should attend to their husbands, in sixteenth-century England, husbands were considered authorities in families. McDonald explains that “[t]he Pauline commitment to the husband as the head of the wife, as

Christ is the head of the church, represents the standard viewpoint” (255). The rule for women to attend to their husbands in the two societies is basically similar. In utopian society, both men and women can work to support themselves, while in sixteenth-century English society, women’s submission to their husbands limited their independence.

Social customs governed people’s marriage in sixteenth-century England, some of which are similar to those in utopian society and others are different. In marriage in sixteenth-century England, like in Utopia, divorce was basically forbidden for the guarantee of spouses’ care of each other till old age. McDonald explains: “Practically speaking, ending a marriage through divorce was not an option in the early modern period, although on those rare occasions when it did occur (for reasons of sexual impotence, for instance), great care was taken about the financial consequences” (267). Instead of monitoring their children to forbid sex before marriage, which is expected in utopian society, parents arranged their children’s marriage to ensure satisfactory dowry. McDonald gives the related details: “Parents had authority over their children in matters of marriage, certainly until the young person reached adulthood and, in some cases, as long as the parents lived. The dowry system required that a young man or woman receive parental approval” (267). Apart from dowry, parents also arranged for their children to marry in adulthood which is also the age for marriage in utopian society. The dowry system for marriage in sixteenth-century England is similar to Polixenes’s emphasis on class for marriage in *The Winter’s Tale* and contrary to the marriage based on love for Florizel and Perdita in *The Winter’s Tale* and the main characters in love in *The Tempest* and *As You Like It*.

Compared to the social customs regarding marriage to ensure people’s happiness in

utopian society, parents' arrangement of marriage for their children caused some problems in sixteenth-century England. McDonald points out that "[t]he primacy of money in the matrimonial process raises the question of attraction or 'love'" (267). When parents arranged marriage for their children, they considered money instead of love as a priority for marriage. Although children would like to marry the ones they love, their thinking would be denied by what were their parents' priorities. McDonald also says that children's unsatisfied emotional needs increased sexual relationships outside matrimony: "The practice of arranged marriage, especially in the upper classes, led some people (both male and female) to seek pleasure outside matrimony" (271). The popular jokes about cuckolds written in Renaissance drama coupled with preaching against adultery demonstrate that marital infidelity was an obvious and serious social problem in sixteenth-century England. While in utopian society, the seemingly absurd custom to choose a spouse presented naked for themselves can make sure that they can be satisfied both emotionally and physically in marriage. The description of marital infidelity in sixteenth-century England is related with the discussion of Gloucester's adultery in *King Lear*.

Different from the social custom about forbidden sex before marriage in utopian society, sex before marriage was tolerated in some parts of culture in sixteenth-century England. At that time, people could not get married until adulthood. The relatively late age for marriage means that young people's sexual desires had to be satisfied late or illicitly. McDonald explains, "[i]n some parts of the culture, especially among the rural poor, sexual intercourse for a betrothed couple and even their cohabitation were quietly tolerated. The Church of England recognized the validity of several kinds of 'irregular' marriages" (271). Many

couples had sex once they promised in front of witnesses that they would get married in the future. They were considered legally wed even without having church ceremonies for their marriages. McDonald adds, “between 1550 and 1600 more than one in five brides—including Shakespeare’s wife—were pregnant at the altar, that the actual ratio was almost certainly even higher, and that the frequency of premarital sexual activity was much higher than that” (272). The statistics show that premarital sex was relatively universal in sixteenth-century England. However, in terms of premarital sex, people are closely monitored by their parents, and committers will be severely punished in utopian society. In this sense, the holy marriage of Miranda and Ferdinand in *The Tempest* presents a vision of marriage in utopian society.

The absolute political governance in sixteenth-century England is more likely to become tyranny of dystopian society if the authorities make unwise decisions. As McDonald explains, “England was an absolutist state in Shakespeare’s day and would remain so until the middle of the seventeenth century. . . . During the sixteenth and early seventeenth centuries the balance of power continually shifted among monarch and councillors and important members of the aristocracy” (304). Elizabeth increased her own power in her reign. People were subjected to the will of those absolute authorities in power, “and the main function of Parliament was to discuss policy, not to make it” (McDonald 305). People were subjected to decisions made by the authorities. Once these decisions were not beneficial to the public, people would suffer from tyranny. If the authorities are too proud of their own decisions, the absolute political governance in sixteenth-century England is more likely to become tyranny which mirrors Leontes’s tyranny in *The Winter’s Tale*.

What was more, the church in sixteenth-century England served absolutist politics,

unlike their counterparts in utopian society that educate people about morals and virtue from childhood. McDonald comments on the role of pulpits in sixteenth-century England:

“Elizabeth and her ministers were ever conscious of their power to use the pulpit for political ends, and they did so by encouraging the clergy to promulgate an ideology of order and obedience” (318-9). In sixteenth-century England, sermons became the vehicle to promulgate political ideas beneficial to the Elizabethan regime. Even though some priests were not licensed to preach, other ways would be devised to promote the political ideas to the public in the corresponding parishes. Religion served politics and peoples’ souls simultaneously in sixteenth-century England. Similarly, religion will be discussed in terms of its role played in transforming the evil character with a plan to rebel in *As You Like It*.

Like More’s *Utopia*, Shakespeare’s plays present a vision of harmonious society by praising and rewarding good characters and transforming or punishing evil characters. Shakespeare’s plays also reflect some aspects of sixteenth-century England which make readers feel real social problems and think about how they should behave to create harmony for all. Arthur Kincaid studies Shakespeare’s *King Lear* and *The Tempest* in relation with More’s *Utopia* and compellingly claims: “Using essentially dramatic methods, creating an imaginary country, and setting up moral tension by having characters interact in a realm of complex ideas, Sir Thomas More in *Utopia* draws the reader into active participation. Later, Shakespeare carries forward some of the ideas introduced in *Utopia*” (193). Kincaid also provides a useful framing of how the texts “stimulate imaginative sympathy in their audience” (193). Kincaid points out that Shakespeare’s two plays teach readers about governance mentioned by More by showing that King Lear should listen to counsels and consider others’

feelings, while Prospero should resume his humanity to control and rehabilitate the evil (200-7). I agree with Kincaid's analysis and build on his approach to analyze how More's political thinking is reflected in Shakespeare's plays by genre. Besides expanding on Kincaid's analysis of Prospero and King Lear, I also analyze how the evil characters are transformed in Shakespeare's two comedies, *The Tempest* and *As You Like It*, how wrong judgment and cruel punishment cause political tragedies in *King Lear*, and how a tyrant turns into a good ruler in Shakespeare's tragicomedy *The Winter's Tale*. In three chapters, I will also explore how More's ideas about marriage as one part of social relations reflect in Shakespeare's plays. Characters' observance of forbidden sex before monogamous marriage determines happiness of their marriages.

Chapter one will study Shakespeare's two comedies *The Tempest* and *As You Like It* to reveal that in the created utopian society, characters' behaviors which are parallel to those of utopian citizens make them live happy lives in harmony which is the goal of utopian society. The analysis will start from the utopian setting of the two comedies where characters live a self-sustained life in a mild climate without struggling for power. In the utopian setting, characters think of public welfare, and the evil characters' selfish purposes are overcome. Hugh Grady studies Utopia in *The Tempest* and argues "violence and death are present primarily as threats not carried out or actions in the past like Antonio's forceful overthrow of Prospero. It's true that Prospero is cruel in his threats and arguably in his past actions, but we don't experience the violence directly on the stage" (194). According to Grady, in *The Tempest*, though Prospero tries to regain his power with a cruel tempest created by his magic, no harm is caused to any other character in the play. The avoidance of death is in line with



McDonald's definition of comedy with happy endings. In connection with More's *Utopia*, Prospero, as a ruler in the utopian world created by him, tries to get rid of bloody power struggles and ensure the welfare of his subjects when he pursues his political dream.

Prospero in *The Tempest* can be understood as a good ruler expected in utopian society, but Duke Senior in *As You Like It* is a more qualified ruler in terms of the cruelty involved in Prospero's efforts to regain his power. Melvin Seiden claims that Prospero does not abuse the use of magic but uses his magic to transform evil (6). Put in the utopian context, Seiden's claim shows that Prospero tries to make others live merrier lives. Moreover, he forgives Antonio and Caliban who want to rebel against him. In Utopia, religion plays an important role in restraining people's evilness to preserve political governance. The role of religion can be seen in *As You Like It*. In contrast with Prospero's direct actions, Duke Senior is more in line with Utopia, since he does not do anything with cruelty but regains his power from Duke Frederick who is transformed by religion.

Characters' happy marriages in the two comedies are similar to the marriages advocated in Utopia. Sarah Joyce Bunker claims that utopian marriages in Shakespeare's plays depend on observation of people's wrongdoings. Although Bunker does not study Shakespeare's play *The Tempest*, her observation on utopian marriages applies to Miranda and Ferdinand's marriage. Prospero is the observer to make sure their marriage is holy and happy without sex before marriage. Ryan Farrar studies the union of couples in *As You Like It* in relation to social class (366-9). Based on utopian expectations, Farrar's claim shows characters in *As You Like It* are not dependent on class in terms of their happiness in marriage which is advocated in utopian society. Accordingly, Miranda and Ferdinand in *The Tempest* also fall in

love without relying on each other's social class.

The transformed dystopian factors in the two comedies also illustrate how characters' changed behaviors, which are parallel to utopian ones, win themselves good endings. Richard Halpern reads white colonialism in *The Tempest* and interprets Prospero as the colonist (265). Using Halpern's definitions, I think Prospero's slavery control of Caliban and other spirits on the island is like dystopian tyranny, which also incurs Caliban's rebellion. Another dystopian factor in the two comedies is treachery. Frank W. Brevik thinks Caliban is a wild savage in the general utopian setting (9). In the utopian setting, in addition to Caliban, there is also another rebel Antonio in *The Tempest*, who succeeds in usurping Prospero's power and intends to usurp King Alonso's power. In *As You Like It*, treachery occurs throughout the play with Duke Frederick's usurpation and Oliver's planned murder of his brother Orlando. All the treachery in the two comedies is finally overcome by religion or by coincidence without causing any harm to their final happy endings.

Chapter two will study Shakespeare's two tragedies *King Lear* and *Othello* to show that characters with evil behaviors in the parallel dystopian society cause themselves death, which is the inevitable ending of tragedy according to McDonald. The study will begin with analysis of the dystopian setting in the two tragedies. Susan C. Staub studies wild weeds in *King Lear* and thinks they represent a perverted natural order due to human actions (69). According to Staub's opinion, King Lear's wandering in the wilderness and crowning himself with weeds symbolize the disorder in politics caused by his offspring's usurpation. Besides King Lear, Gloucester and Edgar also wander in the wilderness. I think, in the common sense, they represent a dystopian society where no care is available to people in suffering. In

relation to the other tragedies studied in this chapter, Helga Geyer-Ryan claims that there is racial inequality in *Othello*, in which people usually want others to lack more if they lack something (156). Just as Geyer-Ryan claims, the social background of *Othello* is characterized by racial discrimination. Judged by More's *Utopia*, I think the general setting is dystopian, also because Iago's jealousy of Othello in the play arises from racial discrimination.

In the parallel dystopian society in *King Lear*, uneven distribution of possessions inflates people's lust for wealth. Characters in this play launch unjust wars and murder losers in order to seize more power. They lose the humanity to care about their family members for the sake of wealth and bring disasters to themselves. Saad El-Gabalawy analyzes King Lear's tragedy and discusses that the unequal distribution and people's lust for power are not in conformity with Utopia and cause tragedies in the play *King Lear* (233-6). Similar to King Lear's unequal distribution, Gloucester's unwilling resignation from his position at an old age also causes Edmund's lust for power and wealth. Unhae Park Langis points out that King Lear errs in his criticism of Cordelia who says nothing to express her love of him (215). Similar to King Lear, Gloucester also cruelly treats the filial offspring with poor judgment, which is contrary to Utopia and one cause for their tragedies. As Jonathan Baldo expresses the contradictory responses to the French invasion led by Cordelia against Britain, it is a fault in Cordelia to launch a war of invasion, though she launches the war as a filial daughter for the sake of King Lear's welfare. In utopian terms, Cordelia's invasion is unjust and also betrays her own lust for power. Similarly, the other two sisters and Edmund treat losers in war in a cruel way regardless of their blood bond. All of them lust for power, and all fall victim in the

bloody power struggle.

As for their unhappy marriages, the characters in the two tragedies violate the social customs regarding sex and marriage in utopian society. Charlotte Fiehn comments that, in Gloucester's adultery, he enjoys sex with Edmund's mother but denies her a marriage (18). Judging by the ban on sex before marriage in Utopia, Gloucester causes himself a tragedy by giving birth to a bastard who desperately desires possessions belonging to a son born in marriage. In *King Lear*, Goneril and Regan also behave contrary to utopian marriage customs, and neither marries their common lover Edmund at the end. Goneril as a married woman commits adultery, and Regan still contracts with Edmund when she knows he has already contracted with her sister. Adultery is the main cause of ruin to marriages. In another tragedy *Othello*, though Desdemona does not commit adultery, her marriage with Othello is also unhappy. Eric Song analyzes the reason for the tragedy of *Othello*: Othello's suspicion of his wife's adultery with Cassio under Iago's influence (100-9). I think Othello's suspicion is not only because of his lack of confidence due to his race but also because of his union with Desdemona is not permitted by her father. Their union is against utopian marriage which should be permitted by parents and makes Othello believe in Iago's slander about Desdemona's adultery with Cassio and imagine his wife is a loose woman.

There are still some survivors in *King Lear* and *Othello* whose behaviors parallel Utopians in contrast with the main characters' death. Charles McNulty admires Edgar who is a victim to Edmund's evil plot but learns from experience and becomes the most capable person without losing his good heart and noble mind (26). As McNulty says, Edgar is the virtuous character in *King Lear*. He is far away from power struggle, forgives his father and

takes care of him at the last moment. I think the Duke of Albany is also far away from power struggle and virtuous in his care of losers in war. Similarly, in *Othello*, Cassio is a victim to Iago's evil plot but does not bear a grudge against him and still listens to his advice to regain his position as a friend. He is also virtuous to shy away from Iago's evil joke to provoke him into a dalliance with Desdemona.

Chapter three will study Shakespeare's tragicomedy *The Winter's Tale* to show in the dystopian society of the first half, Leontes's evil behaviors cause tragedies to people involved, while his changed good behaviors lead to good results in the parallel utopian society of the second half. The play with a dystopian first half and a utopian second half can reinforce the connection between Utopia and Shakespeare's comedies and Dystopia and Shakespeare's tragedies. The study will begin with analysis of the dystopian setting in the first half and the contrary utopian setting in the second half. There is also wilderness in *The Winter's Tale*. According to Staub, the wild weeds are the symbol of wilderness in *King Lear* which represent the out-of-control political order caused by King Lear's negligence. In *The Winter's Tale*, the wilderness is symbolized by the savage killing bear which represents Leontes as a tyrant who causes political disorder. In contrast, the utopian setting is full of vigor in celebration with music and dancing for Florizel and Perdita's union and Hermione's resurrection.

The third chapter explores how Leontes behaves as a tyrant of dystopian society in the dystopian first half. He is so certain of his own judgement about his wife's adultery with his friend that he sets up tribunals to cruelly punish the two, but at the same time causes himself suffering. Stephanie Antalocy argues that, in the dystopian first half, Leontes puts his wife in

a dilemma by asking her to detain his friend Polixenes. According to Antalocy, it is Leontes's error to make such a decision. In terms of a utopian society, his decision also violates the rule of friendly relations with foreign countries, since his decision also compares the closeness of Polixenes's relation with his wife than him which is also a threat to two countries' relation. Timothy M. Harrison studies jealousy in love reflected by the main character Herod for his wife Mariam which makes him kill his wife out of rage (332). Harrison's analysis is true of Leontes. Leontes is jealous of his wife who succeeds in detaining Polixenes, which causes his suspicion of her adultery with his friend. He turns into a tyrant who wants to murder his friend and puts his wife into prison. Furthermore, Leontes is too proud of himself and ignores others' kind advice to prevent the implementation of his harmful decisions, which makes his son die of sadness and leaves his new-born daughter exiled to the wilderness. Therefore, he causes himself a broken marriage, a loss of his son and his daughter, and a broken relation with a friendly neighbor country.

The third chapter also explores how Leontes's forgiving attitudes, which are expected in utopian society, win him happiness in the utopian second half. He regrets his fault after knowing the truth from the oracle. In a large discussion of Paulina's magic, Timothy Pyles emphasizes that Paulina tells Leontes that he should not marry any other women except his first queen (71). I think Leontes himself already cherishes his wife and has no interest in any other women because of his sincere remorse before Paulina tells him to be loyal to his wife. Leontes observes the utopian marriage customs of monogamy and gets reunited with his wife who comes back to life with Paulina's help. There is also a united young couple Florizel and Perdita who fall in love without depending on social class. Leontes also reconciles with his

friend who flees for his life and survives.

