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FEMINIST UTOPIAS AS REPRESENTED IN JOANNA RUSS' WORKS: *THE FEMALE MAN* AND *THE TWO OF THEM*

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ÖZET
Tezli Yüksek Lisans Projesi
Joanna Russ'ın Eserleri *Dişi Adam* ve *Onların İkisi*'nde Feminist Ütopyalar
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Ütopya türünün başlangıcından beri pek çok eleştirmen tarafından çalışılmıştır ancak genellikle hem "iyi" hem "kötü" bir yer ya da mevcut düzende ideal olması gereken, değişim için "arzu" edilen olarak tanımlanmıştır. Ayrıca çoğu felsefeci tarafından çoğunlukla bir toplumun gelecekteki tasarımı olarak betimlenmiş ya da gerçek olanı değil de ideolojileri temsil ettiği için tamamen reddedilmiştir. Ancak, ütopya 1970ler'de feminist ütopyaların türe katılımıyla tanım değiştirmiş ve daha eleştirel ve mevcut sistemi aşmaya yönelik bir hal almıştır. Ben tezimde bu değişikliği Joanna Russ'a ait *Dişi Adam* ve *Onların İkisi*'ni inceleyerek tartışacağım. İlk bölümde ütopyanın değişik araştırmacılar ve felsefeciler tarafından nasıl tanımlandığı üzerinde duracağım. İkinci bölümde ise feminist ütopyanın ne olduğunu ve başlangıcından itibaren nasıl geliştiğini anlatmaya çalışacağım. Üçüncü bölüm, ütopyanın terim olarak değişimi açısından önemli bir konu olan, feminist ve geleneksel ütopyaların karşılaştırması olacak. Dördüncü bölümde, Lucy Sargisson ve Tom Moylan gibi araştırmacıların yardımıyla "eleştirel", ve "aşkın" ütopya terimini tanımlamaya çalışacağım. Son bölüm Joanna Russ'a ait kitapların birer eleştirel ütopya olarak değerlerini anlatmaya çalışarak incelemek olacak.

Anahtar Kelimeler: 1)Ütopya, 2)Feminist Ütopya, 3)Bilim-kurgu, 4) 1970ler'de Amerika, 5)Ütopyacılık

ABSTRACT

Master Of Arts
Feminist Utopias As Represented in Joanna Russ' Works: *The Female Man* and *The Two of Them*
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Utopia is studied by so many critics throughout the beginning of genre but it is generally defined as both a good place and no place or as signifying what is the ideal and a desire for change in present order. It is also described as a blueprint of a society mostly by most philosophers or it is totally rejected because it signifies which is not-real or an ideology. But utopia as a term has changed its meaning and transformed to a more critical and transgressive genre with the introduction of feminist utopias to the field in 1970s. In this thesis, I will try to discuss this by examining Joanna Russ's two novels: *The Female Man* and *The Two of Them*. In the first chapter I will focus on different definitions of utopia by various scholars and philosophers and then in the second chapter I will attempt defining what feminist utopia is and how it has developed through its emergence. The third chapter discusses the differences between feminist and traditional utopia, which is very important to understand the changing face of utopia as a term. In the fourth chapter I will introduce the term "critical" and "transgressive" utopia by the help of critics Tom Moylan and Lucy Sargisson. Finally, the last two parts will be the study of the two novels in respect to their value as critical utopias.

Key World: 1) Utopia, 2)Feminist Utopia, 3)Science-Fiction, 4) 1970s America, 5)Utopianism

CONTENTS

FEMINIST UTOPIAS AS REPRESENTED IN JOANNA RUSS' WORKS:
THE FEMALE MAN* AND *THE TWO OF THEM

Introduction

Utopia as a term has attracted many writers, philosophers and critics since its beginning with Thomas More. For instance, Kumar asserted utopia to be linked to the fantasy and wish-fulfillment whereas Mannheim suggested utopia arose from the individual's fantasy. He added that it became real when it was bound to social, political aims of a group in a society. Bloch defined utopia as not-yet consciousness, hope, and transcendence and he asserted it was always critically linked to the present political debates and its function was to critique present order. In this thesis, I will first introduce different definitions of utopia and the birth of feminist utopia. The main focus of this work will be to discuss the new transgressive method to read utopias and how this method fits to 1970s' feminist utopias namely Joanna Russ's novels *The Female Man* and *The Two of Them*.

First, it is necessary to remember the social context of 1970s and the two decades earlier period of American history. The decade began with the Cold War with the Soviet Union, the Cuban Missile Crisis, space race with the USSR, and the shadow of the Vietnam War deeply divided Americans and their allies and damaged the Americans' self-confidence and sense of purpose. The protest movements began with the Civil Rights movement during the 1950s and early 1960s sought to end long-standing political, social, economic, and legal practices that discriminated against Black Americans. It influenced later movements for social change, both by inspiring Americans to fight for change and by using methods of direct action, such as protest marches, rallies, and nonviolent civil disobedience tactics like sit-ins. These later movements included a student movement; a movement to protest American involvement in the Vietnam War; the Women's Movement, which wanted to bring full equality to American women; the Gay Rights Movement, which tried to end traditional thoughts and laws against homosexuals; and the environmental movement, which fought to change the conditions of pollution, unregulated population growth, and the exploitation of natural resources. The foundations of the patriarchal establishment were under serious attack from an oppositional part of society that launches the civil rights

movement, feminism and racial and ethnic liberation movements. The aim of these movements was to open up new oppositional spaces in the social arena.

In these socio-historical context feminist utopias of the 1970s emerged as critical utopias of this social arena. As critical utopias, they were part of the political practice and vision shared by a variety of autonomous oppositional movements that rejected the domination of the emerging system of transnational corporations and post-industrial production and ideological structures. Feminist authors were positioned at the center of this socio-political space, actively participating in the new feminist discourse. Feminist utopia was born not as a blueprint as many traditional utopias but rather it stayed critical and it transgressed the social order of the time. It has been both a metaphor and a tool for feminist politics. Therefore, the attempts to describe the feminist utopia within the traditional discipline or ideology has resulted in inadequate readings of utopian texts. A new approach was created in the 1990s, in the writings of Tom Moylan (1986), and Lucy Sargisson (1996). This new approach focused on the critical function of utopia. Critical utopias function as critiques of present order, and they remain self critical at the same time. Thus, they avoid being only an empty utopian cliché. Within the social liberating movements of 1970s, feminist utopias boomed to serve feminism in respect to challenge patriarchal ideology and social change for women. 1970s utopias rejected the “blueprint” and “good place” definitions of utopia besides reacting to the society as a whole. Feminist utopias differed from traditional utopias which were mostly patriarchal that regarded gender as natural and essential in order to subjugate women.

Matching the changing new definition of utopia, transgressive utopianism is an approach to utopian thinking that does not focus on utopia as blueprint or utopia as perfection. It is a way of thinking that is transgressive of ways our world is currently ordered, expressing as it does a profound discontent with the political present. Utopias provide new spaces in which creativity is possible. They give social and political movements a sense of direction and vision. Utopian thinking gives rise to a "New conceptual space" from which social policies may be evaluated or constructed. It breaks rules and challenges boundaries of patriarchy and male-dominated utopian genre.

Joanna Russ is the author of a number of works of Science Fiction including *The Female Man* (1975) and *The Two of Them*. She is a notable feminist writer in Science Fiction in 1970s a period when women writers are starting to enter the field in large numbers. Russ is one of few writers who challenge the male dominance in this field. Her significance for feminism stems from both her critical and her fictional work. Russ uses conventional science fictional features, combining them into radically new combinations. *The Female Man* is both classified as utopia and Science Fiction and *The Two Of Them* as Science Fiction. *The Female Man*, as the title suggests, explores new ways to express the separation of sex from gender and of gender from sexuality. The novel's complexity and multilayered narrative not only anticipates but also influences later developments in feminism. In *The Two of Them* (1978), Irene, a transtemporal agent from a quasiegalitarian society, encounters a starkly misogynist culture on the planet Ka'abah. She ends up killing her male partner and lover to rescue the precocious and rebellious girl Zubeydeh, taking her back to her own home earth. In this thesis, I will study *The Female Man* and *The Two of Them* by using the new approach I have explained and I will attempt to prove their significance as being transgressive utopias.

WHAT IS UTOPIA?

There is an unavoidable problem in the study of utopian literature, a problem which stands in the way of most critical analysis; it is simply a problem of defining "utopia" because of the term's multiple identity. It can refer to an imaginary place or a concrete social experiment, it may refer to a literary genre or a textual exercise in social intervention. It may also be the definition of an ideal society. This is due to the double meaning of the word utopia as Thomas More had defined it both "eutopia" (good place) and "outopia" (no place). This negation and ideality results to create a fictional nonexistent society. This study will be a discussion on the several different definitions of utopia and the utopia's relation to ideology as a concept.

First, I will introduce some definitions of utopia. Lyman Tower Sargent defined utopia as"Non-existent society described in considerable detail" and then he classifies term as eutopia, a society that the author intents his readers to view as better than their own; dystopia, a society meant to be viewed as worse than the reader's own; and satirical utopia, a society intended as a criticism of contemporary society (Lewes 5). His definition also permits us the use of utopian fiction for a broad spectrum of texts: realistic fictions, dreams, visions, fantasy, satirical parodies of existing societies, and blueprint of better ones. According to Kumar, utopia is "[a] description of the best (or in the anti-utopia worst) society not as an abstract ideal, and not simply as a satirical foil to the existing society, but as a society in full operation within which we are invited vicariously to participate" (Kumar 25). He defines utopia as something modern, a novelty and a new genre that gives the possibilities of human transition:

> Utopia is a modern European novelty. Thomas More did not just invent the word 'utopia', in a typically witty conflation of two Greek words (eutopos-'good place', outopos-'no place'): he invented the thing. Part of that new thing was a new literary form or genre; the other, more important, part was a novel and far-reaching concepting of the possibilities of human and social transformation. (24)

Moreover, utopia "[t]he utopian project of ideal city" (Kumar 4) he argues, has got some Christian elements and influences, for instance, the Garden of Eden theme is

another version of the Golden Ages that people imagined to go back. He says: “Christianity’s decisive contribution to utopia partly consisted in taking over and observing classical utopian themes, which it fused with its own Judaic and Near Eastern inheritance. It was easy enough to assimilate and identify the Golden Age with the Garden of Eden”. However, he adds that the modern utopia is the only utopia that emerged with Renaissance although it inherited some forms and themes of Christianity:

> I do in fact want to argue that, although classical and Christian influences on utopia have been and remain profound, there is not properly speaking either a classical or a Christian Utopia. The modern utopia –the modern Western utopia invented in the Europe of the Renaissance-is the only utopia. It inherits Christian forms and themes, but it transforms them into a distinctive novelty, a distinctive literary genre carrying a distinctive social philosophy.(Kumar 2-3)

Whereas utopia is an “[a]ristocratic ideal: best society ruled by best” (5) for Kumar; according to Mannheim, “[u]topias are only premature truths, and utopias of today may become the realities of tomorrow” 183). He asserts that “When the imagination finds no satisfaction in existing reality, it seeks refuge in wishfully constructed places and periods” (184). This relationship between utopia and existing order he points to is a crucial characteristic of utopia to define, by which utopias break existing order or tend to burst the boundaries of it. He explains:

> The relationship between utopia and existing order turns out to be a “dialectical” one. By this meant that every age allows to arise (indifferently located social groups) those ideas and values in which are contained in condensed form the unrealized and the unfulfilled tendencies which represent the needs of each age. These intellectual elements then become the explosive material for bursting the limits of the existing order. The existing order gives birth to utopias which in turn break the bonds of the existing order, leaving it free to develop in the direction of the next order of existence. (184)

It is true as Kumar suggests in his work *Utopia&Anti-Utopia in Modern Times* that utopias “Contain the strongest element of pure fantasy and wish- fulfillment” (7) and they are also created by a state of mind that is incongruous with the state of reality as Mannheim agrees in his work *Ideology and Utopia* with these lines, “[a] state of mind is

utopian when is incongruous with the state of reality within which it occurs. This incongruence is always evident in the fact that such a state of mind in experience, in thought, and in practice, is oriented towards objects which don't exist in the actual situation" (173). But at the same time, utopias are strongly bound to the order of things that are prevailing at the time, as Mannheim accepts again by the following words: "Only those orientations transcending reality will be referred to us as utopian which, when they pass over into conduct, tend to shatter, either partially or wholly, the order of the things prevailing at the time" (173). Mannheim explains utopias arise very often from a fantasy of an individual and after this, fantasy becomes more connected to the political aims of a social group, then it becomes socially determined exactness:

> It happens very often that the dominant utopia first arises as the wish fantasy of a single individual and does not until later become incorporated into the political aims of a more inclusive group which at each successive stage can be sociologically determined with more exactness. (186)

However, in Mannheim's view, in the long run an effective utopia is not only the work of an individual when it is realized by the whole group of society and translated into action to transform the currents already present in the society and when it challenges to strive for another order of existence and to tear the existent historical-social conditions then it turns out to be a really utopia:

> … an effective utopia cannot in the long run be the work of an individual, since the individual cannot by himself tear asunder the historical-social situation. Only when the utopian conception of the individual seizes upon currents already present in society and gives expression to them, when in this format flows back into the outlook of the whole group and is translated into action by it, only then can the existing order be challenged by the striving for another order of existence. (187)

It is understood by these explanations that the concept of utopian thinking also includes the discovery of the political situation and struggle of the oppressed groups that are interested in the destruction and transformation of society which has some elements that these groups tend to negate. According to Mannheim, the collective unconscious of some groups is related to the strong desire for change or an action for change regardless of the diagnosis of the existence situation:

They are not at all concerned with what really exists; rather in their thinking they already seek to change the situation that exists. Their thought is never a diagnosis of the situation; it can be used only as a direction for action. In the utopian mentality, the collective unconscious, guided by wishful representation and the will to action, hides certain aspects of reality. It turns its back on everything which would shake its belief or paralyze its desire to change things (Mannheim 36).

The utopian thinking consists of some aspects of reality, it is also affected by the conditions of the time, however, it is not interested what really exists in society rather it is challenged by the desire for change and direction for action. Similarly, defending this point is the Bloch's definition of the function of utopia: "The essential function of utopia is a critique of what is present" (Bloch 12). He believes that utopias in regard to their content are dependent on social conditions and he explains that Thomas More "[w]ho lived during the period when British imperialism was beginning, during the Elizabethan period, set liberal conditions for the feeling among his islanders."

> For a long time utopias appeared exclusively as social utopias: dreams of a better life. The title of Thomas More's book is "De Optimo Statu Rei Publicae Deque Nova Insula Utopia" , or On the Best Kind of State and the New Island of Utopia. The "optima res publica"-the best state- is set by Thomas more as a goal. In other words, there is a transformation of the world to greatest possible realization of happiness, of social happiness. (Bloch 5)

Adorno defends Bloch with "[t]he negation concept" of what the present is in utopia which defines what should be at the same time: "Utopia is essentially in the determined negation of that which merely is, and by concretizing itself as something false, it always points at the same time to what should be" (Bloch 12). This "negation" Adorno has defined is simply the negation of unfavored conditions of the time utopias are written. Bloch's and Adorno's significant definitions and explanations are worth discussing more in detail after Kumar and Mannheim's unique thoughts on utopia. According to Bloch, after Thomas More's designating utopia as an island, the concept underwent some changes in respect to time and place directions. Utopias are transformed more into the future, while with Thomas More the wish land was still ready

on a distant island but “I am not there” when it is transposed into the future “I am not there and utopia itself is not.” But this must not be perceived as nonsense or absolute fancy rather it is in the sense of a possibility that it could be there if we could do something for it:

> At the very beginning Thomas More designated utopia as a place, an island in the distant South Seas. This designation underwent changes later so that it left space and entered time. Indeed, the utopians, especially those of the eighteenth and nineteenth centuries, transposed the wish land more into the future. In other words, there is a transformation of the topos from space into time. (Bloch 3)

For Bloch, hope as a utopian function exists in everyday consciousness and its reflection in cultural forms from fairy tales to great philosophical and political utopias. Dreams can be found in a variety of technological, architectural, and geographical utopias, as well as, in painting, in opera, in literature and in all other forms of art: “The utopian function, as the comprehended activity of expectation, of a hopeful presentment, keeps the alliance with everything dawning in the world” and it “represents itself in the ideas, essentially in those of the imagination” (Bloch 105-7). Bloch proposes that the utopian dimension is not found in what one did, but in one’s approach to doing it; it is not the real action, but the consciousness informing it. This utopian consciousness, as he defines it, is based on the “principle of hope”. This principle of hope, he explains, is the anticipation of the not-yet: that which had not been realized, not yet been possible, often not yet even become conscious as desire or need. This conscious is the longing for the fulfillment of needs that has remained unfulfilled and transmuted into a kind of political unconscious. This is the driving force of all creative and political energies. Jameson comments on this not-yet consciousness and how Bloch created the term by comparing it to the Freudian unconscious:

> The Freudian unconscious is therefore a no longer consciousness of a world and a self which have officially, in the eyes of the reality principle, ceased to be: and this formulation is in itself enough to suggest the lines along which Bloch corrects it. For in this sense there is room, alongside this no longer consciousness, for a new and very different type of conscious, a blankness or horizon of consciousness this time formed not by the past but by the future: what Bloch calls a not-yet –consciousness, an ontological pull of the future, of a tidal influence exerted upon us by

> that which lies out of sight below the horizon, an unconscious of what is yet to come. (129)

Bloch describes all individuals as unfinished, and full of dreams of a better life for utopian longing for the fulfillment because past which gives light to present can also guide us to a better future. The past, the history is a zone of possibilities that has alive opportunities for the future activities which can still be. Thus, the present moment contains the potentials and tendencies, signs and foreshadowing that mark the directions of future. Bloch's philosophy of hope and future, is a dreaming forward, a projection of a new vision but for this one must recognize the unrealized potentials in the past, tendencies of the present and conceivable hopes of future, this activated consciousness must know itself, has to become aware of its restraints and revelations:

> The not-yet-conscious itself has to become conscious of its own doings; it must come to know its contents as restraint and revelation. And thus the point is reached where hope, in particular, the true effect of expectation in the dream forward, not only occurs as an emotion that merely exists by itself, but is conscious and known as the utopian function. (Bloch 105)

This consciousness and ideas of imagination must be carried to the future through an anticipatory way: "The ideas of the imagination are not of the kind that merely combine the already existing facts in a random manner, but carry on the existing facts toward their future potentiality of their otherness, of their better condition in an anticipatory way" (105). It possesses expectable not-yet existence and differs from fantasy in this way.

Hope is also defined as "the opposite of security" by Bloch and it contains the risk of disappointment: "It can be disappointed; it has dangers if it could not be disappointed it would not be hope" (16). He asserts every imperfection, every intolerance and incompleteness doubtlessly contain "longing" and "hope" for possible perfection:

> What is true that each and every criticism of imperfection, incompleteness, intolerance, and impatience, already without a doubt presupposes the conception of, and longing for, a possible perfection. Otherwise, there would not be any imperfection if there were not something in the process that should not be there- if imperfection did not go around in the process, in particular, as a critical element. (16)

This "longing" although the content changes, is always alive because it is the honest quality of all human beings; according to Bloch, "[a]n invariant of the direction [of longing] is there, psychologically expressed so to speak as longing, completely without consideration at all for the content- a longing that is the pervading and above all only honest quality of all human beings (5). What is more important is the Bloch's definition of utopia as "something missing" by borrowing the Brecht's word (15). According to him, what impels and challenges humans is the same, namely the sense that something is missing.

Adorno explains that the utopian consciousness is the consciousness of people of the possibility of the acceptance of the elimination of death as not a fearful but a wishful act: "Utopian consciousness means a consciousness for which the possibility that people no longer have to die, does not have anything horrible about it, but is, on the contrary, that which one actually wants" (8). While Bloch classifies utopias in two parts as social utopias and natural law, he adds the third category, the death: "There are two utopian parts: the social utopias as constructions of a condition in which there are no laboring and burdened people; and natural law, in which there are no humiliated and insulted people" (9). According to him, "death" should be included in all utopias, without the life freed from death the idea of utopia cannot be thought at all but there is also something contradictory in every utopia that as the death is inherent in every thought, the threshold nature of the death must also be considered or else, there can actually be no utopia, as a result of this contradiction one may not describe an utopia in a positive manner:

> Wherever this is not included, where the threshold of death is not at the same time considered, there can actually be no utopia. One may not cast a picture of utopia in a positive manner. Every attempt to describe or portray utopia in a simple way, i.e., it will be like this, would be an attempt

> to avoid the antinomy of death and to speak about the elimination of death as if death did not exist. (Bloch 10)

As it is explained, people's fear of death which is a fear that they must die is the most important root of utopian thinking according to Adorno and Bloch because without the elimination of death there cannot be the thought of utopia. Thus, the idea of death is inherent in every thought and everything is connected to the heaviness of death, so one cannot picture or talk about utopia as a positive way. Although this does not devalue utopian thought it results in something contradictory which manifests itself in every utopia.

Second, the relationship between ideology and utopia is important to note here in order to understand the definition of utopia in a proper way. First, tracing the Empricist tradition of British philosophy in general and epistemogical part in particular, Philosophers of this category are opposed to the mental orientation which gave rise to ideology and utopia (Cattopadhyaya 83). Hume, for example, is against ideologies and relatedly utopias because he does not accept an idealized human nature: "An idealized view of human nature is likely to induce us, especially the theoreticians, to prepare a blueprint of an ideal social order characterized by all good things but disregarding the actual needs and capacities of the men involved" (74).

According to Hume, the craze for generality and the love of abstraction are responsible for the birth of numerous ideologies and, in some cases utopias. Although ideologies and utopias are purposed to promote peace, liberty and justice, the actual results are often found to be negative and man cannot picture the laws or powers for people yet-to be born: "Once man becomes conscious of the limits of his own nature, he is unlikely to arrogate to himself the task and powers of framing laws for people yet to be born and separated from him by vast space and a long time" (Cattopadhyaya 74). Hume believes in the historical law of progress and his empiricism strongly discourages the flight of mind beyond the bounds of experience, the main mistake of the ideologists and the utopians, according to him and other empiricists is "to forget concrete reality and indulge in abstract speculation in their search for a reliable understanding of society and of its forms" (Cattopadhyaya 98). On the other hand, Kant and Hegel defends

ideology and utopia, taking their main inspiration from the romantic character of the German Enlightenment. The positivist and scientific view of history encourage people to form ideologies and "[o]nce man starts believing in the study working of the law of history and in its efficacy, he feels naturally inclined to draw a picture of the future society, taking cues from the so-called laws of history" (Cattopadhyaya 84). According to Kant and Hegel, the non-availability of ideals do not justify that they are not real: "(ideals).. their non-availability in experience is not an argument to justify that they are not real-real as ideal-and that they are mere mental constructs" (86).

Ideology and utopia are also rejected as false consciousness by anti-idealists such as Marxists for a long time. Marx and Engels originally oppose utopian discourse because it had the "always-already" quality and "[i]t possesses relative to social transformation, a quality that led them to define utopian constructions as escapist and politically disengaged "premature harmonizations" of the social space" (Burwell 5). Karl Mannheim in *Ideologie und Utopie* (*Ideology and Utopia*)in 1929 defines ideology "[a]s the perspective of those in power, designated to legitimate and stabilize the status quo, and utopia as its anti-thesis" (Bammer 43). In Mannheim's view interested in the destruction and transformation of a given condition of society, utopia, is thus on the good side of progress, a liberating, transformative-in short, revolutionary-force (43). But the bearers of this ideology who are in power as he has defined are also the bearers of utopian impulse towards the breaking bonds of existing order and this model exposes the utopia and ideology to belong totally to ascending classes as Burwell supports: "Within this model, utopia threatens to become merely the ideology of ascendant classes, and the dynamic of "authentic" utopian or transformative thinking comes to differ from the ideological thinking only in terms of the relative position occupied by the subject from which it originates" (Burwell 18-19). Althusser combines the definition of utopia and ideology. He says for ideology that "[i]t represents the imaginary relationship of individuals to their real conditions of existence" (Bammer 45) which can also be the definition of utopia. Jameson also identifies ideology and utopia similar "the dialectic between utopia and ideology is marked by constant slippage, if not convergence, between the two, then this statement must also in important ways hold true in the reverse: that which most compels us in the realm of utopian would then also be most likely to compel us ideologically" (45).

In terms of Bloch's vision, ideology is double-sided: it both contains errors, mystifications and methods for manipulation and domination, but it also includes utopian remains for advance the politics or to criticize the society. Ideology contains clues in respect to human being's needs and desires that may be used to criticize the failures, to satisfy these needs, and to realize these desires in the society because it contains pre-conscious elements as Bloch calls it: "not-yet conscious". He believes that ideology and utopia are not simply opposites; utopian elements appear in ideology and utopias are often formed with ideological content and mystification. For Bloch, ideology contained an anticipatory dimension, in which its discourses, images, and figures produced utopian images of a better world. Utopian elements, however, co-exist with embellishing ones, in some cases, this results in a polishing of what exists, ideologies which contain embellishing elements that anticipate a better world, that express in abstract and idealist fashion the potentialities for a better future may deceive individuals into believing that the present society has already realized such ideals, they serve mystificatory functions, but Bloch's method of cultural criticism also requires to question these ideologies for their utopian contents, for their anticipations of a better world, which can help us to see what is deficient and lacking in this world and what should be fought for to produce a better future. Bloch believes that works of art are part ideology and part authentic utopia. Instead of searching for formal ways in which art negates society, however, Bloch makes utopia concrete by saying that the experiences of freedom are embedded in the wishes, daydreams, and myths expressed by a society and for Bloch "Utopian in art is not merely that which negates society, nor does it derive from any pregiven telos of the historical process; rather, it derives from a process of political struggle that attaches new values to concepts such as justice, freedom, and happiness" (Burwell 37). He tries to "[a]historicize the utopian content in art by evaluating it against a set of "basic human values" that endure across any human order" (36).

Similar to Bloch, for Adorno, art contains both the ideological and the authentic. He believes "[t]he utopian in art is expressed indirectly through aesthetic form rather than directly through its content. Utopia in art is manifested, as negation, in the formal elements of the work of art that resist being integrated into the world and therefore exist in opposition to existing reality" (Burwell 36). He states that a society is fused with

ideology so much that works of art cannot appear directly, so he wishes to identify the utopian with formal qualities that negate society.

Fredric Jameson also has accepted that the dominant discourses, ideologies are inescapable. People cannot distance themselves from the existing values of postmodern society and resistance is very difficult or impossible so he attempts to divine the presence of a utopian impulse within dominant ideology to identify how dominant discourse might "[r]resonate a universal value inconsistent with the narrower limits of class privilege which inform its more immediate ideological vocation" (Burwell 37). He accepts all art and aesthetic act as ideological in *The Political Unconscious* and he asserts that the aesthetic act is itself ideological, and the production of aesthetic or narrative form is to be seen as an ideological act in its own right with the function of inventing imaginary or formal "solutions" to irresolvable social contradictions. Jameson identifies the experience of collectivity and solidarity as the utopian element in existing society. According to him, "[a]ll collective consciousness is utopian, in so far as it expresses the unity of a collectivity and therefore prefigures the ultimate collective consciousness of a classless society" (Burwell 37). John Brenkman points out that "[t]his interpretation of the social good fails to recognize that some forms of solidarity are based on privileges and not on rights, and are therefore exclusionary" (Burwell 21). He has suggested that mass cultural texts often have utopian moments and proposes that radical cultural criticism should analyze both the social hopes and fantasies in cultural artifacts, as well as the ideological ways in which fantasies are presented, conflicts are resolved, and potentially disruptive hopes and anxieties are managed.

