



## **Beyond Eros and Thanatos: More Impulses of the Anthropocene in Jeanette Winterson's The Stone Gods**

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### **Keywords**

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### **Abstract**

The 21<sup>st</sup> century has come to a new stage that teems with exceptional climate changes, and other planetary degradation. Geologists coined this geological epoch as the Anthropocene in which humankind has great toll on geological, biotic and climatic process of the Earth. Accordingly, literature in Anthropocene attempts to display anthropogenic changes in an apocalyptic scenario which is both fascinating and disturbing for the readers. Jeanette Winterson's *The Stone Gods* is a good example in entangling the environmental changes with politics, psychology, eurocentrism, and technoscience. To illustrate, she displays a futuristic portrait of Earth as Orbus which is full of bio-enhanced people and non-humans, psychological disorders, perverts and destructions. Besides, nature, earth, culture, and even feelings are so commodified that people desire and consume in an infinite cycle. Concordantly, Orbus is operated under the control of MORE corporations, and they constantly impose a frantic consumption on people together with their lusty political endeavours. This greedy nature leads to the emergence of a new impulse which I call it "MORE" beyond Thanatos and Eros instincts like Freud named in the 20th century and this paper aims to explore this impulse in relation to Winterson's cynicism towards late capitalism and extreme consumerism.

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## **1. Introduction**

The focus of this paper is Jeanette Winterson's *The Stone Gods* and this essay is at the juncture of two main concerns; with the ecological apocalypse in the Anthropocene age; and with the greedy instinct of the humankind who does everything for the sake of more pleasurable, better and longer life. This instinct will be particularly called *MORE* since the term is in parallel with the name of tyrannical hi-tech omnipotent state system, "MORE".

The novel is actually composed of three dystopic historical time space. The first one narrates the planet Orbus and Orbusian life. The second one takes place in 17<sup>th</sup> century and the last one fictionalizes the life after the third world war. The main characters Billie Cruso, Spike (a female robot) and Manfred who represents totalitarian regime under the implied excuse of elevation of human kind. In Orbus, people have intra-actions between robots. In this planet, everything is done by the

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robots such as lobots, Robo Sapiens, nifties, etc. Also everyone is fixed to the age which they want. Thus, everyone is young and beautiful. But after a while, this youngness and beautifulness become ordinary so pervers, paedophilias, and paranoid disorders come out. At the heart of these disorders are infinite will to power and material greed. As they want always more and more, their actions end up with environmental apocalypse and their planet turns into waste land. MORE corporations in the novel are omnipotent and surveillant of everyone and everything in the novel's planet Orbus which is dying. They are separated into several parts such as MORE *Life*, MORE *Future*, MORE *Medicine*, MORE *Security*. However, by constantly imposing more, these corporations do not offer a better life. Rather, they manipulate human who destroys all the nature and species even including themselves because of the voracious appetite they always have for more and the obsession they have with development and technology. In the novel, a new planet is discovered and the Orbusians aspires to terraform this new planet to consume it as well. Therefore, the technology and discovery works of MORE corporations lead people to an infinite consumption and to have hysterical desires. This brings about various mental disorders like paedophilia, split personality disorder, obsession, etc. It is stark contrast to the extent which Freud theorizes two life instincts, Eros and Thanatos. It is mainly because Eros represents the preservation of life including human and other species while Thanatos presents a self-destructive death instinct. In the novel, humans hysterically desires to stay alive and younger even at the cost of extinction of other species as a salient signal of the Anthropocene epoch and late capitalist era. Thus, they go beyond Freudian instincts and acquire a new instinct which I call MORE beyond Eros and Thanatos. As such, this paper aims to explore how Winterson problematizes the portrayal of human being in the Anthropocene with a new impulse which MORE corporations always impose on them.

## **2. The Stone Gods as an Anthropocene Literature**

The 21<sup>st</sup> century has come to a new stage that teems with exceptional climate changes, toxic wastes, pollutions, energy crisis, species extinction and other planetary degradations (Zalasiewicz, 2010: 2228). Stoarmer and Crutzen came up with a new term "Anthropocene" for this new age in "Newsletter" (2000, 28). This first entitled term was developed and it gained much more attention by Crutzen's in "Nature" in 2002. According to Crutzen, in the Anthropocene, humankind and their technological and economic developments have a magnitude impact of on geological, biotic and climatic process of the Earth. That is why; this epoch is also called "Human Age".