The key to Leontes's change from a tyrant of dystopian society into a kind forger of utopian society is the role of three women, music, and forgiveness in the play. Carol Thomas Neely highlights the moment to show three women's significance when Hermione comes back to life with Paulina's help and sees her daughter alive (169-70). I think the moment is important also for the happiness they bring to Leontes, who suddenly gets back both his wife and his daughter. Rana Banna considers magic as significant knowledge in *The Winter's Tale* (1). Connected with Utopia, magic is of great significance since it is like the prevalent medicine explored by people to bring the public welfare in utopian society. As medicine, music makes Hermione come back to life and cures remorseful Leontes's hurt heart. Forgiveness can also be found as a healing power in *The Winter's Tale*. Leontes forgives his innocent wife and his friend; his wife, his daughter, and his friend also forgive him. Thus, their misunderstanding is dissolved in forgiveness, and they get a happy reunion at last.

Recently, many literary scholars have focused their study of Utopia on Shakespeare's comedy *The Tempest* which is also discussed in my thesis. Based on these scholars' research, I hope my thesis can help fill the blank of the study of Utopia in Shakespeare's comedy *As You Like It*, the study of Dystopia, of which elements are set out in More's *Utopia*, in Shakespeare's tragedies *King Lear* and *Othello*, and the study of Utopia and Dystopia in Shakespeare's tragicomedy *The Winter's Tale*. I focus on my analysis of these plays from the perspectives of politics and marriage by way of genre. I also use the concept of Dystopia, of which elements are set out in More's *Utopia*, to discover the connection between Utopia and Shakespeare's comedies and Dystopia and Shakespeare's tragedies. The dystopian factors in

the two comedies are finally transformed under the influence of the main characters' good behaviors which are expected in utopian society. Those who survive in the two tragedies have good behaviors contrary to the main evil characters. In the tragicomedy, Leontes's tyrannical behaviors cause suffering to himself and all the others involved in the first half, but his changed good behaviors bring all the characters happiness at the end of the second half, a harmony achieved in utopian society.

Literature can function as moral education by "stimulating imaginative sympathy" (Kincaid 193). My thesis develops connections between Utopia and Shakespeare's comedies and Dystopia and Shakespeare's tragedies, to advance the work done by Kincaid on utopian ideals. In the connection, readers can realize that the plays show that characters who behave according to the utopian principles laid out in More's *Utopia* get happy endings such as unions and reunions. Additionally, characters who behave contrary to utopian expectations cause disasters to themselves. In the imagined world of the plays, readers can sense characters' suffering or happiness without the necessity to actually have the same suffering in reality. The plays question how people in their real lives, if they do not live in a utopian society, can also try the best to behave as Utopians to create harmony and a utopian society for all.



## Chapter One Utopia in Shakespeare's Comedies

A close study of Shakespeare's *The Tempest* and *As You Like It* reveals that Shakespeare's two comedies present aspects of utopian society. The main characters in these comedies have good behaviors which can be found in *Utopia* which was first put forward by Sir Thomas More in his 1516 book. The two plays develop in parallel utopian societies where characters' behaviors parallel Utopians. Their good behaviors make them have happy endings. The main characters who have been persecuted and exiled to a remote desolate place can consider the welfare of the public and eventually have their political and/or marital wishes come true. The usurpers are also transformed under the influence of external factors, like religion and coincidence. However, these comedies also have some factors slightly contradictory to More's *Utopia* before reaching the utopian endings. Thomas Bulger argues that the island kingdom is not perfect, though there is a utopian structure in *The Tempest*: "Ariel as well as Caliban lacks freedom; both are engaged in a master-slave dialectic with Prospero" (39). According to Bulger's claim that Prospero controls Ariel and Caliban as slaves, I suggest that the minor dystopian factors make readers feel more reality in these comedies, since nothing in the real world is as perfect as Utopia. All humans have their weaknesses in nature, which cause mistakes and even Dystopia. It is human nature to pursue happiness, but when the pursuit is against public welfare, it will cause Dystopia.

The two comedies resort to utopian ideas but still introduce some dystopian factors with the purpose of telling readers more believable stories with a moral that the evil lust of human nature to selfishly pursue individual welfare should be overcome for good endings. More's portrayal of utopian and dystopian society can be examined alongside questions of genre.

Russ McDonald defines comedy as a kind of play “that moves toward a happy ending and implies a positive understanding of human experience. . . In most comedy the happy ending involves a marriage or at least some kind of union or reunion that resolves the conflict and brings the characters into a state of harmony” (81). *The Tempest* and *As You Like It* end with resolved usurpation, the happy union of loving couples, and the reunion of brothers in reconciliation. Therefore, the two plays are comedies according to McDonald’s definition of comedy. Although many scholars think *The Tempest* is a romance for its adventure story evolving by an unusually perilous route filled with characters’ amorous desire and fulfillment, this thesis considers the play as a comedy to interpret Utopia and Dystopia in its plot resolutions. In the two comedies, the conflicts of usurpation involved reflect dystopian society. However, the transformation of usurpers not only shows the happy endings of comedy and positive interpretation of human experience, but also proves that the two comedies show the characters’ changes in behaviors toward the expectations of utopian society bring them good endings characterized by happy unions and reunions.

### Utopian Setting

*Utopia* was first put forward by Sir Thomas More in 1516. Earlier, when people had even less knowledge about the world beyond their living continent Europe, Sir John Mandeville published his travel account in 1356. In his writing, he “described the peoples, customs, and wild life of lands in the East in utterly fantastic terms” (Damrosch and Dettmar 715). Sir Thomas More published his imagined island republic into a reading public accustomed to travel writing that included fantastical and often fictionalized accounts. More called “the newly discovered land *Utopia*, literally ‘nowhere’ in Greek” (Damrosch and Dettmar 715). In

More's Book 1, the political order of the described island critiques the government existing in England at that time. In More's Book 2, the main character Hythlodæus talks about a utopian society where people benefit from well-being due to their country's communist economy, harmonious society, and well-organized political governance.

In More's Book 2, the environment for people to live is in peaceful harmony. People are free of worries and potential harm from beasts. More describes the utopian country in his book as follows: "the country gradually assumes a milder aspect, the climate is less fierce, the ground is covered with a pleasant green herbage, and the nature of living creatures becomes less wild" (721). In this country, people "are satisfied with the products of their own land . . . they live a life more comfortable than splendid and more happy than renowned or famous" (729). People live their lives satisfactorily without seeking fame and money.

The general setting for the play *The Tempest* is a remote island which is a Utopia to Prospero and Miranda. After Prospero is usurped and exiled with his young daughter to the island, they are free from injustice and wrong. On the island, Prospero uses magic to become the master of the island and makes spirits serve him. In this sense, he lives a comfortable life with his daughter. The scenery on the island is as marvelous as Iris says:

Ceres, most bounteous lady, thy rich leas  
Of wheat, rye, barley, fetches, oats, and pease;  
Thy turly mountains, where live nibbling sheep,  
And flat meads thatch'd with stover, them to keep;  
Thy banks with pioned and twilled brims,  
Which spongy April at thy hest betrimms,

To make cold nymphs chaste crowns; and thy broomgroves,

Whose shadow the dismissed bachelor loves,

Being lass-lorn; thy pole-elipt vineyard . . . (4.1.60-8)

Before Prospero creates a tempest with magic, the island is in harmony and full of vigor.

When Ferdinand first lands on the island and hears the music played by Ariel, he thinks he is in heaven: "Where should this music be? I' th' air, or th' earth? / It sounds no more; and sure it waits upon / Some god o' th' island" (1.2.388-90). Therefore, at the first sight of Miranda, Ferdinand even suspects Miranda is a goddess and asks her whether she is a maid or not:

Most sure, the goddess

On whom these airs attend! . . .

Which I do last pronounce, is (O you wonder!)

If you be maid, or no? (1.2.422-8)

Ferdinand's remarks on Miranda show that he thinks he enters heaven on the small island after being almost drowned in a tempest. The marvelous scenery he sees on the island even makes him doubt whether he is alive or not.

On the island, the general utopian vision takes place where Prospero as a ruler on the island guarantees public welfare with no harm caused when he tries to regain his lost power. Prospero regains his lost power with magic on the condition of no harm caused. Although he makes use of Ferdinand, the son of King Alonso, as a tool to regain his lost power by arranging a marriage for Ferdinand and Miranda, he still tests Ferdinand's qualities and forbids them to have sex before marriage to ensure his daughter Miranda's happiness. Prospero also creates harmony on the island. Even though he is able to use magic to do

whatever he wants, he forgives Antonio who usurps his dukedom and Caliban who rebels against him, returns the island to Caliban who wants to regain the territory by killing him, and sets all spirits free as a reward for his regained power.

There is also a utopian place centering the persecuted Duke Senior to live a self-contained peaceful life in *As You Like It*. The difference is that Duke Senior is banished to a forest, not an island. In the forest of Arden, Duke Senior becomes satisfied with the peaceful rustic life free of political persecution: “Are not these woods / More free from peril than the envious court? / Here feel we not the penalty of Adam” (2.1.3-5). Duke Senior and his followers live a self-contained life in which everyone labors for their food. The kind of life in the countryside is like the shepherd says: “I am a true laborer: I earn that I eat, get that I wear, owe no man hate, envy no man’s happiness, glad of other men’s good, content with my harm, and the greatest of my pride is to see my ewes graze and my lambs suck” (3.2.73-7). The characters who live in the utopian forest labor to feed themselves, and nobody needs to worry about hunger. Food is offered enough to satisfy each individual, and they do not need to be jealous of anybody. When Orlando searches for food to fill his stomach and save dying Adam from hunger, he is treated by Duke Senior with hospitality who says: “sat at good men’s feast” (2.7.122). Duke Senior and his followers live a self-contained life with enough food and are generous to serve people in need of food.

In this utopian forest where people live self-contained lives satisfactorily regardless of class and wealth, all the characters with evil purposes or even misunderstandings are eventually transformed for the happy ending of the play. The usurper Duke Frederick is converted religiously so as to return land to Duke Senior. The envious brother Oliver gives up

his murdering desire and recalls his brotherhood with Orlando. The true sex identity of Rosalind dissolves Phebe's love of her, who ignores the sincere love of the humble shepherd, Silvius. Therefore, both women marry their own loving men at last.

### Utopia in Politics

In *The Tempest*, Prospero realizes his political dream with magic to regain his lost power from the usurper Antonio, but no damage occurs in this political struggle which is a utopian vision for politics. Paul A. Olson studies Utopia in *The Tempest* in contrast with More's *Utopia*. Olson argues "the difference between More and Shakespeare is the difference between a Utopia created by a consultation with natural forces within people and one created by an external combination of coercion and artistic wooing directed by the monarch" (20). According to Olson, in this political struggle, Prospero uses magic to control his enemies to regain power. When Prospero finds his brother Antonio and King Alonso are on a boat sailing near the island, he creates a tempest to stop them. On the island, he supersedes over them with his art to regain his lost power. The created tempest is so fierce and severe that innocent Miranda is scared and pleads with her father to stop using his art:

If by your art, my dearest father, you have

Put the wild waters in this roar, allay them.

The sky it seems would pour down stinking pitch,

But that the sea, mounting to th' welkin' cheek;

Dashes the fire out. O! I have suffered

With those that I saw suffer. A brave vessel

(Who had, no doubt, some noble creature in her)

Dash'd all to pieces! O, the cry did knock

Against my very heart. Poor souls, they perish'd. (1.2.1-9)

The power of Prospero's magic can be seen in Miranda's suffering from seeing the vessel broken into pieces and hearing the cry of people in the created tempest.

Although the power of Prospero's magic is portrayed negatively in Miranda's remarks, it reflects the importance of knowledge highlighted in More's *Utopia*. In *Utopia*, people pursue mental study such as medicine to bring welfare to the public. In *The Tempest*, Prospero studies magic to control the island and regain his power, though mostly for his own interest. The magic can be powerful enough to destroy the boat and kill everyone, but it can also be used under control as a weapon to show authority to enemies without any injuries incurred. Prospero praises Gonzalo who allows him to have magic books:

. . . so of his gentleness,

Knowing I lov'd my books, he furnish'd me

From my own library with volumes that

I prize above my dukedom. (1.2.165-8)

As a book lover, Prospero especially values these magic books which is even more important than his dukedom, since only magic enables him to boss around and have anything he wants on the island. The importance of magic used by Prospero to discipline spirits on the island can also be seen from Caliban's plan to steal the magic book: "First to possess his books; for without them / He's but a sot, as I am; nor hath not / One spirit to command" (3.2.92-4).

Caliban knows Prospero commands all spirits because of these books of magic, so he thinks it quite important to steal the book to destroy Prospero's control of him.

Although Prospero's magic can control the situation to ensure no harm is caused, Miranda plays a more important role in persuading Prospero into using his magic in a harmless way in accordance with the created Utopia on the island. Hugh Grady studies Utopia in *The Tempest* and argues "violence and death are present primarily as threats not carried out or actions in the past like Antonio's forceful overthrow of Prospero. It's true that Prospero is cruel in his threats and arguably in his past actions, but we don't experience the violence directly on the stage" (194). As Grady says, there is no fierce violence in the play. Miranda who is considered as a goddess by Ferdinand appears to prevent Prospero from abuse of art for his selfish purpose. To Miranda, these people on the boat are not enemies but innocent lives, and Prospero is the person who desires to break the Utopia on the island:

A brave vessel

(Who had, no doubt, some noble creature in her)

Dash'd all to pieces! O, the did knock

Against my very heart. Poor souls, they perish'd. (1.2.6-9)

Miranda pities these lives and even praises some of these lives on the vessel are noble creatures since she does not have any grudge against them. She tries to protect the utopian vision and persuades Prospero into giving up his evil purposes to hurt people.

Prospero is prevented from becoming a tyrant by his daughter in the Utopia created by himself. Prospero pities his scared daughter and promises her that no harm will be caused. Eventually, no matter how harsh the tempest is, the mystic magic succeeds in assuring everyone's safety. As Ariel says, "Not a hair perish'd; / On their sustaining garments not a blemish, / But fresher than before" (1.2.217-9). To Prospero, the usurper is the thief who has



stolen his power. Unlike the tyrant in dystopian society, he does not kill the usurper in the tempest created by him. In dystopian society thieves, unable to make a living, are cruelly sentenced to death. The sentence is also against God's will who forbids men to kill any human being. Killing fails to correct thieves, because they need to rob to feed themselves despite being sentenced to death. The death penalty is not an advisable way to eradicate evil from the root in utopian society.

The forgiving attitudes Prospero treats with his enemies after regaining his lost power also reflect More's *Utopia*. In *The Tempest*, Prospero shows the utopian way to deal with losers in political struggles. More criticized the death penalty for thieves in his created utopian society. In More's *Utopia*, the narrator Hythlodæus describes the cruel death penalty for thieves in dystopian society: "They were everywhere executed . . . as many as twenty at a time being hanged on one gallows. . . though so few escaped execution, by what bad luck the whole country was still infested with them" (724). They steal for food because they cannot work because of disabilities or lack of craft once they are made idle by enclosure. The death punishment is too severe and cannot solve the stealing problem at the root. Instead, providing thieves with enough provisions can help stop thieves from thinking about stealing. Similarly, Caliban is a thief who wants to steal power from the hand of Prospero with his plan to steal Prospero's magic book at first. After Prospero catches the usurper Caliban, though he has diverse spirits hunt him in his cell, he finally sets the apologizing Caliban free and returns the whole island:

Since I have my dukedom got,  
And pardon'd the deceiver, dwell

In this bare island by your spell,

But release me from my bands

With the help of your good hands. (Epilogue. 6-10)

After realizing his goal to regain the lost power, Prospero finally chooses to forgive Caliban who commits treachery against him and return to his dukedom, leaving the island to Caliban.

To get rid of evilness, Prospero chooses to reward wrongdoers which reflects the way to deal with criminals or sinners in Utopia. More also puts forward other thinking in politics: “On the other hand, rewards are appointed for an informer: money for a free man, liberty for a slave, and pardon and immunity for both for their complicity. The purpose is never to make it safer to follow out an evil plan than to repent of it” (730). More thinks contrary to punishment of wrongdoers, rulers should also give rewards to informers who do not follow the same evil route with the purpose of getting rid of evilness. Kincaid argues that More’s thinking is reflected in Prospero’s treatment of criminals in the play when he controls them and provides them with rehabilitation (205-7). Accordingly, Prospero resorts to rewards to eliminate evilness which is advocated in Utopia. He pardons his brother who usurps his power and also sets all his spirit servants free as rewards for his regained power.