According to Bammer both ideology and utopia grow out of the sense of insufficiency and they are two different modes of the same impulse: "Utopia and ideology, then, are two different modes of an historically common impulse: both grow out of a fundamental sense of insufficiency" (Bammer 44). In addition, Bammer argues that utopias are always of and for their time their visions are partial in every sense because as Alexandre Cioranescu points "[w]e can only think of that which will be in terms of that which has already been" (Bammer 45) and if all reality is shaped within the terms of existing ideological conceptions, then this reality is bound to structures that are situated to the time as Althusser claims "[i]f our view of reality is shaped within the

terms of existing ideological discourses, then not only our understanding of who we are, but also our hopes for who we might eventually become, are defined by the conceptual and representational structures within which we are situated" (Bammer 45). So, utopia and ideology are both shaped by history and they are in a way partial because of their limited seeing of their time and space in history.

To sum up, utopia, however it is hard to define the term, is associated with desire, hope, progress, and dreaming as a concept throughout its existence. Humanity has always dreamt of and imagined better futures for themselves. Thomas More's utopia has given name to numerous earlier as well as later works to picture these ideal societies. Since he coined the term in which the root "topos" means place; and the prefix means both "eu" good or "ou" no, the meaning of his utopia has been used in diverse contexts. Up to the present, the attempts to define utopia resisted some static definitions. Some scholars restrict utopia as a literary genre while others use the term as manifestations of many forms of art. It is true that the concept involves plural definitions inside and it is hard to arrive at a conclusion in terms of the definition of it, but the common point of all is the representation of dreams of a better life. They all go beyond the present reality to a transformed future. However hard to identify utopia and utopian representations, if the terms are discussed in respect to some useful terms that I mentioned such as "hope", "ideology", "perfection", "longing", "wish-fulfillment", it rather becomes easier to project how utopia functions or appears in all forms of art. Whether it envisions a perfect ideal world since its beginning with Thomas More or whether it is presented as utopian impulses in all forms of art as Bloch asserts, utopian thinking or questioning after perfection whatever the motive behind it, suggests an alternative possibility in the desire of people for a different, and better world and in their need to make such a world happen. Utopias, fantasizing beyond our experience or the desire for expression the different ways of living considering their link with ideology or not, are the places of unconscious where the most beautiful and creative dreams of humankind flourish and realized as Oscar Wilde states: "A map of the world that does not include utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there it looks out and seeing a better country, sets sail. Progress is the realization of utopias" (Shurter 3).

WHAT IS FEMINIST UTOPIA ?

> They [feminist utopias] are tales of disabling and enabling conditions of desire. (Bartowski 4)

Utopia is first defined as an imaginary island by Thomas More which enjoys a perfect social, legal, political system; and it is described later as an any imaginary, remote region, country or a place, a state, a condition ideally perfect in respect to politics, laws, customs and conditions; or an impossible ideal for the social improvement. Feminist utopias also share in one way or another similar qualifications with these definitions that belong to the genre. The perfect sociopolitical institutions, norms and individual relations that are reorganized in utopias are magnificent attraction to women who seek to alter their lives and prefer to use a fictional representation of an ideal place in order to criticize patriarchal society. The main concern in this chapter will be to discuss feminist utopias, how feminist utopias emerged and developed and secondly to discuss the link between feminism and feminist utopias.

First step is to try to define feminist utopia and how it has developed. Feminist utopia is defined by Gearhart as a planned idealized society which is separated from and contrasts to present, and critique of patriarchal value systems and restrictions of them on women:

> ([F]eminist utopias) contrast the present with an envisioned idealized society, separated from the present by time or place; they offer a comprehensive critique of present values or conditions and see the men or male institutions as a major cause of present social ills; and present women not only as at least the equals of men but also as the sole arbiters of their reproductive functions. (Sargisson 30)

The first two criteria seem to be found in any utopia. It is the critique of male institutions and men and the focus on creating female equality and autonomy that make

a utopia feminist. Feminist utopian fiction criticizes patriarchy while it emphasizes the society's restricting and alienating women. Feminist writers consider utopia instrumental for their social critique and exploration of an alternative social order. They criticize patriarchal social order but they also offer a new conceptual space; they envision a different time and place which allows for ideological change. A feminist utopia describes a better place for women while working with the very tools of patriarchy in the form of language.

For a long time in the history of utopia women have both been stayed out and kept out from the genre. In order to explain the reason why women have not been recognized in the conventions of genre so long time, it will be useful to refer to Freud. Freud has worked on to find a balance between two powerful impulses that are the need for freedom of an individual and the need for order in the community space, which are also two contending concepts of utopia inherent in the dialectic of progress and modernity. "The ideal", as a state of peace and calm with the existing order and the "dream", in contrast, the state of freedom have always been in contrast in the course of utopia, however, the first one has mostly been represented as a prevailing model. Control, law and order are the basic principles of the utopian states as they are the governing principles of actual states. Freud believes "The repression and order are necessary for the maintenance of civilization; for the welfare of the collective, the individual desire has to be destroyed, and then he defines utopia as a state in which everything would be orderly, rational and communally purposeful" (Bammer 20). However, this repression may not be also the libidinal repression but rather it may be transformed to the repression of "other" in the physical or social one as in the case of Nazi's mad vision of utopia. And from the perspective of patriarchy that otherness has been women. So women were not let speak, assert herself or dream. Because "the western cultural mythology by creating an archetype desirer Eve, believed that a woman's desires could cause the earth to tremble, empires to crumble, and paradises to be lost" (Bammer 20) Then It is not a surprise that women has been long barred from the utopian tradition not only because utopia signifies order but it reflects the male-defined form of order.

However, in the late 17th century, the first utopias by women began to be seen. *The Description of a New World* by Margaret Cavendish published in 1666 was acknowledged as the first utopia written by a woman with a woman hero. Many utopias produced by women in following centuries were ignored, however, in 18th century, after the idea of utopia was transformed into the political theory arena because of the social, cultural, economic changes in Western Europe due to the industrialization and French Revolution, the new alternative political vision of the utopia accelerated the women's production of many utopias in the time. While *Declarations of the Rights of Women and Female Citizens* in 1791 by Olympe de Gouges became as a kind of manifesto for equality in France, Sophie Mereau and Sophie LaRoche in Germany started to project feminist utopian kind of visions of new worlds. In America, the greatest number of utopian novels were written in 19th century. American feminists and suffragists like Victoria Chaflin Woodhull, Elizabeth Stuart Ward and Charlotte Perkins Gilman wrote their visions of politics in the form of utopia. The women's movements of the 19th century placed the women on the center of the social agenda for in this period there was an increasing tension of economic and political conflicts and in 1886-1896 over one hundred works of utopian fiction were published (Bammer 28). Professor of English, the writer of *Dream Revisionaries:Gender and Genre in Women's Utopian Fiction,1870-1920* (1995) Darby Lewes also comments on this period:

> Between 1869 and 1920, amid a general increase in women's writing, there was a sudden efflorescence of utopian narratives. More than a hundred texts of astonishing diversity appeared: profeminist and antifeminist, socialist and capitalist; placed in Kentucy or London, at the North Pole or on Mars; set in the past, present, future or outside time altogether (Lewes 1)

What did 19th century women want ? On the focus there is the women question and gender. Gender is "[c]ulturally constructed artifact while the sex of an individual depends on anatomy" (Palmer 14) and there is a clear distinction between one's sex and gender; while the first refers to biological features, the other is associated with cultural and social behaviors, attitudes and personality that are given in a society. Teresa J. Rothausen quotes Hawkesworth:

> Feminist scholars and social scientists make distinctions between sex and gender. Sex refers to biological features such as chromosomes, hormones and reproductive organs; simplified the categories for sex are “female” and “male”. Gender refers to the set of culturally expected personality, behavior and attitude attributes associated with being one sex or another in any given society and is perpetuated through institutionalized gender symbolism and gender structures; categories of gender in many societies are “feminine” and “masculine”. (npga)

19th century women’s movements questioned the women’s rights, women’s role, women’s nature. American utopian fiction at the time has devoted itself to the answers of these questions as Yıldırmaz points:

> From 18th and 19th centuries Women’s Movement affected so many fields, it questioned and transformed the position of women both in public and private place. Gender concept, which is defined as socially constructed role today, brought up by important representatives of first wave Women’s movement although it was not defined. (83)

Some scholars find it useful to think of the women's movement in the US as occurring in "waves". On the wave model, the struggle to achieve basic political rights during the period from the mid-19th century until the passage of the Nineteenth Amendment in 1920 counts as "First Wave" feminism and first wave of feminism in 19th century point to the social spheres depending on the gender issue. With these movements, the utopia concept also transformed itself, because as a theme the change in gender roles is also reflected in the utopias as Yıldırmaz supports:

> First wave of women’s movement which struggles for women’s suffrage, women’s right to join administration, to enter all job fields and equal education right, showed that gender shaped most fields in the society such as government administration, work life and education. With the effect of these developments, utopian genre transformed itself, and the change of gender roles reflected in utopian writing. (83)

Utopias which tend to appear in response to a world in transition as such have continued to give its proto-feminist new world scenarios. For example, Mary Griffith’s *Three Hundred years Hence* (1836), discusses the arguments on women’s place and women’s rights and is based on and enabled by the emancipation of women.

Moreover, it proposes a liberated womanhood. In 1880, Mary E. Bradley Lane created a utopian place *Mizora: A Prophecy* only inhabited by women who had the control of their lives and defined the world by their interests. These two utopias revolve around the "power", they take it from those who have abused it. The importance of the texts is that they insist on the women's subjective agency and the process of change in the present history. Thus, the idea of separate spheres, insisting on the gender difference comes with the *Unveiling a Paralel: A Romance* by Alice Ilgenfritz Jones and Ella Marchant in 1893. In their representation of women these utopias ask the debated questions again: "Should women enter the male world defined by men, or should they affirm and strengthen those very values traditionally cultivated by women?" (Bammer 37). They looked for the answer either to change the structures of difference or the system of valuation. Dorothy Bryant's *The Kin of Ata are waiting For You* and Mary Stanton's *From the Legend of the Biel* are also important utopias of the time. It is necessary here to mention that according to some critics all these novels of the first wave of feminism deny the social and ideological construction of the self, going back to the idea of natural women. According to Ann J. Lane, these utopias did not address to the specific position of women. "They were only self-consciously feminist utopia" (Lefanu 56). Jean Pfaelzer also argues in *A State of One's Own: Feminism as Ideology in American Utopias,1880-1915* that although the utopian texts of the period "[m]ay have corrected the political and economic inequalities of capitalism", they nonetheless "[m]aintained the social and cultural assumptions which justified the inferior status of women" (Lewes 3), but she still believes "[j]ust as men had for centruies created ideal societies that were ideal for men, middle-class Anglo-Saxon women depicted utopian communities that protected the persons and affirmed the values of middle-class Anglo-Saxon women" (10). She claims these utopias by women prove women's longing for power and their helpless situation in the society which they live:

> Strong and central female characters responded to middle-class women's longing for power in a society that had rendered them helpless. This yearning for potency is also reflected in texts that feature androgynous or female gods and that replace male dominance with divine equilibrium. (17-18)

More radical and activist answer to feminist politics of the time comes from Charlotte Perkins Gilman who has written three utopian novels: *Moving the Mountain*

(1911), *Herland* (1915), and *With Her in Our Land* (1916). She totally opposes to the institutions that repress womanhood. *In Moving the Mountain* (1911) she replaces the capitalist patriarchy with feminist socialism and she questions the culture versus nature argument to conclude that nature is the result of culture and can be changed. It calls for the change in women's nature. The private sphere of home, family and motherhood are the focus of her politics and radical fantasies. *Herland* also depicts a hidden society all composed of women in wilderness, by making the important distinction between the experience of motherhood and the motherhood as an institution. According to Donovan, as a cultural feminist who seeks a vast cultural change, Gillman, totally reflects the arguments of her time beginning with Margaret Fuller's *Women in the 19th century* (1845) :

> Cultural feminist theory was based on matriarchy: the opinion of a society that is directed by means of female effect and values including peace, cooperation, unison of differences without violence and arrangement of social life in harmony. This utopic opinion which was thought to exist in the prehistoric times by the 19th century matriarchal anthropologist and the period when the administration is in the hands of women found voice in the theory. This opinion can be obviously seen in the women's literature of the period such as Charlotte Perkins Gillman's matriarchal utopia *Herland*. (Donovan 70-71)

Lewes gives another important comment to 19th century women's concerns that women in fact were trying to fill what they lacked in their own societies:

> They provide [19th century Women's writing] insight into how a homogeneous group of women (sharing not only gender but language, race, and middle-class status as well) at a particular historical moment imagined what men and women might be like in uncustomary societies. In doing so these writers provide alternatives to the historically central male vision, probe a segment of the human condition not generally available to modern readers, and supply remarkably detailed insights as to what women like themselves felt their lives lacked. (1-2)

Why did the 19th century women use utopian genre ? The answer of this question is "the rise and the popularity of the utopian novel after the publication of Edward Bellamy's *Looking Backward* in 1888 according to Lewes" (10). He concludes "[t]he utopian genre's form and functions and its accessibility to an amateur, in addition, its unique correlation to 19th century women's own alienated, ambiguous situation; its

consolary and cathartic qualities, genre's marketable situation and lastly easiness to write" (11) make utopian writing popular among women. Darby Lewes defines this "easiness" as a kind of formula that have been used in utopian writing since its beginnings from Thomas More's *Utopia*: "A protagonist encounters a strange new world and is led through its political, social, and ethical complexities by a knowledgeable guide and frequently reevaluates his own society in progress. This formula traced back in earlier utopias" (12). According to Lewes, this formula links to the genre and has become a kind of automatic writing. So it is not a surprise that in the social agenda of 19th century, women established a new voice through utopian writing. Another important concern is the consolidation of women from their own situation of the times: "Women sought the consolation of utopia, since the dialectical and ambiguous genre of lost outsiders in disorienting worlds mirrored women's own situation" (13). This consolation was urgent to women because "[a]lthough they (women) were members of the dominant class and race, their religion linked them with the fall of human kind, their political institutions considered them unfit to take any part in government, and their legal system relegated them to the status of property"(13). This law status of women, their desperate mourning for freedom find a creative way in utopian writing. Their confusion of how their place will be shaped in the society: disorientation and confusion were also hallmarks of 19th century women's position in society. Moreover, utopias are directed by the reality of society which addresses the author's own society.

In the mid and late 19th century, although there are women utopian writers joining to the utopian movements as it is discussed, but the literary utopias are still the domain of men. Although feminism waned between the two world wars, it is revived in the late 1960's and early 1970's as "Second Wave" feminism. In this second wave, feminists push beyond the early quest for political rights to fight for greater equality across the board, such as in education, the workplace, and at home. A more radical utopian writing by women comes early during the 1960s and 1970s when many women within the second wave of feminism are searching for a utopian ideal, a new and perfect formula and a place where they can come together to create a society that would respect and honor the feminist politics as Yıldırmaz suggests:

> In the Second wave of feminism that developed dating from 1960s, besides institutional struggles utopia also became a tool against patriarchal system and many women writers produced utopias and dystopias dissolving gender roles and aiming to destroy the inequalities of the time. (87)

Throughout and 1970s and beyond, Ursula Le guin, Joanna Russ, Suzy Mckee Charnas and Marge Piercy have given very important examples of utopian writing accelerated by the Second Wave of Feminist movements, Yıldırmaz writes:

> In these novels (1970s), written as inspired by native tribal lives, and that tell about collective, equal or matriarchal societies including Marge Piercy *Women On the Edge Of Time* (1976), Marion Zimmer Bradley *The Ruins of Isıs* (1978), Monique Wittig *Les Guerillas* (1969), Jayge Jarr *Levithan's Deep* (1979) are of important feminist utopias. Especially Ursula Le Guin's utopias with countries in different planets: a tale of an anarchist society *The Dispossessed* (1974) and its people, *The Left Hand Of Darkness* (1969) that narrates androgens who possesses both sexes and chooses to be female or male periodically, brought great novelties in the field of science fiction and utopia. (88-89)

Whereas 1970s shows itself with the creative writings of these writers, Frank and Fritzie Manuel as looking back to utopia's long history concludes that the utopian imagination seems to exhausted itself and it is dead but as Bammer opposes "it is (utopia) vibrantly alive in American and Western European Women's movements." (1).

Emergent feminism of 1970s that grows out of activist movements of 1960s, women seek equality, freedom, dignity for blacks and poor; in Vietnam war they are quarrelling for peace and self-determination of all people. These new feminisms envision a transformation of patriarchal culture so all encompassing that not only the political, economic, and ideological structures, but the structures of human identity, relationships, and language—of consciousness itself—will be fundamentally reorganized. Taken together, "[t]hey were as radically utopian as they were revolutionary." (Bammer 53-54).

Lewes both comments on the alive activist movements of 1960s and 1970s and its effect on women's utopian writing but he also compares the period with 19th century and finds similarities: "The optimistic feminist utopias of 1960s tend to echo 19th century forms and concerns; although separated by a century, women were united by

similar climates of activism and frustration" (Lewes 120). He defends that this frustration he called, formed a new kind of utopia that is separatist:

> One response to this frustration was the separatist utopia, which simply eliminated men altogether.19th century separatist texts such as Mary Bradley Lane's *Mizora* 1880 and Suzy McKee Charnas's *Motherlines* 1978 make use of a single, simple equation: no men equals no war, no poverty, no disease- just competent, self-sufficient women coexisting contentedly in highly matriotic and communally organized communities. (120)

It is understood that the feminist utopias simply strive to alter women's inferior positioning in the social arena of 1970s. Though, one of early texts of the time by Shulamith Firestone asserts in her book *The Dialectic of Sex: The Case for Sexual Revolution* (1970) that "[t]here is not a utopian feminist literature yet in existence" (Lefanu 58). Firestone's minimal demands for the feminist revolution are the following:

> Women should be freed from the tyranny of reproduction through the use of technology and that the rearing of children should be the responsibility of society as a whole, men as well as women; that through 'cybernetic communism', that is the use of machines for all drudgery work and the elimination of wage labor, there should be economic independence and self-determination for all, including children; that women and children should be completely integrated to a larger society; that with the elimination of nuclear family's strange hold on the individual, and thus the end of Oedipus complex and the incest taboo, there should be sexual freedom for all untramelled by unequal relations of power and freed from the primacy of genital sex; and that sex should be allowed expression as Freud's 'polymorphous perversity'. (Lefanu 58)

In 1970s many writers take up the Firestone's ideals and create feminist utopias focused on not her vision of nature but technology. Marge Piercy is one of them whose famous *Women on the Edge of Time* has established alternative future utopic world. According to Lefanu, what makes *Women on the Edge of Time* very powerful is the presence of another world as "A choice in the future that must be struggled for" (63). Darby Lewes categorizes *Women on the Edge of Time* as one of utopian novels in which many women utopian writers present societies that imitate nature's non-hierarchical arrangements and that coexist in harmony with the world around them. In such utopian lands plants, animals and people live in consonance rather than conflict, in

communities based on a nurturing ecofeminism. Sally Miller Gearhart has created a new culture of all-female society self-sufficient; mystical and magical in her book *The Wanderground: Stories of the Hill Women* that stresses the importance of unified society of women, the female virtues and the blessed motherhood nature.

While discussing feminist utopia second step is to analyze the important link between feminism, feminist movements and the utopian writing by women. On the basis of 19th century feminists there is the idea of women as human beings have the same equal rights as men. Social movements of 1970s put the theme of future and utopia on the agenda of feminists and the feminists put the question of women on the agenda of utopianists. According to Bammer "Feminism and utopianism are strongly bound each other. Both feminism and utopianism set themselves as antitheses to the existing order of things. This order they have insisted, is constructed and maintained as much by what we-and others-think as what we "actually do" (Bammer 57). And feminist writers have also begun to speak the language of utopia; they have tried to rewrite the genre and its history. This desire to speculate for future and how it may be shaped has become the language of feminist desires. According to Bartkowski, "[u]topian thinking is crucial to feminism, a movement that could only be produced and challenged by and in a patriarchal world" (Bartkowski 12). She defines feminist utopian fiction as:

> The three operative terms, then, are "feminist", "utopian", and "fiction"- feminist in that the everyday life of women becomes an exercise of willful imagination, demanding revolutionary transformation; utopian in that longing and desire, anger and despair are reshaped by hope; fiction in that a narrative sets the pattern of these desires and transformations as if a potential future had erupted into the reader's present. (10)

Interestingly, Bammer states that feminism is itself as much revolutionary and radical as utopia: "Indeed, to the extent that feminism was—and is—based on the principle of women's liberation, a principle that is not reducible to a simple matter of equal rights, it was-and is- not only revolutionary but radically utopian" (2). She concludes that imaginary utopian fiction not only reflects the times but also be formed by feminist movements. The imaginative literature that grows out of the women's movements of this decade reflects the utopian dimension of 1970s' feminism.

According to her, this is not only a reflection of the times, but she also believes the shape of the feminist utopianism is decided by these movements. She says: " In other words, the construction in the literary realm of new female heroes, new plots, and new approaches to language, simultaneously mirrored and influenced similar efforts to change the oppressive structures of women's lives being undertaken by women in other (non-literary realms)" (5). The feminist movements have wish a radical change in all forms of social life and the reorganization of the identity, relations and the identity concept which found a perfect voice in utopian writing as radical as itself, as Bammer proves:

> Therefore, these new feminisms envisioned a transformation patriarchal culture so-all encompassing that not only the political, economic and ideological structures, but the structures of human identity, relationships, and language- of consciousness itself-would be fundamentally reorganized. (53-54)

Similarly, in *Situating the Self: Gender, Community and Postmodernism* **(**1992) Seyla Benhabib claims "[t]he utopian is both a practical and moral imperative and essential to feminist struggles for transformation." (Johnson npga) Utopia is conceived as something that is or should be central to feminist thought and practice. Toril Moi writes "[t]o deprive feminism of its utopias is to depoliticize it at a stroke: without a political vision to sustain it, feminist theory will hit a dead end"; similarly Drucilla Cornell states: "Without utopian thinking feminism is inevitably ensnared in the system of gender identity that devalues the feminine" (Johnson npga). Despite the fact that Benhabib indicates the point that feminist politics is a reaction to so-called universal claims of sex-gender system that oppresses women is utopian, at the same time, she opposes to the women writers who give alternative worlds including new sex-gender systems as the sign of transformative political movements because they dehumanize many women:

> Feminism as a political movement is utopian because on the one hand it argues for, among other things, the universally intended claim that the sex-gender system as a system that reinscribes a hierarchy of knowledge that excludes the experience of women is oppressive and wrong. On the other hand, as a utopian movement, feminism requires those committed to its visions to place themselves at risk, which, for example, might mean jeopardizing job security or personal safety, or

> risking other forms of persecution. Feminism as a transformative political movement of the utopian demands that those who are committed to the betterment of the lives of women (including men) place themselves at risk in offering an alternative to the sex-gender system that seeks to degrade and dehumanize so many women. (Johnson npga)

This means that embracing a utopian thinking may ignore and disregard the present situations of women so feminist thinkers have the necessity to work here and now to erase the structures of domination instead of being preoccupied by future. Furthermore, feminist thinkers have every reason to be suspious of utopian thought in regard to utopia tends to oppose and erase differences as great utopias are the examples of totalizing and homogenizing thinking. This kind of totalizing is also contrary to feminist theorizing in which difference works as constitutive of identity. The crucial point in here is to situate utopian thinking without diminishing its critical power and to view it in an unconventional way for feminist projects.

All in all, feminist utopias are not only perfect projections of future world of women utopia writers who designed these alternative worlds according to their feminist politics but they are also significant means of women who struggle to alter their lives according to their feminist visions. Although they emerged late because of the male domination of the genre, as soon as they appeared women found themselves in an unimaginable world to present their own critique of the present values and conditions.

Feminist movements and feminist utopias are bound strongly and undeniably to each other. For a long time, feminism nourished the ideals of the women writers of utopia and utopia also transformed itself into a new kind of formation which embroider women's new visions of better future for all humankind. Women established a new voice by the help of utopian genre, and urged a full action to change the prevailing conditions and inequalities that they longed and yearned to alter for a long time. Feminist utopias created a new dimension in utopian genre. Utopias both reflect their times and women's movements but in a dialectical way; without a utopian thinking feminism will lack its practical and moral imperative. The qualifications of feminism which are examining gender issues, advocating equality, portraying women as strong, capable, or in unusual roles, even those in which the female character assumes

traditionally masculine responsibilities, are combined with the essential function of utopia: that is a critique of what is present. And therefore, feminist utopias become a reflection of the discord of society discussed by means of satirical and critical elements. The disgust at the ruling patriarchal society found an outlet in utopian writing. As through the notion of utopia, a world that is both perfect and non-existent, feminist writers created a separate space for women by adapting ideas about progress. Feminist utopias provide a blueprint for the future in a wonderful format for examining the traditions, customs and ethics of the time. They are the starting points for social arguments rather than definitive plans of future.

The early feminist utopias, reacted to the oppression of male dominance, they did not correspond to the dominant paradigms of society. 19th century feminist movements which began on the large scale political movement towards emancipation of women, influenced the birth of the suffrage faction and propagation of the ideal womanhood. In addition, questioning woman's place in society gained its full potential with the women utopian writers using the utopian genre. The ideal of what women could be, what they could achieve and how they could politically control and successfully manage a feminist paradigm could be realized, found a more radical voice in America in the 1970s contemporaneous with women's movements; this led female utopia writers to focus on feminist utopian landscapes to create alternative or parallel all-women worlds that served feminist political purposes. They formed an expression of representing just and desire for emancipation of women: utopias are visions of hope that can challenge the exploration of possible human conditions and alternative lives: a hope, a new world for women as Cixous wishes for: "Woman must write herself [. . .] Woman must put herself into the text-as into the world and into history-by her own movement. The future must no longer be determined by the past" (Bammer 48).

FEMINIST UTOPIA VERSUS TRADITIONAL UTOPIA

> For men utopia is an ideal state; for most women utopia is statelessness. (Bammer 25)

As dominant utopian tradition is male defined and male centered since the beginnings of it from Thomas More, women were outside of the tradition most of the time. In spite of this, throughout the long utopian tradition as soon as women's utopias started to emerge, women created a new and creative writing space for themselves. Although they wrote novels in utopian genre, these utopias have had some differences from men written utopias. In this chapter, there will be a discussion of traditional utopias and its some deficiencies in order to understand these differences first, and the differences of feminist utopias from traditional ones in respect to their ideology, vision and content then; and lastly there will also be some place for critics of feminist utopias.