In order to create awareness for the recognition of human impact on ecology and geology, this new epoch became the problem in the interdisciplinary area, including humanities. Thus, it has been observed collaboration among the different branches of the science for this purpose. Anthropocene literature, especially the novel genre, which is written from an ecocritical point of view, is included in this collaboration. It is because the novel makes the anthropocene and its outcomes a site of narrativity. With regards to the narration of ecology, material ecocritics, Serenella Iovino and Serpil Oppermann emphasize the power of the storied matter in *Material Ecocriticism* as follows:

[M]atter's "narrative" power of creating configurations of meanings and substances, which enter with human lives into a field of co-emerging interactions. ... [M]atter itself becomes a text where dynamics of "diffuse" agency and nonlinear causality are inscribed and produced. (2014: 79-80)

In other words, according to Iovino and Opperman, every matter, animate or inanimate is inscribed with a story, because "the stories of matter are everywhere: in the air we breathe, the food we eat, in the things and beings of this world, within and beyond the human realm. All matter, in other words, is a "storied matter." (2014:1). Through strong expressiveness and creativity, storied matter in the novels can foster people to read and involve in the current narratives of environment, so it leads them to question and to search for the causes and solutions. To clarify, telling stories about the climate change, extinction, and other ecological problems that human causes might be regarded as embodiment of philosophising the world in which humans and other species are living. As Le Guin notes, "a book holds words. Words hold things. They bear meanings. A novel is a medicine bundle, holding things in a particular, powerful relation to one another and to us" (1996:153). Therefore, with the power of words and meanings, novels can help holding human and nature together. Related to the togetherness and connectivity, Kostkowska notes that "the way we use language must be carefully scrutinized and reformed to eliminate old hegemonic patterns and to promote modes of linguistic expression that foster connectivity instead separation, equality instead of hierarchy, diversity instead of hegemony" (2013:1). In this respect, novels can be ecologically progressive and promoting mode of narrative to bring back connectivity, equality, and diversity.

In the context, especially the genres of science fiction and fantasy, as Savi puts it, "are [also] fertile terrains to ponder the waning boundaries between the human and the nonhuman and the ways in which human practices are disrupting the natural world almost to the point of no return." 956. Within the context of this theory, Jeanette Winterson's *The Stone Gods* (2007) plays a significant role in offering universal ecological matters at stake within an aestheticized postmodern frame in the mixture of sf and fantasy and make the Earth planet a site of narrativity. The novel constitutes a vantage point in terms of conveying the anthropocentric point of view in order to show how humankind exploits everything for the sake of "better" life conditions by undervaluing nature and socially less privileged animate or inanimate groups. This idea is emphasized in the novel as such: "[humans] have taken a few wrong turnings. Made a few mistakes. We have limited natural sources at our disposal, and a rising population that is by no means in agreement as to how our world as a whole should share out these remaining sources. Conflict is likely" (2007:4). As clear in the quotation, the novel explicitly offers the idea that human mistakes have great toll on ecological and geological order and progress in the Earth. That is why, by putting the blame on human, the novel significantly offers the story of our planet, Earth in the Anthropocene age. In accordance with this idea, Winterson describes Orbus as "a world very like Earth, and like earth running out of resources and suffering from the severe effects of climate change. This is a world where everyone is bio-

enhanced and bored to death. It is a world that has run out of possibilities” (Winterson, on “*The Stone Gods*”). As it has run out of all the possibilities, Orbusians achieved to consume another planet which will be a new beginning for them.

As suggested by Winterson herself, Orbus is where run out of all the possibilities of life since its terraformers consumed and destroyed everything for their own sake. Later, these terraformers created high technology which seemingly makes human life easier and easier. However, this gave rise to another suffering, psychological one. In the novel, a new planet is discovered and this exploration is announced as such:

We are here today to witness the chance of life time . The chance of many life times. The best chance we had since life began. We are running out of planet and we have found a new one. Through all the bright-formed rocks that jewel the sky, we searched until we found the one we call home . we are moving on, that’s all. Everyone has to do that some time or other, sooner or later, it is only natural (2007:4).

As seen in the quotation, Orbus is not a first planet to be consumed at all. It is indeed one of the places to be terraformed and ended by the human kind. This moving on obsession stems from MORE corporations constant impositions as the motto says “Every day is a new day” (2007:11).