Prospero’s forgiveness can also be seen in his use of magic under control. Melvin Seiden comments on Prospero’s forgiving attitudes toward his enemies: “[I]n *The Tempest*, Prospero wields artistic power—magic to create a Utopia he desires: He will scourge his enemies, teach and impeach them through the terrors of magic; but finally, with all the power in his hands, he will abjure magic for civility, revenge for pardon” (6). I agree with Seiden’s claim about how Prospero uses magic to transform evil characters and forgives them for public

interests. Prospero uses magic to show his authority in front of his enemies, but he deals with his enemies who already repent of their wrongdoings in a human way and gives his enemies freedom out of mercy, which is advocated by More in Utopia. Derek Traversi also points out that Prospero is at once “the victim and the master of circumstances. . . Through his actions, and those of Ariel, the different motives which prevail in his former enemies are brought to the surface, evaluated, and finally judged” (322). According to Traversi, Prospero turns from a victim into a master who is in a position to disclose and judge his former enemies’ evil behaviors. I agree with Traversi and think that Prospero is a master to control the whole situation and can choose how to treat his former enemies. Even though Prospero can severely punish his former enemies at will with his magic and regained power, he chooses to pardon those who have caused harm to him before. In the last scene of *The Tempest*, Prospero tells Ariel to release the three rebels who have been caught by spirits in his cell:

The rarer action is

In virtue than in vengeance. They being penitent,

The sole drift of my purpose doth extend

Not a frown further. Go, release them, Ariel. (5.1.27-30)

Prospero does not return harm to the rebels who want to cause him harm, and instead, he pardons them since his main purpose is to let wrongdoers realize and repent their faults. The comedy conveys through the created Utopia that evil characters should not be cracked down on with more evilness. On the contrary, the evil characters should be educated and moralized to achieve transformation.

In *As You Like It*, the persecuted Duke Senior also regains his lost power from usurper

Duke Frederick who gives up his usurped power under the influence of religion. Religion plays an important role in transforming the usurper which can avoid killing in political struggles. In contrast with Prospero in *The Tempest*, the persecuted Duke Senior in *As You Like It* gets accustomed to the rustic life far away from power struggles and does not have any kind of intention to regain his lost power. However, his previous enemy Duke Frederick is influenced by an old religious man and willing to give back power and return land to his elder brother. In the final scene, Jaques de Boys who enters in celebration of many couples' weddings tells all the guests present about Duke Frederick:

Duke Frederick. . .

Where, meeting with an old religious man,  
After some question with him, was converted  
Both from his enterprise and from the world,  
His crown bequeathing to his banish'd brother,  
And all their lands restor'd to his [them] again,  
That were with him exil'd. (154-65)

The power of religion is so mysterious that just some questions by an old religious man can convert Duke Frederick in an instant.

In *As You Like It*, religion transforms Duke Frederick and makes him restore his relationship with his brother Duke Senior which creates harmony advocated in Utopia. Jill A. Watson talks about how religion works to overcome the evil of Duke Frederick:

In one way or the other, all good religion shares the same deep purpose of bringing everything in the world into wholesome relationship (although that has certainly not

been the consequence of all uses people have made of religion), a purpose that is shared by teachers and students of language the world over. . . In Eastern Christian teaching, all the world is moving inexorably toward the possibility of apokatastasis, or universal restoration of all with all in the healing presence of divine love. (461)

Watson thinks the purpose of religion is to make all human beings develop positive relationships with each other. I agree with Watson and think that, under the influence of religion, Duke Frederick realizes it is his fault to break his brotherhood with Duke Senior, and he should restore their relationship. Furthermore, compared with Prospero's magic which can cause harm by improper use, religion positively influences Duke Frederick without causing any harm to others, which is more in line with utopian politics. Religion plays a role in converting a murderer who wants to put his brother living a peaceful rustic life to sword into a man who bequeaths the crown and restores land to his brother. Moreover, in contrast with Prospero who intentionally tames and transforms his enemies with magic, Duke Senior is more in line with More's *Utopia* also because he is not desirous of power and lives a self-contained life in the forest of Arden. His willingness to be far away from power struggle automatically win him his lost power with his brother converted by an old religious man. Virtuous Duke Senior deserves the ending designed in the comedy, since subjects and countries need not a tyrant but a liberal ruler.

Although there are no obvious religious factors in *The Tempest*, it can also be felt that the play shows that the evil of human nature should be overcome for public welfare in line with Utopia. In *The Tempest*, Prospero has his political ambitions and some cruelty to seek power. Miranda, considered as a goddess by Ferdinand, symbolizes something godly to bring people

divine love. Such divine love moves Prospero to overcome his cruelty in pursuing his political dream. Under Miranda's influence, Prospero treats his enemies with humanity which reflects the humane way to deal with criminals in Utopia in contrast with the death penalty in Dystopia. In More's *Utopia*, thieves are cruelly sentenced to death in dystopian society. To emphasize the cruelty of the death penalty, More mentions that "God has withdrawn from man the right to take not only another's life but his own" (728). God who has divine love for every life commands men not to kill any life. Miranda has such divine love to pity the lives suffering in the tempest created by Prospero. She plays an important role in overcoming Prospero's cruelty. To relieve her daughter's painful pity and terror, Prospero promises not to cause any harm in his created tempest. Influenced by his daughter's love of people, he also eventually forgives all his enemies and rewards all his spirit servants with freedom.

#### Utopia in Marriage

People in Utopia are expected to forbid sex before marriage under parents' supervision to ensure happiness in families. Sarah Joyce Bunker studies marriage happiness in Shakespeare's plays. Bunker claims that marital Utopia in Shakespeare's plays is based on observing no wrongdoings. Bunker thinks Utopia in marriage can be considered domestic Utopianism (8). If there is no difference between the ideal marriage and the real marriage, the marriage bed is a Utopia. Otherwise, it is a Dystopia (9-10). In Bunker's opinion, characters' marriages are observed by outsiders, and any wrongdoings in marriage can be revealed publicly as marital Dystopia (10). Catherine Richardson studies domestic life in late sixteenth-century England and talks about wrongdoing in marriage: "When a wrongdoing has been identified, neighbours are legitimately allowed to look in, to use windows and doors

intended for egress as a point of access, in order to make the domestic public” (40). Bunker and Richardson’s opinion about the revelation of wrongdoings in marriage have some similarities with More’s Utopia in terms of banning sex before marriage.

Based on the marital customs in sixteenth-century England, observation of marriage at that time mostly came from neighbors, while the observation comes from parents in utopian society. According to McDonald’s study of marriage in sixteenth-century England, “parents had authority over their children in matters of marriage, certainly until the young person reached adulthood and, in some cases, as long as the parents lived” (267). At that time, parents arranged marriage for their children, but the arrangement is more for the match of two families’ economic conditions for the financial sake. Parents make such an arrangement regardless of their children’s emotional affection, which causes many people to satisfy their emotional needs through adultery. In contrast, in utopian society, parents monitor their children and prevent them from having sex before marriage for their happiness: “If before marriage a man or woman is convicted of secret intercourse, he or she is severely punished, and they are forbidden to marry altogether unless the governor’s pardon remits their guilt. In addition, both father and mother of the family in whose house the offense was committed incur great disgrace as having been neglectful in doing their duties” (765). People are observed before marriage to ensure their marriages are holy with no sex before marriage. Both fathers and mothers are responsible for monitoring their children, and even the senator plays a role in disciplining and judging people’s sex before marriage. All the rules are enacted in utopian society with the purpose to guarantee people’s happiness in holy marriages.

According to the sex rule for marriage in utopian society, in *The Tempest*, Prospero is a

good observer of his daughter Miranda before her marriage in order to ensure her happiness after marriage. Prospero observes his daughter's lover to know about whether his mortality is good enough for marriage so as to avoid wrongdoings in marriage. In the play, Prospero observes Ferdinand by testing him with hard labor to see whether he is an ideal to marry Miranda. William Rockett writes about Ferdinand's virtue from the perspective of labor in contrast with Caliban:

In a quite different sense, however, the nature of one's capacity for labor is an indication of the quality of one's character. Caliban and Ferdinand, for example, perform the same task, and the work of both is enforced by the threat of punishment. Caliban's brutishness, however, his antipathy to courtesy, civilization, and grace, make it impossible for him ever to be redeemed; while Ferdinand, who shares with Miranda the spiritual nobility which is so often associated in the commentaries on the Symposium with high social status, demonstrates in the odious task of carrying firewood his capacity for the discipline which, in the world of *The Tempest*, leads to virtue. (79-80)

I agree with Rockett's claim that attitudes toward labor can reflect one's character. I think Ferdinand willingly endures hard labor for his lover, though he does the same tough thing as the slave Caliban. Compared with Caliban who wants to rebel and complains about the hard task, Ferdinand's readiness to sacrifice for his lover demonstrates that Ferdinand is trustworthy and reliable for marriage.

Prospero's wish for the two lovers' holy marriage parallels the expectation of forbidden sex before marriage in utopian society:



Then, as my [gift], and thine own acquisition  
Worthily purchas'd, take my daughter. But  
If thou dost break her virgin-knot before  
All sanctimonious ceremonies may  
With full and holy rite be minist' red,  
No sweet aspersion shall the heavens let fall. (4.1.13-8)

Prospero ensures that Miranda's virgin can be kept until the two lovers get married in the holy ceremony. Therefore, they can be blessed and enjoy happiness in marriage. The ideal marriage presented in the comedy matches the utopian vision for marriages. According to the expectations for marriage in utopian society, parents should be responsible for their children to keep them away from sex before marriage. Forbidden sex before marriage ensures happy marriage, since so few who have sex before marriage can marry their sexual partners. In sixteenth-century England, where premarital sex was popular in some areas, parents focused more on financial interest when they arranged their children's marriages. Yochi Fischer-Yinon studies bundling as one kind of sexual activity in seventeenth-century English courtship practices. According to Fischer-Yinon, in sixteenth-century England, though strict religious and moral codes required holy marriages, the social custom in some areas made parents allow their children to have sex before solemnized marriages in church, which may be unexpected to modern readers, especially modern Christians (686-96). Unlike the parents in sixteenth-century England, Prospero thinks couples should be blessed in holy marriages, which matches the vision for marriage in utopian society. Prospero tries to make sure that Ferdinand is a man of good qualities, and they have no sex before marriage to ensure his

daughter's happiness.

Characters in Shakespeare's comedies get married for their true love instead of dependence on class or wealth, which recalls More's assertion that people in Utopia should be "desirous neither of riches nor of power" (722). Unlike people in sixteenth-century England who attached great importance to dowry in terms of marriage, when it comes to marriage, neither riches nor power should be a consideration to choose an ideal spouse in utopian society. Ryan Farrar argues in "*As You Like It: The Thin Line Between Legitimate Utopia and Compensatory Vacation*" that "the forest is a perfect environment to achieve unrealized desires for power with magic" where people move from low to high status, but the union of couples is not based on social class (366-9). Farrar's opinion of union not based on class also applies to the situation of Miranda and Ferdinand in *The Tempest*. Both in *The Tempest* and in *As You Like It*, on the island and in the forest of Arden, young men and women who finally get married live a rustic life where they do not need to consider about classes and titles. They are attracted to each other not by their classes but true affections. The union for love instead of class is an ideal pursued in Shakespeare's comedies as well as in the utopian society.

Readers can also find new modern feelings in Shakespeare's comedies, which challenge parents' arrangement of marriage based on a dowry system in sixteenth-century England. These new modern feelings promote the characters' happy marriages in Utopia. Making a comparison between Shakespeare's comedies and tragedies can help interpret how these new modern feelings shape marriages. Leonidas Donskis analyzes the cause for the love tragedy in Shakespeare's *Romeo and Juliet*. Donskis argues that the work reveals the birth of modern

people with modern feelings—love, friendship, fidelity, and loyalty which are fiercely opposed to family law “for many countries in Western and other civilizations” (3). The two young people Romeo and Juliet falling in love are from two families with a feud. When their love is in conflict with their family interest, they face strong disapproval from both families. They have to make a choice between their family and their love. Although they have strong love and courage to fight with their families’ feud, it is apparent that their love cannot survive in such an environment of strong opposition. Therefore, their love story becomes a tragedy.

In contrast with this famous love tragedy, the Utopia in Shakespeare’s comedy *The Tempest* creates a good environment for characters’ love to develop. Although Miranda and Ferdinand come from two families indirectly involved in political struggles, they have support from both families for their union. To regain his lost power, Prospero as Miranda’s father arranges his daughter’s meeting with Ferdinand, and when he hears Miranda says Ferdinand is “[a] thing divine” (1.2.419), he feels so happy that he wants to free Ariel who contributes to their meeting: “It goes on, I see, / As my soul prompts it. Spirit, fine spirit, I’ll free thee / Within two days for this” (1.2.420-2). With his own purpose for power, Prospero is very glad to have Miranda and Ferdinand united. Ferdinand’s father, Alonso, is comparatively in a passive position as a victim in the tempest created by Prospero. Although he does not have much control of the situation, he never disagrees with his son’s marriage: “A daughter? / O heavens, that they were living both in Naples, / The King and Queen there!” (5.1.148-50). After hearing Prospero is maltreated by his brother as a usurper and has lost his daughter, though Alonso does not know his son is still alive and betrothed to Prospero’s daughter, he still pities Prospero and wishes the union between Miranda and Ferdinand. Alonso’s support

for Miranda and Ferdinand's marriage can also be seen when he immediately calls himself "I am hers" (5.1.196) after Prospero shows him the two lovers playing at chess. The utopian plot also has Prospero save the lives of Ferdinand and his father King Alonso, which helps bring the two families close in relation. Even though Prospero makes use of Ferdinand to realize his political purpose, he considers more about Ferdinand's qualities and his daughter's happiness, which fosters the two lovers' happy marriage.

Friendship and loyalty contribute to the characters' happy marriages in *As You Like It*. When friendship is in conflict with family interest, friendship finally wins family ties to help the main characters achieve happiness in the play. The important role of friendship is especially highlighted for Romeo and Mercutio in *Romeo and Juliet*. Donskis comments on their friendship: "The friendship between Romeo and Mercutio also transcends the boundaries of clannishness; each is ready to sacrifice his life for the other, even though they are not related by blood" (2). Like Romeo and Mercutio, Rosalind and Celia in *As You Like It* are good friends. The difference is they are also cousins with blood relation. Mercutio is in a dilemma because he wants to be loyal to both Montague clan and Romeo. Like Mercutio, Celia also faces conflict between her father who is closer in blood relation and her cousin and friend Rosalind, when her father usurps power and wants to get rid of anything connected with Duke Senior. In the similar situation, both Mercutio and Celia are loyal to their friends.

Celia's strong friendship with Rosalind transcends the conflict between their fathers. William J. Rolfe studies the characters in *As You Like It* and claims Celia is described as less fair and gifted than Rosalind, while it does not arouse her jealousy but increases her tenderness and sympathy (19). I agree with Rolfe and think Celia's strong affection for

Rosalind can be seen when her father tries to persuade her into exiling Rosalind and says: “Thou art a fool; she robs thee of thy name, / And thou wilt show more bright and seem more virtuous / When she is gone” (1.3.80-2). Celia is a virtuous girl with selflessness and loyalty. She believes that Rosalind is innocent and has nothing to do with the political struggle. She insists on justice and tries her best to protect Rosalind. They flee to the forest of Arden in company and achieve true love there. Celia is also the intermediary for Rosalind and Orlando, as she is the first one to find their love gift in the forest. She is also loyal to hide the true sex identity of Rosalind to test Orlando’s heart. When she sincerely helps her friend win true love, she also wins Oliver, a convert’s true heart when they fall in love at the first sight in the forest. These characters are virtuous and sincere and make the forest a utopian place in this comedy. They consider public interest and even make sacrifices for the general welfare. In return, they achieve happiness of their own. The play establishes that, in the forest of Arden, a parallel Utopia, these characters live a self-contained life, selflessly take care of each other, and fall in love without depending on class, which determines they deserve happy marriages.

#### Minor Dystopia to Create Reality

In Shakespeare’s comedies, there are not always utopian factors, even though their endings are utopian in bringing social harmony out of disorder. The interruption by dystopian factors such as treachery and tyranny brings readers more of a feeling that the lives in plays are more like their real lives. At the same time, Shakespeare’s comedies reveal that the evil nature of humans is overcome and transformed under the influence of goodness which is prevalent in utopian society at the end. Though the evil characters desire to damage public welfare for their selfish purposes, they are transformed for the sake of public interest to have

a happy utopian life.

Before reaching the utopian endings, Shakespeare's comedies usually begin with corruption brought by treachery and violence. The interruption of dystopian factors can avoid creating a feeling of an extremely perfect living environment for characters. These dystopian factors also make readers feel the plots in plays are related to their real imperfect lives. In this sense, readers are more easily influenced to incline to Utopia which helps transform Dystopia. Although Utopia is a fantasy portrayed by More, the extremely ideal vision of Utopia presented to readers will make them consider that Utopia is far away from their real lives and hard to realize. Fredric Jameson gives one example of the improper application of Utopia which neglected the frailties of human nature in the twentieth century: "During the Cold War (and in Eastern Europe immediately after its end), Utopia had become a synonym for Stalinism and had come to designate a program which neglected human frailty and original sin, and betrayed a will to uniformity and the ideal purity of a perfect system that always had to be imposed by force on its imperfect and reluctant subjects" (xi). Although Shakespeare's comedies were created much earlier than the cold war period, Jameson's remarks can also be taken as reference. The Utopia in Shakespeare's comedies at least is not similar to Stalinism. The ethical values and similarity to the real society of that time such as class system in Shakespeare's comedies attract readers' attention and make them think the plots are believable. What is more, the involved dystopian factors reveal human frailties to keep the created Utopia from emptiness and insignificance. The portrayed human frailties make readers feel the reality, and readers can also learn a lesson from the transformation of the evil characters to achieve good results.