To begin with, comparing traditional utopia with feminist utopia requires the definition of the term traditional utopia. Shurter classifies traditional utopia in three distinct ways:

1. Utopias which describe rather completely an ideal state of society either in the future or in some remote place. These works present the ideas of the author as to the desirable social and political conditions that the human race should attain. Specific examples of this type are Thomas More's *Utopia* and Edward Ballamy's *Looking Backward*.
2. Novels which satirize existing society under the guise of being set in the future or in some strange land. Their primary purpose is not to point the way to a better future but to show what is wrong with the present by ridiculing its vices or follies. Of this type are Samuel Butler's *Erewhon* and William Dean Howell's *A Traveller from Altruria*.
3. Works projecting their characters out into space or time for the purpose of entertaining the reader with their marvellous adventures. Sometimes there is the added purpose of conscientiously trying to depict what the future may be like but generally the emphasis is on the sensational aspects of scientific progress. These works are hardly "utopian" although most bibliographies list them in that category. The best examples of this whole type are the novels of Jules Verne such as *From the Earth to the Moon* (15-16)

It is seen that traditional utopia is a mode of thought and action which reflects the politics and the society in the happiest and perfect form conventionally. These definitions show the basis of utopian thinking: a state of perfection and the critique of existing society. This utopian perfectness may generally obtain a narrow vision, so traditional utopias are generally static and situated societies that do not change. This proves that utopias may not be perfect in fact, as Bammer criticizes of traditional utopias: “For the most part their vision of what needs to be changed is extremely narrow: class, race and gender structures, for example, and the attendant forms of oppression are often left virtually or completely unchanged” (Bammer 3). Similarly, Goodwin insists on the future utopia’s fixed and final character. She first explains that traditional utopian thought mostly strives to define “what” is utopian and this leads to fixity and finality at the expense of movement:

> Traditional utopian thought is most often (though certainly not always) preoccupied with the "what" of the utopian. That is to say, it is concerned primarily with that which lies "beyond the reach of necessity of change, since there is no progressing beyond the perfect” When this persistence of the "what" of utopian thinking takes over, fixity and finality take precedent at the expense of becoming and movement. Fixity and finality, more importantly, are posited so as to absorb and thereby eradicate all contentious particulars that threaten the worked out plan that the utopian blueprint is claimed to ensure. (Johnson npga)

Moreover, Ralf Dahrendorf also criticizes this complete, fixed alternative world of traditional utopian thinking. Although it does exist nowhere, it deletes, destructs the realities of our world, so the end-utopian thought is violence: “Utopia is a complete alternative, and therefore of necessity for a complete society. Whoever sets out to implement Utopian plans will in the first instance have to wipe clean the canvas on which the real world is painted. This is a brutal process of destruction” (Johnson npga). In fact, utopia must oppose to our situated thoughts, social and political planning of our lives in present as Johnson suggests: “ More importantly, and as a result, the utopian, for it to be effective, must be opposed to situatedness (embodied, historical, and social); otherwise the utopian becomes too particular and too located” (npga) However, traditional utopia “[r]ather than describe a vital impulse toward change, represents a static and, in the most literal sense, reactionary stance: a place which, being “perfect”

does not need to—and will not—change" (Bammer 2). Obviously, traditional utopian writing as a static and perfect world destroys the movement and change impulse in society and fixed character of it prevents the progress that is needed in real life. The blueprints of utopias in future delete the realities of today. More important point is the traditional utopian thinking has some problems similar to traditional universalism. Johnson claims "[t]he traditional utopian thinking projects a quest for totalization and presents itself as a privileged standpoint able to yield an unmediated vision" (npga) because it sacrificed the individual will with the will of the whole. West supports: "Thus, utopian in its traditional form is thought to presuppose a form of philosophical idealism that inevitably results in a mystification which ignores difference, flux, dissemination and heterogeneity" (Johnson npga). Traditional utopian thinking then gives more importance to society than the individual and it erases or ignores the differences among them. So, when it favors will of the whole over individual this leads to totalization at the end. In respect to this, it resembles to false universalism. It erases the differences among human beings.

After given some useful definitions of traditional utopias and critics for the problems of it, it will be useful to point to the differences among feminist utopian writers and traditional utopian writing by tracing the matter from the standpoint how men and women writers differ in utopian writing, beginning with the answer of question: what is the place of women in traditional utopias? According to Yıldırmaz, in spite of being perfect worlds of their writers, utopias could not go beyond the prejudices and beliefs of its time:

> In classical utopias, while doing the arrangement of the utopia's institutions in detail with the critic of present ones, the position of women and their situation in social life also had place. The situation of women in political life, government, religion, educational institutions, work life and family life had a very important place in classical utopias. In these tales, utopian writers although they wanted to transgress the values of their period, were still under their impression. (20)

Women in men's utopias are generally in the center of fulfilling men's desires. They are described from the perspective of male fantasies and they are not the actors who change the world but they are the inspirations of men to do this change as

Bammer proves: “Women abound in men’s utopias as projections of men’s desires; as authors of their own texts, they are rarely to be found. From the perspective of male fantasies, the role of women has not been to change the world, but to inspire men to change it” (14). In traditional utopias, if women are equal with men, that is in the daily working lives of society which aims to provide best for the society’s profits, generally women are trapped under the limitations of their social roles although they may have the opportunity for education and jobs in public and in government institutions. That means traditional utopias written mostly by men were not really utopias for women. Bammer also notes the difference “Namely that was a utopia for men was not necessarily a utopia for women. In fact, from the perspective of women, many a utopia looked neither particularly new (ou-topian) nor better (eu-topian), but rather more like a defamiliarized variant of the same old Picture” (14-15). This old picture Lyman Tower Sargent concludes remains the same: “Most utopianists simply assume that sex roles, the status of women and the attitudes towards them, will remain the same in the future good as they are in the present bad society” (Bammer 15). Women predicted different ideals from men for future, they strived to reach full freedom that they could not realize in society but for men utopias signified more order and stability: “While escape from freedom seems to be the message of many male utopias .For women, on the contrary, utopia is a way arriving at freedom” (Bammer 25). This need to reach freedom is also a crucial point in feminist utopias. It is explained in the first chapter that from 17th century there have appeared utopias written by women writers relating to the altered social roles of women in a freer society, or the utopias which are directly the depictions of new utopic worlds inhabited only by women. In what ways are these female utopias different from or similar to the traditional utopias then as women started to create a women centered tradition of their own?

The first difference is “ideological” as Pearson advocates “A feminist utopia begins with the premise that patriarchy is an unnatural state” (Bammer 25). This premise she adds: “[l]aunches a systematic critic of patriarchal structures, above all it challenges sexist biases and assumptions about ‘innate female nature’” Then it proceeds with its countermove “by emphasizing women’s strength, courage and intelligence” (Bammer 25). This ideological difference shapes women’s utopias with different themes and highlighting. They try to destroy or alter patriarchal society’s value

system that suppresses them at first as Murphy explains patriarchy's effect on women: "From its beginnings, patriarchy was based upon man's obedience to a superior divine will, submission to God's power over man also legitimized man's dominion over both women and nature" (Murphy 51). According to Pearson, this critic of patriarchy is a "[n]arrative strategy of feminist utopias characterized by the same stance of simultaneous negation and affirmation (negation of all patriarchal discourses and institutions) and a possitivity that promoting group identity and a community purpose" (Bammer 25). Then women writers have created their own alternative communities without men as opposed to the traditional male-defined society by criticizing male dominance: "Women writers go about criticizing the destructive 'male' values within their own world is to established superior worlds without men" (Donawert 109). Sometimes these women writers do not create all female societies; instead they focus on the destructive male values: "If women writers do not physically eliminate men, they criticize what they perceive to be destructive societal values most often linked with men". Yıldırmaz comments on how these women's societies are different:

> The difference of feminist utopias is that they developed a vision which depicted women and men sharing the world equally, and as individuals not differing a lot in respect to physical appearance, emotional state, and social rights and responsibilities, and as not dividing life in terms of gender. Women's utopias differ from men written utopias in respect to their aspect to individual against society and the importance they gave to harmony, communication, and equality of sexes in their alternative worlds. (128)

As the above quotation suggests women seek the equal and gender-neutral organization in social life because most women in their daily lives lack the same rights that belong to men. As Murphy continues to comment:

> Caught in the routine and drudgery of middle-class life, the life of a woman revolved around a circle of domesticity, and it was only within that sphere that she was allotted her opportunities for happiness. Unable to become a complete person, she eventually rebelled against the narrowness of her status and claimed for herself the same rights of self-realization as those that have been asserted by men. (55)

Feminist utopias emphasize the importance of individual over society and criticized the traditional utopian view which placed the women after men in regard to social planning. “In contrast to the traditional utopian thought that prefers society before the individual, feminist utopias have developed an understanding where the individual and the society, man and women think and create themselves in a balance” (Yıldırmaz 130). Joanna Russ in *To Write Like a Woman* also gives some brief summary of the ideological characteristics of women’s utopias. She believes that women’s utopias are reactive and always reflect the beliefs of their authors about their society. The positive values are highlighted and the wrongs of the society are emphasized. Her explanation means at first place that women’s utopias are far from being ideals only imagined, on the contrary, they are always related to the society in which the authors live:

> I believe that utopias are not embodiments of universal human values, but are reactive; that is they supply in fiction what their authors believe society (in the case of these books) and/or women lacked in the here - and – now. The positive values stressed in the stories can reveal to us what, in the authors’ eyes, is wrong with our own society If the utopias stress a feeling of harmony and connection with the natural world, the authors may be telling us that in reality they feel a lack of such connection. The stories’ classlessness obviously comments on the insecurity competitiveness, and poverty of a class society. (Russ 144)

The second difference is the vision of feminist utopias: that is vision of a world better eutopian for women. In this concept feminist critics are in agreement, women create surprisingly familiar utopian societies. Pearson explains: “To begin with they reflect the ideal of a society in which all people are not only equal but valued in or for their differences” (Bammer 25). That means women’s utopias give great importance to individuals and their differences:

> The most important feature of feminist utopias is that they take the individual at first place; they accept the difference as natural and shape the social life according to this. They are tolerant to differences among races, cultures, sexes, beliefs, tendencies. These are developed rather to be destroyed. (Yıldırmaz 128)

The vision of tolerance for the differences completely separates women’s utopias from traditional ones, women’s utopias stand as alternatives which also contain

conflicts emerging from differences and their solutions: “In contrast to classical utopias that based on sameness and similarities, feminist utopias show themselves with existing and happening conflicts all the time and with the solutions that are being produced against them” (Yıldırmaz 128). Kolmerten discusses that vision of women’s utopias is different from male writers because women writers have noticed the ideological “blinders” of their society which made gender codes natural. She explains:

> The very act of writing – particularly choosing to write a book critical of the mainstream culture’s ideologies and practices – encouraged the women writers to envision utopia differently from the male writers. Women’s marginalized existence allowed these writers to see around the ideological blinders that made their culture’s gender codes appear natural. (Donawert 107)

According to her, this difference in vision distinguishes the women written utopias in terms of content and character in three different ways from the male written utopias.

> First, women writers criticized what they perceived as destructive male values. Second they created a supportive female-centered community, if not always populated with all women, then usually guided by traditional “female” values such as the importance of motherhood and child-rearing. This group, or community, or sisterhood was more important than any individual in it. Finally arising from this female worldview came meaningful work for the central female characters who pursued a variety of activities that allowed them to produce what their culture valued. (Donawert 108)

Third difference is the content of women’s utopias. Feminist utopias’ content is generally situated on traditional priories of women. Gender, motherhood and power, work and language issues are more on the focus in feminist utopias than in traditional male utopias. According to Kessler, for example, utopias written by women which had a feminist agenda marked “A cultural paradigm shift” in which feminist values are central (Bammer 26). The gender issue is one of the most important themes of feminist utopias; in addition, it is also the fundamental conflict. Women writers of utopia historicized and radicalized the gender question by setting it in a larger context. Murphy suggests that women seek identity by refusing to be recognized as the opposite sex of men, “As persons, women refused to be thought of as just the opposite of the

masculine" (56). According to him, women writers thought "[w]here significant distinctions between men and women ignored, the freedom and dignity of women, as women, is compromised" (57). Most of the feminist utopias especially the 1960s and beyond created genderless, androgynous societies with the development and help of technology to erase the differences among men and women. Murphy explains the use of this: "The point of psychological androgyny is to show that although each person is predominantly masculine or feminine, he or she also possesses significant qualities of mind and heart that are generally attributable to the opposite sex" (53). Women, in the need to destroy the gender differences and its effects on their social lives, have used androgyny most of the time in their utopias:

> . . . women's utopias include both physical and symbolic androgyny. Androgyny, appearing as similar characteristics of two sexes or two sexes on one body also reflected the vision of the thought that opposes to the duality, and aims to reach to a synthesis and equilibrium. (Yıldırmaz 128-129)

However, these utopias are sometimes criticized because of what J. G. Morawski suggests "[w]hat is taken as androgynous behavior is really masculine in essence: androgynous action is constituted by the presence of masculine components, rather than by some special uniting of both gender dimensions" (Shaver 52). Although women used androgyny in order to get rid of limiting gender conventions, in fact, they may become "alienated not only from women but from men and male sources of power as well" (53) because women lose their identity as women and possess the male words and symbols of androgyny. Marleen Barr in *Alien to Femininity* (1980) also asserts that these women who form communities of their own in utopic worlds "behave in a manner which is alien, opposed, estranged, repugnant, outside-to the concept of femininity" (Barr xvii).

Motherhood and reproduction are important arguments of feminists which also find their place in women's utopias because these two concepts are "[t]he tools of control and manipulation of patriarchy which defined women as 'reproductive bodies' or commodities" (Murphy 131). According to Kolmerten, "[m]others biological or not, become the most important members of the women's utopia, taking the place of 'fathers' in a patriarchal culture and whereas motherhood is a sacred but powerless

situation in utopias by men, it is situated to the center of women's utopias as a sign of power as Kolmerten claims "Motherhood venerated as a 'sacred' but powerless sphere in men's novels, becomes the focus and center of the all power in many of the novels written by women" (Donawert 113-14). Although some writers develop a negative attitude towards motherhood and they depict women's reproductive capacities as making them vulnerable to male control, and describe childbirth and the raising of children as painful, burdensome experiences" (Palmer 95). Adrienne Rich distinguishes "[t]he institution of motherhood, as constructed by a male-dominated culture, from the experience of it" and she highlights "the control which patriarchy exerts on women's reproductive capacities" (Palmer 97). One excellent example of this type of utopias is Margeret Atwood's *Handmaid's Tale* which criticizes this control of patriarchy on women's body and sexuality. Utopias by women depict the dreams of women about reproductive freedoms such as contraception, abortion and the right to control one's own body.

The power issue is also important point in feminist utopias that governs the work, world and politics of men. Power is shared among the inhabitants of women's utopias rather than they establish a system based on the concept of power over. Carol Gilligan describes this as a "[n]etwork of connection" rather than "an unequal hierarchy" (Bammer 26). Power is redefined and distributed equally in both public and private sphere in women's utopias: "Power is radically redistributed and reconceptualized, both within the institutional spaces of the public sphere and the private sphere of home and relationships" (Bammer 25).

Related to the power issue, one of the most important needs of the individual women who write the women's utopias is the need for gaining a powerful life where their work is valued and where they are significant producers of what the culture values. Most of the women writer not only proposed meaningful work for their central female characters, but also showed them at work. In some of the utopias, we do see female characters working in uncharacteristic jobs, as we do in the novels by male writers (Donawert 115). In Anna Adolph's Anna character in *Arqtiq* (1899) invents an airship and takes her husband and father to the North Pole. In Gilman's *A Woman's Utopia* women who do not work are pitied and disparaged. This valuable work also means to

do good for all society. “Utopian work in these novels by women means the doing of the good for the entire community—a community that values not the making of money, but providing the best goods and services for its people” (Donawert 115-16).

Within male dominated patriarchal system, women have a different and important relationship with ‘language’ than men as some feminist critics such as Julia Kristeva and Helene Cixious claimed that the difference between men and women created by the construction of language acquisition. In addition, according to Jacqueline Rose and Juliet Mitchell, “[t]he unconscious is an open libidinal/linguistic field of discontinuities which contest the rigid and hierarchizing codes of sexual difference encoded in language, regulating cultural life” (Nicholson 329). If there is nobody exists independent of language as Lacan states and if unconscious is the place for hierarchizing codes of language as Rose and Mitchell suggest, these explain the fact that why most women utopia writers have dealt with the language in their utopias. They reflect the idea that stereotyped everyday language degrades women:

> Women have been marginalized or stereotyped in everyday language, in literature and in society. Language has downgraded women in two obvious ways: by omission as in the use of “mankind” to denote all humans and through pejorative words, such as ‘cow’, ‘bird’, ‘skirt’. Language reveals the unequal value of gender: ‘master’ denotes dominance, whereas ‘mistress’ suggests belonging to a man. (Kenyon 1)

Culturally determined body concept and the idea of language as a process of cultural artifice which both distance and define nature also bring difference in the relationship to power and language. Utopian women writing also aims at erasing the gender differences by trying to destroy discrimination in language in order to destruct long masculinist tradition that identifies female anatomy. Yıldırmaz comments on women’s struggle to erase language differences: “Feminist utopias are aware of the fact that language is the expression of life style and they try to destruct not only the gender discrimination in life but the discrimination that is the reflection of this gender discrimination as well” (129). Feminist utopias try to escape from the encoded linguistic expressions in which women socialized as feminines. They believe that if they readjust their forms of expressions, then they will get outside of their male skins. To this end, women writers sometimes add new words or new meanings to words that already exist,

it is also seen that they totally throw away some words that are currently being used: “Women writers remove some words, add new words that will express the new concepts or encode the present words with new meanings in order to rescue language from patriarchal effects” (Yıldırmaz 29).

The last point will be the settling the points of critics especially for early women’s utopias. Carol Kolmerten believes “As participants of the culture in which they lived, women writing utopian fiction adapted the format of the highly popular sentimental novel, following the practice of male writers of utopian fiction and other successful women “domestic” novelists” (Donawert 18). According to her, “[t]he conflict that women writers faced appeared irresolvable: how to write about a world that challenged the ideology embedded within the literary conventions they used” (108). She believes “Women writers came to an impasse when they tried to end their books within the format of the sentimental novels, which had few options for a resolution” (117) and at the end they surrender to masculinist hegemony even though it contradict their utopian messages. For example in the *A New Aristocracy* by Birch Arnold (1891) main character Elsie becomes an idol of her home and proves how submissive she can be and in Helen Wislow’s *Salome Shepherd*, main character leaves her job for marriage. Some female characters die at the end such as in Mary Agnes Tincker’s *San Salvador* (1892), Iona dies by protecting her utopia from the travelers who are on the verge of discovering it. She explains “[f]ew writers end their novels in an unconventional ways” (Donawert 108) and Charlotte Perkins Gilman is in this category but when it is thought of the radical and separatist utopias of 1960s and 1970s, this critique of Kolmerten seems to be weak although it may be true for some early utopias by women.

To sum up, while all utopias may seem to present visions of perfect societies; feminist perfections differ from traditional utopias in many ways. Ideological difference which criticizes the patriarchal society and its deficiencies or the vision of women’s utopias is the first ones to notice. Besides, women’s utopias give more importance to the individual, and to the differences among humans. The content which includes gender, motherhood, work, power, and language are common subjects that can be seen in women’s utopias more than traditional ones written by men. Feminist writers employ the utopian potential for re-envisioning the patriarchal social order. They

consider utopia instrumental for their social critique and exploration of an alternative social order. While criticizing patriarchal order they offer a new conceptual space: they envision a different time and place which allows for ideological change. While patriarchal and traditional utopias typically describe utopian societies with conventional gender stereotypes, feminist utopias describe a better place for women; they encourage the expansion of women's role in society. Women blend intelligently feminist values with the well established traditions of utopian genre and create a new form of writing of their own because feminist utopian writers only adopt the utopian form in terms of its social criticism of the existing social order.

APPROACHES TO UTOPIANISM

Utopianism means "social dreaming" according to Sargent (Sargisson 1) and it is an umbrella term which contains utopian thought, utopian theory, utopias, dystopias, utopian satire and eutopias. Utopian thought can be defined as an experience or expression of utopian desires. The terms utopian theory and utopias refer to the genres of political thought and literature that are forms of utopian thought. Ruth Levitas states in *The Concept of Utopia* that "[u]topianism has historically been approached in terms of three aspects: form, content and function" (Sargisson 10). This chapter will be a survey of these existing approaches to utopianism and an analysis of a new transgressive approach to it.

First, form will be discussed as an alternative approach to utopianism: Is form a best way to define or represent utopianism? The answer is in fact, no. This approach assumes the form as a defining characteristic of utopianism and the form in question here is literary genre in colloquial understanding. Darko Suvin defines utopianism as following:

> The verbal construction of a particular quasi-human community where socio-political institutions, norms and individual relationships are organized according to a more perfect principle than in the author's community, this construction being based on estrangement arising out of an alternative historical hypothesis. (11)

The important point here is that it accepts utopianism as a verbal construction, a literary or textual artifact. A. L. Morton adopts a similar definition as well. He says that utopianism is "[a]n imaginary country described in a work of fiction with the object of criticizing existing society" (Sargisson 11). Moreover, for Kumar, utopianism belongs to a specific field of science fiction. These definitions do not only take form as a defining characteristic, but they include content and function, on the whole, they privilege form-based approach. Peter Alexander and Roger Gill's definitions of utopianism also rely on form, content and function:

> Utopian constructions may take the form either of a picture of an unrealizable ideal social order criticizing an existing order, teaching us

> lessons about organization and promoting understanding of the concepts involved, or, alternatively, of a blueprint intented to guide the actual reorganization of a society. (Sargisson 12)

The significant point to note here is that these definitions restrict the utopianism only in one form that is literary genre. Ruth Levitas asserts "[d]efining utopianism in terms of form is too restrictive an approach, a done that issues in an unnecessarily narrow definition" (Sargisson 12). In contrast to these restrictive definitions, Ernst Bloch finds utopianism in all forms of art, popular culture, dance, film, fashion industry, adventure stories, architecture, music and even in medical science (Bammer 52). By this description, he broadens the field of utopianism. Vincent Geoghegan also believes that classic utopia which was established by Thomas More is only one way of utopianism because utopias and utopianism are expressed in many forms (Sargisson 13). Levitas comments that the temptation to try to limit utopias and utopianism to one's own area of interest and set boundries is not utopian and insists that it means a disciplinary imperialism (Sargisson 13). In addition, it is a kind of cultural imperialism to accept utopianism only as a Western or Christian phenomenon because of utopias' rare existence in other cultures. Sargisson gives Lyman Tower Sargent's comments on this matter as following:

> No, utopias are not solely the product of the Christian West, but utopias as a genre of literature that has certain formal characteristics are most common in the West, almost certainly because the genre is identified with Thomas More, a person from the Christian West (Sargisson 13).

In short, to privilege form in the discussions and definitions of utopianism is too restrictive for a comprehensive study of utopianism. The particular manifestation of utopian thought, literary genre, cannot be taken as the definition of other forms.

Second, approaching utopianism by content is the most common way of defining utopia. The answer of the question what utopia is gives the formula and ingredients or criteria a text needs to be defined or categorized as utopia. This can be explained as content. Content can be analyzed in two parts as formulatic and narrative content. The first approach tends to distinguish other forms of ideal society from utopia. J. C. Davis

and Krishan Kumar adopt five different ideal societies. The first one is Cockaygne which is some kind of hedonistic heaven stemming from a medieval poem. This heaven privileges material and sensual satisfaction and assumes natural abundance. The second one is Arcadia that is a pastoral setting with morally or aesthetically motivated humans. The third one is "A perfect commonwealth" that can be defined as a society with moral order. Millenium, the fourth type has transformed men and women for better external force that is a god-like figure. Amongst these, only the fifth type is identified as utopia in which there is no invocation or wishing away for men and women deficiencies but there are perfect- idealized organizations. However, to exclude other types from being utopias seems groundless. For instance, the Land of Cockaygne contains utopian vision and expression of utopian desires. In this approach it is also important to point to the mistakenly identified nature of utopian content.

A statement that utopia is of political nature is true because it is engaged in political debates but the definition what constitutes political must be broadened. Many utopias are finite, static or they represent perfection; these are the dictionary or encyclopedia definitions of utopias, however, this standard approach to utopianism is flawed because it cannot capture the diversity and richness of utopian thought. Moreover, perfection symbolizes death of movement, death of progress and change. Then, to try for perfection means to try for death. Rather, utopian thought should represent a critical engagement with political issues and debates of the time. For example, feminist utopias of modern times play speculative, meditative and critical roles rather than reflecting perfect worlds. They are fluid or dynamic constructions; there can be seen depiction of multiple worlds. Many feminist utopias also do not fit the definition on finality of end. They are open-ended texts.

Narrative content can be discussed in terms of feminist utopias. There is a popular argument amongst commentators of this approach that common ground can be found in many feminist utopias by evaluating what distinguishes these works from male or mainstream texts, however, feminist utopianism is not a homogeneous body of thought and it is not a representative of feminism in general, either. Moreover, there exist differences amongst women's utopias that reflect the writer's differing conditions

and environment. For example, Marijke Rudnik-Smalbraack finds distinctive differences between French and American utopianism: “American utopianism, is more practical whereas French utopianism is more abstract” (Sargisson 29). Therefore, differences in narrative content can be found in women’s writing fiction or theory because of broad national-cultural variations, it is also important that there can be various manifestations of feminism within one’s own country. For example, Black and White feminisms are not also comfortable with each other.

Levitas objects the definitions based on content because “[c]ontent tend to be evaluative and normative, specifying what the good society would be, rather than reflecting on how it may be differently perceived” (Sargisson 30). According to Levitas, instead of discussing utopianism relied on form, content and function, utopia can be considered in broader terms as the expression of the desire for a better life. In contrast, it can be useful to define feminist utopias by narrative content because often what delineates them specifically feminist is the content of feminist text, but it can still be problematic since established definitions in terms of content attempt to identify politically grouped types of utopia. The use of politically defined word feminist to define certain kind of utopianism has some advantages, it allows the genre flexibility but it has limitations as well. If the characteristics of this form are taken to be representative of the all genre of utopianism, the problems of exclusion take place so definitions of content cannot be universally applied and it is inadequate. Normative definitions may help to distinguish feminist utopias from other types but they cannot define feminism or utopianism alone.

Third, approaches to utopianism by its function focus on identifying or stressing certain functions of it and according to Sargisson, definitions of utopianism which privilege its function are more sophisticated and complex than those that refer to form and content (Sargisson 39) because form and content contribute to the standard view of utopia that represents a perfect society or a blueprint for change. They create the “myth of utopia” in Sargisson’s words (41). It is important to note the one generally identified convention of utopianism is politically engaged critique. Utopian writing is set in front of the society that a writer criticizes. Utopianism by this characteristic can be read as

having a critical and subversive function rather than an image of perfect society or blueprints of perfection. For example, Kumar links the estrangement of the utopian text to its subversive function: “Utopia challenges by supplying alternatives, certainly. It shows what could be but its most persistent function, the real source of its subversiveness, is a critical commentary on the arrangements of society” (Sargisson 41). This function is also the reason for Sargisson why feminism finds a comfortable position to critique in utopia because “feminism has radically subversive potential, too” (Sargisson 41). Utopian estrangement distances the writers from the real worlds as well and utopian thinking creates a new space where a feminist utopianist can escape the restrictions of patriarchy. Utopia can be read as a metaphor rather than a literal blueprint and as a revolutionary thought rather than didactic. The fictional feature of utopia that is common in approaches that focus on form can be reconsidered by thinking what function that fictional status may have. Fiction is defined as “feigning, invention; thing feigned or imagined; invented statement or narrative; literature consisting of such narrative; conventionally accepted falsehood” (Sargisson 43). The imaginative nature and literary form of many utopias give them this title fictitious. “To feign” is to invent but it has negative implications. To feign is also to pretend and stimulate. Utopias by this definition become “falsehoods and pretences” (Sargisson 44). Peter Alexander suggests “[u]topian philosophy is closely related at a functional level to the fairy tale” (Sargisson 44). Like the fairy tale, blueprint utopias seek a “happy ever after”. They also have some common concerns with universal themes and are emotional or romantic in appeal. J.C. Cooper comments on the similar functions of utopia and fairy tale: “The fascination of fairy tale, for all ages, lies in its revelation of one’s own inner nature, with its infinite moral, psychic and spiritual possibilities. It is the search for meaning in life” (Sargisson 44). But the traces of fairy tale can be found in some works of contemporary feminists not in a form of seeking perfection or unity rather as a rhetorical device. For example, in Cixous’s work, fairy tale can be found. When she makes close analyses of *Red Riding Hood* and Sleeping Beauty in her essay ‘Castration or Decapitation’, she uses highly evocative fairy tale style and allusions. This use has the function of shattering established myths and universals and according to Sargisson the functional link between fairy tale and utopianism is, in fact, in their “shared use of the fantastic” not in their “Pursuit of universal solutions to universal questions” (Sargisson 45).

