

## Thomas More – ‘Utopia’

Responding to endemic corruption under the sixteenth century Tudor monarchy following the War of the Roses, Thomas More’s seminal utopian proto-novel, Utopia metonymically critiques aristocratic dishonesty to encode an enlightened conception of humanity, positioning responders to condemn the social upheaval of renaissance humanism, displacing medieval theocentrism in revived classical notions of progressive education and politics. Nonsenso’s hypothetical infinitives in advising the French King to “concentrate on the kingdom” by making it “prosperous” whilst “giv(ing) up all ideas of territorial expansion” denounces aristocratic dishonesty to appear noble in fostering a flourishing society on the basis of humanist consequentialism over the medieval virtue ethics of chivalric honour according to the theocentrism of the Middle Ages under the Tudor monarchy. More’s hyperbolic denunciation of utopian communism as a “grand absurdity” as he describes the system as “communism minus money” which will be “the end of the aristocracy” and the end of the eulogistic tricolon “dignity, splendour and majesty” within Europe distances More from condemnation for his controversial humanist conception of humanity whilst being satirically ironic through its disgusted metonymical critique of aristocratic corruption following the sixteenth century War of the Roses enabled under the Tudor monarchy.

In response to sixteenth century deceptive aristocracy under the Tudor monarchy, More’s utopian proto-novel ‘Utopia’ invites responders into a liminal realm that encodes a rationalist conception of humanity anticipating the Enlightenment to critique the social upheaval of renaissance humanism, critiquing medieval theocentrism and virtue ethics of chivalric honour. Accordingly, Nonsenso’s rhetorical use of hyperbolic emphasis on peace being “so infinitely important” and his high modal assertion of the necessity in “maintaining innumerable disturbers of the peace” exemplifies his prioritisation of a consequentialist conception of humanity, opening a liminal realm to advocate the flourishing value of humanism over medieval warrior ethics during the sixteenth century War of Roses. Similarly, Nonsenso’s medical metaphor to describe utopian laws “reliev(ing) the symptoms” of Europe’s endemic corruption under the Tudor monarchy despite having “no hope for a cure” alludes to the anatomical analogy relevant to early modern political discourse, valorising humanist consequentialism

as a flourishing conception of humanity. Accordingly, More highlights the dichotomy between natural and unnatural desires as people are “impelled by reason” to “enjoy ourselves in any natural way,” suggesting Nonsense lapsed into dysphemism as he “entered into an idiotic conspiracy” when describing claims of enjoyment of unnatural pleasures, implying instability through assertions of humanism, reducing its legitimisation of coercion to inhibit unnatural desires to securing arbitrary power over others, thus encoding the literary world with a conception of human nature that anticipates the enlightenment.