In *The Tempest*, except for Miranda and Ferdinand who have some godly features, the other characters all expose their lust for power which causes their treachery and tyranny at the cost of the public interest in the parallel utopian society. Although Prospero forgives his enemies at the end of the play *The Tempest*, he is a rounded, complex character who is also cruel and lusts for power. Though twelve years pass, he can still remember Antonio and Alonso's usurpation. In this sense, he has the inclination to take revenge. As Thomas Bulger argues about *The Tempest*, both Caliban and Ariel have no freedom on the island where they serve Prospero as his slaves. Prospero has such a strong sense of control that even his daughter is not free from his strict control: "Though not as overtly, Miranda is also locked into a subservient posture" (Bulger 39). According to Bulger's claim, Prospero is likely to become a tyrant. Even his own daughter is restricted in terms of freedom. If he is not reminded by Miranda and Ariel, he will try all means to realize his political ambition and release his anger about usurpation. Utopia in the comedy arranges Miranda and Ariel to bring Prospero back on the right track with his vengeance weakened to ensure other people's safety in the tempest created by himself.

In *The Tempest*, treachery goes through the whole play, though the selfish individual purpose to seize power is transformed for the sake of public interest at the end. Caliban as Prospero's slave is a good example to illustrate treachery. The image of Caliban exposes Caliban's base nature which inclines to his later treachery in the play. Caliban is a savage figure whose appearance stands out on the utopian island. He looks like a monster which makes people feel disgustingly evil. As Frank W. Brevik claims, "the background of *The Tempest* is set in the New World described in the play and Caliban is a figure who is against

the whole background as a wild savage. . . Caliban's disentanglement from this geographically predicted misreading, reveals a decidedly mythological, old World version of the wild man or savage" (9). Brevik's interpretation of Caliban's image explains Caliban is a symbol of the old World imagined as full of savages as the opposite to a disciplined civilized society. Caliban's savage image further foreshadows his evil purpose to take revenge on its master Prospero in the later part of the play. Melvin Seiden analyzes Caliban's savagery based on his family background: "Caliban's mother was a witch; her vile sexual appetites, alluded to by Prospero (and, significantly, repelled by Ariel), explain how Caliban came to be engendered by the Devil" (9). I agree with Seiden that the play establishes Caliban as born evil and inheriting evilness from his wicked mother. Nurtured by such a dystopian witch, Caliban is a distinctive dystopian factor with attempted treachery against his master to regain power and freedom.

However, Caliban finally submits to his master with repentance after his treachery is found. He realizes his disloyalty to his master and decides to be a submissive servant once again. In this sense, the dystopian evil nature of Caliban turns into a Utopia at the end of the play. Richard Henze also mentions Caliban in his study of Utopia in *The Tempest*. Henze uses Erasmus's discussion of the common Renaissance idea of the three parts of man to categorize the characters in *The Tempest*: "The first part is the flesh, wherein the malicious serpent through original trespass hath written the law of sin, whereby we be provoked unto filthiness and coupled unto the devil, if we be overcome. The second part is the spirit, wherein we represent the similitude of the nature of God. . . The third part is the soul, partaker of the sensible wits and natural motions. . ." (421). According to this idea, Henze thinks Caliban is



the flesh, while Ariel, who is also the slave of Prospero, is the spirit. Caliban, representing flesh without conjunction with spirit, can be filthy and malicious. Ariel represents spirit, that portion of man that is in likeness unto God (422). According to Henze, Prospero, who can be considered as the symbol of God to control both spirit and flesh, is the leader to tame the wild nature of Caliban, the symbol of flesh in contrast with Ariel. I think Ariel is the symbol of spirit as well as an indication of high culture in a civilized world. Ariel remembers having been freed from torment by Prospero and is grateful to submit to and serve Prospero without rebellion: "I will be correspondent to command / And do my spiriting gently" (1.2.296-7). As a slave saved by Prospero, Ariel is grateful and submissive to Prospero with no purpose to rebel. The taming of Caliban reflects More's portrayal of a utopian society where "the nature of living creatures becomes less wild" (721). Caliban gives up his rebellion and becomes harmless. Caliban says "Ay, that I will; and I'll be wise hereafter, / And seek for grace" (5.1.295-6). It shows Caliban's determined transformation from a base fool to take a drunkard for a god into a well-behaved inhabitant who will submit to the leader's order on the island.

There is also treachery and violence among brothers in *As You Like It*, which is dystopian in contrast with strong friendship and loyalty of Celia and Rosalind in hardship. In Dystopia, people's excessive lust for power for their own sakes runs over every close, tender relation among the community. Although Duke Frederick and Duke Senior are brothers, Duke Frederick usurps his elder brother's dukedom. In order to get and secure power, he cruelly ignores brotherhood and even harms the welfare of innocent life. Rosalind as Duke Senior's daughter is a young weak girl, but in his eyes, she turns into a suspicious rebel for her affections for Orlando, the brave winner in a wrestling contest, whose father is an intimate of

Duke Senior. His strong desire for power makes him highly suspicious of every potential enemy who will shake or destroy his usurped power. In the cold power struggle, Frederick cruelly exiles Rosalind regardless of his daughter's pleading for detaining Rosalind as her good companion. Being blinded by power, he even loses humanity and decides to kill his brother in the forest of Arden, since he suspects that Orlando, who flees to the forest of Arden, will ally with Duke Senior for the sake of his father and his lover to take revenge on the usurper. Similarly, Oliver as the eldest son who always wants the lion's share has a lust of power which swallows his brotherhood with Orlando. He is so jealous of Orlando's marvelous valor and wit at a young age that the evilness bloats in his heart to murder his brother. The disappearance of Orlando will relieve his worries about the possible loss of power, reputation, and wealth.

The dystopian treachery in *As You Like It* is finally transformed in the forest of Arden, and such transformation depends on the evil characters' wishes instead of forceful control of rebellion in *The Tempest*. Olson mentions in *The Kingdom of Science* that in *The Tempest*, those who become good are made so by a combination of rebels and authority (20). I agree with Olson and think Prospero's use of magic makes him become the only one who can control the whole situation and even every living creature's fate on the island. Richard Halpern reads white colonialism in *The Tempest* and points out that "Colonialist discourse is typically buttoned onto the play primarily through allegory: the master-slave dialectic between Prospero as colonizing subject and Caliban as colonized" (265). I agree with Halpern's point of view that Prospero, like the colonist on his colonized land, is the absolute authority on the island and powerful to control both Caliban's and Sebastian's rebellions.

Both the rebels realize their evilness and turn good under Prospero's control.

However, I think the treachery in *As You Like It* is controlled not by people's authoritative power but by external forces which are subtly arranged by fortune. Religion plays a key role in transforming Duke Frederick, the usurper. Duke Frederick, who wants to kill his brother in order to safeguard his usurped power, meets with a religious old man in the forest of Arden. The religious tutoring makes him realize how evil he is and the evil sin he has committed. He is willing to give up his usurped power and live a moral life after. Moreover, Oliver and Orlando are also united with brotherhood in the forest of Arden. Natural accident which is another external factor brings the two brothers together. The green and gilded snake and the hungry lioness in the forest of Arden, both of which desire to attack Oliver, enable him to realize the true brotherhood between him and Orlando who tries to save his life from the dangerous attack. He is moved by the sacrificing spirit of his brother. The shame he feels makes him put aside the old grudge. The play arranges these special plots for the evil characters with dystopian selfish lust to be transformed into good citizens living for public interest in a Utopia created by the comedy.

The analysis of the two comedies in this chapter gives an interpretation of how Shakespeare's comedies relate to Utopia. Characters in the two comedies, whose behaviors are parallel to Utopians', consider public interest, observe sex ban before marriage and achieve happiness for themselves in the end. The involved dystopian factors such as treachery and tyranny which are transformed for happy endings of comedy demonstrate that characters will have happiness in the plays if they behave the same as people in Utopia.

## Chapter Two Dystopia in Shakespeare's Tragedies

Shakespeare's two tragedies *King Lear* and *Othello* reflect the Dystopia, of which elements are set out in Sir Thomas More's *Utopia*, though More does not put forward the concept directly. The dystopian scenes portrayed in the two tragedies are opposite to More's utopian society, where the people who can work are trained to be skilled enough to support themselves. In *Utopia*, people have enough provisions to make a living with no interest in gaining extra wealth, and they are generous to help others live merrier lives. M. Keith Booker writes in his article on Dystopia that reviewer Maria Puente of film *Never Let Me Go* defines Dystopia as "the failed utopia in which ideals have been replaced by repression, violence and rampant inhumanity" (1). The two tragedies show that in Dystopia, the main characters strive to gain the most power and wealth. To achieve their selfish goals, they even try all means regardless of humanity to rob wealth and power from the hands of others, which causes miseries to each one involved in bloody scrambles. Their relationships are deprived of trust and love in the lust for power and wealth. In this sense, even couples turn into enemies for their respective interest. Wrong accusations are made by evil characters to seize favor from the favored out of jealousy. Private illegal courts are set up to cruelly punish people's wrongdoings. As for marriage in Dystopia, the two plays show young couples are neither allowed to marry by parents nor blessed by parents for their marriage, circumstances that endanger their marriage lives.

All these dystopian visions are in contrast with the utopian ones in the two comedies discussed in chapter one. In the comedies, those who have lost powers have regained power without the lust for power or involvement in the struggle for power, and those who do not

have sex before marriage are blessed by their parents and live happy lives after. Contrary to the definition of comedy, McDonald defines tragedy with an unhappy ending and an unfavorable assessment of human experience. Death concludes the play with annihilation, misery, separation, and loss. McDonald says that “[t]he emphasis is on failure, waste, disappointment, and self-destruction” (85). The main characters in the two tragedies are responsible for their own tragedies. Their behaviors are contrary to the expectations of More’s utopian society. The two tragedies show that characters, greedy for power and jealous of others’ happiness, resort to inhuman cruel punishment and cause death to themselves. Marriages without parents’ permission or blessings all turn into failures. Adultery or sex before marriage against utopian monogamy brings doom to characters’ marriage. In contrast, the two tragedies show that the survivors are those whose behaviors can be found in Utopia. They are far away from the victims’ cruelty, adultery, and power struggle which come from dystopian society. Their survival leaves readers room to compare their good behaviors with the main characters’ evil behaviors leading to their deaths.

#### Dystopian Setting

In both *King Lear* and *Othello*, the whole setting is filled with evilness. The general setting in *King Lear* is characterized by political chaos. According to More’s description of the utopian background, in Utopia, people are not as savage and harmful as beasts. They are not only free from the harm of wild beasts, but also live in a mild climate on the ground covered with pleasant green plants (721). In *King Lear*, the king is driven by his two elder daughters and put in a storm. His two elder daughters who treat their father in such a way regardless of his personal safety are even crueler than beasts which sometimes do not threaten

human beings' personal safety in the wild. King Lear and his followers who try to seek a safe shelter always travel through wilderness, in which King Lear even makes a crown with wild plants for himself. Susan C. Staub studies wild weeds and thinks they represent a perverted natural order due to human actions (69). According to Staub's opinion, King Lear's wandering in the wilderness and crowning himself with weeds symbolize the disorder in politics caused by his offspring's usurpation. The king is driven out of power with violence by his daughters' lust for power. Though he is a victim, forced by his two elder daughters without humanity to wander in the wilderness in a storm, his action of crowning himself with weeds implies the disorder is created by himself as a ruler to some degree. His mental illness is also one reflection of the political disorder, just like the weeds in the wild growing out of control without being taken care of.

Characters wandering in the wilderness throughout the play symbolize a dystopian society where people in need cannot get care and help. Similar to King Lear, Gloucester is also tormented and driven out from the power struggle, running for his life in the wilderness. Furthermore, as a subject in the kingdom, his suffering shows more about a dystopian society where people in need will not be taken care of by the society if they cannot get family care. In the play, Gloucester is discarded and backstabbed by his younger son Edmund who has seized both his title and possessions. Both his eyes are cruelly gouged out by his former friends who even intend to kill him as a witness in the struggle for power. As a loser, he escapes for his life in the wilderness just like King Lear. On the way he walks in the wilderness, his eyes are still bleeding. As an old man with illness, both King Lear and Gloucester lose the ability to take care of themselves and cannot seek care in the society. If

they fail to have their children take care of them, they have no other choices but to suffer. The reality for them is to take comfort from their companions who suffer together in the same situation but cannot provide any help. Gloucester's elder son Edgar, who is slandered by his brother, is also a victim in the power struggle. Although he has to disguise himself as beggar Tom to protect himself from murder, his new identity as a beggar does not help him get any care from the society until the night he encounters King Lear and his followers and is taken to Gloucester's home to escape from the storm. Throughout the whole play, many characters lose their homes and wander in the wilderness which arouses a lot of pity. They are in need but are not taken care of by the society, which is opposite to a utopian society as a comfortable home to provide care for all the people in need.

A strong sense of jealousy of others' happiness runs through *Othello*, which is in contrast with More's description of people's harmonious relationships in a utopian society. More argues that in Utopia, "[n]ature calls all men to help one another to a merrier life" (758). All people are expected to live happy lives and help each other achieve happiness in Utopia. On the contrary, Iago in *Othello* is jealous of his master who has made great military achievements and married a beautiful young lady. Iago thinks he should live a happier life than a Moor, though there are some people whose lives are not as happy as his. What Iago does is not to help those unhappy people live happy lives but try his best to ruin his master's happy life:

Call up her father.

Rouse him, make after him, poison his delight,

Proclaim him in the streets; incense her kinsmen,

And though he in a fertile climate dwell,  
Plague him with flies. Though that his joy be joy,  
Yet throw such [changes] of vexation on't,  
As it may lose some color. (1.1.67-73)

In order to ruin his master's happiness, Iago plans to disclose that Othello's marriage with Desdemona is not permitted by her father in order to arouse her father and other relatives' anger. He tries his best to break their marriage with the fabricated adultery of Desdemona with Cassio. No one who lives a happy life in the play is free of Iago's evil plots. Iago is also jealous of Cassio who gets promoted: "That never set a squadron in the field / Nor the division of a battle knows / More than a spinster" (1.1.22-4). He ridicules Cassio who gets the position he desires with sharp words and compares him with a spinster ignorant of military knowledge. He plans to murder him to take his position: "Cassio's a proper man. Let me see now: / To get his place and to plum up my will / In double knavery" (1.3.392-4). He thinks up the evil plan to fabricate adultery of Desdemona and Cassio in order to take revenge on both Othello and Cassio who live happier lives than him. All characters involved in the tragedy fall victim to Iago's jealousy.

In *Othello*, the general setting is racial discrimination, which is one main distinct dystopian feature of the play. Helga Geyer-Ryan claims that there is racial inequality in *Othello*, in which people usually want others to lack more if they lack something (156). Just as Geyer-Ryan claims, there is racial discrimination against Othello throughout the play. It is also a racial issue which contradicts the homogeneous utopian society without racism or racial discrimination in More's *Utopia*: "The island contains fifty-four city-states, all spacious



and magnificent, identical in language, traditions, customs, and laws. . . No city has any desire to extend its territory, for they consider themselves the tenants rather than the masters of what they hold” (742). In Utopia, though people are from different areas, they have neither racial differences among each other to cause disagreements nor disrespect to each other to get larger territory at the expense of others’ land. In the play, Iago, Roderigo, and Brabantio all hold unpleasantly different opinions about Othello who has darker skin as a different race. Roderigo says with discrimination that Othello who seizes the girl Desdemona he likes is “a lascivious Moor” (1.1.126). Iago as a follower of his master does not have any respect towards Othello. What he says to Roderigo can reflect his attitudes about his master who is a Moor:

Were I the Moor, I would not be Iago.  
In following him, I follow but himself;  
Heaven is my judge, not I for love and duty,  
But seeming so, for my peculiar end;  
For when my outward action doth demonstrate  
The native act and figure of my heart  
In complement extern, ’tis not long after  
But I will wear my heart upon my sleeve  
For daws to peck at: I am not what I am. (1.1.57-65)

In his heart, Iago is not convinced by the identity and authority of Othello as a master because of his race. Racial discrimination also leads him to be a dishonest follower who has evil plans under his loving and loyal appearance. Desdemona’s father Brabantio describes Othello as a

witch and thinks his daughter is deceived and stolen from him by Othello's "spells and medicines bought of mountebanks" (1.3.61). In his eyes, the Moor is evil to corrupt his daughter to make a mistake to discard her father. Iago also says to Roderigo to defame Othello: "It was a violent commencement in her. . . These Moors are changeable in their wills—fill thy purse with money. The food that to him now is as luscious as locusts, shall be to him shortly as [acerb] as [the] coloquintida" (1.3.344-9). Iago's remarks are targeted at all Moors of whom Othello is one member, which shows his cynical criticism is towards the whole race. Othello as a moor is looked down upon and cursed in racial discrimination, which is the important reason for his tragedies.