Utopianism is believed by some thinkers as having a transformative, subversive or oppositional, or some political and radical function. From socialist and feminist approaches a new function of utopianism can be discussed. One of the socialist commentators is Karl Mannheim who sees the function of utopia as making a concrete different vision of good life. That is the idea of utopia as "not-yet". For Mannheim, "utopia anticipates reality and this is its function" (Sargisson 48). It shatters order and it is destructive. From feminist approaches, the function of utopianism is to expand understanding of the possible by making radically different futures both desirable and conceivable rather than to blueprint or enclose the future. The function of utopian thought is to accept the radically different "nows". This characteristic functions in political present not in the desired future. From these points, it is seen that the critical function of utopianism is a useful way of understanding utopias and utopianism. According to Tom Moylan utopia is critical in two senses:

> 'Critical' in the Enlightenment sense of critique - that is expressions of oppositional thought, unveiling, debunking of both the genre itself and the historical situation. As well as 'critical' in the nuclear sense of the *critical mass* required to make the necessary explosive reaction. (Sargisson 53)

According to Moylan, critical utopia must transform or destroy the utopian tradition in its present or past state that is inadequate in challenging social transformation. Understanding of the genre as destroying the old perceptions of utopianism transforms it into a new and adequate utopian tradition. The critical utopia does not blueprint, in the alternative societies presented in utopias; there is a social change in process that is privileged. This critical function is also more appropriate to contemporary feminist utopianism than the other theories of utopia. The function of utopianism represents new attitudes towards utopianism because there are some oppositional and transformative functions in utopian thought and in its expression. According to Sargisson, especially feminist utopianism in many cases transgresses the standard view of utopia as perfection. She suggests a new approach which emerges from contemporary feminist theory and fiction. In this new approach, utopianism can be best analyzed as a political phenomenon which contains political critique and which is engaged in contemporary debates. Sargisson defines this new approach as the tactic of

estrangement[1]. Estrangement is the mechanism of the utopian text where it focuses on the given situation in a displaced manner to create a fresh view. This feature is identified as central to the subversive quality of the utopian genre. These estranged texts of the utopian genre have transformative and oppositional functions. This kind of utopian thought creates a new space, previously non-existent and unreal in which radically different speculation can exist and new ways of living can be visioned. According to Sargisson, the new approach does not mean any perfection rather the imperfect utopia gives important details about the politics and approach of the author:

> An important feature of my suggested approach to utopianism is that it does not include reference to perfection; or rather, it sees the author's attitude to perfection as important. An imperfect utopia is stil a utopia, and its very imperfection tells us something important about the politics and approach of its author's. (64)

Moreover, Sargisson claims that "perfect content" and "blueprint function" (64) is not appropriate to the utopian genre; they not only misrepresent works of contemporary feminist thinkers but also utopias' of people such as Thomas More. New approach is more appropriate to the contemporary feminism(s) (1960s and beyond) because feminism gives a new tone to utopianism that exchanges the old with something more flexible and more interesting. In addition, the deep conflicts of the 1960s rooted in affluence and in an experience of the repression and exploitation significantly awakened a subversive utopianism. Inspired by the movements of the 1960s and finding new imagery in the alternatives being explored in the 1970s, the critical utopia became a part of political practice. Within this context, where utopias seem to belong to the last century, a series of new utopias emerged from the oppositional and social movements in the United States. Stimulated by the influence of science fiction and experimental fiction, utopian writing is given new life. Joanna Russ is one of those writers who not only revives the generic form of utopia but also destroys and changes that form in a t self-critical and wiser way. This critical utopia aims to break with the status quo and open up a radical path to a not yet realized future.

[1] An approach to utopianism that combines consideration of function with that of generic content. The tactic of estrangement is linked to this assertation.63

All in all, content-based and form-based approaches are not appropriate and utopianism can be best approached through a method that is transgressive and resistant to closure. Sargisson defines this new method as an approach to utopian thinking that does not insist upon utopia as blueprint: utopia as the inscription of perfection. Rather she sees utopianism as a kind of thinking that is transgressive of ways our world is presently ordered, expressing as it does a profound discontent with the political present. Utopias provide for bodies-of-thought spaces in which creativity is possible. They give social and political movements a sense of direction and vision. Utopian thinking gives rise to a "new conceptual space" from which social policies may be evaluated or constructed. Utopian thinking engages with current political debates; it is process rather than product driven. It is also profoundly practical. It breaks rules and challenges boundaries and paradigms and is, in this sense, thoroughly "transgressive". Utopianism, in this way becomes a radical, transformative phenomenon because it is critical and creative. It is critical of the present politics that is also the standard feature of utopianism. In addition, it is imaginative and often in fictional form, but it produces an estranged commentary and differs from the standard view in regard to its avoidance of the blueprint and its resistance to closure. In the next chapter, Joanna Russ' works will be discussed by using this new method.

THE FEMALE MAN

As it is stated in the previous chapter, the 1970s marked a rebirth in American utopian literature. In the forefront of the utopian revival of the 1970s, Joanna Russ exists as an important utopian author who uses the literary utopia in a new and creative way compared to the traditional model of utopia. *The Female Man* (1975) excellent work of hers is not a static, reified object of a passively perfect society; rather it is an engaged, open and critical utopia. For Russ, utopia is not the authoritarian guidance of the blueprint, but possibilities of the emancipating dreams. This chapter will be an analysis of Joanna Russ' work *The Female Man* in respect to its characters, style, utopian and dystopian societies, gender treatment and work that is reflected in the novel and their critical values.

First, it will be useful to give important notes about the novel before discussing the four important characters. *The Female Man* was written in the late 1960s but it was not published until 1975. In order to discuss *The Female Man*, it is significant to consider its context and relationship to the Feminist movement in early 1970s. In 1975, the feminist movement was gaining momentum in North America. During the late 1960s and early 1970s, women began to work for equal rights. They wanted to end discrimination against women at home and work. To accomplish this, they began taking part in marches, working for the passage of the Equal Rights Amendment (ERA), and generally speaking out against inequality. Russ is one of those voices who speaks and writes against this inequality by challenging male dominated utopian genre. Although she finishes the novel in 1971, it was not published until 1975 so it is better to view *The Female Man* as preceding and a response to the American feminism of the late 1960s and early 1970s. Indeed, it would be almost impossible to imagine a characterization of the novel that did not begin with that premise, since the problem of women's oppression fairly saturates its every passage.

In the novel, Joanna Russ explores the lives and feelings of four female characters—Joanna, Jeannine, Janet, and Jael, each of whom is from what Russ

terms a different probability or continuum in the novel. They are women from four parallel universes that are characterized by very different economic and social histories. Joanna, based rather explicitly on Russ herself, is the product of writer's own continuum. She is a college professor living in the late '60s America that is historically recognizable to the reader. Jeannine is a librarian who lives in a universe in which World War II did not happen, the Great Depression never happened, and the revolutionary social changes of the 1960s have not even been imagined. Janet, who is arguably the main character in the text, is an envoy from a point more than 900 years in the future and a world in which a plague killed off the men, and the women built a utopian society, "whileaway," in their absence. Finally, Jael is an assassin from a future point closer to the present in which men and women are at war with one another. The first three quarters of the text are structured around Janet's adventures and impressions, using them as a framework to introduce not only her history and the history of "whileaway", but also extended passages where we learn the daily experiences and private thoughts of Joanna and Jeannine. In the last quarter of the text, Jael, who has previously made only fleeting appearances, takes center stage, and it is understood that it is she who has engineered the time travel necessary for the four women to come together and talk. In the process of enlisting their aid in her war against the men in her continuum, she reveals that they all are, in fact, the same woman; their differences are the product of the different histories of their respective universes. Four protagonists of the novel share identical genes, but have developed into four very different women according to their environments. Jeannine, who lives in an economically depressed United States, is the most oppressed and unhappy character; the only life for a woman in her world is marriage, and she both longs for and dreads that destiny. Joanna who is a fictionalized version of Russ comes from a world familiar to the readers of the novel, America, 1969, with second-wave feminism on the move. Joanna has more choices than Jeannine, but she is still expected to orient herself around men and is constantly being told "women cannot" or "women don't". She longs to be something other than a woman and tries her hand at becoming a female man. Janet represents the ideal, a woman who grew up with no gender-based constraints on her life and thus developed her full human potential. She hails from the utopia "whileaway", a world in which all the men were killed off centuries ago in a plague. Joanna calls Janet a woman whom we don't believe in and whom we

deride but who is in secret our savior from utter despair. Jael's experience of being a woman is much like Joanna's, but her response is violence. Jael or Alice Reasoner that is her cover name in her job is an employee of the Bureau of Comparative Ethnology. She is a woman without a “brand name” that means without a feminine subjectivity. As a guerilla fighter, a terrorist, a secret agent, Jael sought her alter egos in alternative worlds to challenge them to movement. Jael lives at her estate in Vermont hills, in a computerized house, ecologically balanced beauty, and male android Davy. She had a gradual move from the underground sentimental Arcadian communes to the revolutionary violence of a guerilla fighter. He has a privilege of resting in her gardens and her palace; however, she made a commitment to fight for the complete defeat of male power. In fact, Jael is the embodiment of feminine rage against sexism and oppression. She is the antithesis of Janet, the product of a failed society where the sexes are completely divided and are involved in war. She meditates how her life will be without the war:

> I was an old-fashioned girl, born forty-two years ago in the last years before the war. In one of the few mixed towns still left. It amazes me sometimes to think of what my life would have been like without the war but I ended up in a refugee camp with my mother. Maddened lesbians did not put cigarette butts out on her breasts, propaganda to the contrary; in fact she got a lot more self-confident and whacked me when I tore to pieces (out of pure curiosity) a paper doily that decorated the top of the communal radio. (Russ 187)

Jael’s name is taken from the fourth chapter of the book of Judges:

> Sisera, a Canaanite Captain was fleeing his Gentile pursuers and came upon the encampment of Heber, his ally. He was greeted by Heber’s wife, Jael, who offered him shelter from his enemies. She fed Sisera and gave him a rest , he in turn asked her to deny his presence in her tent if any should ask. When Sisera had fallen asleep, Jael killed him and turned his head to Gentile general. Her boldness and brutality prepared the end of a tyrannical Canaanite king. (“American Standard Bible”)

As her biblical name connotes, she gathers the other Js together at the end of the novel to organize rebellion against masculine cultural conventions. Together these women serve a larger purpose, representing the need for feminine emancipation. Jael harshly criticizes patriarchal abuses on women in some parts:

> Now in my eleven years old conventional life I had learned many things and one of them was what it means to be convicted of rape—I don't mean the man who did it, I mean the woman to whom it was done. Rape is one of the Christian mysteries, it creates a luminous and beautiful tableau in people's minds ; and as I listened f ---- one of those shadowy feminine disasters, like pregnancy like disease, like weakness; she was not only the victim of the act but in some strange way it is perpetrator; [. . .]. Pregnancy for example, (says the box), take pregnancy now it is a disaster, but we are too enlightened to blame the women for the perfectly natural behavior aren't we? (Russ 193)

She is as bold as "Jael" in the book of judges while fighting against and criticizing the values of patriarchal system.

In respect to its style, *The Female Man* is a complex text that disturbs the reader's expectations of form, and the majority of the novel consists of stream-of-consciousness speeches, either by the characters or the omniscient narrator, who at times is clearly the author herself, interspersed with sections of narrative vignettes from the characters' present or past. The plot is almost nonexistent and the novel is an extented encounter among four protagonists who constitute various aspects of the female self. Episodic in construction, in a literary montage the novel consists of nine parts, and each part is divided into five to seventeen sections. With the help of this narrative, these four characters from four different time probabilities can come into closer contact with each other and deeper explorations of their selves, their worlds and the choices of action that are available to them. Russ makes an important attempt to disrupt narrative codes of patriarchal fiction. She develops a technique of including both fiction and theory in her novel by seeing parts as parts not a whole. Joanna describes her writing of the novel. She sees the narrative inside. By urging readers to rethink their status in social reality, she uses the montage technique that makes her play with the narrative and language codes. This is first realized by the division of the novel in nine parts and other segments which vary in length and form. Sometimes one segment is long and sometimes it is one sentence. There are no titles in most sections of the novel and this creates ambiguity. Each section is written from the point of view of the author, one of the protagonists or some unacknowledged narrative voices. This technique can also be seen as an example of feminist utopian fiction that resists the traditional rhetorical constraint of utopian genre that includes the voyage to a perfect society which is presented as a blueprint from the author's own society. However Russ'

techniques are based on tactics of disrupting time and space linearity. Sequence and chronology are always being questioned in the worlds of four protagonists: Joanna's present, Jeannine's dystopian past, Janet's utopia and Jael's dystopia. The reader always tries to understand who is speaking in any given episode. The subjectivity of *The Female Man* becomes a montage. Plots, characters, chronology, place and point of view shift and circle. The fragmented form of the novel represents feminist resistance to the constraints of patriarchal genre. Narrative disturbs the traditional expectations of form and challenges the reader to reenvision present and future. In this sense the novel has a subversive and radical potential rather than being a simple blueprint utopian text what also makes it transgressive and critical.

Russ also creates a kind of ambiguity by intentionally misleading the usage of the pronoun "I". For example, she starts the narration with "I" and this grammatical function puzzles the reader because it is impossible to know who is speaking: a woman or a man or a female man: "I" pronoun is not prior to its sex identification. Russ' deliberate usage of this is because she avoids explicit assumption of sex. "I was born on a farm on "whileaway" [. . .]" (Russ 19). Janet's this monologue which starts the novel is an untraditional utopian voice. In part two the first section also starts with a monologue of another utopian character whose identity does not show itself until the eighth section. This narrator asks the main questions of the book. How can a person name herself if she does not accept to use patriarchal term "woman"?

> Who am I ?
> I know who I am, but What is my brand name ?
> Me with a new face, a puffy mask. Laid over the old one in strips of plastic, a blond hallowe'en ghoul on top of the SS uniform. I was skinny as a beanpole underneath except fort he hands which were similarly treated, and that very impressive face. I did this once in my line of business which I will go into later. (19)
> [. . .]
> Then she chooses to become a "female man":
> [. . .]
> I turned into a man.
> I had been a man before but only briefly and in a crowd. You would not have noticed anything, had you been there.
> Manhood, children, is not reached by courage or short hair or in sensibility or by being (as I was) in Chicago's only skyscraper hotel while

> the snow rages outside. But what then is manhood? Manhood, children Manhood. (20)

Russ' character turns into a man here but she cannot define what Manhood is. It is indefinable rather than a desirable thing. Within this fragmented narrative the four characters are drawn into closer contact; they explore their own selves and their respective worlds and choices of action. They go through their transformations while being observed and this allows a strong statement about the present day situation. This technique of the novel resists closure and consistency of patriarchal styles and it does not highlight perfection or improbability of traditional utopianism but it is a critical feminist utopia in which the author is looking for practical solutions to her dissatisfactions.

Russ uses an oxymoron "female man" for her title. It creates an ambiguity, too, because although man should include woman, in fact, it does not. Man in patriarchal terms exclude "woman". Russ uses this gender-specific terms as antonyms to "man":

Man is a rhetorical convenience for "human". "Man" superficially includes "woman". Thus:

1- The Eternal Femine leads us ever upward and on. (guess who "us")
2- The last man on Earth will spend the last hour before the holocaust searching his wife and child. (Review Of the Second Sex by the first sex).
3- We all have the impulse, at times to get rid of our wives. (Irwing Howe, Introduction to Hardy, talking about my wife)
4- Great scientists choose their problems as they choose their wives. (A. H. Maslow, who should know better)
5- Man is a hunter who wishes to compete for the best kill and the best female. (everybody) (93-94)

By her character turning into a man Russ tries to erase the traditional meanings of "man" and "woman". The ambiguity in the narrative helps the transformation of a woman into female man. Russ' technique marks her resistance to the existing socio-symbolic order, challenging the open, fragmented form of narrative. She fragments the rigid system of linear narrative style in order to keep the utopian impulse active continually. She offers a disruptive, multiplex utopian practice that resists strict linear, systematic, and totalized closure on a single alternative. This new, motivating narrative practice is, in fact, rooted in science fictional alternative temporal probabilities which

means alternative universes in which variations of history exist in pasts, futures, and presents that belong to protagonist or reader. Russ totally explains the ideology and form of the novel in her words from the novel as such:

> Sometimes you bend down to tie your shoe, and then you either tie your shoe or you don't: you either straighten up instantly or maybe you don't. Every choice begets at least two worlds of possibility, that is, one in which you do and one in which you don't; or very likely many more, one in which you do quickly, one in which you do slowly, one in which you don't but hesitate, one in which you hesitate and frown, one in which you hesitate and sneeze, and so on. To carry this line of argument further there must be an infinite number of possible universes (such is the fecundity of God) for there is no reason to imagine Nature as prejudiced in favor of human action. Every displacement of every molecule, every change in orbit of every electron, every quantum of light that strikes here and not there each of these must somewhere have its alternative (6-7)

This quotation not only explains itself as the basis for the action of the novel, but also it reflects Russ' rejection of single-minded, linear, authoritarian, and totalized visions of reality and opposition to the present reality. The alternative probability is the basis for the open and fragmented form of the novel. This form resists closure and gives a strong statement about the present situation of women and offers several suggestions for political change. It creates a radically different future that is also transgressive and critical in respect to Utopianism.

While analyzing *The Female Man* second important point is discussing Whileaway, all-female utopia. Whileaway constitutes a small portion in *The Female Man* on the contrary; it plays a major role as a reflection of a utopian society. It has a very important place in the narrative from the beginning as soon as Janet starts to describe the world she also inhabits. After Janet is defined as a police officer, married, a mother of a child, Whileaway is introduced:

> I was born on a farm on Whileaway. When I was five I was sent to a school on South Continent (like everybody else) and when I turned twelve I rejoined my family. My mother's name was Eva, my other mother's name Alicia; I am Janet Evason. When I was thirteen I was stalked and killed a wolf, alone, on North Continent above the forty-eighth parallel, using only a rifle. I made a travois fort he head and paws, then abandoned the head, and finally got home with one paw, proof enough (I thought). I have worked in the mines, on the radio network, on

> a milk farm, a vegetable farm, and for six weeks as a librarian after I broke my leg. At thirty, I bore Uriko Janetson; when she was taken away to a school five years later (and I never saw a child protest so much) I decided to take time off and see if I could find my family's old home-for they had moved away after I had married and relocated near Minecity in South Continent. The place was unrecognizable, however; our rural areas are always changing. I could find nothing but the tripods of the computer beacons everywhere, some strange crops in the fields that I had never seen before and a band of wandering children. (1)

Whileaway is all-female society that exists over 900 years in the future, in another time probability. The plague killed half of the population who were only men. There was a time of "despair" after this event and then during the "Golden Age" when women were still alive, the Earth had a reformation physically:

> Plague came to Whileaway in PC 17 (Preceding Catastrophe) and ended in AC 03, with half the population dead. It had started so slowly that no one knew about it until it was too late. It attacked males only. Earth had been completely reformed during the Golden Age. (PC 300-ca. PC 180) and natural conditions presented considerably less difficulty than they might have during a similar catastrophe millennium or so earlier. At the time of the the Despair (as it was popularly cold) , Whileaway had two continents, called simply North and South Continents, and a great many ideal bays or anchorages in the coast-line. Severe climatic conditions did not prevail below 72 S degrees and 68 N latitude. Conventional water traffic, at the time of the Catastrophe was employed almost exclusively for freight, passenger traffic using the smaller and more flexibly routed hovercraft. (12)

After the "Plague", women created their own society for nine centuries of labor including the parthenogenesis, combining of two ova from two different mothers an done of bearing the child. No man lives on Whileaway after the plague:

> There have been no men on Whileaway for at least eight centuries- I do not mean no human beings, of course, but no men- and this society run entirely by women has naturally attracted a great deal of attention since the appearance last week of its representative and its first ambassador, the lady on my left here. (9)

At the time of "Golden Age", there happened a lot of developments on Whileaway. For example, genetic surgery and the merging of ovas started to be practiced. By the third century after the plague, intelligence became controllable, heritable factor. Clan

organization and family life had reached its complex state in the fifth century. Induction helmet that makes for one workwoman to have not only brute force but also the flexibility and control of thousands was a practical possibility; industry was being altered and the re-industrialization is complete. Then probability mechanics which was invented in 913 A. C. provided to loop into another continuum, exactly chosen a teleportation system. People also went through moon and outer planets to populate those areas: “Terran colonies were re-established on Mars, Ganymede, and in the Asteroids, the Selanic League assisting according to the, Treaty of Mare Tenebrum (AC 240).” (Russ 13). As a new life began, Whileaway has developed a balanced relationship with nature and human energies.

In spite of this mythic, organic change version of Janet, Jael tells other three Js about the deliberate destruction of men by Jael and her comrades because of the continuing battle between Man land so the transition from Golden Age to Whileaway has two different versions. First one is as Janet explains above is a natural catastrophe, which suddenly killed all males. After Janet’s ideology falsified by Jael’s political analysis it is learnt that this utopia is not a natural state instead it is a willed human transformation. Slaughtering of all men in the war has been translated into communal memory that explains their death by a plague:

> That plague you talk is a lie. I know. The world-lines around you are not so different from yours or mine or theirs and there is no plague in any of them, not any of them. Whileaway’s plague is a big lie. Your ancestors lied about it. It is I who gave you your “plague”, my dear, about which you can pietize and moralize to your heart’s content; I, I, I, I am the plague, Janet Evason. (211)

Whileaway’s economy is a combination of balanced agrarian and industrial production in a land with no real cities:

> Whileaway does not have true cities. And of course, the tail of a culture is several centuries behind the head. Whileaway is so pastoral at times one wonders whether the ultimate sophistication may not take us all back to a kind of pre-Paleolithic dawn age, a garden without any artifacts except for what we could call miracles. (14)

Although Whileaway includes high technology, matter anti-matter reactors, biological engineering, space travel, probability mechanics, and the induction helmet which allows human labor to control machinery by direct connection with human brain and nervous system, most of the population lives on farms. Young women do the repetitive work with the help of induction helmet that means the capacity to perform dangerous, repetitive and laborious tasks remotely through the amplification of brain waves; middle-aged women do more careful management, repair and service work; and older women do planning. The labor force is divided by age. Technology in Whileaway liberates women from drudgery work. Whileawayans bear immense social responsibilities: their adolescence is the time for successive apprenticeships and tutelage. They do physical labor and their hands are on work. Mature women are rewarded with administrative and theoretical work. No Whileawayan work more than sixteen hours in a week and more than three hours on any one job. Post-industrial, cybernetic technology is combined with libertarian pastoral social system and the fulfillment of each individual is the aim of economy rather than profit or centralization of power. Women's experience in labor force in old age is also an important point to note here because it contrasts to patriarchy. On Whileaway, old age is a time for creative work, freedom and leisure. Older women control the machines, their jobs require computer experience.

Whileaway has a minimal and decentralized government. There are Geographical Parliament and the Professional Parliament, which decide on economic issues but do not direct morality or personal lives. There is almost no legal system on Whileaway. There are no constitutions, no laws, courts, or prisons. This libertarian society, under the rule of custom and the value system belongs to it, is so tolerant of almost every action that there are only local persons who act as Safety and Peace officer to carry out the punishment of which the perpetrator is already aware, so there is no government in the sense that we have in our world, and there is no one place from which the entire activity of Whileaway can be controlled.

In contrast to minimal economy, administration and legal systems, social and personal life on Whileaway is very complex and on the focus of utopia. Clans form the basis of life socially in Whileaway "A family of thirty persons may have as many as four

mother-and –child pairs in the common nursery at one time. Food, cleanness, and shatter are not the mother's business. "(49). The core of social structure on Whileaway is families thirty to thirty-five persons; children have a free run of the planet when they past puberty, and the kinship on Whileaway is worldwide. Whileaway uses extended families for childcare; classless, non-urban, communal and ecologically sensitive world but with a planned development of economy and society. Its citizens have access to free creative work and personal fulfillment. This reflects the free potential of 1970s American women: free access to jobs, technology, career choices, communal living, a network of friends and family and safe, free travel. Whileawayans cannot identify themselves as women because this concept does not mean anything for them. Gender concepts are irrelevant to their society. Women on Whileaway have no other. Whileawayans eliminated their male counterparts appropriating traditionally male values which are anger, arrogance, dominance, hunger for power. All individuals enjoy individual autonomy within their world-wide web. This community supports its members and there is no risk in the environment that is contrast to USA in 1969. Whileaway is nowhere; however it is contemporaneous with the socio-historical context of 1970s. Russ responds to the context of women's oppression in her time by imagining a critical utopia: Whileaway.

Motherhood on Whileaway is celebrated as a vacation as one of the few periods when the other woman has no other work for five years than raising her child. A child has two mothers: one is biological and the other is genotypic parent. Whileawayans see child rearing as an opportunity for personal development. Children are raised equally so the responsibility is shared among members of the community. Whileawayan really embraces childbirth because it offers new possibilities for her; it is a liberating and blessing task. Childhood and her separation from the mother at the age of five is a very important period in the life of the person:

> Whileawayan psychology locates the basis of Whileawayan character in the early indulgence, pleasure and flowering which is drastically curtailed by the separation from mothers. This gives Whileawayan characteristic independence, dissatisfaction, its suspicion and its tendency towards a rather irritable solipsism. (52)

This childhood period forms the basis for identification of a Whileawayan. Children leave their mothers at the age of four or five, they go to regional schools, they are educated and cared in groups in differing sizes in practical matters:

> At the age of four or five these independent blooming, pampered, extremely intelligent little girls are torn weeping and arguing from their thirty relatives and sent to the regional school, where they scheme and fight four weeks before giving in; some of them have been known to construct that false or small bombs (having picked this knowledge up from their parents) in order to obliterate their instructors. Children are cared in groups of five and thought in groups of differing size according to the subject under discussing. Their education at this point is heavily practical: how to run machines, how to get along without machines, law, transportation, physical theory, and so on…They learn gymnastics and mechanics. They learn practical medicine.
>
> They learn how to swim, shoot, to dance, to sing, to paint, to play, and to do everything their mommy's did. At puberty they are invested with Middle-Dignity and turned loose; children have the right of food and lodging wherever they go, up to the power of the community to support them. They do not go back home. (50)

The progression of life stages on Whileaway are marked as Middle (puberty), three Quarters (age seventeen), and Full Dignity (age twenty two). At the age of seventeen Whileawayans start to work where they are needed, not necessarily where they wish. At the age of twenty-two, more permanent work and geographical home are chosen although they travel all the time.

Whileawayans celebrate their jouissance- the joy of living a happy and fulfilled life by playing musical instruments and dancing. They celebrate:

> The full moon
> The Winter solstice
> The Summer solstice
> The autumnal equinox
> The vernal equinox
> The flowering of trees
> The flowering of bushes
> The planting of seeds
> Happy copulation
> Unhappy copulation
> Longing
> Jokes

Leaves falling of the tress
Acquiring new shoes
Wearing same. . . (102)

Taboos on Whileaway are “Sexual relations with anyone considerably older or younger than oneself, waste, ignorance, offending others without intending to” (53).