More corporations, according to Nurten Birlik and Bengu Taskesen, “combine in itself all the operating bodies from technology and policing to media in the Tech City” (2008:71). It is so dominant and omnipotent that it leaks into every are of life so there are plenty of MOREs such as MORE *Media*, MORE *Peace*, MORE *Security*, MORE *Life*, MORE *Future*, MORE *Medicine*, MORE *Culture*. The actions and impositions of MORE lead people to go beyond normal human instincts: Eros and Thanatos as Freud explains.

### **3. More Impulse Beyond Eros and Thanatos Instincts**

The term “Thanatos” or “death drive” was first coined by Sigmund Freud in 1920 in *Beyond the Pleasure Principle*. It is regarded as self-destruction or death drive so it causes risky behaviours that lead human kind to the death. Freud proposed that “the goal of all life is death.” (1920: 40) Freud believed that people typically channel their death instincts outwards such as aggression, violence, self-harm or suicide.

When investigating the novel, it is observed that nobody wants to die and they want to live forever and look younger and younger. When taking the lack of suicide and desire to live much more years into account, it might seem that there is no death drive in the novel. However, for the sake of their own pleasure, they destroy the nature and other species. By ruining the nature and ecosystem with their greedy nature, the Orbusians are indeed in risky and self-harmful behaviours since when the balance is eradicated, human kind will find no place to live on. In this respect, in the novel, this death drive is much more complicated.

The story of the new planet in Orbus begins with the announcement of the new discovery, Planet Blue, and people ask some questions about the planet. The first

person's question reflects the concerns and desires of the postmodern psyche. "A man pushes forward with a microphone – 'And is there oxygen?' Yes, there is. 'And fresh water?' Abundant. 'And no pollution?' None. Are there minerals? Is there gold? What's the weather like? Does it rain a lot? Has anyone tried the fish?" (TSG3) Thus, he first guarantees his life by confirming the existence of oxygen. Then, he reflects his fear of death by questioning the pollution. However, in the novel the death has been killed by the technology. From this vantage point, it is abundantly clear that the Orbusians are full of life drive, Eros. Generally, this life drive is essential to "sustaining the life of the individual as well as the continuation of the species" (Cherry 2018). However, in the novel, they do not care about the species, they only think of themselves and their commodities. Thus, they seek after more and more. After, the post-3 war, there is no one, who dies or is killed. Hence, they are so attached or obsessed with the survival and the immortality that when they guarantee it they go beyond and ask the gold and weather again since MORE corporations reinforce them to desire more and more by drawing people into enchanting spaces and activities. Hence, with the help of the great cutting edge technology, they can obtain whatever they dream of. However, all this Utopia-like living actually results in chaos both outside and inside the people.

Apart from a prosperous life, they want to lead an immortal and un-aging life. In the novel, there are no woman who is fixed past thirty and no man past forties. Plastic surgery, DNA modification and genetic age fixing are so widespread that they are seen as compulsory. Accordingly, the rate of the psychological disorders is very high. However, the main problem is that these disorders are not seen as a mental illness. These are taken for granted as normal behaviours, because the system through its logics neutralises this distorted image of human being. Mrs McMurphy, who is always cheated by her husband with little girls, wants Genetic reversal in order not to lose her husband. She behaves like a girl and wears a pink school uniform. She is very fond of celebrities, does not care anything happening around the planet. She only worries about the celebrities' futures and her husband.

Celebrities are under pressure, no doubt about it. We are all young and beautiful now, so how can they stay ahead of the game? Most of them have macro-surgery. Their boobs swell like beach balls, and their clicks go up and down like beach umbrellas. They are surgically stretched to be taller, and steroids give them muscle-growth that turns them into star-gods. Their body parts are bio-enhanced, and their hair can do clever things like change colour to match their outfits. They are everything that science and money can buy. (2007:16)

She is obsessed with the genetic reversal to be seen like little Senorita who is a twelve-year-old pop star. When Billie asks whether she thinks she can stop him having sex with young girls by becoming herself, she indicates that this is not her aim (17). However, she is fixed at only 24. There, Billie thinks: "Now that everyone is young and beautiful, a lot of men are chasing girls who are just kids. They want something different when everything has become the same" (17).