#### Failure in Politics

King Lear causes himself a tragedy because he as a king does not distribute his kingdom equally among his three daughters, which arouses their lust for power inciting a bloody power struggle. In "Christian Communism in *Utopia*, *King Lear*, and *Comus*," Saad El-Gabalawy analyzes King Lear's tragedy and discusses that the unequal distribution and people's lust for power are not in conformity with Utopia and cause tragedies in the play *King Lear* (233-6). More's opinions about wealth in utopian society help interpret El-Gabalawy's analysis of causes for King Lear's tragedy. As to distribution of property, More holds the opinion in his *Utopia*:

When every man aims at absolute ownership of all the property he can get, be there never so great abundance of goods, it is all shared by a handful who leave the rest in poverty. It generally happens that the one class preeminently deserves the lot of the other, for the rich are greedy, unscrupulous, and useless, while the poor are

well-behaved, simple, and by their daily industry more beneficial to the  
commonwealth than to themselves. (739)

More thinks private property prompts people to seize the most wealth for themselves in order to get rid of poverty which falls on the loser in the struggle of property. King Lear sets a game for his three daughters that whoever loves him the most will get the most. The game demonstrates an unequal distribution among the three daughters, and whoever cannot love as much as the other two daughters will get the least. The game rules motivate them to express more love to get the most. The result of distribution is Cordelia gets nothing for she expresses nothing to show her love of her father: "Nothing, my lord" (1.1.87). Even her father reminds her that "[n]othing will come of nothing, speak again," (1.1.93) Cordelia still does not say anything. It is a fair result for her to get nothing in terms of the game rule. However, her failure in the game inflates her two sisters Regan and Goneril's lust for power, since it makes it easier to realize that who is the final winner will get the whole kingdom.

Although Cordelia is considered a virtuous daughter to take care of her old sick father in many scholars' studies, she is also a daughter with the desire for power or wealth. It can be seen from the fact that she later comes back to seek revenge in the name of her father. However, if she succeeds in the battle, she will be the ruler, not her father who has already given away his kingdom and just recovers from mental illness. Looking back on the scene where King Lear distributes his kingdom among his three daughters, Cordelia's silence does not deny her interest in getting a portion of kingdom. Kira Schukar studies Cordelia's silence when asked by her father how much she loves him in the beginning scene:

When she says "nothing" in response to Lear's command to "speak," she redoubles

her resolve to “be silent” (1.1.87). Had Cordelia said nothing, Lear might interpret her silence as nervousness. Saying “nothing,” however, makes plain her intention to disobey. By distancing herself from both the “oily art” and the “still-soliciting eye” of overzealous speech, Cordelia disobeys the state’s power, while retaining the audience’s sympathy (1.1.229-36). (149)

As Schukar says, Cordelia is determined to say “nothing” (1.1.87) as a kind of rebellion against her father’s authority, since she thinks it is unfair to speak for love. What is more, I think Cordelia’s dissatisfaction with her father implies her interest in the game as she thinks the game’s rules are unfair to her without speaking advantage, which determines that she can hardly be the winner. In this sense, she may think it is better to say the word “nothing,” which can help avoid exposing her awkward tongue and, at the same time, as a novel way to express her love different from her sisters. She wants to be the distinguished one to get the most, but the result is out of her expectation.

Gloucester is also responsible for his own tragedy since he does not distribute his possessions to his offspring even though he is very old, which is portrayed to happen in dystopian society. More depicts a dystopian society in which people do not resign their possessions even when they are old or sick. It is only until they are unable to retain their possessions that they unwillingly give them up (722). Gloucester is exactly in such a case. As his illegitimate son, Edmund tries all means to get the right to inherit his father’s possessions and title by wronging his brother’s name. However, it only ensures that he can inherit possessions and title after his father’s death, which cannot satisfy his lust at present:

This courtesy, forbid thee, shall the Duke

Instantly know, and of that letter too.

This seems a fair deserving, and must draw me

That which my father loses: no less than all.

The younger rises when the old doth fall. (3.3.21-5)

He cannot wait until the day of his father's death which is unpredictable and scheduled by God. What he desperately desires to do is to make sure his father's possessions and title can fall into his hands as early as possible. Therefore, he decides to reveal his father's protection of King Lear which is considered as treason in the three sisters' power struggle.

King Lear's tragedy is also because he is a tyrant and fails to be a ruler as qualified as described in More's *Utopia*. More states how a utopian ruler treats his subjects: "It is not consistent with the dignity of a king to exercise authority over beggars but over prosperous and happy subjects. . . To be sure, to have a single person enjoy life of pleasure and self-indulgence amid the groans and lamentations of all around him is to be the keeper, not of a kingdom, but of a jail" (736). A good king should ensure each of his subjects has wealth and happiness, so they will show respect instead of complaints toward their ruler. Kincaid, who studies *King Lear* and More's *Utopia*, points out that a good king should listen to counsel to avoid tyranny, and Kent plays such a role in preventing King Lear's wrong measurement of Cordelia's love (199-202). I think Kent, who never fears to lose his life to protect King Lear (1.1.156-7), is sincere to advise King Lear not to wrong Cordelia who is not good at speaking: "The youngest daughter does not love thee least, / Nor are those empty-hearted whose low sounds / Reverb no hollowness" (1.1.152-4). King Lear is such a tyrant that when Kent tries to persuade him to change his mind, he banishes and even desires to kill Kent out of anger,

who is a loyal servant to protect his safety all the time.

King Lear treats Cordelia in the same tyrannical way who is not only his subject but his daughter. Unhae Park Langis thinks it is King Lear's error to criticize Cordelia who says nothing to express her love of him: "Lear mistakes desire, the 'near enemy' of loving kindness, for what he really seeks—the raw but true kindness that Cordelia tenders him when with her response of 'Nothing' (1.1.88), she refuses to situate her love in 'an economy, exchangeable for wealth and power'" (215). As Langis says, the silent Cordelia is the daughter who is sincerely filial to take care of her father, unlike her two mercenary sisters. In this sense, the cruel way he decides to give nothing to Cordelia means he denies himself a last opportunity to be taken care of in his homeland if his two other daughters fail to fulfill their filial duties as Cordelia says. King Lear is a cruel tyrant to his subjects and also digs a tomb for himself by mistreating the ones who sincerely love him.

Similarly, what King Lear does against a magnificent ruler arouses his two elder daughters' rebellion. More talks about how the old people receive respect in utopian society:

The trays of food are not served in order from the first place and so on, but all the old men, who are seated in conspicuous places, are served first with the best food, and then equal portions are given to the rest. The old men at their discretion give a share of their delicacies to their neighbors when there is not enough to go around to everybody in the house. Thus, due respect is paid to seniority, and yet all have an equal advantage. (751)

More describes how the old people earn respect from other people in utopian society.

Although they should receive the best food for their old age, they still share their food with

those in need. I think the way for seniority to earn respect in utopian society also applies to a ruler who wants to get his subjects' respect. As a ruler as well as a senior, though King Lear has the king's authority, he should also share his possessions with those in need to make his subjects and daughters show love and respect to him. More says in *Utopia*, the old should also be generous to share their possessions with those in need. However, even when his favorite Cordelia needs dowry for her marriage, King Lear still gives her nothing, which makes Regan and Goneril feel a sense of danger: "You see how full of changes his old age is; the observation we have made of it hath [not] been little. He always lov'd our sister most, and with what poor judgment he hath now cast her off appears too grossly" (1.1.288-92). King Lear's mean and changeable behaviors make Regan and Goneril afraid that they will possibly be in Cordelia's case one day, which escalates their desires to control the whole situation instead of their father to protect themselves.

The two elder daughters inhumanely treat their old father in political struggle, which incurs tragedies to themselves. More promotes care to be provided in utopian society that "[t]hey judge it cruel that a person should be abandoned when most in need of comfort and that old age, since it both entails disease and is a disease itself, should have only an unreliable and weak fidelity" (766). In terms of care of old people, Eonjoo Park claims sympathy should be showed towards people of old age:

Old age in the play, however, is best understood through the character of Edgar. The play casts Edgar as a benchmark character who espouses the humane perspective that old age is a stage of vulnerability in need of a sense of fellowship. His sympathetic turn to communal feeling invites us to see that community members'

efforts and concerns are vital to guaranteeing a harmonious relationship among generations. (193)

Edgar's sympathy is also promoted in utopian society where people should show sympathy towards the old whether they are their parents or not. Regan and Goneril do not have even the slightest humanity to provide a shelter for an old man from the storm, let alone fulfill their duty to take care of their father. Their attitudes towards their father are the same. Elena Violaris studies the two elder wicked sisters Regan and Goneril in *King Lear*. Violaris thinks "Regan repeats and copies Goneril, extending the patterns that her sister initiates. In her response to Lear's love test she initially matches Goneril – 'I am made of that self mettle as my sister' (1.1.69)–but then surpasses her, with 'she comes too short' (1.1.72)" (175). Regan's copying and surpassing Goneril is not only reflected in the love match mentioned by Violaris. Furthermore, the two sisters also repeat each other in discarding their filial responsibilities. They both try to send their father to the other's side. Goneril thinks her father's followers should be five and twenty, ten or five, while Regan even thinks it should be none. Regan maltreats King Lear in a more severe way just as she expresses more love of her father. The two sisters also repeat their strong desire for power. They both try to get Edmund as a brave general to fight for power. In more and more repetitions, they lose their humanity, discard their father, and even murder each other to get the whole kingdom.

The fact that Cordelia leads a French force to invade Britain is against More's utopian diplomatic relations. She loses the battle as well as her own life. Jonathan Baldo expresses a reader's contradictory feeling about French invasion led by Cordelia against Britain:

In the game invented by Lear, he symbolically extends two hands, one containing the



better third of the kingdom and the other, nothing. This opening gambit echoes a game that Shakespeare plays with us at the end, as our affections and loyalties are tested. We face the disturbing prospect of choosing between divided loyalties: to an English army defending the realm from invasion and to a French force apparently led by Cordelia. Lear's youngest daughter is confronted with an impossible choice at the beginning of the play; we face an equally impossible choice at the end. (16)

According to Baldo, Cordelia's invasion into Britain is upright in terms of her care of her father. However, she has a new role as French Queen. This is not a war among three sisters but between two countries. I think since the war is between two countries, all English people will try their best to protect their homeland and consider it as a priority. Cordelia's invasion on behalf of France escalates their conflict and brings more danger to herself. According to More, "[w]ar, as an activity fit only for beasts and yet practiced by no kind of beast so constantly as by man, they regard with utter loathing. . . They do so only to protect their own territory . . . or in pity for a people oppressed by tyranny, to deliver them by force of arms from the yoke and slavery of the tyrant" (769). In Utopia, wars should be avoided unless in the case to save those oppressed by tyranny. As for the situation in the play, what an old man needs is just food, home, and care. King Lear has already escaped from the torture of Regan and Goneril. Cordelia does not need to attack Britain even though she is encouraged by her old senile father. It is more likely that Cordelia is ambitious to return to Britain with French forces to regain her lost territory or even the whole kingdom. In this sense, Cordelia's attack on her sisters is indeed a struggle of territory between two countries. Her unwise decision to launch a war against a country without a sound reason causes her death.

In the tragedy, all people involved in the power struggle die in the end. They suffer from the inhuman punishment for their behaviors considered as sins, which happens in Dystopia. Cordelia is the only filial daughter of King Lear, but she finally dies for her intrusion into Britain. In the wake of her death, her father dies with grief for the loss of his favorite daughter. In More's *Utopia*, losers in war are treated with humanity. They are not killed by the winners. If Cordelia was not killed as a loser in war, her poor father would not die either. Another good thing in Utopia is "[t]he object of public order is to destroy the vices but to save the persons and so to treat them that they necessarily become good and that, for the rest of their lives, they repair all the damage done before" (730). People with vices should be given opportunities to address their vices instead of being punished severely. When Gloucester hears about Edgar's planned murder of him from Edmund, he believes Edmund's slander without careful investigation. Even it was truth, he should give an opportunity to his son to address the evil intention instead of trying to kill his son. If Edgar did not wander to escape from his father's murder, he could have made Gloucester see the true purpose of Edmund. It can also prevent Edmund from committing more and more sins.

It is cruel to set tribunals to punish people, and sinners should be judged by God since men are not always impartial and generous. Bruce W. Young studies the role of justice in the tragedy *King Lear*: "Ultimately, neither Lear nor the other characters describe the heavens as unjust; in fact, they expect the gods to favor justice. Yet if heavenly justice is to operate in this world, apparently it must be the result of human actions: Lear proclaims that human generosity and sacrifice will 'show the heavens more just' (3.4.36)" (250). According to Young, the heavens are always just, and heavenly justice relies on generous human actions.

Young's opinion about justice can also be seen in More's portrayal that men are not subjected to tribunals and leave their crimes only to God and to themselves in Utopia (779). King Lear makes a wrong judgment that Cordelia has no love of him with nothing to say in his love test. He cruelly deprives Cordelia of her dowry and sends her out of Britain through a marriage not blessed. His cruelty also ruins his chance of being taken care of by the only daughter who truly loves him. Similarly, Gloucester also wrongs his son who truly loves him. He sets up a tribunal to sentence Edgar to death, which makes him lose the protection of a sincere caregiver when in need.

### Broken Marriage

No sex before marriage is promoted in More's utopian society, which should be a good piece of advice given to Gloucester, who has an illegitimate son to kill him for his title and possessions. Lynda E. Boose studies the patriarchal system in Elizabethan families: The first-born legitimate son is naturally considered as the first one to inherit his father's possessions. Regardless of inheritance through primogeniture, every offspring in each family wants to get the most love of their father, since it will guarantee they will inherit the largest number of possessions (60-3). According to Boose, Edgar is the first-born legitimate son and will inherit his father's title and possessions. The patriarchal system makes it impossible for Edmund to naturally have the right to inheritance, who is not first-born, not favored, and illegitimate as well. It determines that Edmund has to take the place of Edgar by killing him if he wants to inherit possessions and title from his father.

Edmund's evil purpose also arises from his hatred of his father who commits adultery and makes him a bastard, which is against utopian principles for marriage. Charlotte Fiehn

talks about Gloucester's adultery:

Even Edmund himself, in declaring his treachery, makes reference to his bastard state and the context of it, his father's relationship to his mother and thus the adulterous relationship, thus defined by Gloucester's existing marriage (Edgar emerges as the elder of the two sons anyway) and his violation of his marital bond in the most outright sense. (18)

As Fiehn says, Edmund as a bastard has some grudges against his randy father. I think Gloucester satisfies his own sexual desire but does not take any responsibility for it regardless of the future happiness of Edmund who is born as an illegitimate: "Though this knave came something saucily to the world before he was sent for, yet was his mother fair, there was good sport at his making, and the whoreson must be acknowledg'd" (1.1.21-4). Just as some people in the upper class sought physical pleasure outside their marriages in sixteen-century England, Gloucester may be a victim of his arranged marriage for the financial sake with his emotional affection being ignored. Gloucester indulges in sex with a fair woman but refuses to marry the woman who he thinks is a whore. He has to recognize the illegitimate son born out of his expectation and dislikes him by calling him "knave" (1.1.21) and "whoreson" (1.1.24). It also explains why Edmund has a strong desire to seek happiness for himself but little affection for both his father and his brother: "A credulous father and a brother noble, / Whose nature is so far from doing harms. . . My practices ride easy. I see the business. / Let me, if not by birth. I have lands by wit" (1.2.179-83). Edmund knows that he is an illegitimate son not favored by his father, for his own happiness, he needs to seize his brother's right to inheritance with trickery to fool both his father and his brother. Gloucester's irresponsible behavior to have

sex before marriage makes an illegitimate son born and grow into an enemy against himself for the sake of inheritance of possessions and title.

It is interesting to think about whether Cordelia is happy in her marriage without dowry given by her father. In Utopia, dowry should also be given for daughters' marriage as a custom. Although Cordelia says it is a good opportunity to test whether her suitors' love is based on wealth, she is married as an unwise and unfavored daughter. It is likely that angry King Lear also has a design to cast her away with the excuse of marriage. The marriage of Cordelia and the King of France is not blessed at the very beginning. It is apparent that not only Cordelia but also the King of France feels unhappy about King Lear's decision. Therefore, it can be understood that they take revenge for nothing is given by King Lear and send out French spies to Britain in the name of taking care of King Lear soon after they get married:

There is division. . .  
'twixt Albany and Cornwall;  
Who have—as who have not, that their great stars  
Thron'd and set high?—servants, who seem no less,  
Which are to France the spies and speculations  
Intelligent of our state. What hath been seen,  
Either in snuffs and packings of the Dukes,  
Or the hard rein which both of them hath borne  
Against the old kind King; or something deeper,  
Whereof (perchance) these are but furnishings—

[But true it is, from France there comes a power  
Into this scattered kingdom, who already  
Wise in our negligence, have secret feet  
In some of our best ports, and are at point  
To show their open banner. (3.1.19-34)

It is possible that the King of France takes Cordelia as a bride whose price is judged by the value of her dowry in the patriarchal society where women are treated as goods. The King of France desires wealth and power. It seems that he sends French spies to Britain and waits for a chance to attack, once there is a division between the two sisters. It looks like that he cares about King Lear, but he will get the whole kingdom if he can win the trust of King Lear and the battle. He supports Cordelia to invade Britain, but his later sudden withdrawal from the war makes readers suspect whether he senses the coming failure of the war and plans to return Cordelia who does not win him any benefits back to King Lear in the name of war.