In general, Whileaway is a woman’s land that works on pleasure principle and it is non-capitalist, ecologically sensitive, anarcho-cominist society. Important values are hard work, tidiness, privacy, community, freedom, creativity, and the love of nature. Society is shapeless, there is no linear order imposed by central government or male abstractions. Whileaway goes on to life in full optimism and health. Whileaway is not only a social critique; it offers strategy and support to women of varied backgrounds to free themselves from male-oriented culture. It proposes solutions to the problems of gender bias, and role enforcement of social life, moreover, women have the courage to reexamine their position in the society and the opportunities available to them. Russ herself comments on Whileaway such: “…The invented all female worlds with their consequent lesbianism, have another function: that of expressing the joys of female bonding, which like freedom and access to the public world-are in short supply for many women in the real world” (*To Write Like a Women*, 142). Russ combines binary gender system which she believes is a social category distinct from biological sexes and she erases determination of gender and personality by social construction. She creates this utopia to challenge the development of women, from culturally and sexually resticted conditions of patriarchy. The purpose of Whileaway is to permit women to recognise and consider the situation that force them in institutional limitations. Russ escapes conventional feminine literary tropes and she addresses to neglected social issues. On Whileaway women are free and fulfilled individuals rather than victimized subjects produced by the society’s socio-historic situation. In this way she challenges social transformation of society and women. *The Female Man’s* utopic world, Whileaway, becomes not a blueprint of future in the hands of Joanna Russ, but a radical voice to women for awakening.

Jael’s world, on the other hand, represents a dystopia contrast to Whileaway and it creates fear. This contrast between Janet's utopia and Jael's dystopia, a terrible

version of earth in which men and women live separately, in a state of constant war, draws incredible attention. The dystopian world, in which men live in Man land, separated from women in Woman land. There is a war between men and women: “For forty years a war has been waged between the "haves" and "have-nots," the men and women” (Russ 164-65). Men in Man land have to buy babies from Woman land: “Man landers have more technology, but they have no women so they buy babies from the Woman landers” (167). On Man land there are real-men, and the changed; men surgically changed into "women", and the half-changed who keep their genitalia but who grow slim, grow languid, grow emotional and feminine, all this the effect of spirit only":

> The violence and deception which pervade Man land are horrifying. Without women in society, men have subdued their weaker members and forced them into the role of women. These men are identified as changed or half changed. Both Man land and Woman land are heterosexual. For instance in Man land: "All the real-men like the changed; some real-men like the half-changed; none of the real-men like real-men, for that would be abnormal. (167)

On the other hand, Woman land has no men, but does have male robots, such as Jael’s Davy: "The most beautiful man in the world" (185). Davy is the blue-eyed blonde and has become warrior’s rest even though he is no more than a limb of the house Jael lives in. He is a female man. Although he has male physical attributes, he behaves as a proper woman should, living to fulfill the desires of the Master. Jael seeks comfort in Davy, he is the man who can be relied upon for he proceeded to laugh at the right paces in the conversation. He takes “His cues from Jael’s face” acting as most women were expected to act to their husbands at the time the book was published. Davy also serves the purpose of pleasing Jael sexually, his anthropomorphic construction allows Jael the additional pleasure of dominating and controlling a man to satisfy her sense of irony, that is a reversal of objectification of women as sexual objects. Davy is the humanized object for sexual gratification. The sexual freedom of Jael here is also an important component in the emancipation of women and distinguishes the more important relationship of intimacy than simple sexual intercourse. It confronts the women as sexual objects in patriarchal societies.

Clearly, Woman land and Man land, unlike Whileaway, hopelessly fail to revolutionize heterosexual institutions because it merely reinscribes them. Thus, Jael's world shows the danger of substituting women for men. But it is also a critic of heterosexual institutions. For instance, part of Jael's job is to impersonate Man landers, as she does when she acts as a Man lander diplomat in "A primitive patriarchy on an alternate Earth" (188). Here, Jael is disguised as "Prince of Faery". One of the native women falls in love with her, she commits medieval acts of knighthood, and when she finally reveals "the marks of Eve" to her "most loyal feudal retainer," he says, "If the women of Fairy are like this, just think what the MEN must be!" (189-91)

Alice Jael Reasoner, explains to the other Js that the Earth in her universe is divided into Man land and Woman land, and continuously at war for forty years. Jael hopes to end the war with the help of the others. To convince them to help her, she takes them, disguised in suits, through Man land. In Man land with the other Js, she operates on the assumption that the three women "Couldn't be expected to believe anything" (166). They didn't see. Therefore she shows men at play in a bar filled with "half-changed" men, who have undergone sex-change surgery. The fully-changed are kept in harems, brothels, or are privately owned, and are never seen in public. Their first stop is at The Knife, a recreation center that is more like a tavern. There they meet their business contact, Anna, a half-changed. He wears:

> a pink chiffon gown, with gloves up to his shoulder, a monument of irrelevancy on high heels, a pretty girl with too much of the right curves and
> a bobbing, springing, pink feather boa. . . . His green eyes shrewdly narrowed.
> This one has intelligence. Or is it only the weight of his false lashes? (171)

Jeannine immediately identifies with Anna, Jael's half-changed contact in Man land. Jael calls them "sisters in misfortune", because their femininity equals with weakness. Jael by looking closely at the half-changed, woke up by the thought that there must be a secret feminine underground that teaches them how to behave for she comes too close to incarnate the idea of femininity. Anna's feminine dress and coy behavior suggest how gender roles are indeterminate and contingent. Changed and half-changed men reflect the fact that one is not born as a woman; rather the

characteristics associated with women and their oppression are not essential to human society, but learned. Anna and people like her do not only adopt female physical traits, but also appropriate other concepts and situations generally attributed to women in writer's society. In respect to this, Man land becomes an example of transgressive dystopia in which Russ explores an array of her own society's concerns:

> "Everybody knows that the half-changed are weak and cannot protect themselves; what do you think feminity is all about?", asks writer Joanna, and "I'm cynical enough to wonder sometimes if the Man lander's mystique isn't just an excuse to feminize anybody with a pretty face. (172-3)

Jael allows herself to be cynical, but she does not free Woman landers of guilt, because they give sex specifications to Man landers for the sex change operations they practice. No real woman exists behind the fantastic specifications. As Jael tells the other three J's:

> Man landers have been separated from real women so long that they don't know what to make of us; I doubt if even the sex surgeons know what a real woman looks like. The specifications we send them every year grow wilder and wilder and there isn't a murmur of protest. (169)

Continuing the educational tour, Anna takes the four women, conveniently dressed in shapeless in white outfits to avoid attracting attention, to the Boss. The Boss is a parody of men who only listen to themselves. He is bent on reuniting men and women on an equal basis, starting from scratch.

> We're brought up on this nonsense of woman's place and woman's nature when we don't even have women around to study. What do we know? I am not any less masculine because I have done woman's work; does it take less intelligence to handle an operation like the nurseries and training camps than it does to figure logistics of War Games? Hell, no! Not if you do it rationally and efficiently; business is business. (176)

He thinks that it will work out and there will be a world in which everybody would be "[h]imself" (177) and free. He criticizes Jael: "You are more reactionary than we are. You won't let women lead the domestic life. You want to make everyone alike. That is not what I visualize" (179); but he says most women will not choose to leave

domesticity altogether and they choose to spend much of their lives in the market place or the factory. Most women will continue to choose the conservative caretaking of childhood, the care and service of others. His equal basis consists on not denying women the right to become servants of the Race. This means although he wants a world full of freedom he admits that women will go on to live like servants of others, however, in this conversion he even does not let Jael speak any word after he attempts to seduce Jael by saying that "Kiss me you dear little bitch"(180). This is the crown of your life. This is what God made you for." Moreover, he adds "You are a woman", he cries, shutting his eyes, "you are a beautiful woman, you have got real, round tits and you have got a beautiful ass. You want me. It does not matter what you say. You are a woman, aren't you?" (181). Jael slaughters his testosterone after she lost herself in temptation. Death of Boss is "fair" punishment for a rapist, a vengeful violation of the male body in return for male violation of female bodies. After Jael kills Boss who is relentlessly trying to seduce her, she thinks about the relation of man and woman:

> Still hurt, still able to be hurt by them! Amazing. You'd think my skin would get thicker, but it doesn't. We're all of us still flat on our backs. The boot's on our neck while we slowly, ever so slowly, gather the power and the money and the resources into our own hands. While they play war games. (183)

This act is important in its critique of patriarchal cultures where man violence is acceptable in contrast to the fact that there is no room for female violence. Women are so openly oppressed in these worlds that there is no other option between dying or starting to change. Russ tries to show that the road from oppression to freedom cannot be taken without violence and anger politically and metaphorically in revolutionary change. This is also a parody of those heterosexual institutions, and as a parody it reveals the shakiness of the floor upon which they stand. This dystopia is a different, horrible version of "now" which contains political critique. In addition, it is engaged in contemporary debates in respect to gender role reversion, and it draws attention to the hard way to the political and social change that society needs for the benefit of all. Rather than describing a perfect society, Russ focuses on the given situation but in a displaced manner to create a fresh view, which is also subversive and so, transgressive.

Third point is gender issue that is discussed in the novel. As *The Female Man* is an example of feminist utopian genre pioneered by the theorists in the 1960s and 1970s some of whom are Betty Friedan, Shulamith Firestone, Kate Millet, Simone de Beauvoir and Germaine Greer it is also socially contemporaneous with the politics of Second Wave Feminist movement. Russ' revelations provide a socio-historic explanation for the anger of radical feminists and she emphasizes separatism as a feminist strategy. As feminism usually involves a critique of gender equality, and radical feminists consider patriarchy to be the root cause of the most serious social problems, Russ also emphasizes that gender is a social construct, and patriarchy is not going to change by itself. In addition, she explores the boundaries what sex can mean in an altered world. Russ advocates separatism as a solution: a separation of male and female in society and culture. She questions both the relationship between men and women and the meaning of man and woman, She asserts that gender roles, gender identity, and sexuality are socially constructed. She offers some potential solutions to political and philosophical problems of women. First, Russ' use of different versions of the same woman, the four Js, illustrates that culture can only pretend to include women:

> We are all women. We are tall, within a few inches of each other. Given a responsible variation, we are the same racial type, even the same physical type- no red heads or olive skins, hm? Do not go by me; I am not natural! Look in each other's faces. What you see is essentially the same genotype, modified by age, by circumstances, by education, by diet, by learning, by God knows what. (161)

The four Js are the same genotype, modified by age, by circumstances, by education, by diet and by learning. They are less alike than identical twins, to be sure, but more alike than strangers have any right to be. Brought together by the fourth J, Alice Jael Reasoner, to assist her in her world, they provide Russ an opportunity to explore how an individual is constructed by her environment or, more specifically, how different environments act on the same individual to produce difference. Russ attempts to create complex and credible environments from which characters can emerge. Each J acts out and contests the terms of her existence within her culture; and each embodies the notion that conflicting discourses result in conflicted subjects. Russ' Js: Janet, Jeannine, Joanna, and Jael are four facets of one conflicted subject, author writes about characters as such:

> …. Jeannine the youngest of us all with her smooth face: tall, thin, sedentary, round-shouldered, a long limbed body made of clay and putty; she is always tired and probably had trouble waking up in the morning Hm ? And there is Joanna, somewhat older, much more active, with a different gait, different mannerisms, quick and jerky, not depressed, sits with her spine like a ruler Who'd think it was the same woman. ?There is Janet, hardier than two of you put together, with her sun-bleached hair and her muscles; she's spent her life outdoors, a Swedish hiker and a farm hand. You begin to see ? She is older and that masks a good deal. And of course she has had all the Whileawayan improvements- no rheumatism, no sinus-trouble, no allergies, no appendix, good feet, good teeth, no double joints, and so forth and so forth, all the rest that we three must suffer. And I, who could throw you all across the room, though I don't look it. Yet, we started the same. It is possible that in biological terms Jeannine is potentially the intelligent of us all; try to prove that to a stranger! We ought to be equally long-lived but we won't be. We ought to be equally healthy but we are not. If you discount the wombs that bore us, our pre-natal nourishments, and our deliveries (none of which differ essentially) we ought to have started out with the same autonomic nervous system, the same adrenals, the same hair and teeth and eyes, the same circulatory system, and the same innocence. We ought to think alike feel alike and act alike but of course we don't. So plastic is human kind ! Do you remember the old story of the Doppelganger ? This is the double you recognize instantly, with whom you feel a mysterious kinship. (162)

All four of the Js are, in their own way, "female man" as the title of the book refers. The concept of the "female man "is not simply attainment of and identification with masculine privilege; it is not an androgynous term representing the dialectical resolution of the two contrasting terms: man and woman, either. Combination with the female, sex origins of man reinforces the contradiction of including man in the generic masculine: The term female man fails by conflating mankind with the sociological male. By creating female man Russ makes herself a product of her society, this double speaking conceals and naturalizes women's exclusion as women.

Jeannine comes from 1969, from a New York still sunk in an economic depression since the 1930s, from an Earth which never suffered World War II. She is the shiest and least educated of the four characters. She describes herself to the other Js by saying, "I have everything and yet I'm not happy. Sometimes I want to die" (150). In the hope of achieving some happiness, Jeannine has adopted the masquerade of womanliness. In her daydreams she is rich in feminine power. She tells Joanna, "I enjoy being a girl, don't you? I wouldn't be a man for anything"…. "I like being admired"

(86). But instead of being admired, she is bullied by store owners, her female supervisor, her mother, brother, sister-in-law, and boyfriend; her masquerade fails to mitigate their angry and fearful bullying. At 29, she feels compelled to obey her family insistence that she marry her boyfriend Cal. "We all think that you've got to do something with your life," her brother tells her. "You cannot just go on drifting like this. You're not twenty anymore, you know" (115). "Well, who shall I marry" she asks him and he replies seriously, "Anybody" (116). Although she agrees to marry Cal, she is unsure of and embarrassed by her decision. She tells the other Js that she is getting in just "under the wire, you know, oops!" (150). She is a female man because she is a man's version of a woman; she is fully absorbed into the patriarchal culture and continues to accept her culture's definition of "woman."

Jeannine represents the least empowered of the four Js, and the character who feels most the pressure of fulfilling society's expectations. She feels a desperate sense of distance between her desires, dreams and the options that are available to her as a woman. Everything informs to Jeannine something she has lost, and she feels a kind of nostalgia; what she understands is everything in the world makes her cry and tells her that "you cannot". When she is introduced in the novel, she already has a utopian desire to escape her oppressive conditions; however, she does not have an alternative mode of being which could challenge the naturalness of society's expectations and legitimize her own desires. Joanna tells that Jeannine escapes because she cannot speak of her own wishes. In fact, Jeannine's desire for a different life is scandalous. What is more, she does not have any words and concepts through which she could identify and articulate her desire. Her sense of loss and nostalgia comes from the lost knowledge which was taken from her. The knowledge belongs to the loss of the articulation of her desires. Her identity is expressed through a negative relation to society because society refuses to acknowledge her existence. She cannot develop a positive identity for herself then she turns her desire to transform her circumstances against herself in a masochistic act of self-effacement. Joanna's relation to Jeannine is characterized by contempt for Jeannine's masochism. The relation reflects that Jeannine both lacks form and ability to articulate her desires, but also she represents a part of Joanna that Joanna wishes to repress.

Joanna, who comes from what appears to be writer's Earth in the 1970s, is an academic who has chosen to become "A female man" (19). This was the result, she speculates, of perceiving "All experience through two sets of eyes, two systems of value, two habits of expectation, almost two minds" (138). She tries to become a female man to prevent herself from going "gaga" because "there is one and only one way to possess that in which we are defective" (139). Joanna is the most reflective and theoretical of the four protagonists. By her, the contradiction between socialization as a woman and aspirations as a human being is shown. She is striving to find a feeling of personal self-worth that is difficult to attain in a male-dominated society. She provides stream-of-consciousness commentary on her society, its social mores and sexual stereotypes. Joanna's first resistance is to recognize that her discomfort is the result of a logical paradox that is built into the gendered society. Joanna concludes that the only way to attain her goals is to turn into a man after she had the incompatibility of her desire. To become a female man is purposely constructed as a logical scandal and it symbolizes her refusal to occupy her official position within the binary opposition on which gendered society is founded. As a man, she hopes to be able to negotiate the different subject positions available to her. In spite of her claims, however, for much of the novel Joanna, like Jeannine, behaves in a resolutely female manner, submitting to and attempting to appease the men she encounters. She had hoped that becoming a female man would permit her to exist within the patriarchy without the pain experienced by women trying to remain within the cultural tradition. She fails, however, which results in a new awareness that women can enter the symbolic order only by seeing themselves as men see them. Unfortunately for Joanna, she doesn't like how men she comes in contact with see her. Joanna herself describes what she did before becoming a man:

> dress for The Man
>
> smile for The Man
>
> talk wittily to The Man
>
> sympathize with The Man
>
> flatter The Man

understand The Man

defer to The Man

entertain The Man

keep The Man

live for The Man. (29)

Joanna relates her ability to connect the concept of “female man” to the effect of Janet. Janet’s world represents the only properly utopian society in the novel. Janet’s is a utopian figure; she is not only a product of Joanna’s desire but also the reason of alienation which allows Joanna to form her female dilemma as neither inevitable nor natural. While Janet is in Joanna’s world, she refuses to behave according to the societal expectations in which Joanna is still constrained. Jael emerges as a product of Joanna’s increasing awareness of and engagement in an analysis of her position within society. Janet is also a female man in that there are no men on Whileaway; thus, all inhabitants adopt some of the behavior and roles our two-sexed society assigns to men. The planet Whileaway offers Russ an opportunity to participate in the pleasures of building a utopia to contrast with Jeannine's and Joanna's Earths. Sent back in time to Joanna's Earth where they meet, Janet is shepherded through various social situations, including a disastrous party where the male host insists on a goodbye kiss. "What'sa matter, you some kinda prude?" he asks the bewildered Janet while Joanna begs her to "Keep on being ladylike *!"* (45). But Janet, a Safety and Peace Office on Whileaway, refuses his advances by flipping him over. Later, Janet says, "Am I sorry I hurt him? Not me!" (48). On Whileaway, such behavior as the host's would never occur. The narrator explains that: "You can walk around the Whileawayan equator twenty times (if the feat takes your fancy and you live that long) with one hand on your sex and in the other an emerald the size of a grapefruit. All you'll get is a tired wrist. While here, where *we live*!" (82).

Janet's entirely female, entirely homosexual alternate world operates on a different economy of desire, one difficult to imagine, perhaps even culturally unintelligible. As Butler puts it, "Sexual difference is not a simple binary. The feminine is the signification of lack, signified by the Symbolic, a set of differentiating linguistic

rules that effectively create sexual difference" (Axsom npga). It is not that, in Janet's world, there are no linguistic rules to construct difference, but that the rules do not construct differences in gender. At the party, Janet is fascinated by the men, who in turn find her charming, due to both her fascination with them and her exotic behavior. For example, when a party-goer called only Ginger Moustache asks if she would like a drink, Janet wants to know what kind of drug he is offering her. When she learns it's alcohol, she exclaims, "'Ethyl alcohol?' She puts her hand over her heart in unconscious parody. 'It is made from grain, yes? Food? Potatoes? My, my! How wasteful!'" (36). He finds her response amusing but neither he nor Joanna, who overhears, questions its meaning. He interprets her response as childish rather than indicative of another, different way of thinking. Of further amusement to the men at the party is the fact that there are no men on Whileaway.

In author's culture, a woman can enter into the symbolic order only to the extent that she internalizes male desire that is, to the extent that she imagines herself as men imagine her. Both Joanna and Jeannine live within these constraints. However, because Whileaway is a single-sexed culture, their little girls have no need to accept the mother as an object of desire. In Whileaway, the symbolic order must necessarily be constructed quite differently from the author's; a woman enters the symbolic order only to the extent that she internalizes other women, her own, desire. No phallic libido exists, to be rejected or internalized. For Whileawayans, the phallus does not exist; it cannot be either present or absent. Entry into language, then, involves castration only in the sense that the infant accepts that it is no longer one with its mother. Every Whileawayan is the privileged object of the mother's desire in that, figuratively, each child not only marries her mother but also becomes her. Little girls' initial attraction to their mothers as sources of power and care is interrupted only when they begin school, and even there, they are surrounded by substitute mothers. They are not forced to redirect their libidinal attention to a male figure at any time. Thus, Whileawayans are born into a society and language without patriarchal constraints. On Whileaway women are lesbians and bear children, so they have no reproductive need for men and no concept of heterosexuality. Because of this, when the three other J's watch Jael have sex with her male robot, Davy, Janet exclaims, "'Good Lord? Is that all?'"(198). Although Janet's exclamation shows that "Sex between a person and a dehumanized

object is not and should not be regarded as being—highly significant" (201), this interpretation ignores the obvious parallel to the possible dehumanization of women in heterosexual sex between "real men" and "real women". Moreover, Janet's exclamation can be interpreted from the lesbian perspective that, compared to lesbian sex, is that [heterosexual sex] all [there is to it]? Is it over so quickly? Is it so lacking in sensuality? And so on.

Jael's experience of being a woman which is much like Joanna's, but her response is violence. Jael remains as a voice that intrudes periodically although she has no name and context. At a certain point in the novel, Joanna's, Janet's, and the reader's faith in Janet's control and Joanna's ability to interpret events, is disrupted. As the narrative progresses, it is understood that some other figure entered into their story who is collecting J's. After this the three women are transported into Jael's world. It is a place where men and women live in separate territories and are in a cold war. Jael's terrorism originates from the guilt of sheer existence that society made her feel as Jeannine's effacement and Joanna's theoretical paradox. Jael says that her guilt is not a function of anything she had done rather she has been designed as the place of guilt in the society:" In my sleep I had a dream and this dream was a dream of guilt. It was not human guilt but the kind of helpless, hopeless despair that would be felt by a small wooden box geometrical cube if such objects had consciousness; it was "the guilt of sheer existence" (192).

> "It was the secret guilt of disease, of failure, of ugliness (much worse thing than murder) ; it was an attribute of my being like the greenness of the grass."(192-93)
> [. . .]
> She also explains about her guilt: "I am not guilty because I murdered. I murdered because I was guilty." (195)

By the different worlds of Joanna, Janet, Jael, and Jeannine, Russ wants to show the relationship between individual and society through the lens of a fragmented subject whose consciousness shifts across four different but overlapping timelines.

In order to discuss gender construction, Russ also introduces Laura Rose Wilding of Anytown, USA an adolescent girl with anonymous societal voices in some parts who cannot ever be happy or lead a normal life because "she is a victim of penis

envy": "I am a victim of penis envy. (said Laura) so I cannot ever be happy or lead a normal life" (65). Russ here criticizes Freudian "*Electra Complex,* whereby a girl realizes that she, like all other women, does not possess a penis, and feels devalued thereby: that is a girl's presumed penis envy" (Bland, npga). Laura's mother also blames herself for her daughter's deformity. Laura says "My mother worked as a librarian when I was little and that is not feminine. She thinks it is deformed me" (65). Laura is daydreaming that she is Genghis Khan which means she tries to find a male identification. Russ tries to show that girl's conflict is caused and reinforced by continuous harassment of patriarchal society. Laur's dreams are broken by sexist and offensive voice in the novel:

> Everyone knows that much as women want to be scientists and engineers, they want foremost to be womanly companions to men (what?) and caretakers of childhood; everyone knows that a large part of a woman's identity inheres in the style of her attractiveness. (60)

It is not important Laura reads Engels and dreams about becoming Genghis Khan, patriarchal voices will continue to view her as sex object. Similarly thirteen year-old Joanna also dreams of becoming Humphrey Bogart, James Bond, and Superman. She is always told that these dreams aren't right for women. She is "being told she's a woman, and she gave up her dreams at sixteen" (205).

Anonymity of the sexist voices in the novel makes them impersonal and therefore more generic and typical for the patriarchal context. Laura tries to find out who she is, and she is trapped in the rigid patriarchal values. They told her she was different: "that's a hell of a description on which to base your life; it comes down to either "not-me" or "convenient-for me". What is one supposed to do with that? What am I to do? (208). She is brought up with the idea that women are sick. Her conflict is well reflected by these lines:

> I enjoy being a girl, I am so glad I am female, I am all dressed up Love will make up for everything……. . Where are the songs about how glad I am I'm a boy. Finding the Man Keeping the Man Not scaring the Man, Building up the Man, Pleasing the man, interesting the Man, following the Man, soothing the Man, flattering the Man, deferring to the Man, changing your judgment for the Man. (66)

Her mother tried to teach her that femininity is a good thing; women's and men's functions are different in society but they have equal dignity. Separate but equal. Laura does not want to be a girl at the age of five:

> When I was five I said, "I am not a girl, I am a genius,"but that does not work, possibly because other people do not honor the resolve. Last year I finally gave up and told my mother I did not want to be a girl but she said Oh no, being a girl is wonderful. Why? Because you can wear pretty clothes and you do not have to do anything; the men will do it for you. She said that instead of conquering Everest, I could conquer the conqueror of Everest and while he had to go climb the mountain; I could stay home in lazy comfort listening to the radio and eating chocolates. (65)

Whenever she behaves like a human being they say to her "Why are you getting upset about ?" and then they say "she will get married, she is brilliant and she will have her Ph. D then she will sacrifice it to have babies. Of course if she has an "understanding man" (66) she can keep the two jobs as long as she earns less than him but Laura does not want such a "junk" life.

She turned into a man-hating woman because the other way she does not exist she keeps saying herself: "Non sum non sum" (I don't exist) (59). When Janet and Laura had a lesbian affair later, the lesbian reversal on Whileaway carries over to Joanna's world. Before Laura sleeps with Janet, Laura carries the straight mind to its illogical conclusion:

> I've never slept with a girl. I couldn't. I wouldn't want to. That's abnormal and I'm not, although you cannot be normal unless you do what you want and you cannot be normal unless you love men. To do what I wanted would be normal, unless what I wanted was abnormal, in which case it would be abnormal to please myself and normal to do what I didn't want to do, which isn't normal. (68)

After Janet sleeps with Laura, Laura becomes a lesbian. From this perspective, we can read Laura's *Non Sum* ("*I don't exist* or *I'm not that*" (59) as a reversal. Not only can it mean "As a female I don't exist because I'm not the universal (male)," but also it can mean "As a lesbian I don't exist in the categories of sex. Lesbian is the only

concept which is beyond the categories of sex (woman and man), because the designated subject (lesbian) is *not* a woman, either economically, or politically, or ideologically because" in the 1960s laws in most states prohibited homosexual acts. They also did not allow couples of the same sex to marry or adopt children. State and federal laws often made it illegal for gay men and lesbians to work for the government, and private employers routinely discriminated against them" ("Gay Rights Movement"). Joanna, who at first rejects Janet's advances and the possibility of lesbianism, saying "That's different. . . I couldn't" (31), eventually escapes the categories of sex by becoming a lesbian (209).

Although Whileaway's all-women (lesbian) society undermines gender relations in heterosexual society, it also raises the problem of separatism. In "Recent Feminist Utopias" (1981), in which Russ discusses feminist science fiction including *The Female Man*, Russ comments: "I believe the separatism is primary, and the authors are not subtle in their reasons for creating separatist utopias: if men are kept out of these societies, it is because men are dangerous. They also hog the good things of this world" (Russ, *To Write Like a Woman* 140). The purpose of utopias, she further remarks, is to "supply in fiction what their authors believe society and/or women, lack in the here-and-now. The positive values stressed in the stories can reveal to us what, in the authors' eyes, is wrong with our own society" (Russ 81). Although Russ' comments expressly support separatism, all-lesbian society does not destroy heterosexuality as a social system; rather, a lesbian society pragmatically reveals that the division from men of which women have been the object is a political one and shows that women have been ideologically rebuilt into a natural group.