The love war between Regan and Goneril is as fierce as or even fuels the power war between them. The unethical love among Regan, Goneril and Edmund is the fatal blow, bringing all three to death. In Utopia, “the Utopians are the only people in those parts of the world who are satisfied with one spouse and because matrimony there is seldom broken except by death, unless it be for adultery or for intolerable offensiveness of character” (766). Edmund is contracted to both sisters, which is against the ideas of matrimony in Utopia. Goneril is earlier than Regan to show her love of Edmund, but at the time when her husband the Duke of Albany is still alive. It proves that she commits adultery. Although Regan’s husband the Duke of Cornwall has died, she knows Edmund is contracted to Goneril first but

still shows her love to Edmund. The two sisters love Edmund also because they think he is a brave general to win the battle against France and even other wars of invasion in the future. They fight not only for the whole territory of Britain but also for a general as well as a husband. It escalates their anger to kill each other at the end of the play.

If adultery is the main reason for most unhappy marriages in *King Lear*, Othello's unhappy marriage is because of racial discrimination and wrong judgment caused by his jealousy. Arlynda Boyer analyzes the role of Emilia in interracial marriage in *Othello*: "Casting a woman of colour as Emilia can seem to mask Iago's villainy from other characters, since white men who were sexually involved with black women had their own racial and sexual guilt to avoid at that time" (181). In the dystopian society, there is racial discrimination against people with dark skin. Boyer thinks Iago's wife Emilia can be portrayed with dark skin on the stage which helps Iago get trust from Othello who is also of dark skin. Regardless of the casting of Emilia, Othello is the target of attack because of his race as a Moor. Desdemona's father thinks the Moor uses witchcraft to win his daughter's heart and is angry about their union without his permission. In the social background of racial discrimination, Iago thinks even a Moor easily gets more than what he desperately wants, so he becomes very jealous to ruin the Moor's happiness with slander of Desdemona's chastity, which is against common happiness for everyone in Utopia. In contrast with Cassio, a white man, inferiority as a Moor also makes Othello believe in Iago's slander and kill his wife out of anger. After he knows the truth, nothing can be done to save his wife's life. If he had not made this judgment, and instead, let God be the judge and address the sinner's vices, he would not have regret for killing an innocent wife who loves him deeply.

Another reason for Othello's failed marriage is their marriage is not permitted by parents. In Utopia, it is parents' responsibility to forbid their offspring to have sex before marriage for their foreknowledge that few of those having sex before marriage can contract the tie of marriage. Although there is no sex between Othello and Desdemona before their secret marriage, the custom in utopian society implies that people should marry with their parents' permission since parents are responsible for their offspring's happiness in marriage. Although Othello loves his wife deeply, he doubts his wife's purity. On the one hand, he is not confident about his race and feels Cassio who is white is more attractive to win a white woman's heart. Eric Song analyzes the tragedy of *Othello*: Othello's suspicion regressively turns into murderous jealousy under Iago's influence (100-9). Song mentions Othello first suspects Desdemona's adultery with Cassio. His suspicion grows into jealousy of both his wife and Cassio, leading him to kill his wife. Indeed, I think Othello is also suspicious of his image and position in Desdemona's heart under the influence of racial discrimination. He realizes he will lose to the white person. On the other hand, the reason he is suspicious of his wife is their marriage is not blessed by parents. Just as Brabantio says, "if thou hast eyes to see, / She has deceived her father, and may thee" (1.3.202-3). Iago's slander makes Othello suspect and then believe that if his wife is willing to elope with him, she can also elope with other men. Their marriage not being blessed by her parents makes Othello finally believe in Desdemona's adultery and kill his wife.

#### Echoing Utopia in Comedies

The ones who survive in the two tragedies are those whose behaviors can meet the expectations of Utopia. Although the survivors have suffered a lot as well, their final survival



is a delight to readers in contrast with the grief over miserable deaths of other characters. It can reinforce that Utopia guarantees happy endings and Dystopia leads to tragedies.

Unlike Edmund, Edgar is out of the power struggle and revenge. He survives in the tragedy *King Lear* for his good deeds which are expected in utopian society. Many scholars like to make comparisons between Edgar and Cordelia who both are filial and care for their fathers in trouble. Naomi Baker finds a difference between Edgar and Cordelia: Edgar is satisfied with the present while Cordelia focuses on the future. Edgar comforts his father by telling him to find consolation at present. In contrast, Cordelia denies expressing her love of her father because she will get married soon (350-1). I agree with Baker and think that, different from Cordelia who invades Britain to regain her lost territory, Edgar is always satisfied with his life, even when he is a beggar, living a quite simple, poor, but self-sufficient life. He denies the desire to get more possessions and power which usually happens in dystopian society. After he becomes Tom in the very beginning of the play, he is far away from the other characters' power struggle and protects himself from harm.

Edgar is wise to take advantage of his suffering and also keep his virtues in suffering. Bilal Tawfiq Hamamra comments on the moment when Edgar reveals himself to his father who dies of both sadness and happiness: "Familial love becomes a source of humane forgiveness and reconciliation between Edgar and Gloucester" (220). Similarly, Charles McNulty admires Edgar's wisdom presented in *King Lear*: though he falls victim to Edmund's evil plot at the very beginning, he learns from experience and becomes the most capable person without losing his good heart and noble mind (26). As Hamamra and McNulty comment on Edgar's personality, he still has virtues even after great sufferings. He witnesses

that his father becomes a victim in the power struggle and provides help for his old father in need in spite of how he is treated by his father before. It echoes that care should be provided for those in need in utopian society. Before the pitiful situation, Gloucester is angry enough to kill his filial son when he knows about Edgar's planned murder of him from Edmund. Unlike his father, Edgar chooses to forgive, even though he knows it is his father who wants to kill him, which forces him to wander. Just as depicted in Utopia, in order to create a good living environment, "[w]hat you cannot turn to good you must at least make as little bad as you can" (738). As to Gloucester, Edgar tries his best to fulfill his duty as a son. Edgar is the only companion who comforts and encourages his blind father to live with hope and lets his father feel the deep love from his son at the last moment of life.

The Duke of Albany as Goneril's husband also possesses good qualities to survive at the end of *King Lear*. He knows the duty to take care of the old and what should be the right action, which is why he says to Goneril, who discards her father for power: "I cannot be so partial, Goneril, / To the great love I bear you—" (1.4.311-2). His position always aligns with justice regardless of his love of his wife Goneril. He is not desirous of power and wealth. Therefore, he is on neither side of the two sisters in the power struggle. He advises Goneril: "How far your eyes may pierce I cannot tell: / Striving to better, oft we mar what's well" (1.4.345-6). He knows what his wife does is wrong, but he does not punish his wife, even when he knows Goneril commits adultery with Edmund. He also commands others to save Edmund who falls in his fight with Edgar. His behaviors follow the utopian principle that people should leave human beings' vices to themselves or to God in order to address their vices not to punish them. Although he is considered a coward by Goneril, he is the brave

general to fight to defend his motherland from French invasion. The way he treats prisoners of war is what is expected in Utopia. Unlike Edmund who secretly sentences King Lear and Cordelia to death, Edgar insists on humane treatment of the father and the daughter.

Cassio is the survivor in the tragedy *Othello*, who is as kind-hearted as people in utopian society. Unlike Iago who is mad with the position of lieutenant, he is not much interested in power. He loses his position for his own mistake, but he does not think up any way to regain it before Iago advises him to plead with Desdemona. Though he waits long for the reply from Othello to regain his lost position, he does not have any complaint or try to seek revenge for it. After he loses his position for drinking under Iago's persuasion, he does not bear grudges against Iago and even treats Iago as an honest friend who gives him good advice to regain his lost position. He is a man of virtues. Even when Iago lures him into thinking about taking beautiful Desdemona as his wife, he just considers it a joke and laughs it off. He does not have any purpose to commit adultery against monogamy which is advocated in utopian society. He is an upright man who falls victim to Iago's evil intrigues. However, the upright one whose behaviors are expected in Utopia is the final survivor, but the wicked Iago whose behaviors are typical of Dystopia gets the dystopian result to be sentenced to death for his tremendous evilness.

The analysis of two tragedies in this chapter enables readers to see the connection between Dystopia and Shakespeare's tragedies. The two tragedies show that the main characters' behaviors are contrary to Utopia and cause themselves tragedies. They have a lust for power and engage in fatal bloody power struggles in which they resort to cruel punishment of the loser but bring doom to themselves as well. They also ignore the utopian

customs of marriage and ruin their happiness. In contrast, the two tragedies show that the survivors are those with good behaviors expected in utopian society. Their virtues, like forgiveness, loving care and no lust for power show that the contrary evil behaviors will only cause disasters.

### Chapter Three Utopia and Dystopia in Shakespeare's Tragicomedy

Shakespeare's tragicomedy *The Winter's Tale* has a dystopian first half but a utopian second half. Leontes's groundless jealousy of his wife Hermione and his good friend Polixenes makes him lose reasonable thinking and behave as a tyrant. The deaths of his intimate lord, his loved son, and "his wife" are caused by his dystopian judgment and tribunal. However, his attitudes change in the second half and show forgiveness toward his wife and good friend which is expected in utopian society. Such a shift in Leontes's attitudes allows him the chance to reconcile with his friend and to witness the happy union of his daughter and Polixenes's son. What is more, Paulina plays a significant role in bringing Hermione back to life, which enables Leontes himself to have a happy reunion with his beloved wife. The play designs the contrast between the cruel and harsh plots in the first half and happy endings in the second half of the play which demonstrates that Leontes's selfish actions made at the cost of other people's welfare are the main reasons for his earlier tragedy, and his later selfless and forgiving attitudes win his happiness.

This chapter with utopian and dystopian elements in the play echoes the first and second chapters to show that characters' evil behaviors which usually occur in dystopian society lead to tragedies and their good behaviors which can be found in utopian society win them happiness. This play is a mixed mode, tragicomedy, since it has both the features of comedy and tragedy as defined by McDonald. There are tragic deaths and separation caused by the main character, a tyrant, who painfully suffers for his own fault in the first half. The first half of the play aims to criticize Leontes's dystopian jealousy and cruelty. The ending of the tragicomedy contains a happy union of two young lovers and a reunion of an old couple and

two old friends, which resolves the conflict caused by Leontes. This change in endings arises from Leontes's later forgiving and open attitudes which are encouraged in utopian society. He is frank to admit his fault, dissolve misunderstandings with his wife and his friend, and bless the young couple's marriage based on true love in the end.

#### General Setting of Dystopia and Utopia

The first dystopian half of *The Winter's Tale* has dystopian features in the general setting filled with harmful beasts and a savage wilderness. Sir Thomas More portrayed a dystopian living environment in contrast with the utopian one in Book 1. Contrary to a utopian atmosphere, the dystopian living environment is not only without cultivation and mild climate, but also "inhabited by wild beasts and snakes or, indeed, men no less savage and harmful than are the beasts" (More 721). A dystopian setting of wilderness can be seen in Shakespeare's tragedies. Susan C. Staub studies the wild setting in *King Lear*. Staub claims that the setting in *King Lear* is full of wild weeds which represent the out-of-control political order throughout the play. There is also wilderness in *The Winter's Tale*. The wilderness in the play is especially different from the one lacking cultivation in *King Lear* which implies a king's negligence in governance which causes his daughters' wild struggle for power. In comparison, the wilderness is characterized by savages and anger which symbolizes a political disorder caused by a tyrant in rage with victims suffering in rage.

Compared to *King Lear*, Antigonus suffers more in the wilderness. To protect the innocent life of Hermione's infant, Antigonus is exiled by Leontes who is driven mad for his groundless suspicion. Compared to *King Lear*, Antigonus is unlucky to have his ship touch the desert of Bohemia and unable to reach his safe destination. The wilderness to him is not

merely wild weeds but more dangerous beasts. Unlike King Lear, he does not have the protection of any other companions and is killed by a hungry bear in the wilderness. The whole wilderness is filled with roars and savagery of harmful beasts, coupled with Antigonus's angry roars as a result of Leontes's torment: "first, how the poor souls roar'd, and the sea mock'd them; and how the poor gentleman roar'd; and the bear mock'd him, both roaring louder than the sea or weather" (3.3.98-102). Clown sees a bear chasing a poor man, and he also hears roars from both the man and the bear under the background of roaring sea. It shows Antigonus's suffering in loud roaring weather, and all the environment is filled with roars which symbolize Antigonus's anger toward deadly savage beasts and, moreover, a roaring tyrant who causes him suffering.

Such a dystopian environment is also reflected through human behaviors which are even more savage than wild beasts. Leontes behaves as a tyrant, and his behaviors are as cruel as wild beasts. He sets up a personal tribunal which is a dystopian feature to judge the adultery of his loving wife and intimate friend. He personally decides to punish his good friend with the death penalty and torment his wife by sending her to prison. He cruelly treats the two without considering their previous tender affection in company. He loses humanity and is just like the hungry bear that eats up Antigonus.

Leontes is more savage than a beast and harms more innocent people in the dystopian environment filled with savagery. His life is not threatened, but he behaves as a mad beast with great anger to kill human beings. He is like a beast to kill whoever comes near him when others come up to him and try to prevent him from tyranny. Na Li and Junwu Tian study the ethical concerns of Jeanette Winterson's *The Gap of Time*, an adaptation of William

Shakespeare's *The Winter's Tale*. They think the main male character "Shep's witness of terrible weather indicates the stifling ethical environment in which he and the other main characters grow up" (42). According to Li and Tian, a savage environment is home to ethical problems. Their study also pertains to *The Winter's Tale*. In the first half of *The Winter's Tale*, ethical problems also relate with a savage environment. Leontes's immoral tyranny exposes all victims to savage wilderness: Polixenes is forced to escape from his murder and wander in the wilderness; Paulina and Hermione escape from his murder to live secretly in the countryside; Antigonus is exiled to wilderness and loses his life to save Hermione's child who is exiled together with him.

The second half of *The Winter's Tale* has a utopian setting full of vitality which foreshadows its happy endings. In Utopia, the wilderness is replaced by the ground expected in Utopia which "is covered with a pleasant green herbage" (More 721). In the scene where Florizel and Perdita make preparations for their marriage, they are on a beautiful pastoral land full of vigor: "These your unusual weeds to each part of you / Does give a life" (4.4.1-2). This is a metaphor made by Florizel to admire Perdita regardless of her low class as a shepherdess. It also shows the whole environment is full of vigor, since even the wild weeds in the wilderness turn into pleasantly vigorous lives. Li and Tian study the influence of environment on the main character Tony in *The Gap of Time* and claim: "Lack of belonging and security, Tony even turns to plants for warmth" (43). According to Li and Tian, the eternal environment can bring comfort to Tony who is deserted by his stepfather and remarried mother. Similarly, the eternal environment also functions positively in *The Winter's Tale*. The heartwarming love between Florizel and Perdita makes the whole pastoral



land look more colorful and vigorous, and the pastoral environment also positively adds festive atmosphere to the coming wedding of Florizel and Perdita.

In contrast with savage roars in the wilderness in the first half of the play, the idyllic scenery is filled with pleasant music and dancing which creates a utopian atmosphere. Ryan Farrar studies the way Utopia in pastoral land can be a place built on preexisting wishes (360). Just as the characters in Farrar's study, the main characters have preexisting wishes in the utopian pastoral land in the second half of the play. What is more, the wishes of the main characters come true which needs a celebration with music and dancing. Linda McJannet emphasizes the frequent use of music and dancing in Shakespeare's plays: "Dance in or based on Shakespeare's plays has received a welcome surge of attention in the last few years, as this special issue of the *Jahrbuch* attests, but some have called for greater attention to the music that accompanies the dance" (141). As MaJannet claims, music is also as important as dancing in Shakespeare's plays. Kincaid shows the function of music to calm the savagery of the tempest created by Prospero in *The Tempest* and heal King Lear's mental illness in *King Lear* (209). Furthermore, I think music should receive readers' more attention because music can also significantly serve for celebrations in a festive atmosphere. MaJannet's study of the important role of music and dancing in Shakespeare's plays provides a good interpretation of the use of music and dancing to celebrate characters' realized wishes in the play.

In the utopian atmosphere, music and dancing function as celebrations for the happy moments of great significance in the play. Music and dancing appear many times for the wedding of Florizel and Perdita. Autolycus sings twice before the wedding of Florizel and Perdita, which foretells a turn of the atmosphere from savage wilderness into pastoral

happiness. During the wedding, the loving couple dance together with shepherds and shepherdesses dancing to music as a kind of celebration, which is followed by a dance of twelve Satyrs. Autolycus also sings three times during the wedding to express heartfelt blessings. Music is also played to witness the magic moment when Paulina uses magic to make Hermione come back to life. Music here functions pleasantly and significantly just before Hermione comes down from the standing statue. It is also the pleasant prologue of a happy reunion between Hermione and Leontes.