Fourth point is the work issue. *The Female Man* can both be seen as a classic instance of critical utopia, and as a narrative obsessed with the meanings of postindustrial work for women. America's economic shift from manufacturing to services has had particularly complex ramifications for American women, whose entry into the work force in massive numbers has happened in concert with this economic transformation. Russ' text is an attempt to rethink about and redefine women's work. Due to the fact that the novel is born from a response to the burgeoning American feminism of the late 1960s and early 1970s and it is an expression of radical feminist

politics. The contemporary women's movement which began in the late 1960s urged many women to participate in the movement. They began to protest and question the traditional roles for women in U. S. society and they stated their dissatisfactions with the role that society expected of them. The women's movement was not a unified force with a single ideology or goal. While some focused on changing relations between men and women and traditional gender roles, some activists fought for equal job opportunities and to give an end to discrimination on gender. *The Female Man* has a persistent focus on the complex and in some senses paradoxical relationship between women's liberation and women's entry into the public work force. The importance to the liberal Women's Movement of women's access to paid, prestigious work can scarcely be overstated. From its beginnings in Betty Freidan's The *Feminine Mystique* (1963), liberal feminism focused on middle-class women's equal right to work. Freidan's text set out to expose and give a name to what she termed, "the problem that has no name"--the nebulous misery plaguing American middle-class women. According to Freidan, the "feminine mystique," as she came to call it, was quietly crushing the life out of a whole generation of women by telling them that rather than attempting to compete with men, they should seek "fulfillment only in sexual passivity, male domination, and nurturing maternal love" (Freidan). Once she had identified the problem, Freidan isolated work outside the home as the only conceivable solution to women's quiet suffering:

> . . work can now be seen as the key to the problem that has no name. The identity crisis of American women began a century ago, as more and more of the work important to the world, more and more of the work that used their human abilities and through which they were able to find self-realization was taken from them. (Freidan)

According to Freidan, the public work place, as opposed to the housewife's private domain, was the sphere of our culture that is most morally worthwhile. Freidan was careful; however, to spell out that she did not mean just any work. Her unapologetically classiest project was willing to leave industrial work and menial forms of labor to some unspecified others; busy work or punching a time-clock was simply not the sort of work she had in mind for her suburban sisters. Honored and useful work must be her female readers' goal, she insisted again and again, and this sort of work

toward a greater purpose was synonymous for her with work in a profession. Decade's long fixation on work as a means to women's liberation is unmistakable finds life in Russ' text. In a number of parts throughout *The Female Man*, Russ wants to make it clear that whether or not women should be allowed equal access to the work place which is the defining issue of feminism in most Americans' minds in 1970s. Early in the text, there are series of conversational fragments at a Manhattan cocktail party about women at work:

> "You women are lucky you don't have to go out and go to work" (35). Later in the same scene we are moved through the room to another snippet of conversation, in which a man asks Janet, who is a guest at the party, "What do you think of the new feminism, eh?. . . Do you think women can compete with men?" (43). After establishing that he regards feminism as a "very bad mistake," the male speaker answers his own question:
>
> "You cannot challenge men in their own fields," he said. "Now nobody can be more in favor of women getting their rights than I am. Do you want to sit down? Let's. As I said, I'm all in favor of it. Adds a decorative touch to the office, eh? Ha ha! Ha ha ha! Unequal pay is a disgrace. But you've got to remember, Janet, that women have certain physical limitations," (here he took off his glasses, wiped them with a little serrated square of blue cotton, and put them back on) "and you have to work within your physical limitations." (43-44)

Russ' critic points flourish here, as the male speaker's own physical limitations are subtly communicated, should not detract from the larger function of this passage. The party motif allows Russ to distill to its essence the public's understanding of feminism. In the form of "small talk," the complexities of feminism are reduced to the struggle for "equal pay for equal work". Later in the text, however, the depth of seriousness with which Russ herself regards the issue of women's right to work is fore grounded. In another set piece in which an anonymous man and woman discuss their life together, a more thoughtful and complex version of women's work dilemma is offered:

> HE: Darling, why must you work part-time as a rug salesman?
> SHE: Because I wish to enter the marketplace and prove that in spite of my sex I can take a fruitful part in the life of the community and earn what our culture proposes as the sign and symbol of adult independence--namely money.
> HE: But darling, by the time we deduct the cost of a

> baby-sitter and nursery school, a higher tax bracket, and your box lunches from your pay, it actually costs us money for you to work. So you see, you aren't making money at all. You cannot make money. Only I can make money. Stop working. . . .
> SHE: . . . Why cannot you stay home and take care of the baby? Why cannot we deduct all those things from your pay? Why should I be glad because I cannot earn a living? Why—
> (117-18)

This scene finally takes very seriously the pain caused by women's relegation to the domestic sphere. The passage echoes Friedan's insistence on as an occupation housewife is important enough to be paid for in society. Russ intensifies the tone of desperate defiance of unjust conception of women's work. Russ' interest in liberal feminism's claims regarding the liberatory potential of work is similarly apparent in the emotional struggles of her two most manifestly oppressed female characters. As both Joanna and Jeannine try to imagine happy lives for themselves, they repeatedly come back to a prestigious place in the work force as the most likely means to this end. Jeannine, the most benighted of all, struggles feebly throughout the text to imagine some other role for herself than the one of wife-and-mother that she feels thrust upon her both by her family and her society. In one of the most complex and poignant moments in the text, Jeannine agonizes about the course of her life and is counseled by that part both of Joanna and of herself that has acquiesced to sexism:

> "Jeannine, you'll never get a good job," I said. "There aren't any now. And if there were, they'd never give them to a woman, let alone a grown up baby like you. Do you think you could hold down a really good job, even if you could get one? They're all boring anyway, hard and boring. You don't want to be a dried-up old spinster at forty, but that's what you will be if you go on like this. You're twenty-nine. You're getting old. You ought to marry someone who can take care of you, Jeannine." (113-14)

Much of the effect of this passage comes from its truthfulness. Jeannine tries to liberate and transform herself she cannot help but resist the negative voice that whispers in her ear here, but the truth of the text presents much evidence to the words of the naysayer. Jeannine's world is so mired in sexism and economic torpor that she truly is hold by complex historical forces from finding work that can sustain her. Later

this voice becomes even more forceful as Jeannine's resistance to marriage begins to disappear:

> Do you want to be an airline pilot? Is that it? And they won't let you? Did you have a talent for mathematics, which they squelched? Did they refuse to let you be a truck driver? What is it?. . .
>
> I'm trying to talk to you sensibly, Jeannine. You say you don't want a profession and you don't want a man. . . so what is it that you want? Well? (122-23)

Ultimately, the effect of these passages is to bring work and its inaccessibility into focus as a key source of Jeannine's sense of entrapment and despair. The jobs listed here, are particularly associated with conventions of masculinity: the technology of airplanes and trucks, and the science of mathematics give the message that employment in her world has been carefully coded and mapped onto a gendered grid. As a successful professor of English, Joanna has achieved the professional status that Jeannine can scarcely dream of, yet she feels torn between societal expectations that she be "feminine" and her intense pleasure in her work:

> I live between worlds. Half the time I like doing housework, I care a lot about how I look, I warm up to men and flirt beautifully. . . . There's only one thing wrong with me: I'm frigid.
> In my other incarnation I live out such a plethora of conflict that you wouldn't think I'd survive, would you, but I do; I wake up enraged, go to sleep in numbed despair,. . . live as if I were the only woman in the world trying to buck it all, work like a pig, strew my whole apartment with notes, articles, manuscripts, books, get frowsty, don't care, become stridently contentious. . . . I'm very badly dressed.
> But O how I relish my victuals! And O how I fuck! (110)

Russ' text suggests that professional work can open the door to intense happiness, and even intense sexual satisfaction. And although Joanna has her PhD and prestigious career, her colleagues do not respect her, they treat her as though she wore a sandwich board that reads, "LOOK! I HAVE TITS!" (133); she never abandons her hope that the public work place will be a site of further liberation in the future. Near

the conclusion of the text, Joanna returns to the centrality of paid work to women's identity:

> It's very upsetting to think that women make up only one-tenth of society, but it's true. For example:
>
> > My doctor is male.
> > My lawyer is male.
> > My tax-accountant is male.
> > The grocery-store owner (on the corner) is male.
> > The janitor in my apartment building is male. . . .
> > I think most of the people in the world are male. (204)

In the following lines she lists the jobs which are associated with femininity in order to take attention:

> Now it's true that waitresses, elementary-school teachers, secretaries, nurses, and nuns are female, but how many nuns do you meet in the course of the usual business day? Right? And secretaries are female only until they get married, at which time, they change or something because you usually don't see them again at all. I think it's a legend that half the population of the world is female; where on earth are they keeping them all? No, if you tot up all those categories of women above, you can see clearly and beyond the shadow of a doubt that there are maybe 1-2 women for every 11 or so men and that hardly justifies making such a big fuss. It's just that I'm selfish. My friend Kate says that most of the women are put into female-banks when they grow up and that's why you don't see them, but I cannot believe that. (204)

Russ is very sensitive about the discrimination of women in work field and she states: "You cannot say there are the plays of Shakespeare and Shakespeare was a woman, or that Columbus sailed the Atlantic and Columbus was a woman or that Alger Hiss was tried for treason and Alger Hiss was a woman" (136)

During the 1950s and early 1960s, society pressured women to marry, have children, and then remain at home to raise those children. The prevailing view was that women's abilities in the workplace and in public life were limited by their physical fragility and by their roles as mothers. Women were expected to stay at home and to depend on men to provide their financial support. As a result, women were routinely excluded from

high status or well-paying jobs. Women are barred from the work place in social life because they have more important and unpaid jobs as Russ again tells:

> [. . .] everybody knows that what women have done that is really important is not to constitute a great, cheap labor force that you can zip in when you are at war and zip out again afterwards but to be Mothers, to form the coming generation, to give birth to them, to nurse them, to mop floors for them, to love them, to cook for them, clean for them, change their diapers, pick up after them, and mainly sacrifice themselves for them. This is the most important job in the world. That's why they do not pay you for it. (136-37)

Throughout the history Men have always wrote about himself; about Mankind, and in all different centuries, the definitions changed but women have always been excluded; there was always Mankind as Russ criticizes:

> Man, one assumes, is the proper study of mankind. Years ago we were all cave Men, then there is Java Man and the future of Man and the values of Western Man and existential Man and economic Man and Freudian Man and the Man in the moon and Modern Man and 18th century Man and too many Mans to count or look at or believe. There is Mankind. (139-40)

Russ tells about her emotional reaction to this exclusion in the following sentences:

> For years I have been saying Let me in, Love me, Approve me, Define me, Regulate me, Validate me, Support me, now I say moreover. If we are all Mankind, it follows to my interested and righteous and rightnow very bright and beady little eyes, that I too am a Man and not at all a Woman. (139-40)

> She wants to be treated like a human being and wants all women to be included in this category and to be recognized as a Man: "I think you will write about me as a Man from now on and speak of me as a Man and Employ me as a Man, and recognize child-rearing as a Man's business; you will think of me as a Man and treat me as a Man." (140)

Jael's rage against apathy and injustice are catalyzing effects in the women's movement, and tools for social change; women have the power to effect change and demand rights and opportunities equal to those enjoyed by men with a united cause. Joanna's insistence on work is because she tries to tell that what brings women into the

public work place is a crucial aspect of asserting the equal significance of women in the world. Particular emphasis and detail of Russ' account of Whileaway and technology of the "induction helmet", the cybernetic device, also shows the traces of the interest in cybernetics. According to Moylan in her construction of Whileaway, Russ combines "post-industrial, cybernetic technology with a libertarian pastoral social system" (Moylan 67). She generates the vision of society that, despite their remarkably productive machines, societies still require extraordinary amounts of work from their human especially female human populations. The significance of this merging of women and work in their respective accounts could prove this need of female work. In her discussion of paid, postindustrial work as "feminized," Haraway presents an ironic twist on earlier liberal feminist projects of ushering women into the work force.

> Work is being redefined as both literally female and feminized, whether performed by men or women. To be feminized means to be made extremely vulnerable; able to be disassembled, reassembled, exploited as a reserve labor force; seen less as workers than as servers; subjected to time arrangements on and off the paid job that make a mockery of a limited work day; leading an existence that always borders on being obscene, out of place, and reducible to sex. (Harraway 166)

Russ and Haraway see the cyborg as a means to the transformation that can empower women socially and economically. Jael, whose steel teeth and cybernetic claws mark her as an archetypal cyborg, is the character in *The Female Man* who most straightforwardly communicates the transformative power of work for women. In the future she inhabits, Man landers have increasingly farmed out work to Woman landers, producing an effect not unlike that which Haraway identifies with contemporary post industrialism. Jael perceives this trend not as a diminishment of the value of work but a strengthening of women's cause. Emphatically stating that Jael permits herself occasional moments of leisure, but finally she makes sense of her life as one of work:

> Sometimes I go into one of our cities and have little sprees in the local museums; I look at pictures, I get a hotel room and take long hot baths, I drink lots of lemonade. But the record of my life is the record of work, slow, steady, responsible work. (192)

Towards the conclusion of the text, Jael reveals that her war efforts are part of the same historical continuum that will produce Whileaway. Her world and her work are necessary to achieve Janet's utopia. Russ creates a new space, previously non-existent in women's thoughts and which is unreal and includes radically different speculation and new ways of living. This is not about the perfect worlds as in traditional utopias, but this new approach gives important details about the politics and approach of the author. Inspired by the movements of the 1960s and building a new imagery in the alternative worlds, this critical utopia became a part of political practice and the visions of it defend the movements that reject the domination of the system of patriarchy.

At the end when Jael joins the three J's for lunch and explains her proposal forward bases of woman land on their worlds the only taker is Jeannine. It can be said that she accepts the offer because she has been a victim of male dominance so long. Joanna and Janet decline this offer perhaps due to prejudice then Jael gets angry and she says: "Now you must know that Jeannine is everywoman. I thought I am a bit quirky, I am too every woman. Everywoman is not Jael …. . but Jael is everywoman" (212). *The Female Man* concludes with a propaganda giving women the assurance that everything will be changed in time:

> Go little book trot through Texas and Vermont and Alaska and Maryland and Washington and Florida and Canada and England and France: bob a curtsey at the shrines of Freidan, Millet, Greer, Firestone and all the rest; behave yourself in people's living rooms [. . .].
> Live merrily little daughter book even if I cannot and we cannot recite yourself to all who will listen stay hopeful and wise. (213)

These four women, who form the disrupted and self-contradicting psyche of single woman, define the conflicting emotions of an educated women's struggle for respect and opportunity in the male-oriented world. At the end of lunch they go their own separate ways but they remain connected with their identification with the author. The four J's are the fragments of one woman; novel restores them in wholeness in a female body.

To sum up, *The Female Man* is much more complex than a traditional utopia. It is not a simple blueprint of perfect society in traditional view and patriarchal approaches to it stays incomplete by producing inappropriate and closed representations. As a feminist critical utopia *The Female Man*, is open- ended and ideological. It grew out of the core politics and debates of women's struggle, and as Tom Moylan and Lucy Sargisson commented on Feminist utopias that they drew out of unfulfilled needs and wishes of women who have been marginalized in patriarchal convention. *The Female Man* as a critical utopia provides an opposition to the affirmative culture, and status quo, remaining in self-critical awareness that prevents it from declining to a traditional utopian cliché. It transgresses the narrowness of traditional utopia and empowers feminist writers to transgress the concepts which are gender, class, race, language. Moreover, it transgresses the patterns of linguistic sexism and tries to eliminate gender difference. It lends itself to many readings, and views of its complex and open form. It draws on the techniques of the postmodern, experimental novel, uses the modes of drama, essay, jokes, puns, fables. The form of the novel negates the rigid authoritarian, hierarchical codes, it is shapeless and resists to the reduction of any single totality. Novel, itself, deconstructs utopia as a static blueprint of the perfect, post-revolutionary society and it stands still as a practice of the act of utopian imagination. Text is at crossroads of worlds and actions, of histories and futures. If the content of the novel is considered in terms of political activism which ends with the author's sending her writing out into the world, it can be thought of radical, ideological, opposition to present power structures; Russ ends the novel in two sentences:

> Rejoice little book !
> For on that day we will be free. (214)

By these lines *The Female Man* promises to give social and political movements a direction and a new vision. It is obviously an example of critical and transgressive utopia. Utopian thinking in the novel engages with political debates; and it is a process rather than a finished product. It breaks rules and challenges boundaries of women's lives and in this sense, thoroughly "transgressive". Utopianism, in this way as it is mentioned before this chapter becomes a radical, and transformative phenomenon due to the fact that it is critical and creative. In addition, it is imaginative; it produces an estranged commentary and differs from the standard view in regard to its

avoidance of the blueprint and its resistance to closure. Moylan comments on *The Female Man* as such: “Utopia for Russ is self-critical, conscious of itself and its history. Therefore utopia can question itself, and not to be so self-righteous or so arrogant as to hold that any one utopian society is the most important alternative world” (57).

THE TWO OF THEM

Authors of the feminist utopias of 1970s are not only working within the utopian genre but are also using the science fiction tradition which also represents this moment in an estranged manner, and restructures and distances the present. It is explained that in 1970s with the effect of second-wave feminism women writers create feminist, separatist and transgressive utopias in which the conventions of gender and patriarchy are criticized and changed, which are highly radical feminist texts. In 1970s science fiction and utopia become the most useful tools for feminists to attack and dismantle oppressive biases about women. Joanna Russ argues that science fiction allows a writer to look into the future and focus on social, political, linguistic, cultural or gender issues and criticize current attitudes. Moreover, Russ asserts that what is needed in feminist science fiction is for female authors to create narrative strategies and patterns that show heroic action as an appropriate in female experience, thus rejecting repressive male models. She asserts that science fiction is quite different from straight fiction:

> The language in SF [science fiction] functions differently, the conventions are different, the sorts of expectations you bring to these texts are different, the kinds of inferences readers have to make are different. SF provides a wonderful, open-ended possibility to authors in the way they can use language. (Vida J, “Science Fiction and Feminist Movement”)

Russ regards science fiction as a potent medium for feminist issues and agendas because it allows for freedom that other genres would not allow. Russ also views science fiction as an effective teaching medium. She argues that “It was born didactic. Therefore, its potential to effect changes in people's attitudes is infinitely greater than that of the mainstream novel” (Vida J, “Science Fiction and Feminist Movement”)

The feminist utopian and Science Fiction genre emerge in response to the negative representation of women in the patriarchal genre and is, therefore, critical of the patriarchal social order. It provokes social transformation by offering possibilities for

individual and social change. Joanna Russ explains her reasons for choosing science fiction in her essay 'What Can a Heroine Do? Or Why Women Cannot Write' as such:

> If plots are made of culture and culture is male, then a good narrative cannot be produced by mere reversal of gender, because a woman protagonist cannot realistically take up a man's place in traditional cultural scripts. Literature does not have women *personae* in it, but only images of women, that is, woman as Other, and the Other 'is not a person at all, but a projected wish or fear. Few options then remain for the feminist writer who does not want to marry her heroine off or reduce her to hysteria. She can produce non-narrative texts which will only find a limited audience; she can use a lyrical mode without chronology or causation (as in Virginia Woolf s novels) ; or she can turn to genres where gender transgression is already part of the convention, such as detective fiction, fantasy and science fiction. (Greenberg 82)

For Russ, Science Fiction is preferable because she does not want to use genres which include traditional female images or traditional narrative styles. It is easier to create non-narrative texts without chronology, causation or gender-transgression in Science Fiction and utopian genre. *The Two of Them* is one of those novels which have both science-fiction and dystopian elements in itself. It is transgressive in respect to its protagonist being a female hero rather than other novels written by men which only include women images as Russ explained above. It also criticizes brutal patriarchy and its confinement of women and creates a hopeful new space for women for future. *The Two of Them* is dedicated to Suzette Haden Elgin, the author of the short story *For the Sake of Grace* (1969), which Russ used for her own story. She created a repressed, imaginative world: the mock Moslem planet Ka'abah, a dystopia, which came out of the Arabian Nights in order to criticize patriarchal world in which women are oppressed. *The Two of Them* depicts a recently formed, Arabian society on the planet Ka'abah which is also the name of the holiest city in Islam. It is a world which keeps women locked away in harems just like the suburbs of the 1950s which served to lock women into homes. The novel is worth discussing in five important points: Irene's story, the relationship between Irene and Ernst and its transformation with Irene's self-discovery, the dystopian world, Ka'abah and motherhood theme.

The Two of Them tells the story of two espionage agent colleagues and lovers from parallel universes: Irene and Ernst. Ernest Newmann and Irene Waskiewicz work as a team for The Gang, a mysterious, galactic, intelligence-gathering organization that has huge power. Irene joined The Gang because she wished to flee her oppressive mid-1950s suburban life in US. After Irene escapes with the help of Ernst, they both become partners and lovers. They enjoy a seemingly egalitarian relationship. Their last mission is on Ka'abah and they go to spy, and they are hosted by a family whose youngest member, Zubeydeh, is a twelve-year-old girl who wants to be a poet. Much of the early part of the novel depicts oppressive family relationships on Ka'abah they encounter, which are particularly brutal for women. Zubeydeh's aunt has been declared insane and placed in lonely confinement for attempting to be a poet in her teens and Zubeydeh's mother is on constant medication. When Zubeydeh is punished for writing poetry she appeals for help and Irene responds by kidnapping Zubeydeh and taking her back to Earth and freedom. Ernest, a likeable and liberated male, does not understand Irene's reaction to the situation of women in Ka'abah, and the latter part of the novel is spent describing Irene's gradual realization that her relationships to Ernest and The Gang are sexually oppressive. Irene determines that she has to break away to be free and, in the end, kills Ernest in her attempt to liberate herself.

While discussing the novel first point is Irene's story as a character. Irene, the protagonist, is sixteen years old at the beginning of the novel in 1950s. At her age she is not an ordinary girl. She goes to school and plays harmful psychological games with the lives and reputations of her peers. She still lives at home with her parents: Rose, her mother an aging, romantic, person who married so she would never have to work again and Casimir her father in law, a cold accountant. Irene has no real ambitions or goals for her future life at first. She is drifting. The name of "Irene" refers to a character in Sir Arthur Conan Doyle's short story 'A scandal in Bohemia', Jeanne Cortiel asserts about the intertexuality of Irene's name as:

> Irene, identifies with Sherlock Holmes's opponent in Sir Arthur Conan Doyle's short story 'A Scandal in Bohemia' (1891). The basis for this identification is the woman's exceptionality, which Irene initially also claims for herself. In her teens, as a response to the denigrating position of 'ordinary' women in her own culture, Irene decides to become 'one of the boys'. Partially disinheriting her body, she becomes not-a-woman

> and from this borderline position is later able to enter the space of men, represented by the all-powerful Trans-Temporal Authority. Young Irene gives this aspect of her fragmented personality the name of the exceptional woman in Sir Arthur Conan Doyle's stories about the famous misogynist Holmes: 'Waskiewicz was given her at birth, but … she saved herself in adolescence by thinking of herself as Irenee [sic] Adler, *the* woman' (5). The variant spelling points to the different pronunciation of the name in American and British English. Irene Adler from 'A Scandal in Bohemia' is the only woman who Sherlock Holmes respects as having reasoning powers (almost) as formidable as his own. To Sherlock Holmes and to the narrator Dr Watson, Irene Adler is the ideal woman, endowed as she is with both a beautiful body and a keen intellect (which 'saves' her from her body). (Cortiel 109)

Irene in *The Two of Them* is also not an ordinary woman in her society; she does not want to become one of them some day and decides to get into men's territory. She has physical, emotional and intellectual ability to compete with men in their territory. Russ creating Irene "a female hero" wants to transgress men's traditional image of women by using Science Fiction and utopian genre. When it comes to her colleague Ernst Nooman, he is at first known as "Ernst" which may also mean "no-man" or "new man" when he is introduced by Rose who tells her daughter that he is an old friend of hers. His name gives a kind of confidence according to Irene. He works for Inter Trans-Temporal Agency. Ernst comes from a Jewish culture, as it is explained in the novel as: "This dignified Jewish refugee (Ernst), who had been tormented by the other schoolboys in England-when his deep, dark, beautiful eyes were set in a face very much younger than it is now- or had been given (it was long time ago) his new name: the earnest new man" (Russ 4). Irene and Ernst shared a similar culture if it is not the quite same, because they both come from the discriminated part of society. Their relationship and its character is very important because it is the reflection of patriarchal values and rules in Russ' own society.

The writer wishes to challenge social transformation and transgress the value system that oppresses women by introducing Irene's story. From the beginning Irene is very different from the other girls in the society. She does not accept the feminine role that the norms of her society force her to turn into. Her mother is not so supportive about her living a creative life and when her boy friend dissapoints her she escapes with her mother's friend Ernst to live as she likes. Irene's last talk with her boy friend is

significant because after David proposed her marriage, she became aware of the fact that this world cannot fulfill her expectations and she will never become what she wants to be. Irene says she is always what she should be in her society: “I am always everything I should be” (Russ 33). She wants to get rid of that life. On the last night they met, David proposes her marriage but when Irene seems reluctant and nervous David asks if she does not want to have her own home and children but Irene had far more dreams for herself she wants another alternative for her future. According to her boy friend Irene should not work and her first job must be her family and he thinks “[a] working woman neglects her children” (Russ 32). Irene hearing these: “It’s men like you who killed my mother” (Russ 33). Her boyfriend responses:

> You know you may not realize it but you have got a father complex there is nothing wrong with your mother and she is certainly not dead I mean that is insane she is very much alive and she’s had the normal fulfillment of a woman’s life, hasn’t she ? Your parents aren’t that different from mine or anybody else’s and what I don’t understand how they managed to bring you up Irene you are crazy. (33)

This response is not strange if it is thought in the context of 1950s’ American women image because 1950s typical woman has to fulfill the ideal role of mother and wife and when she spends more time on something else she is thought to behave irresponsibly. Elizabeth Laura says:

> A typical woman in the 1950’s had high societal expectations put upon her to become a housekeeper and to raise a family. The ideal woman was expected to raise the children, cook, clean, and to please her husband. Some women did aspire to spend time outside of the home, but it was considered to be a danger to her family-causing neglect to her husband and children. (Elizabeth “Images of Women in Literature”)

Russ turns to 1950s in order to remember how patriarchal society shape and control women’s lives. Then, there seems to be only two options for Irene and other women in her society. She can either drift through life or eventually become a wife and mother or she can run away and become an agent like Ernst. She suddenly understands she does not want to be an ordinary woman, go to the local junior college of economics as her mother wishes, then marry, have children and stay at home. This trend that marriage is the most significant part of one woman’s life, shapes the real road

a woman can take at that time in contrast to a man who dominates all parts of society. Layman states as: “While males dominated universities in the 1950’s, some women chose to attend college. However, according to a 1959 study, 37% of female college students dropped out before graduation to marry” (Elizabeth “Images of Women in Literature”).

Young supports this fact: “Only about one-third of the women who entered college during the decade actually graduated. Further, fewer women went on to graduate or professional schools than was the case in the 1920s and 1930s. The 1950s female college student was more likely to marry, start a family, and put an end to her educational aspirations. As a result, although an unexpectedly large proportion of American women worked, they were conspicuously absent from high-level jobs. They instead settled for the traditional employment outlets: secretarial, or clerical…” (Elizabeth “Images of Women in Literature”).

Like Irene, women are encouraged to take classes related to help their jobs as housewives in 1950s: “While attending college, women were encouraged to take classes in interior design and family finance in order to become a better housewife the best use of their education was to help her husband” (Elizabeth “Images of Women in Literature”). Irene has the only option she is left for her future at the beginning. Her goals are not clear, she is not confident of her capabilities like 1950s women in America:

> 1950s women were yearning to branch out onto their own and discover life outside the home, but at the same time, they were uncertain and unsure of their own capabilities, because they had not been expected to be more than the "perfect" wife and mother. Society at this time held women to strict, unfair, and sexist guidelines. It has taken many years, and counting, to overcome these particular ideas of women’s roles. The 1950s played a crucial and vital part in opening the country’s eyes to women’s oppression. (Elizabeth “Images of Women in Literature”).

In order not be like her mother and one of ordinary women of her time, Irene wants Ernst to pick her up and remove to TransTemp agency. She finds him at the hotel he stays they make love that night and after that she tells him:

> My mother would insist that I marry you. God knows I've listened often enough to the story of her romantic life, but it always seems to end up the same way, there is something wrong with it. But you haven't a chance at seventeen, you haven't a chance as a girl…. . So I guess I've got to say 'take me with you. (Russ 45).

Irene also wants to discover other worlds but she is certain that she will not be able to do that without help. She is seventeen and has no other chance except run away with Ernst. Ernst asks "Why me?" Irene says because "You are a good man" (46). The real reason was that Irene thought Ernst as a "new man" will never impose on her the confining stories of the past as his name connotes. Ernst Neumann calls her as Irenee Adler, whose exceptional personality allows her to transgress the limiting boundaries of her female body. When Earnest calls her as 'I-REE-nee' which is Sherlock Holmes' pronunciation, she infers that he does represent *the* New Man, so, Irene at 16 decides to leave her middle-class American home for a life of adventures with him. However, as Part One demonstrates, the New Man proves to differ only superficially from the "old men" from Irene's patriarchal past. Irene's attachment to a male limits her range of action to her relationship. Heterosexuality does not seem as a satisfying alternative for women's lives rather it becomes a confining factor for their actions. In this respect, radical function of *The Two of Them* is to disrupt present order and its political function as a transgressive utopia is to challenge transformation.

Second point in discussing the novel is the relationship of Irene and Ernst. When Irene becomes an agent armed with technological knowledge and training, she assumes a male role, and she is seduced into believing that she is an equal member of the Gang. Ernst sees Irene as partner, a daughter, and a son: "He trained Irene Waskiewicz, of whom he thinks often as a kind of junior partner or and heir, sometimes (with sophisticated surprise) as his daughter, sometimes (with genuine simplicity) as his son". Irene adopts a new personality with this new job. She becomes Irenee Adler, the partner of Ernst, and the two of them embark on secret missions, become lovers and friends. They share authority for their missions and alternate roles as leader or listener. Ernst calls him different names: Sklodowska means "I know your anger is only put on", Kopernik is for "admiring surprise"; Lady Lovelace means their "sex". By these different

names, *The Two of Them* connects Irene with a number of other female characters and these connections ultimately break up the single identity that fixes her to Ernst in a heterosexual relation in which she can only lose, no matter how exceptional she may be as a woman. Irenee Adler is one of the names of Irene's multiple personalities in the text, which breaks the stable, singular identity. Russ wishes to control and transgress the patriarchal-defined female identity by also parting up the female selves of Irene. Irene as Irenee Adler becomes a possible self uninhibited by patriarchal concepts of femininity. Irene is also Maria Sklodowska Curie, Mikolaj Kopernik and Lady Lovelace, each name representing a different self within the woman who received the single name 'Irene' at birth. As an impersonator, Irene is able to fight physically as men do, she is able to reason scientifically and to enjoy the power of her different identifications, but, she remains tied to Ernst emotionally and sexually. *The Two of Them* represents the moment when Irene trusts Ernst enough to let him know about her powerful other self, Irenee Adler, as the moment when this self loses its virginity as well. As soon as she gets into an emotional relationship with a man, Irenee's skills and abilities become ineffectual: "In the dark 16-year-old Irene decided to tell [Ernst] about Irenee Adler *The* Woman, and so she did, in a dry, self-mocking, grown-up voice that scared her and made her bones ache; here is the little girl (said the voice), here is the trap, here is the little girl in the trap" (44).

Irene's pleasurable erotic activity with Ernst's body leads her to enter the trap. The knowledge of Irene Adler's story allows Ernst to harness the power of his lover's alter ego. Naming them, he also gains control over Irene's other personas, Sklodowska, Kopernik and Lady Lovelace. When he appropriates their names, the different selves of Irene begin to serve him instead of her. He is able to subject her to his own definitions. After Irene overpassed a self discovery process at the time of their last mission on the new planet, their relation with Ernst would never be the same. Moreover, when Irene kills Ernst, she not only rescues Zubeydeh, but also her other selves: Irene(e) Adler, Marie Sklodowska Curie, Mikolaj Kopernik and Lady Lovelace. This crucial act, killing Ernst breaks the ties she is bond to patriarchy psychologically and this is necessary for all women to be saved according to Russ. Her utopia's subversive function shows itself here; it is not a perfect description of a society or a blueprint of future but it becomes a reason for action for political and social change.

While discussing *The Two of Them* third point is examining Ka'abah. The dystopian world, Ka'abah is partly based on *The Thousand and One Nights*, however, Ka'abah, for all its superficial similarities, is not an Arab culture. Its existence spans only three generations and its exaggerated fakeness and rigidity reflect totalitarian fantasies of complete control over women. Ka'abah has been excommunicated by the intergalactic version of Islam represented in the text (2). The women are kept in the harems and in the purdah in this world. They are locked at home and they have no choice other than being a wife of a man. That fact shapes and centers the women's world on Ka'abah. Russ creates Ka'abah in order to criticize women's oppression in her society. She tries to make a fresh view of her own society by introducing a society worse for women than hers to challenge social transformation which makes it also a transgressive utopia. *The Two of Them* begins with a long quote from a Ka'aban book, an imitation of stories from *The Arabian Nights*, which Irene, got very angry with its racism and sexism, while reading it to Ernst. Irene explicitly compares the Ka'aban version with the original: She says, "*The Arabian Nights* is genuine. It wasn't published last week" (3). The society of Ka'abah is an exaggerated and simplified version of the one represented in *The Arabian Nights*, a use of the text which corresponds to traditional Western readings Jeanne Cortiel says:

> Husain Haddawy in the introduction to his new translation (1990) observes: 'From Galland to Burton, translators, scholars, and readers shared the belief that the *Nights* depicted a true picture of Arab life and culture at the time of the tales and, for some strange reason, at their own time' (Cortiel 110).

The artificial culture created by the inhabitants of Ka'abah mimics such interpretations. The narrator in *The Two of Them* calls Ka'aban society 'mock-Arabian' (11), but it also effectively mocks all patriarchal societies' claims to genuineness and authenticity, exposing the interest and constructedness of their respective myths of origin. Russ consciously chooses to use the model of a Middle Eastern misogynist society, full of with male homosexuality and segregated women, to describe a society where the oppression of women is extreme. Her images of Ka'abah include harem women who have to make themselves beautiful, wear make-up, undergo cosmetic

surgery to remove ribs, and wear jewelry that prevents free movement, such as toe-rings. Absolute male patriarchy makes women insane or unable to deal with this reality without the help of tranquilizing drugs. Ka'abah women are portrayed by Russ to be complete victims of this patriarchy. Russ points to a dichotomy between women in the Western world who have more freedom of movement, enjoy freer sex, and have career and educational options, than Ka'abah women, who enjoy none of these freedoms but a real success of the book is that Russ allows Irene to realize that all women, regardless of culture, suffer from similar sexual discrimination and oppression, even Western women. Russ' solution to this problem is to do without men, to the extent of killing them. By introducing Ka'abah she wants to emphasize her discontent with patriarchal culture. She creates Ka'abah as an example to arouse women's attention to their oppression and her dystopia becomes the genre of social transformation not a blueprint that makes *The Two of Them* a transgressive utopia.

On Ka'abah men and women are kept in different places and life on Ka'abah for women and men is presented first as:

> Men are public on Ka'abah as women are private, men's genealogies are the subject of absorbing general interest (he is not committing any impropriety in asking this), and brothers are usually close enough to wish to remain together. Also, one displays one's position by offering separate apartments. (Russ 14)

Once their mission starts on this new land, we are introduced with Zubeydeh's family; her medicated mother her crazy aunt, her brothers and, her father. All of the women in the family are bound to stay at home as wives and mothers. In this part, story turns and develops Zubeydeh's wish to be a poet. One of important characters, Aunt Dunya, is gone mad because once she also wanted to be a poet. As this world forbids women to be poets and locks them to home, Aunt Dunya was not given the chance of becoming what she dreams of and she is sentenced to death in life. She is kept in a cell and medicated. Zubeydeh, like her aunt, wants to be a poet very much. At her visit to the cave of her mad aunt, Zubeydeh is for the first time forced to see what adulthood has in store for her on Ka'abah, and it is her mother, a victim herself, who enforces the law of the father on Irene. Zumurrud says, speaking to her daughter and

Irene: “I took my daughter to see her because I want her to know what happens to women who go mad in our family” (69).

“Your Aunt Dunya wanted to be a poet” she adds, “We kept taking her papers away from her. They weren't good for her. And then we knew we had done the right thing because she went mad” (70). Zubeydeh, however, still clings on to the idea that she is a poetic genius and will be able to become a writer in spite of her father. Confidently, she reads her poems to her father for his judgment, but he rejects them: “Alas, my daughter, you have no talent. Your poems are worthless. They are no good at all” (77). His rejection becomes more painful for Zubeydeh because it comes from Zubeydeh's own father. Zubeydeh’s mother, Zumurrud, tells about her sister’s tragic end and her daughter’s dreams in fear as such:

> This child wants to be a poet. She is crazy. She is as crazy as my sister Dunya. When Dunya was thirteen she ran out into the streets and started to take off her clothes. She said God had given her a mysterious secret and she must show it to all of Ka’abah. My sister was on medication we gave her electric shock too. We had everything done but nothing helped my husband Wezeer, has spared no expense for Dunya but we had to lock her away; she soils herself and will tear to pieces anything you give her. I come to observe Dunya everyday and if she has a disease we put anesthesia through the ventilation duct and have her treated it smells very bad in there. (69)

That is the tragic end a woman has when she wants to be artist in patriarchal society as Ka’abah. The representation of Zubeydeh's aunt, Dunya, in the novel reflects different kind of resistance. Dunya’s story functions to show her resistance to all patriarchal world. *The Two of Them* refers Dunya to Shahrazad's sister: “It is nothing living but only the memory of another voice, the voice of Dunyazad, Shahrazad's sister, that mad, dead, haunted woman who could not tell stories, who could not save herself” (150). As long as Zubeydeh was considered biologically not a woman but a child, she was allowed some freedom. But, when she enters puberty, the oppression closes in on her. Her mother, who has to be medicated to remain an obedient wife, is the one to confront her with the fate of a woman who insists on wanting to write on Ka'abah: Zubeydeh's aunt Dunya, who has been locked up in an unfurnished cave with only rudimentary sanitary facilities. Terrified to see that her aunt has been put into

dehumanized clothes, Zubeydeh takes Irene, who has become her close friend, to Dunya's prison cell: “The little girl is crying, ‘Daddy did it! Daddy did it!” (68). Zubeydeh and Irene observe the woman from the outside, perceiving her as non-human:

> At first Irene can see nothing. The walls beyond are bare rock; there is an undecorated, naked bulb in the ceiling and someone has left a few crumpled pieces of paper on the floor and what look like smears of food. There is an odd smudge along the wall, some sixteen inches off the floor, as if furniture had been moved there repeatedly over the years and had scraped or in some fashion partially smoothed the rock….
> Then the heap of clothes begins to stir. It fits itself into the smudge on the wall–so that's how, Irene thinks–and moves slowly along the floor. From time to time the woman whom one cannot even see inside the rags becomes still, not stopping in any human attitude but ceasing the way a snail might do upon encountering an obstacle. Then the heap shivers a bit and for a few moments rocks back and forth, a movement in which Irene sees a faint echo of Zubeydeh's extravagant grief. And again the slow creeping along the wall. (68)

This experience is a shocking one for Irene. She understands how women are kept and controlled in Ka’abah. Women do not deal with any branch of art in this utopic world. Men play the women’s part even in theatre. This is explained in the novel: “There is a saying that no man is truly fine –looking who could not play the role of female impersonator in the theatre” (10).

When Zubeydeh watches a play on TV, she wants to be the women in the plays when she grows up. As her world does not let women in art, it is impossible for her to cast a role of a female. However, she couldn’t understand the idea that a female cannot impersonate a female impersonator: “For a long time nobody could make her understand that a real female could not impersonate a female impersonater. (That would unbalance everything)” (13).

In this boring world Zubeydeh is also brought up to learn how she should be: “She learns how to behave in front of a foreign lady to subside gracefully on to the cushions, to hold the skirt of her robe with one hand and never never to look directly at the foreign man” (72). She is brought up by thinking men’s lives are harder than women’s: “Boys have a much harder life than girls; they have to obey and work” (86).

Zubeydeh's bringing up reflects the author's own discontent with the bringing up all girls in her society. She creates a fresh view of this by mirroring it to all women.

On Ka'abah a poet is on an elevated social status and is only open to males, as is any kind of productive activity or branch of art. Zubeydeh, however, has been able to create a story of her own life in which the rule that women cannot write magically does not apply to her. This story preserves a space within herself that allows her to believe in her own ability to become a published poet although she has fully absorbed the gender stereotypes of Ka'abah:"I will be a poet! I won't give in! Daddy doesn't want me to be a poet, but that's only because he's afraid I'll fail. He doesn't understand, but I'll convince him. I know it's not good for women to be poets, but I'm different" (70). Since women cannot be writers, Zubeydeh can only conceive of herself as something other than a woman. Like Irene, she has to construct herself as an exception to enter the world of activity even if only in her imagination without fundamentally questioning the precepts of her culture. They join forces with Irene; Zubeydeh can leave imaginary safe space for the struggle that aims for change rather than escape the social and symbolic forces that silence them. This struggle deprives both Zumurrud and Aunt Dunya.

Her mother tries to talk to her gently about the normal route of women' lives on the planet and Zubeydeh's obligations to fulfill these expectations. Zumurrud tells her that her dreams of being a poet is normal at her age because she is developing her feminine identity by choosing opposite male behaviors such as composing verses and using swords Zumurrud believes these will end soon and when Zubeydeh is married, she would be the perfect women she should be:

> Zubeydeh, all girl-children go through this stage; you know that. It is the turbulence of your new feminine identity establishing itself. Without a check from the presence of the male, that new femininity over blooms and becomes its own opposite; thus the little girl is tempted off her true path; she wishes to do fanciful and silly things like fight with a sword or compose verses. Her marriage adjusts and balances all these ; once married she becomes the woman she should be in perfect balance with her husband and her femininity finds its true expression of having children of her own, nothing some phantom imitation of a life she can never have (54)

The balancing of male and female nature is a great matter on Ka'abah, each tends to become a caricature of its opposite. When Zumurrud couldn't persuade Zubeydeh, she gives Irene and her life as an example:

> This is an ugly woman. She how ugly? Her breasts are not large and beautiful as your mother's are. She has no jewels and her clothes are ugly. She comes from a place where women have to work all the time and have no beauty or joy in their lives. They are not allowed lovely clothes and beauty spots the way we are. She has no mole look. This woman spends her day ruining herself by doing hard, heavy, work like a man. She is sick all the time. No man is attracted to her. She is lonely and will never marry. The women there long for feminine development but it is not allowed to them; they live in dull, drab rooms where they are kept all alone. Nobody loves them. If you keep trying to become a poet you will be like this woman. You will miss all the good in life. (56)

Zumurrud's speech echoes 1950s America in respect to the importance given on woman's beauty and femininity more than her intelligence and capabilities:

> The fashion looks for women in the 1950's attempted to show off femininity as much as possible. The clothes were constraining more so than any decade since the late 19th century. The hallmarks of fashion in the 50's included soft, but wide shoulders and fitted waists. Dresses were either one or two pieces with small-collared, fitted blouses, and full, pleated knee-length skirts. All these type of clothes are directed to show women's appearance most important. (Elizabeth "Images of Women in Literature")

According to Zumurrud being a poet is identical with getting unsexed and suffering. She warns Zubeydeh: "Suffer, become unsexed write your poetry. Become a soldier or a sailor if you like, but don't expect me to abandon my lifelong project of forming a feminine personality. I will not abandon my family" (83).

Zubeydeh cannot bear her mother because like Irene's mother she does not provide her child for a satisfactory life: "There are times that Zubeydeh cannot stand her mother. Zubeydeh thinks to herself bitterly that her mother rotted by fear like an ill person. She knows there is no real reason for that" (75). Instead of encouraging Zubeydeh she tries to make her fear the new world she will enter when she goes with Irene:

> They will take your fine clothes away from you and set you to washing dishes like a servant girl; never again will it matter that you are well-bred and come of an important family. You will never have children and in return fort his, they will let you write poems in a language nobody there can read and nobody there cares about; what good are poems when they win no prizes? When they have no readers? You will hate the new language and not be able to write in it. (84).

Then she adds she will die from loneliness and go crazy because she will have no one to speak and no grandchildren of her daughter. She will end her life in a cell like her Aunt Dunya. In fact she does not believe what she says. Zubeydeh thinks about her mother while she was at her age: “She’s medicated you won’t get any sense out of her.” Her mother responds: “I am not medicated says don’t go The Wezeer will beat me. Your father is a good man, but whom else has he to beat? Jaafar will be lonely. You will never marry. You know what is here, but you don’t know what is there. You cannot even speak their language” (83). One of Zubeydeh’s poem goes such:

> Sleep is a dear blessing
> When I sleep the night-light becomes the Moon
> And then I imagine I am
> Outside (74)

Zubeydeh’s poem is a metaphor of the family’s women’s and others’ lives on the planet. Her mother sleeps because she is on medication and forgets the unhappiness of her life. Her aunt Dunya also sleeps because at least she is outside this world when she dreams. In fact her mother Zumurrud is not very happy with her marriage. Alee her husband thinks of their marriage:

> Alee’s marriage has been unsatisfying and aside- from his three sons, whom he does not usually think of in connection with his wife-he has only one consolation: his daughter. He imagines her with a delicate gait like the Oriental willow, grown up, veiled, sounding with clashing jewelery, with the fullness of her body swaying under the izar. What a marriage she will make. He sighs. He knows that Zubeydeh has not inherited her mother’s instability, but there is still the wife’s sister, Dunya, who went plain, outright mad years ago, who rushed out of the house unveiled and babbling and had half clothes off in the market place before they could force her back. (19)

Alee thinks Zumurrud is neglecting her responsibilities as a mother and as a wife. This thought reflects the typical 1950s America. The most important responsibility of a woman is her home and family as Layman states:

> A typical woman in the 1950's had high societal expectations put upon her to become a housekeeper and to raise a family. The ideal woman was expected to raise the children, cook, clean, and to please her husband. Some women did aspire to spend time outside of the home, but it was considered to be a danger to her family-causing neglect to her husband and children. In a *Life* magazine article pertaining to women spending time outside of the home, it stated, "They should use their minds in every conceivable way… so long as their primary focus of interest and activity is the home. (Elizabeth "Images of Women in Literature").

Alee comments on his wife's neglecting his duties:

> Alee talks to her seriously, glad to see her so repentant driving home his points with unnecessary repetition (but it relieves his feelings) and representing to her that she is neglecting her duties, that she has abandoned every woman's life-long Project of forming a feminine personality and has become unbalanced inside in consequence, that she is failing her daughter. (at the Zumurrud sobs painfully), that a mad-woman is more rebellious and unclean than a madman because a woman ought to be better than a man, that her sons need her for the feminine component in their personalities and finally that he may impose social responsibilities on her in the near future and if she cannot meet them what he will do then? (22-23)

Unlike Alee, Zumurrud wants to find a job and keep herself busy outside home. She says: "Bedeea-el-Jemal kept a shop. Budr-el-Badr went to seek her husband on foot, disguised as a man. The wife of Haroon-er-rasheed oversaw a whole manufactory. What am I to do?" Alee responds her: "This is scandalously silly and he cannot think what's the matter with her. Men would only be too glad to rest if they could. He adds "Think of our hardships if your mind becomes troubled. Think how lucky you are. I don't understand you"

> So, Zumurrud, who is continuously medicated to fit into the restrictive patterns of behavior deemed appropriate for women on Ka'abah, in a dream imagines herself as a cat: "A cat in a cat garden with cat servants, a free cat rummaging in garbage with cat allies, a heartless cat who had

> walked along a fence made of real wood in the Outside in some kind of loving mist and had sung in earsplitting shrieks" (Russ 83).

Zumurrud's desire for emotional and mental independence as well as her need to articulate her pain is expressed in this dream-image. However, when Zumurrud wakes up from this drug-induced dream and Irene offers her the opportunity to leave Ka'abah, she declines, again retreating into her dream world:

> Zumurrud slips back into her cat dream, in which cat friends tell her admiringly that she's a stubborn cat, all right, in which the walls of the sleeping room melt into the illimitable vistas of Outside, and for she is a dangerous cat she goes off to have cat adventures, to bear famous kittens and seduce handsome toms, but all somehow in a key that doesn't matter, in a way that doesn't really count, for she's also alone, and what really matters are the trees and the plains, the endless forests, the rivers she follows for miles, all this mixed up with a lot of explanation and self-justification, mixed up, in fact, with endless talking, and with the sensation of walking, walking forever, never stopping, pulling a little harness with bells on it like Yasemeen's, like a cat she saw once in a picture in her childhood, a cat in a shop who pulled a little rotisserie, or like Dunya. Zumurrud turns in her sleep and sighs, sunk forever in her beautiful, troublesome, unsatisfying dreams. (85-86)

Zumurrud feels that leaving Ka'abah for her is impossible because Ka'abah is settled into her own mind, which makes her unable and unwilling to openly revolt against the naturalization of her inferiority and subordination as woman. Only in her dreams can she slip into the role of a cat that has a satisfying sex life and freely roams the wilderness alone. Zumurrud's cat is both a free, wild creature of the forest and a domestic pet that enjoys the safety of a loving home. However, this cat is totally confined, which is also related to the theme of madness. Because Zumurrud cannot make this tension productive for a liberatory narrative of her own; she remains caught in her dreams.

Alee, Zubeydeh's father also passionately tries to make Zubeydeh forget the idea of poetry. When he talks to Zubeydeh about Aunt Dunya's madness and tries to persuade her daughter not to be a poet, he says:

> You must understand that nobody drove your Aunt Dunya crazy; there is bad blood in your mother's family, and that's why I am so afraid for you. Your Aunt Dunya went mad through scribbling and we had to shut her

> up. Do you want to that happen you ? Dou you want to break my heart. (76)

He tries to affect Zubeydeh emotionally first and then threatens her by making her remember what happens to women on Ka'abah who want to be free: "Impossible do you want to be publicly stoned ?" (24).

That is what happens to women who break the laws of patriarchy on Ka'abah: they are publicly stoned. But Zubeydeh does not give up the idea; she finds a way to disrupt the process of cultural reproduction. The traumatic experience that destroys her hope creates another, more powerful vision. Only when Zubeydeh sees her father tear her writings into pieces and says he does not like her poetry, does she realize that no matter how good she might become as a poet, he will never accept her writing because she is of the wrong sex and she feels huge sorrow she cries hysterically:

> She starts to cry. Everyone is against her. No one, neither mother nor father, is willing to admit the truth. She starts to cry more hysterically then for it seems to her that she will wake tomorrow in the cell with Dunya, fouled by the mad woman's excrement, daubed with her food, with a mad, whispering voice in her ears saying horrible poetry until Zubeydeh's own brain begins to turn, until she gets dizzy, until she too goes mad, and then there will be no poetry, no marriage, no friends, no happiness, no sanity, but only madness forever and ever. (78)

This eye-opening experience leads her to decide to go with Irene to a world which, though it is also patriarchal, provides gaps for women to exist in. Zubeydeh as a 12 year-old girl has courage to break rules and other women in Russ' society should wake up too. The escape of Zubeydeh is a call for social movement for women. However, Zubeydeh also carries the stories of her culture about gender differences. So the escape cannot totally be completed. On the spaceship away from Ka'abah, she meets a six-year-old orphaned boy, Michael. She wants to take him with her, and she tries to persuade Irene to take him with them she says: "Zubeydeh knows he's a good boy. Zubeydeh is willing to give poetry readings for him, to scrub floors for him, to work for him and sacrifice for him" (140). Zubeydeh's rescue from Ka'abah demonstrates that each liberating action also has its limitations. Another example to this is Zubeydeh's torture of Michael. Irene some night on the ship caught Zubeydeh while

she is beating Michael naked. She was saying that he was a bad boy and must be punished, and she was also pulling little boy's penis. After Irene stopped her she says "I know I was bad" (105) and later she comments about her act as using again madness metaphor: "Women always go crazy. My mother was crazy. I go crazy, too. I become my Bad self and put on my dress and do something awful" (114).

Then she adds:

> When mommy said anything wrong, Daddy would explain to met that it was her craziness speaking. Jaafar told me all about it; it is harder for a woman to form her feminine personality than it is for a man to form his masculine one because women's bodies are made of lighter molecules than men's and it's harder for women to incorporate their feminine element into theirs. Besides we have our monthlies and that drives us crazy, you know. I don't have them yet, though. I am not really crazy; I just look crazy because I am a poet and that's different, but my mother's craziness was horrible. The man knows. They can spot it. We're just not as stable as they are. (114)

According to Zubeydeh love affair with the same sex is very puzzling because she is brought up with the idea that women don't have women lovers or vise versa and women do not keep businesses. Irene and Zubeydeh never have a sexual intercourse in this sense; their relation is primarily set on the idea of female saver hero/motherhood. However, Zubeydeh at the age of twelve is far from being asexual and her touching to Irene is described in the novel as: "Irene feels small fingers on her face. Zooby-dooby has sat up and is saying in a shocked tone, 'Why, Irene, you're *crying*. ' Zubeydeh flings herself into Irene's lap, a little too actively compassionate for comfort. The kisses are nice, but the knees and elbows dig in" (129).

Although Zubeydeh rejects an overtly sexual relationship to Irene, she is certainly aware of the possibility: "I don't think you and I should get into an arrangement like that because we're friends and I would hate to do anything that would put our friendship in jeopardy" (130). Irene suppresses a snicker about the cliché but is quick to agree: "Zubeydeh, dear, I prefer you as my daughter. Truly I do. I'm not one of those ladies [she uses Zubeydeh's term for lesbians], at least I think I'm not, but if you meet one later and want to go away with her, it'll be fine with me. When you're older, I

mean" (130). In accepting the lesbian continuum, which is in putting relationships to women first, both Irene and Zubeydeh escape *compulsory* heterosexuality as the writer does.

Fourth point to discuss is the transformation of Irene and Ernst's relationship and Irene's self-discovery. As soon as Irene starts to stay as a visitor she identifies strongly with Zubeydeh and wants to save her and she wants to give her the chance to be what she likes. After this time some problems arise between Ernst and him because Ernst does not agree with her and does not want to do anything to change Zubeydeh's situation. Her awareness of the harmful nature of a chauvinistic society where males dominate and control the lives of all the women causes her to ask why Ernst does not try to change this repressive society. He even mocks with Zubeydeh's dream of being a poet by saying "How does she suck the top of her pen through her veil?" After this statement Irene gets very angry and she thinks that she sometimes cannot stand him: "There are times she cannot bear Ernst" (72). However, those times are temperamental. Ernst thinks about Zubeydeh' rescue as a fault:

> You know I would rescue everyone if I could. But you must face it that she is out of her language, out of her culture. What sort of adjustment is she going to make after spending her whole life in one room? And there is the Freudian business. I mean I really don't like what she's doing with the cultural pressures suddenly lifted; this little girl may turn into a deep sea-fish and explode all over us before we can get her back into some kind of tank. (101)

He accuses Irene of trying to remake the cultures and people's lives. After they escaped with the child Irene also starts to question her place in the Gang. She understands that there are no other women except an anthropologist and linguist she knew years before in the Gang. She finds out that there no women like her, she decides to search the aim and working of the Gang and destroy Ka'abah. But Ernst would never let this, Irene started to understand that their relation is not situated on mutual understanding, tolerance, love and respect and she feels disturbed by finding out this fact:

> It makes her unhappy to analyze him. To see his age and stubbornness, the way he insists her weakness. She starts to talk about how women know or women are or women understands and then stops that's bad manners. She learned that was bad manners in high school. It's polite to pretend there's no difference, at least in your speech. If you don't you may find yourself forced to admit that women are good for nothing, even now, even here, even she herself. (118)

She thinks that Ernst stood on her way whenever it inconvenienced him. She understands he does not even listen to her and he likes Irene's being aggressive as long as she does not cross him. She becomes aware of her feminine nature which also makes her strongly tied to Ernst and makes her always give in even though both are free persons. She does not have any chance unlike Ernst who can live anywhere and have dozen possible jobs.