### Politics and Marriage in Dystopia

The main characters in *The Winter's Tale* are not only friends to each other, their special royal positions determine that their relations are also diplomatic relations as well. Therefore, the two kings are good friends to each other, and their visits to each other can be considered as state visits. Leontes's aggressive treatment of Polixenes is a threat to two countries' relations, which is contrary to More's utopian way to treat other countries as friends without groundless aggression. Stephanie Antalocy argues that when Leontes asks his wife to win his friend Polixenes's consent to stay, he puts his wife in a dilemma: "[T]he conflict between Hermione's ethos of partnership as wife and her triumph as royal hostess triggers doubts about her loyalty" (1). According to Antalocy, even though Hermione successfully persuades Polixenes into staying, she should not be suspected and blamed by her husband who himself raises a paradoxical request. Based on Antalocy's criticism of Leontes, I feel it is more like a test set by a suspicious husband and unhappy friend at the cost of a couple's trust, two men's friendliness and two countries' harmonious diplomatic relations.

Compared to Hermione's efforts to win the favor of the king of a neighboring country,

Leontes is too jealous and suspicious to maintain the harmonious relations between two countries. I agree with Antalocy that, as a qualified wife, Hermione should follow her husband to persuade Polixenes into staying. Furthermore, I think her behavior is also in line with a utopian family where wives should wait on their husbands (More 749). As a queen, she should also try her best to boost two countries' friendly relations. I hereby make a comparison between Leontes and Hermione. In contrast with the qualified wife and queen, as a king, Leontes at first tries to make Polixenes stay, which shows he has the original purpose to maintain two countries' good relations. However, his later request shows his attitudes change aggressively. More likely, he is dissatisfied with his friend's refusal and suspects that their fading friendship is due to his wife. The provocative request he makes to his wife shows his hostile motivation to seek revenge on the two. He waits for Polixenes's stay upon Hermione's persuasion and takes it as an excuse to torment the two, which can escalate into a war between two countries. Compared to King Lear who goes back to launch an aggressive war, one lucky thing is that Polixenes who flees for his life is interrupted by his son's wedding and has no time to seek revenge on Leontes. Nonetheless, their relations are damaged, whether for two friends or two countries.

Leontes is mistaken regarding his wife's success in detaining Polixenes, but he does not realize his fault and cruelly torments all the people involved to death. Leontes's behaviors contradict the utopian way to deal with vices: "The object of public anger is to destroy the vices but to save the persons and so to treat them that they necessarily become good and that, for the rest of their lives, they repair all the damage done before" (More 730). Leontes thinks his wife commits adultery with his good friend. The great anger he has for the so-called

adultery makes him decide to kill his good friend and send his wife to prison. His decisions are made to seek revenge on the two who commit vices instead of saving them to correct their vices.

Jealousy stimulates Leontes to suspect his wife's adultery with his friend and torment the two. Timothy M. Harrison studies jealousy in love reflected by the main character Herod, whose feelings for his wife are described in Thomas Lodge's translation of Josephus' *Workes* (1602). In the story, Herod is influenced by his deep affection of Mariam, so Mariam's infidelity troubles him. Jealousy makes him mad, but love restrains him from doing anything rashly. In the conflict between jealousy and love, he finally falls into a rage of jealousy and kills his wife (332). Harrison's analysis of Herod is true of Leontes. His jealousy comes not only from his love of Hermione but also from his dissatisfaction with Polixenes's refusal. Jealousy makes him lose his ability to reasonably face his failure but Hermione's success to detain Polixenes. Put into reasonable analysis, if Polixenes had a love affair with Hermione, he would probably try to cover the disgrace and agree to stay upon Leontes's invitation to avoid any suspicion. Out of rage, Leontes believes that his wife commits adultery and is determined to send her to prison:

No; if I mistake

In those foundations which I build upon,

The center is not big enough to bear

A schoolboy's top. Away with her, to prison! (2.1.100-3)

He is cruel to punish his innocent wife, but more cruel to kill his friend, especially in contrast with Camillo who is appointed by him a killer but wants to save Polixenes: "I dare not stand

by; nor shall you be safer / Than one condemn'd by the King's own mouth—thereon / His execution sworn" (1.2.444-6). From Camillo's mouth, we know that Leontes intends to kill Polixenes out of rage, but Camillo kindly tries to save Polixenes who he considers innocent. Even those who truly commit vices should not be cruelly punished, Leontes behaves as a tyrant by directly asking Camillo to kill Polixenes and sending Hermione as a traitor to prison with no investigation being carried out. Once his jealousy is proven wrong by oracle, the great harm he causes to his loved ones cannot be retrieved.

Moreover, Leontes implements cruel punishment for his imaginary adultery regardless of the fact that the life in Hermione's belly is his own child, and his son dies as an innocent victim for having his mother stained by a tyrannical father. The cruel torture suffered by Leontes's family members highlights his inhuman tyranny. Jan Kott comments on the tragedy *King Lear*: "The actor's task was to demonstrate the blackest depths of the human soul. Lear's and Gloucester's unhappy fate was to arouse pity and terror, to shock the audience. And so it did. Suffering purified Lear and restored his tragic greatness" (128). As Kott says, successful tragedies are supposed to demonstrate the darkest side of human nature. As King Lear and Gloucester are persecuted by their children, the cruelest persecution is caused by the loved ones with blood bond. It is a loss of humanity to inherit blood from family but ignore the blood bond to cause harm to family, which is also done by Leontes in *The Winter's Tale*. Leontes insists that Hermione is an adulteress, and the former beloved wife is turned into nothing: "My wife is nothing, nor nothing have these nothings, / If this be nothing" (1.2.294-5). Leontes's anger with Hermione is unreasonably transferred to his unborn daughter:

My child? Away with't! Even thou, that hast

A heart so tender o'er it, take it hence,

And see it instantly consum'd with fire. . .

The bastard brains with these my proper hands

Shall I dash out. Go, take it to the fire. (2.3.132-141)

It is really his daughter, but his wrath out of jealousy turns him into a cold-blooded killer of his child. Tanya Pollard comments on kinship in the play: "Throughout the play, its shape-shifting dramatic form proves as hard to identify as family members, suggesting that the challenges of knowing kin and knowing literary kind create similar sorts of blind spots" (124). According to Pollard, Leontes is blind to kinship. I think it is rage that makes Leontes lose recognition of his own kin and even humanity as a man. Even though a bastard, the life should not be killed at his will, and his real son Mamillius really dies for Leontes, who never considers the feelings of his son to witness his cruel torment of loving family members.

Just as portrayed in *Dystopia* by More that people like royal councilors are so proud of their own judgments, Leontes believes in his own judgment without listening to other people's kind advice given for the sake of innocent lives. In More's *Dystopia*, "among royal councilors everyone is actually so wise as to have no need of profiting by another's counsel, or everyone seems so wise in his own eyes as not to condescend to profit by it" (723).

Leontes, a king as the supreme royal member, is too proud of himself. His power is the absolute authority just as the absolute power in sixteenth-century England. When Camillo speaks for Hermione and wants to dissolve Leontes's suspicion, he says to Leontes: "Good my lord, be cur'd / Of this diseas'd opinion, and betimes, / For 'tis most dangerous"

(1.2.296-8). Leontes directly says his own opinion is correct: “Say it be, ’tis true” (1.2.299) and condemns that “It is: you lie, you lie!” (1.2.299). Leontes only believes in his own judgment, whether it is correct or wrong, and never believes other people’s opinions may bring him benefit. Whoever gives advice against his thinking is considered his enemy. He thinks Camillo is Hermione’s confederate who provides help for her adultery with Polixenes. He even wants to burn Paulina who also speaks for Hermione’s innocence. He is so unreasonably tyrannical that he wants an oracle to prove what he thinks is totally correct:

Though I am satisfied, and need no more

Than what I know, yet shall the oracle

Give rest to th’ minds of others—such as he,

[Points at Antigonus.]

Whose ignorant credulity will not

Come up to th’ truth. (2.1.189-93)

He is conceited to think what he believes is utter truth without considering the counsel from others that include Antigonus. He even puts his position higher than God by asking the oracle to prove he is correct and keep others silent. A humble believer in God should seek advice from God before reaching any judgment instead.

Along with his dystopian tyranny causing death and torture to the main characters, Leontes also destroys his own happy marriage with his wife only based on his imaginary adultery of Hermione and Polixenes which is against More’s utopian marriage customs. In terms of adultery out of marriage, More puts forward his opinions of what treatment should be supposed for utopian marriage: the monogamous marriage is “seldom broken except by

death, unless it be for adultery or for intolerable offensiveness of character. When husband or wife is thus offended, leave is granted by the senate to take another mate. The other party perpetually lives a life of disgrace as well as of celibacy” (More 766). Even adultery can be the reason to divorce husband or wife, the party who commits adultery is not meant to be tortured in prison or even to death. Leontes does not make any investigation to make sure whether his wife commits adultery and even makes his decision to send his wife to prison before consulting the oracle. His tyranny makes Hermione “die.” If Hermione does not come back to life at the end of the play, he would painfully suffer from losing a loving wife once he realizes the innocence of Hermione.

#### Politics and Marriage in Utopia

Although there are deaths in the first half of the play, the mournful atmosphere changes greatly into a jubilant one with new life, reconciliation, and happy marriages in the second half of the play. Christopher Baker studies *The Winter's Tale* from the perspective of stage decorations: *The Winter's Tale* is not a tragedy, since “the theater itself would not have been draped in black as was customary for that genre; as the only one of Shakespeare’s plays in which a statue is reanimated,” which determines black hangings should not appear (27). Baker makes a nice connection between play genre and stage decorations. Judging from the decorations on stage for the play, *The Winter's Tale* should not be a tragedy since there are some festive moments, like resurgence and marriage, which give the play happy endings in connection with utopian factors appearing in the second half of the play.

One happy marriage is for Leontes and his resurrected wife. Though he is the sinner to torment his wife to death for groundless suspicion, he lives his life later in pious remorse



after knowing the truth from an oracle. In this sense, his forgiveness allows him to witness the miracle to happen—his wife comes back to life. As for his marriage, he complies with utopian monogamy and cherishes his loving wife. In utopian society, people follow monogamy in terms of marriage. They are satisfied with only one spouse and never get divorced unless they get the senate's permission to take another mate for their former mate's adultery or offensiveness of character (More 766). Leontes cherishes his wife and has no desire to take another mate after he realizes his wife is innocent of adultery, which is exactly expected for utopian marriage that loving couples should not be separated until death.

Timothy Pyles also mentions Leontes's loyalty to his wife when talking about the importance to depict breath in the scene of Hermione's resurrection:

The mention of the breath of life is key here. In *The Winter's Tale*, breath is repeatedly brought up relative to Hermione and her statue. Paulina tells Leontes that he shall not remarry until such times as 'your first queen's again in breath' (5.1.83). Later, the Third Gentleman, referring to the sculptor who has been crafting Hermione's statue, says that the work is so perfect you would almost think it breathed (5.2.94–101). (71)

As Pyles says, Paulina does not support Leontes's decision to marry any other woman but Hermione. Based on Pyles's claim, Paulina functions as the senate of a utopian society to judge whether one can take another mate in monogamy if they are offended by their husbands or wives. Apparently, Leontes is the wrong party with groundless suspicion of his innocent wife which torments his wife to death. He should regret for his wrong doings and cannot get married with any other women when he still cherishes his wife: "Thou speak'st truth: / No

more such wives, therefore no wife” (5.1.55-6). Leontes still has the memory of Hermione and loves her deeply: “I might have look’d upon my queen’s full eyes, / Have taken treasure from her lips—” (5.1.53-4). He listens to Paulina’s advice to marry a walking queen with Hermione’s ghost. Paulina provides great assistance by making Hermione come back to life with magic for the previous loving couple to get united once again. It also meets expectations for marriage in utopian society that loving couples without adultery or serious offensiveness should never be separated until death, which is the similar case for marriage in sixteenth-century England.

The key to Leontes and Hermione’s reunion is their frankness with and re-acceptance of each other as wife and husband near the end of the play, which is advocated in Utopia. Jennifer R. Rust claims that “Leontes’s antagonism toward his wife Hermione violates the expectation of amity and sympathy between spouses, virtues that the art marriage should foster” (93), and Paulina “directs Leontes from tyranny to ascetic repentance and reconciliation” (95). According to Rust, the change in Leontes’s attitudes leads to their later happy marriage. Leontes first breaks the harmony in his marriage with groundless suspicion. I agree with Rust that Leontes is the one to break his utopian marriage, but I suggest that his following sincere attitudes to recognize and admit his faults in front of Hermione also allows Hermione to forgive and remarry him. At the moment, the two face each other frankly, and both decide to begin their new utopian marriage life. Rust also mentions, in Utopia, both men and women are shown naked to each other for compatible marriages. Rust thinks the absurd custom is like selling and buying. I hold a different opinion about the marriage custom in utopian society mentioned by Rust. In terms of their lives after getting married, they need to

live with each other and directly face everything of each other. The absurd custom considered by Rust is indeed the precondition for a pleasurable virtuous marriage with sexual gratification. It is a frank way to expose the real side to the other party so as to avoid conflicts occurring in later marriages which might lead to divorces.

Another important thing is that lovers do not consider class for their marriage in the play, which is advocated in utopian society. The marriage for Florizel and Perdita is first faced with objection from Florizel's father Polixenes, but the class conflict is dissolved at the end of the play to highlight classlessness advocated in Utopia. Gabriel Lonsberry discusses the relation between Prince Henry and his father King James I in the article "*The Tempest, The Winter's Tale, and Dramatic Absolutism on the Stuart Court Stage.*" He points out that in dedicating a poem to "Prince Henry, Peacham affirms, like Drayton, that it is he who will set things right, and one passage even appears to chastise the King for restricting his son's access to the public and delaying the rebirth of this vital mythology" (640-1). The relation between Florizel and his father Polixenes is the same as the one between Henry and his father King James I. In patriarchal society, the father always wants to control everything of his son regardless of his son's happiness. Although children should listen to their parents in utopian society, there is no serious threat to their interest if they follow their parents' orders. In Florizel's case, his father is threatening his happiness by preventing his marriage with no possessions and titles to be inherited:

For thee, fond boy,

If I may ever know thou dost but sigh

That thou no more shalt see this knack (as never

I mean thou shalt), we'll bar thee from succession,

Not hold thee of our blood, no, not our kin,

Farre than Deucalion off. (4.4.426-31)

Polixenes looks down upon his son's sweetheart who is a shepherdess and satirizes her beauty as witchcraft. He even treats the life of Perdita's father, a shepherd of low class, as that of an ant which can be distinguished randomly: "Thou, old traitor, / I am sorry that by hanging thee I can / But shorten thy life one week" (4.4.420-2). He is cruel with the intention to ruin Perdita's beauty and torment her father to death. Like Leontes, he is another tyrant but more hypocritical to kill and harm lives randomly just to purify his royal blood. However, things change so unexpectedly that the young couple elope into Sicilia where there is no opposition against their marriage. Moreover, Perdita's real father Leontes naturally gives her a royal identity to match the prince of Bohemia. Still, the ending shows it is a marriage for prince and princess, which seems to highlight the equal class of the two lovers. The more important purpose is to show the prince's insistence of his love of a shepherdess despite class and right to inheritance, especially faced with his father's threat. In this sense, the surprising upgrading of his lover is a reward for his true love regardless of class, which is a precondition for an ideal marriage in utopian society.

In the relation between Florizel and Perdita, Florizel makes great contributions to their happy marriage with his liberal mind to disdain class and commendable courage to challenge his opposing father's authority. Stanley Cavell points out the reasons for Shakespeare's tragedy *King Lear*: "[T]he *reasons* consequences furiously hunt us down is not merely that we are half-blind, and unfortunate, but that we go on doing the thing which produced these

consequences in the first place. What we need is not rebirth, or salvation, but the courage, or plain prudence, to see and to stop” (309-10). Cavell’s interpretation of the reasons for the tragedy *King Lear* and ways to avoid the tragedy can also be used to interpret the difficult situation where the two lovers, Florizel and Perdita, face Polixenes’s strong opposition to their wedding. Cavell’s analysis of reasons for the tragedy *King Lear* is quite suitable for the difficult situation Florizel faces for his marriage, and what he needs to do is to show his courage and prudence.

Polixenes can be considered as one more factor to impose the tragic consequence in terms of his objection to Florizel’s marriage with a low-class shepherdess on the condition that Perdita is already cruelly deserted by Leontes and has to be a shepherdess. In contrast with Prospero, the father in *The Tempest* as a comedy showing a parallel utopian society, he does not consider the happiness of his son in marriage life. Like the parents in sixteenth-century England, what Polixenes takes as a priority is birth, title, and class. Only a princess from a royal family can be the qualified candidate for his daughter-in-law. It is apparent that such a connection can benefit his political career. Even in his son’s marriage, he desires to win his interest. However, even though Prospero wants to regain his lost power, he still tests the qualities of the son of King Alonso Ferdinand to guarantee his daughter Miranda happiness in marriage when he realizes the marriage between Ferdinand and Miranda can offer him a shortcut. Florizel does not have such a kind father. If he is not brave enough to stick to his original intention and wise enough to take the advice to elope to Sicilia with his lover, his happiness is the sacrifice of his father’s politics. Thus, a tragedy of marriage is avoided with Florizel’s courage and wisdom to challenge his father’s traditional authority.