After this realization they have a quarrel. While she tries to have a ship's map for Zubeydeh she accidentally understands that all her identities to use machines and computers are rejected. She feels disappointed to think of Ernst having her records all the time against any of her rebelliance in any time, and now his taking back all her identities because of her unstable nature. She feels a great anger of thinking Ernst such a person who loves and respects women and has good judgment. Once he judged her worthy now he judges her mad. She thinks of a metaphor of her friend's about men here: "Killing the spider all by himself in the dark made a great difference to Mr. Baggins" (123). She now thinks the situation from the spider's point of view, she is the one who is controlled and is killed like aunt Dunya in her cell, Zumurrud with all-life medication. In Ernst's mind he is surrounded by mad women: Zubeydeh's mother, Zubeydeh's aunt, Irene's friend, Irene's mother, and maybe Zubeydeh and even Irene.

Irene kills Ernst at the end. She had to do it and the very instant of the murder she establishes an autonomous identity for herself. She transgresses her gender role and the stereotypes of women but again she feels guilty and thinks about the guilt of this act: "ladies go mad with guilt if they live the gentlemen or say nasty things about the gentlemen; the gentlemen run the ladies over with cars or shoot them or rape them or break their necks or strangle them or push them off high buildings" (136). She thinks that the ladies of Ka'abah would say there are the gentlemen who, weeping, send you

back to your parents because you are not stable enough; there are the gentlemen who refrain; there are the gentlemen who push you down flight of concrete stairs; there are the gentlemen who luck you up either in Ka'abah or somewhere else. The killing of Ernst is important because it both refers to and reverses the story of King Shahrayar and Shahrazad from *The Arabian Nights.* Irene's and Shahrazad's stories share characteristics which are relevant in terms of how the novel links women's writing with the way in which they position themselves in relation to heterosexuality. Shahrazad is forced to continually tell stories to save her life from a tyrannical husband, a woman-hater, who wants to kill her the morning after he had satisfied himself with her. In putting her own life at stake by choosing to become King Shahrayar's wife, she also saves the lives of other women whom he would have slept with and killed the next day. As the King controls the life of the storyteller, Ernst controls Irene's life in spite of their superficial equal relationship. Irene, in killing Ernst resembles Shahrazad in respect to not being ordinary women, Irene also in *The Two of Them*, possesses extraordinary gifts that distinguish her from other women like Shahrazad has some in her time:

> The older daughter, Shahrazad, had read the books of literature, philosophy, and medicine. She knew poetry by heart, had studied historical reports, and was acquainted with the sayings of men and the maxims of sages and kings. She was intelligent, knowledgeable, wise, and refined. (Cortiel 110)

Shahrazad tells stories for her life and Zubeydeh, although she is more like an ordinary 12-year-old, risks her life by going with Irene to be able to tell her own stories. Writing poetry is a matter of survival for Zubeydeh as story telling for Shahrazad. Zubeydeh gets outside from the masculine sphere of control and knowledge and her "masculine self". In fact, this is a better world for all women which is "not-yet". Female subjectivity that is independent from male point of view is offered as a new space and possibility for women.

Irene becomes responsible for Zubeydeh after she saves her. Killing Ernst and leaving the Agency make her realize that her initial avenue of escape was an illusion; it had turned into just another prison. Because Irene is older and more mature, she moves from passive to active participant. Irene casts off Ernst in the same sense that

all adults must cast off their parents and grow beyond their mentors. Thus, Irene becomes the mentor for Zubeydeh. She has become an adult by the end of the novel.

Irene who has struggled for her own identity within a patriarchal culture, rescues a younger girl from her initiation into a mature life fully determined by patriarchy.

> In a patriarchal culture, stories about a boy's maturation process typically emphasize separation from parental figures, stories about a girl's maturation tend to focus on her sexual initiation. The construction of this maturation processes is to create a mythical construction of womanhood. For Wittig the function of sexual difference is to subordinate women, the effect is a devaluation of the status and value of what it means to be a woman. (Sargisson 171)

However, Russ needs to define female maturity in different terms, and create a different kind of story. In *The Two of Them* we find such a story: the narrative pattern Russ herself calls "the rescue of the female child" and what the child is rescued from is patriarchy. Russ explains this pattern of rescuing a female child as following:

> Puberty is an awakening into sexual adulthood for both sexes. According to Simone de Beauvoir in *The Second Sex*, it is also the time when the prison bars of 'femininity,' enforced by law and custom, shut the girl in for good. Even today entry into woman's estate is often not a broadening-out (as it is for boys) but a diminution of life. Feminist utopias offer an alternative model of female puberty, one which allows [sic] the girl to move into a full and free adulthood. All the novels described [in 'Recent Feminist Utopias'] not only rescue the girl from abuses which are patriarchal in character; they provide something for her to go to, usually an exciting and worthwhile activity in the public world. (Russ, To Write Like a Woman 143)

This rescue pattern aims to criticize patriarchy and its traditional psychoanalytic discourse which depicts different psychosexual development of boys and girls. The rescue of Zubeydeh gives a new free new alternative adulthood for women freed from Freud's psychological explanations. It aims to transgress these boundaries which make women the slaves of patriarchy. According to classical psychoanalysis, a woman's life is structured around the demands of heterosexuality and reproduction: via 'penis envy' and her role in the Oedipus complex, the little girl supposedly shapes her feminine identity, simultaneously dissociating herself from and identifying with the mother. Her adolescence is determined by her first menstruation that makes her a potential mother

and she reaches sexual maturity when she is ready for her first heterosexual genital contact and thus able to bear a child. The structuring events for the mature woman are marriage or a similar relationship with a male, child-birth and menopause. The key event for the male adolescent, on the contrary, is his first ejaculation. The resolution/repression of the Oedipus complex, which for the girl is characterized by lack of phallus, confers the power of the father to the son, a power which is confirmed through marriage. Thus, the moments of decreasing power for the female as constructed by patriarchy are the moments which empower the male. Within the logic of psychoanalysis, these mechanisms make heterosexuality crucial for the functioning of patriarchal societies. From this perspective, lesbianism, since it disrupts normative heterosexuality, emerges as a powerful threat to male hegemony. As obvious Russ uses utopian tradition in order to transgress the psychological traditions of patriarchal society. Kathleen Spencer in her thoroughly researched essay "Rescuing the Female Child: The Fiction of Joanna Russ" (1990) comments on Russ' own definition of this feminist rescue motif in her analysis of selected novels and short stories. In her article, she explains some alternatives for what this rescue motif symbolizes. In Russ' fiction, the rescuer is always a woman in early middle age (35–45 years old); the child is either about 12 (that is, on the edge of puberty), or more commonly, about 17 (on the edge of sexual awakening). The rescue motif shows an intimate relationship between a mature woman and a young girl which also has erotic overtones. According to Spencer, five stages can be identified in this motif:

> physical removal from a patriarchal culture ('Bluestocking', *The Two of Them*);
> rescue from the psychological crippling in patriarchy (*Picnic on Paradise, The Two of Them*);
> rescue from 'compulsory heterosexuality' (*The Female Man*);
> rescue of the younger self ('The Little Dirty Girl');
> rescue of the mother ('The Autobiography of My Mother'). (Cortiel 131-32)

Zubeydeh's rescue is also a physical escape from a brutal patriarchal culture. When Irene rescues Zubeydeh from Ka'abah in *The Two of Them*, she has to do more than just physically remove the girl from the restrictive culture, since the value system and patterns of behavior of this culture are placed into the young Ka'aban's mind. Again, the destination of their escape is not a clearly female space free of patriarchal

impurities although Irene's final dream projects the desire for such a space, but another patriarchal culture with which both have to contend.

The last point to discuss in *The Two of Them* is motherhood theme. Among all differences between men and women, the most fixed one is motherhood. According to Simone de Beauvoir and others the women's reproductive capacity was the difference that most condemned women to an unfree existence. Motherhood, the bearing and raising of children, seemed to be rather more a barrier to self fulfillment in women than a vehicle for it, so feminism and motherhood were in diametrical opposition for most feminist critics. Feminists reacted against the propaganda of the 1950s, which had decreed that femininity lay in clinging to the role of wife and mother. With Shulamith Firestone, they argued that biological motherhood lay at the heart of women's oppression. Politically, the right not to become a mother was central to feminist analysis but there were other elements in the feminist reaction against compulsory motherhood.

Many feminists also felt very angry with their mothers who are not supportive enough for their daughters' own development and become tools of patriarchy while establishing their feminine roles: "Many feminists felt enormous anger against their own mothers, whom they saw as the major agents of their socialization into a passive female role. Very little anger was directed, initially, against their fathers, whose role in the process was much less visible" (Eisenstein 70). In *The Two of Them* Rose Irene's mother presents this kind of negative mother/daughter relationship. Irene escapes from being a circumscribed female like her mother. Rose, who is supported by the husband who makes it possible for her to avoid factory work does not motivate her daughter to gain productive professional skills. Rose who stands for the women who are not extraordinary, the women who remain within the discursive limits of their bodies without taking possession of them. Irene informs Ernest that Rose dreams her to have a less than satisfying education than she wishes for. Rose encourages her to lead by joining Ernst an agent of Intergalactic Trans-temporal Authority. Irene looks toward a man to rescues her and Ernst makes it possible for Irene to become a professional intergalactic agent and ensures that she will not repeat the cycle of women's economic dependence upon men. However, Irene signifies the novel's alternative positive mother/daughter relationship. She decides to use her privileged position as an agent to save Zubeydeh. Zumurrud, Zubeydeh's mother, in the manner of Rose, does not encourage her

daughter to lead a constructive life. By countering this situation Irene becomes girl's positive mother. When Irene adopts Zubeydeh and takes her to a society that allows women to become poets, the agent acts in opposition to the arrival of Prince Charming plot formula, the tradition which demands that men rescue young women and provide their adventures. Zubeydeh is saved by the arrival of a female/mother, not a male/lover. Irene, the rescuing mother, breaks the negative formulaic cycle structuring women's lives. She interrupts the cycle in which motherhood becomes a patriarchal tool to mold appropriately feminine daughters. Irene matches with Adrienne Rich's definition of motherhood. According to Rich, Motherhood brings suffering and deprivation for most women under patriarchy. In fact, maternity was a keystone tool for social and political systems of male control on women. Though the experience of motherhood could suggest a good alternative it includes within itself the potential for great creativity and joy. The fact of women's capacity to reproduce was not the basis of women's enslavement, in Rich's view, but the mode by which that fact had become integrated into the system of male political and economic power over women. Rich believes if the institution of motherhood could be destroyed than motherhood can be a transforming experience for women:

> Once that system had been dismantled, Rich argued, then motherhood itself would become a transformed and a transforming experience for women. Thus, to "destroy the institution" of motherhood, Rich wrote, "is not to abolish motherhood. It is to release the creation and sustenance of life into the same realm of decision, struggle, surprise, imagination, and conscious intelligence, as any other difficult, but freely chosen work (Eisenstein 72).

In *The Two of Them* Irene reflects such kind of motherhood. Her relation with Zubeydeh becomes a transformative act of mothering for her character. She starts to know her capacities which were limited by her primary attachment to a male, Ernst. Killing Ernst, she takes her fate in her own hands and embraces her own being as female, turning towards other women for validation instead of turning against men. She gives a name to this newly developed aspect of her personality. Her adult name is Irene "*Rose* Waskiewicz" (177). By rescuing Zubeydeh, she also becomes her own mother's daughter. Yet this reconciliation with the mother does not happen on the basis of identification. Irene does not repeat the story of Rose but constructs her own from

the fragments of other women's stories. Her mother had validated her femaleness through attachment to a male and thus made Irene's existence possible. Irene connects to her mother directly, as a woman, using her body defined by patriarchy as limiting as the basis for her liberatory politics. Russ shows both positive and negative examples of motherhood in order to give radical direction to social change in her society.

Motherhood theme is also related to the theme of rescue of female child. In feminist utopian writing, the rescue of the female child reflects the desire for a place which is free from oppression. The ongoing rescue story upturns the relationship between mother and daughter in the patriarchal context, in which the daughter is expected to separate from the mother and simultaneously become like her. By reconstituting women's intergenerational relationships, the rescue story reinforces a girl's emotional tie to a maternal friend, yet resists the daughter's identity with the mother. As the example of Irene and Zubeydeh shows, accepting the self as ‘mother’ and recognizing the ‘daughter’ as independent individual are linked to a reconciliation with one's own mother. Irene does not become Rose, Zubeydeh remains distinct from Irene. Yet they connect, effectively shutting men out.

Towards the end of the narrative, Irene finds herself outside the system. She dreams a hopeful message of possible change. This dream creates an extraordinary image of a vast vulva that contains the dead bones of the slain women but also a faint inkling of hope:

> In her dream Zubeydeh is a grown woman and in her Ka'abite dress sits on a rocky promontory, a little above Irene, brooding behind her veil like the Spirit of the Abyss; Zubeydeh is waiting for something to happen. Far below the two of them Irene can see a desert valley and an old, dry watercourse where a river ran ages ago; the rock walls of the valley rise not into the sky but into a half-lit, interior greyness like the roof of a vast cavern; Irene knows that they are in the centermost vacancy of someone's mind, that they have found their way at last into the most secret place of Ka'abah. Farther out towards the surface there may be tumultuous winds, fiery conflagrations, and rains of blood, but here all is still, and in the gray, colorless half-light Irene can see that the floor of the valley below is thickly covered with bones. (149)

The valley, the abyss, the roof of a vast cavern in this passage may symbolize Zubeydeh's grown body. The dead valley, a mirror image of Zubeydeh's living vulva, also links her to her aunt Dunya, “It is so dry, so still, so movelessly gray that Irene knows at once whose soul it is–it is Aunt Dunya's soul…” (149). The eroticism that is suppressed between Irene and Zubeydeh represented in the dream though the physical distance between them is obvious in the imagery. Irene's dream thus in a physiological image conflates what patriarchal narratives have separated for women like Irene reaches a point where she sees that the power to act she thought she had was power mediated through her lover. The imagery of the passage suggests that the text locates a liberation in the mad woman's mind as well as in her body, precisely where Ka'aban patriarchy locates its most secret and most terrible fear: “For the first time, something will be created out of nothing. There is not a drop of water, not a blade of grass, not a single word. But they [the bones of the dead women] move. And they rise” (150).

In Irene's dream, living dead rises for an image of hope for the female body, community. The title of the book, *The Two of Them*, which in the beginning seems to refer to Ernst and Irene, by the end has shifted to the intimate relationship between the two women. Thus, it is not the physical removal that rescues Zubeydeh and simultaneously Irene, but her actively accepting the lesbian continuum. The two women break with their loyalty to patriarchal structures, which are predicated upon isolating women from other women. Russ’ aim is to transgress dualistically constructed social and cultural institutions and to eradicate the category of sex, offer lesbianism as an opportunity. Monique Wittig explains “The problem of the category of sex”: “For the category of sex is the category that sticks to women, for only they cannot be considered outside of it. Only they are sex, the sex and the sex they have been made in their minds, bodies, acts, gestures, even their murders and beatings are sexual” (Sargisson 150). As Monique Wittig comments, women should deny the constructions “feminine and masculine” and establish a socially and economically constructed group. At the end, Irene also chooses to go on with her life by accepting lesbianism rejecting these categories. [ ] Monique Wittig says: “Lesbianism is the only concept I know of which is beyond the categories of sex (woman and man) because the designated subject (lesbian) is not a woman, either economically, politically, or ideologically” (Sargisson

151). Lesbianism is a utopian subjective product and it transgresses, disturbs and negates the dualism of man and woman and creates a new space.

The Two of Them is obviously an example of a feminist utopia which includes dystopian world Ka'abah and which transgresses both the limitation of traditional utopian genre and patriarchal conventions of author's time. It is disruptive with a female saver hero Irene and different from that of men's written utopias. It does not accept the given reality of writer's society as the only reality; it is radical and transgressive to the writer's own society's given order of things in respect to gender, its formation and women's subordination to men. *The Two of Them* contains the possibility of alteration, critique, and transformation for women's future lives. It is not a simple perfect utopian ideal project which seeks to fill the present, seek to make static world or present a different totality but it becomes a challenge for women's revolt against patriarchy. Rather than being a blueprint of a future society that remains closed, maintaining the hierarchies of social and cultural patriarchy, it offers a new possibility of future for women by challenging the gender roles, where the transgressive function of Russ' utopia remains active. *The Two of Them* becomes a process and a possibility of change involved in a political weakening for women from oppressive patriarchal culture. It represents a critical engagement with political issues and debates of writer's time as Ka'abah reflects both 1950s and generally oppressive lives of women. Moreover Russ also uses intertextual elements which match with feminist rhetoric of the 1970s, by articulating the feminist message and vocalizing the concerns of the feminist discourse community.

Conclusion

Utopia in its all different manifestations in different fields of art is complex and hard to define. It is the image of desire and sometimes only hope. It is simply in the unfulfilled needs and wishes of social groups and individuals in different historical times. It mostly contradicts the dominant ideology and culture. Traditional utopias consist the idea of perfection and the critique of what is present in society involved. This perfection thought generally tend to form situated and fixed societies rather to challenge for an impulse toward change and the perfection concept can also be very narrow in these kind of utopias by not including class, race or gender. Since its beginnings from Thomas More although these core ideas and definitions mentioned above stayed with utopia its definition transformed itself with the broad changes in modern social order and the dreams and desires of humans in the profit-oriented capitalism.

Especially with the deep conflicts of the 1960s a subversive utopianism awakened. A series of new utopian novels began with Joanna Russ's *The Female Man*. With the help of the influence in the field of science fiction and experimental fiction utopian novels had new life in the writings of Ursula LeGuin, Piercy, and feminist utopian writing became a genre of its own with its own characteristics. First, feminist utopias differ ideologically from traditional utopias, that its beginning phrase is the patriarchy being an unnatural institution. Women envision different all women societies and better lives for women without gender, power relations inequalities, environmental problems and more. The content of all women's of utopias are priories of women such as gender, motherhood, and equal job opportunities for female humans, too.

With the women's utopias genre became more active political tool and changed its first meaning because of this patriarchal approaches to utopianism became incomplete and inadequate to study feminist utopias of 1970s. These feminist utopias transgress the old forms and definitions of utopia as a perfect place. They explore new writing techniques and new styles by borrowing them especially from science fiction tradition. So, standard view of utopia as a genre is not appropriate for feminist utopias. A new, open-ended, and critical approach is needed which focuses more on the

function of utopia as Moylan suggests “The mission of critical utopia is to break with status quo and open up a radical path to a not-yet realized future can be detected” (50).

Appearing in the context of 1970s *The Female Man* and *The Two Of Them* are also critical utopias. In her novels, Russ tries to transcend the barriers to concrete utopia and rejects the aspects of her world which does not fulfill the majority of humanity. In the revival of utopian imagination Russ uses the genre in a new and creative way. As Bloch’s utopian thinking defined reality can only be changed by transgressing the limits of what present situation makes possible and what makes utopias happen is to hope and envision a future which exists as a future possibility. For Russ her future finds voice with the radical expression of her feminist politics. Since historical oppression was grounded conceptually and materially within patriarchy, with the limits of this system alternative future for women would never be built so Russ envisions a transformation of patriarchal culture its political, economic, ideological structures and human identity, relationships and language. *The Female Man* creates an all women utopia Whileaway in order to project this new life for women ; genderless, classless, and pastoral life. She creates Man land, a dystopia, in order to call attention to the worse side of the war between men and women. In the novel she uses a montage technique with four different characters and four lives speaking at different times. It consists of parts and does not have a linear plot. Russ’s style is already radical in contrast to traditional utopias and when it combines with her unique original story it becomes a classic. Female Man is not an ordinary utopia rather it is a critical and transgressive utopia.

The Two of Them takes advantage of Science fictional elements. In a different society in different time and planet Russ looks back to her 1950s women’s lives and patriarchy that confines them and she questions the problem of women’s slavery in such society’s in general. She uses unordinary female character Irene as powerful as a male one and she finishes her novel in an untraditional way by remembering to women and all feminists that there is still hope if they take action to take their freedom back.

Both novels are different in respect to style and content from traditional written utopias. They aim to create a fresh view to look into the writer’s own society to

challenge and to fight with the inequalities and brutality of women's position and they are transgressive utopias. Women's utopias through the 1960s and 1970s movements changed the utopian genre into more political and critical utopias. Rather than being imagined perfect worlds in a distant time and place utopias of women look future to renew the position of women in their societies in favor of their rights and now or in the future these utopias will go on to influence both present worlds and future ones.

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APPENDIX

Original Texts of the Quotations Translated by Esra Gültekin from Turkish into English:

18. ve 19. yüzyıllardan itibaren kadın hareketi birçok alanı etkilemiş, kadının özel ve kamusal alandaki konumunu sorgulamış ve dönüştürmüştür. Bugün toplumsal cinsiyet ile tanımlamakta olduğumuz kavram, kadın hareketlerinin ilk döneminin önemli temsilcileri tarafından adı belirlenmiş olmasa da ortaya konmuştur. (Yıldırmaz 83).

Kadınların oy hakkı ve yönetime katılma hakkı, tüm mesleklere girme ve bunların sağlanması için eğitim hakkı için mücadele edilen ilk dönem feminist hareket, devlet yönetimi iş yaşamı, eğitim gibi pek çok alanın toplumsal cinsiyet kavramı ile şekillendiğini göstermiştir. Ütopya uygulamaları bu gelişmelerin etkisiyle dönüşmüş, toplumsal cinsiyet ilişkilerinin değişmesi ütopyaya da yansımıştır. (Yıldırmaz 83).

Kültürel feminist teorinin altında anaerkil bakış yatmaktadır: temelde dişil etki ve değerler aracılığıyla yönlendirilen kadın toplumu görüşü. Barışseverlik, işbirliği, farklılıkların şiddetsiz biradalığı, ve kamusal alanın uyumlu bir şekilde düzenlenmesi bunlara dahildir. Bu ütopik görüş 19. yüzyılın ikinci yarısında anaerkil-antropologların tarih öncesi zamanlarda varolduğunu varsaydıkları, yönetimin annelerde (kadınlarda) olduğu dönem-teori içinde dile getirildi. Bu görüş kurmaca ifadesini, dönemin kadın edebiyatında açık seçik olarakta Charlotte Perkins Gillman'ın anaerkil ütopyası Herland'da buldu. (Donovan 70-71.)

1960'lardan itibaren gelişen ikinci dalga feminist hareket içinde kuramsal çalışmalar yanında ütopya da ataerkil düzene karşı kullanılan mücadele araçlarından biri olmuş ve birçok kadın yazar toplumsal cinsiyet ilişkilerini çözümleyen ve günümüzün eşitsizliklerini yoketmeyi hedefleyen yeni ütopyalar ve karşı ütopyalar ortaya koymuşlardır. (Yıldırmaz 87)

Bunlar içinde[1970s] yerli kabile yaşantılarından esinlenerek yazılmış olan, ortaklaşa ve eşitlikçi toplumlar yada anaerkil toplumların anlatıldığı Marge Piercy Women on the

Edge of Time (1976), Marion Zimmer Bradley *The Ruins of Isıs* (1978) , Monique Wittig *Les Guerillas (*1969), Jayge Jarr *Levithan's Deep* (1979) önemli feminist ütopyalardandır. Özellikle farklı gezegenlerde kurulmuş ülkeleriyle Ursula Le Guin'in ütopyaları, anarşist bir toplumun anlatıldığı *The Dispossessed* (1974) ve halkı, her iki cinsiyeti de taşıyan ve dönemsel olarak erkek yada dişi özellikler gösteren androjenler olan bir gezegenin anlatıldığı *The Left Hand Of Darkness* (1969) bilim-kurgu ve feminist ütopya alanında büyük yenilikler getirmiştir. (Yıldırmaz 88-89)

Klasik ütopyalarda, varolan kurumların eleştirisiyle ütopyada sunulan kurumların ayrıntılı düzenlenmesi yapılırken, kadının konumuna da sıklıkla yer verilmiş ve kadının toplumsal yaşamdaki durumu ayrıntılı olarak çizilmiştir. Kadının siyasal yaşam, devlet, din, eğitim kurumları, çalışma yaşamı, ve aile içindeki konumu klasik ütopyalarda önemli bir yere sahiptir. Bu düzenlemelerde ütopyacının her ne kadar onları aşmaya çalışmışsa da, kendi döneminin değer yargılarının etkisi altında kaldığı görülmektedir. (Yıldırmaz 20).

Feminist ütopyaların farklılığı kadın ve erkeğin dünyayı eşit bir şekilde paylaşan, fiziksel görünüm, duygusal yapı ve toplumsal hak ve sorumluluklar bakımından büyük farklar göstermeyen bireyler olarak, yaşamı toplumsal cinsiyet bölümlenmesine imkan vermeden kurgulayan bir anlayış geliştirmiş olmalarındadır. Kadın ütopyaları özellikle toplum karşısında bireyin konumuna yaklaşımları ve daha iyi bir yaşam için sundukları alternatiflerde uyma, iletişime, ve cinsler arası eşitliğe önem vermeleri ile erkekler tarafından yazılmış ütopyalardan ayrılmaktadır. (Yıldırmaz 128)

Feminist ütopyalar birey karşısında toplumu tercih eden ve erkek karşısında kadını ikinci bir konuma yerleştiren geleneksel ütopyacı düşüncenin aksine, birey ile toplumu erkek ve kadını ve bireyin kendisini bir denge içinde kurgulayan bir kavrayış geliştirmiştir" (Yıldırmaz 130)

Kadın ütopyalarının en önemli özelliği bireyselliği ön plana çıkarmaları ve farklılığı doğal kabul edip toplumsal yaşamı da buna göre şekillendirmeleridir. Irklar, kültürler, cinsler, inançlar, eğilimlerdeki farklılıklar hoş görülür, bastırmaktan çok geliştirmeye yaşam zenginleştirilmeye çalışılır. (Yıldırmaz 128)

Aynılık ve benzerlik üzerine kurulmuş olan klasik ütopyaların aksine feminist ütopyalar çelişkilerin var olduğu, her an yeniden ortaya çıktığı buna karşılık çözümlerin de yeniden üretildiği alternatif düzenler olarak ortaya çıkmaktadır. (Yıldırmaz 128)

. . . kadın ütopyalarında hem fiziksel hem de sembolik bir androjenlikten söz etmek mümkündür. İki cinsin benzer özellikler göstermesi ya da tek bedende iki ayrı cinsiyetin taşınması şeklinde fiziksel olarak beliren androjeni aynı zamanda ikiliği reddeden, bir senteze ve dengeye ulaşmayı amaçlayan düşünce tarzının ifadesi olarak da ortaya çıkmaktadır. (Yıldırmaz 128-29)

Feminist ütopyalar kullanılan dilin yaşam tarzının ifadesi olduğunun farkındadırlar ve sadece yaşamdaki toplumsal cinsiyet ayrımını değil, bunun yansıması olan dildeki ayrımcılığı da ortadan kaldırmaya çalışırlar.” (Yıldırmaz 129)

Dili ataerkil etkilerden kurtarmak için kadın yazarlar, bazı kelimeleri kaldırmış, yeni kavramları karşılayacak yeni kelimeler eklemiş yada varolan kelimeleri yeni anlamlar yüklemişlerdir.