Both the kings are tyrants but turn good for other people's interest in the second half of the play, and they also reconcile their friendship as one of the good results to achieve in the end. Their changed attitudes and behaviors show what kings are supposed to do in Utopia: "The king had better amend his own indolence or arrogance, for these two vices generally cause his people either to despise him or to hate him. Let him live harmlessly on what his own" (More 736). Leontes regrets his rash decision to punish his friend and his wife based on groundless adultery. His tyranny arouses indignation among his people: his old friend Polixenes and his loyal lord Camillo escape from him, Paulina criticizes him, and his wife Hermione hates him. Polixenes is also a character who has gone through a shift from Dystopia to Utopia. He wants to kill Perdita's father and disfigure Perdita for his own sake to protect his family's fame, which incurs his son's rebellion and creates a divide between father and son. Luckily, no harm is caused to the main characters. The two kings realize their faults from other people's criticism. Leontes gets united with his wife, Polixenes finally supports his son's marriage, and the two old friends get reconciled.

#### Key to the Shift from Dystopia to Utopia

Leontes's revenge and torture of his friend and his wife in the first half of *The Winter's Tale* makes the play read like a revenge tragedy, but his later remorseful attitudes and happy endings in the second half of the play turns the play into a revenge tragicomedy. Bailey Sincox studies *The Winter's Tale* from the perspective of revenge tragedy:

Mid-twentieth century critics, including Ronald Broude, Fredson Bowers, and Lily Campbell, identify the genre by certain recurring tropes: vendettas, corrupt courts, ghosts, madness, poison, plays-within-plays, etc. Around thirty extant early modern

tragedies fall into the category as it is most strictly defined. More recently, scholars have pushed revenge tragedy's generic boundaries. . . Throughout the first three acts of *The Winter's Tale*, Shakespeare plays with the materials of revenge tragedy; the final two acts reassemble those materials into something new: a kind of revenge tragicomedy. (233-247)

Though the play has some factors of revenge tragedy, its endings do not follow the track of a revenge tragedy, which determines it is a revenge tragicomedy not a revenge tragedy. There are some factors that shape such a change in the endings of the play and add some comic factors to dissolve revenge.

In *The Winter's Tale*, women are the key factors to bring happy endings to the tragedy in the first half. Carol Thomas Neely discusses the significant role of women in *The Winter's Tale*: "[T]he play's central miracle—birth—is human, personal, physical, and female, and its restorations are achieved by the rich presence and compelling actions of its women, Hermione, Paulina, and Perdita" (169-70). Neely points out that when Perdita comes to the palace from the pastoral countryside, it is time for her mother Hermione to come back to life with the help of Paulina. At the moment, the three women get together in the same place to witness a miracle. Furthermore, I relate the miraculous moment created by the three women with the reward for Leontes's attitudes changed from evil into good. Hermiones' resurrection is a gift to remorseful Leontes who causes the deaths of his son, his lord, and his wife in the first half. It seems to show his new forgiving and remorseful attitudes can win him back the precious life when he cherishes his wife the most. After Hermione's resurrection, Perdita's existence makes the reunited couple feel more comforted since they still have one child

survive in the world. What is more, their daughter is also lucky to have a loving husband whose father happens to be Leontes's reconciled old friend Polixenes.

Besides the moment of Hermione's resurrection, the three women's contribution to the tragicomedy is also reflected in their willingness to forgive those who cause harm to them, be loyal to love, and live their lives with virtues ignoring possessions and titles. Just as Stanley Wells's opinion that Edgar is a moral center in the play *King Lear* (38-9), the three women are also the moral center in *The Winter's Tale*. Molly Hand talks about women's function in *The Winter's Tale* in connection with witches:

By early modern estimations, man is below God, and all of the other creatures below man. But woman is also below man, closer to the nonhuman creaturely realm than Adam's successors; woman is thus also closer to the demonic realm. Animal familiars reflect the merging of the animal and the demonic worlds, and women witches' companionate relations with familiars were, for early moderns, a reminder of all women's proximity to both. . . Hermione admonishes Polixenes for implying that his queen and she were "devils" by tempting Leontes and Polixenes to "fall" from their boyhood innocence (1.2.84). (200)

According to Hand, the three main female characters in the play are depicted as devils or witches in a lower position than men. This position can also be seen in accordance with women's position in Utopia that is women should attend on their husbands, and that is also what the three women have done. Moreover, the three women also reflect their wisdom in their lives, which should be another reason why they are depicted as devils or witches with superpowers in contrast with men. They are all victims of Leontes's tyranny, but wisely, they



do not participate in revenge against Leontes. Instead, they all escape from such cruel tyranny and begin a new life far away from power in the countryside. Compared to King Lear and Cordelia who seek revenge for power and die in the struggle, they have their own happy endings at last.

The three women show their intelligence in pursuit of happiness, which contributes to the happy ending of the tragicomedy. Hermione listens to her husband and succeeds in persuading Polixenes to stay with eloquence which incurs Leontes's jealousy. She is brave to clarify her innocence in front of her husband as well as a king. If she is alive throughout the play, she is wise to choose to escape from a mad tyrant and live with Paulina in the countryside, faraway from royal family with power. Anyway, whether she once dies or not, she finally forgives Leontes who has realized his faults which enables her to have a happy family once again. Perdita is considered by Polixenes as a witch to lure his son, which shows her charm as a young woman: Though she is a shepherdess, she acts as a queen as Florizel says. When she realizes Florizel conceals his real identity for her, she shows her determination to pursue true love and be loyal to her husband. She is brave to elope with Florizel and get her happy marriage in the end. Paulina who is cursed as an intelligent witch by Leontes successfully makes Leontes realize his faults and cherish his wife. She is a loyal lord to give straightforward advice to the king. The more severely she criticizes the king, the more remorseful the king feels for his faults. She is also loyal to her queen, trying her best to protect an innocent woman. With Paulina's efforts, the loving couple finally get united.

Music is the key to make magic come true in the play, which feels like the spirit to explore the unknown advocated in Utopia. Rana Banna discusses magic in *The Winter's Tale*:

During the fourteenth to sixteenth centuries, magic was not considered esoteric or removed from the mainstream. Rather, it was a key route to knowledge, often inextricable from theology and science. Although the latter may have prevailed—the empirical New-Scientific revolution of the mid-seventeenth century claiming to supersede such arcane modes of thought—before this, magic was prevalent. (1)

Banna emphasizes the importance of magic which inspires people's thinking. Banna's interpretation of magic can be related to More's *Utopia*. Although magic is not always prevalent, when it was quite popular at some time, it is just like medicine portrayed in More's *Utopia*: Medicine is of great wide use and needs knowledge. People learn about medicine to explore the secrets of nature which in turn benefits all people (763-4). Magic is just like medicine popular in utopian society which inspires people to learn knowledge and use knowledge to better apply medicine to bring people welfare. In terms of the general happiness in utopian society, magic is used in the play to bring welfare to people in trouble. The most obvious place where magic appears is when Paulina tries to use the wicked powers to give a second life to Hermione. Besides Paulina's efforts, Leontes's faith catalyzes the effect of magic which is used to move the standing statue. Magic is a superstitious force to make the impossible come true.

One more interesting thing is that, in the second half of the play, there are many places showing music and dancing. Music here is not only a kind of celebration but also one important factor to help magic function. Pyles studies music in *The Winter's Tale*:

Just as in *The Winter's Tale*, the playing of music is central to the reanimation. . . As

D. P. Walker has elucidated, Ficino argued that music had the power to directly

influence spiritual beings. Music had this capacity because it felt like the same kind as the spirit. Through its transmission of movement through the air, music is able to come into direct contact with spirits and other beings that exist in the airy realm and transmit movement to them, thereby influencing their behavior or attracting a particular spiritual being towards the source of the music with which it is sympathetically resonating. (72)

According to Pyles, the played music is passed in the air which can cause some vibration to awaken the spirit. I suggest that this awakening appears when Hermione uses magic, and she calls on the use of music as a kind of assistance: “Music! awake her! strike! / Tis time; descend; be stone no more; approach; / Strike all that look upon with marvel. Come” (5.3.98-100). Music here is used to cause some vibration to strike the statue. It seems that since sound waves of music are transmitted in the air, it can be a carrier for the spirit to be attracted and transported until the spirit reaches the destination of the statue. One more strike seems to help the newly arrived spirit manipulate and animate the statue.

Forgiving also plays an important role in the happy ending which echoes the principle to give sinners opportunities to correct themselves in utopian society. Li and Tian argue about forgiveness in *The Gap of Time*: “Forgiveness is one type of kindness, and it symbolizes mankind’s human factor. It is MiMi’s forgiveness that saves her from the physical and spiritual pain, making her a singer again” (46). Li and Tian’s study of forgiveness in *The Gap of Time* also applies to *The Winter’s Tale*. In *The Gap of Time*, Leo suspects that his wife MiMi has sex with his friend Xeno who is popular among women, but he is finally forgiven by his wife after he realizes his fault. Similarly, Leontes is mad with his wife’s adultery with

his friend, though it is only based on his imagination. Once he finds his imagination is totally wrong, he forgives both his wife, his friend, and his daughter. Leontes's groundless suspicion brings painful sufferings to Hermione, Perdita, and Polixenes. All three forgive the remorseful father who himself also suffers because of his faults. If he can realize his fault, it is of more use in accepting him and rebuilding a happy family or friendship than condemning him and leaving him alone in severe punishment. Forgiveness allows the main characters to have happy endings.

This chapter analyzes *The Winter's Tale* which is a tragicomedy with a dystopian first half and a utopian second half. In the first half, Leontes's negative attitudes which are typical of dystopian society make him behave as a tyrant. He torments his lord, his son, and his wife to death, and his daughter and his friend to wander in the wilderness. In the second half, he realizes his fault because of the oracle. His changed remorseful and forgiving attitudes which are advocated in utopian society make his wife come back to life. He remarries his loving wife and, at the same time, reconciles with his friend and witnesses his daughter's happy marriage. The play is a typical example to illustrate Dystopia reflected in characters' behaviors will lead to tragedies while their behaviors which parallel expectations of Utopia wins them happiness in the end. In this aspect, the tragicomedy once again proves the connection between Utopia and Shakespeare's comedies and Dystopia and his tragedies discussed in chapters one and two.

## Conclusion

A close study of some Shakespeare's plays in connection with Sir Thomas More's *Utopia* reveals the connection between Utopia and Shakespeare's comedies, and Dystopia and Shakespeare's tragedies. More portrays a society in which people, whether rulers or subjects, are expected to have good behaviors for public welfare according to utopian standards. Although More does not directly point out the term Dystopia in his book, he depicts some people's evil behaviors in a society which are the contrary to utopian standards. In this aspect, these people's behaviors can be understood as the symbol of Dystopia. These good and evil behaviors can also be found in the characters of Shakespeare's plays which have been studied in this thesis with a focus on politics and marriage. Considering these plays' genres, a connection shows between people's behaviors and the endings of plays. Russ McDonald's definitions of comedy and tragedy, generally whether the play ends with happiness or deaths, help reveal characters' positive or negative interpretations of their lives. Usually, if characters have good behaviors which are expected in utopian society, they have happy endings which encourages reading the play as comedy. In contrast, if characters have evil behaviors which are typical of dystopia society, they inevitably cause death to themselves.

In chapter one, I used Shakespeare's two comedies, *The Tempest* and *As You Like It* to study the connection between Utopia and their happy endings. Moreover, the involved dystopian factors, which are finally transformed into utopian, emphasize that human beings' evil nature should be overcome, and only utopian societies can welcome happy endings of characters. Both the comedies are set in a utopian setting to present characters' good behaviors. The plot's action of *The Tempest* happens on an island where life is self-sustaining

in beautiful scenery, and people are far away from the struggle of power. Although Antonio, Prospero, and Caliban are greedy for power and involved in usurpation, rebellion, and coercion, at the end of the play, no harm is caused for the control of magic, and their lust is eliminated in forgiveness in the utopian setting. Ferdinand and Miranda fall in love without depending on class and follow the utopian custom of no sex before marriage. The comedy ends with regained power, the happy union of a loving couple, and a reunion of brothers. *As You Like It* is a parallel utopian play to *The Tempest*, in terms of its utopian plots and settings. One obvious difference is that the general utopian setting in *As You Like It* is in the forest of Arden not an island. Furthermore, evil characters' lust for power is not controlled by magic but religious influence and some coincidence. The comedy also ends with regained power and a reunion of brothers but includes the union of more than one loving couple. These explorations of the two comedies in chapter one show that, characters' good behaviors with consideration of public interest bring themselves happiness and, meanwhile, transform evil characters for general welfare.

In chapter two, the study of the connection between Dystopia and tragedy's disastrous ending is based on Shakespeare's two tragedies *King Lear* and *Othello*. The two plays show that the main characters' evil behaviors typical of dystopian society incur death to themselves, but there are also survivors with good behaviors which demonstrates that Dystopia leads to tragedies. In *King Lear*, part of the setting is set in a dystopian wilderness with the homeless wandering about, which symbolizes the political disorder. The three sisters, Edmund, Gloucester, and King Lear are all involved in the bloody struggle for power due to their lust for wealth and power. In the attempts to seize power for themselves, they lose their humanity

and try to destroy their enemies with false accusations and cruel punishment. The three sisters' marriages are unhappy, because they contradict utopian expectations. Cordelia's marriage is not blessed with a father's dowry. Regan and Goneril are involved in unhappy marriages working against utopian monogamous customs. The whole play ends with the main characters' deaths and unhappy marriages in contrast with two survivors Edgar and the Duke of Albany's contrary good behaviors. *Othello* is similarly set in a dystopian setting but characterized by racial discrimination. This tragedy ends with the main characters' deaths and broken marriage, caused by Iago's dystopian jealousy of other people's happiness. It also reflects that Othello and Desdemona's marriage without parental permission will not have happy fruit. The survivor Cassio also has the contrary good behaviors. The analysis of the two tragedies in this chapter shows that compared to the survivors with good behaviors, the main characters' evil behaviors at the cost of public interest only lead to their own disasters.

The thesis also uses one tragicomedy *The Winter's Tale* to reinforce the connection between Utopia and happy endings in comedies and Dystopia and unhappy endings in tragedies. *The Winter's Tale* is a good illustration with its dystopian first half and utopian second half. The play also uses a dystopian setting in the first half with harmful beasts and savage wilderness to exemplify anger against Dystopia, as well as a utopian setting with pastoral land in celebration with music and dancing for happiness. In the dystopian first half, Leontes shows jealousy of his wife and his friend, mistaken judgment, and cruel punishment, all of which are tyrannical behaviors contrary to Utopia. His tyranny leads to his cruel torture of his wife, his friend, and even his lord and his children. Such behaviors that disregard other people's happiness cause the deaths of his loved ones and his painful remorse. However, in

the second utopian half, Leontes realizes his mistakes and shows forgiveness toward other people. His sincere remorse and forgiveness bring back his wife's life and lead to a happy reunion with both his wife and his friend. Moreover, there is also another utopian union of Perdita and Florizel who fall in love at first sight regardless of class. The dystopian ending in the first half echoes the analysis of the connection between Shakespeare's tragedies and Dystopia, while the happy ending with union and reunion in the end echoes the analysis of the connection between Shakespeare's comedies and Utopia.

This thesis has analyzed two comedies, two tragedies and one tragicomedy of Shakespeare's from the perspective of More's depiction of utopian and dystopian politics and marriage. The analysis allows readers to see the connection between Shakespeare's comedies and Utopia and his tragedies and Dystopia. The two comedies show that the main characters' good behaviors advocated in utopian society bring both themselves and transformed evil characters happiness in the end, which is in line with McDonald's interpretation of the ending of Shakespeare's comedy. The two tragedies show that the main characters' selfish behaviors which are prevalent in dystopian society cause themselves death in contrast with the survivors with good behaviors. This inevitable death is one essential part of tragedy, according to McDonald's definition of Shakespeare's tragedy. At last, the change in Leontes's attitudes and his related ending in the tragicomedy with a dystopian first half and a utopian second half reinforces that characters' good behaviors expected in utopian society deserve happiness and their evil behaviors typical of dystopian society lead to disasters. These readings of some Shakespeare's plays in relation to utopian and dystopian politics and marriage may inspire readers' interest in reading Shakespeare's other comedies, tragedies and



tragicomedies to explore the connection between Utopia and Shakespeare's comedies and Dystopia and his tragedies. I hope my thesis can also motivate readers to study Shakespeare's romances as a different genre in terms of utopian and dystopian politics and marriage or study Shakespeare's plays in terms of other aspects of Utopia and Dystopia in the future.

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