This frantic desire of more and more stems from the outcomes of late capitalist era. According to Fredric Jameson, after the Second World War, two stages of market

capitalism and imperialist capitalism were replaced by post-industrial and late capitalism in which logics of capitalism such as media, art, and education have infiltrated into every area of the society (Nicol, 2009: 3). Besides, he argues “every text, overtly or covertly, addresses socioeconomic conflicts and offers an imaginary resolution of a real contradiction” (qtd. in Collin, 2016: 299). In this context, it seems his ideas and theories are well-suited to the argument in *The Stone Gods* because the late capitalist system is overtly made satiable in the novel and it employs a number of freak activities through media and other logics of capitalism under the control of “MORE”. In the real World, the new capitalist stage starts after the Second World War according to Jameson, but this kind of system is named as MORE coming out after the Post-3 War in the novel similarly. The system exploits and makes use of both people’s psychologies and bodies as captives or servile slaves serving to the dominant ideology. Also, on Orbus, people are madly liable to consume everything physically and emotionally by exceeding time and space and by unconsciously accepting the extreme imposition of consumerist system. Thus, they are always in pursuit of something more, such as fixing, genetic reversal, and even another planet after using up the already existing planet Orbus. Thus, at this point “psychoanalysis becomes inevitable”, as Jameson notes in *Political Unconscious*:

Hysteria as desire to desire puts us so to speak, on the track of a certain original sin of psychoanalysis by which Lacan evidently means the relationship of this science to its historical situation and conditions of possibility. And the conditions of possibility became visible only when you begin to appreciate the extent of psychic fragmentation since the beginning of capitalism with its systematic quantification and rationalization of experience its instrumental reorganization of the subject just as much as of the outside world. (qtd. in 63)

Moreover, *The Stone Gods* offers a life in the Anthropocene epoch in which the planet Orbus is dying and it is full of queer and weird people, perverts, robots, and posthumans as well as the cyborgs. Thus, as Glotfelty remarks in *The Ecocriticism: A Reader*, most ecocritical work just like *The Stone Gods* has a common motivation: “the troubling awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet’s basic life support systems” (1996: xx). Therefore, this extinction of life supports because of the extreme consumerism and unconscious developments destroy all the rationality and normality within fragmented spaces, times and psyches. So both text and the characters display a “schizophrenic dispersal” as Jameson associates postmodernism with the schizophrenia, hysteria, nostalgia and paranoia, and waning of effect (Nicol, 2009: 8). His diagnosis comes from a comprehensive study of the impact of the conditions in late capitalism on individual perceptive and cognitive faculties. For Jameson, the starting point of his analysis that postmodernism introduces the death of one particular version of the subject: “the autonomous bourgeois monad, or ego, or individual”, and this is replaced by the feelings which are “free- floating”, “impersonal”, and “tend to be dominated by a peculiar kind of euphoria” (1991:9).

In addition, Billie thinks that making everyone young and beautiful also make people all bored to death with sex. Orbus is full of perverts and psychos. Paedophilia is so common that they try to fix Little Senorita to 11, who is a very beautiful little singer girl. Therefore, Billie makes fun of the system by saying that "it is going to be wonderful here on Planet Lolita" (*TSG*<sup>2</sup>, 2007:18). Moreover, nobody feels guilty or questions what he/she is doing. They are not satisfied with anything and there should be always "more" that MORE corporations are able to offer for them. They are just consuming for the sake of consuming in a planet where they are bored to death, these things can create a little euphoria at least. Put shortly, they learn how to employ a kind of a MORE instinct just for they are taught by MORE corporations.

Many Marxists insights into human behaviour involve the damaging effect of capitalism on human psychology. According to Marxism, a commodity's value lies in three ways: use value, exchange value, or in the social status it confers on its owner (Tyson, 1999: 62). For the capitalist system' members should be unable to "feel good about themselves" unless they acquire a fashionable look that can be maintained only by the continual purchase of new clothing, new cosmetic products. It is in capitalism's best interest to promote whatever personal insecurities will motivate us to buy consumer goods. However, in *The Stone Gods*, the capitalism goes beyond by exploiting the people's insecurities and greedy nature in such an extreme way that it makes them blind, distorted, empty, queer and posthuman.

Although there is every kind of robots such as LoBots for cleaning, TourBots for visiting a new place, BeatBots for Traffic Wardens, there is no distinguishing between the real needs and the false needs. Moreover, although the system seems to enable people the opportunity of choice with these various bots and goods, actually it only exploits the tendency of human nature to freedom. Therefore, everything in this postmodern world is commodified including women, children, animals, human values, love, soil, planet, even also death. Here, it goes beyond instinct of pleasure seeking in Freudian term, and it becomes consumption fetishism, and according to Andrew Stein in his dissertation, *Commodity and Psyche: The Meaning of Machines and Machine-Produced Objects in the Unconscious*

Consumer culture creates an environment conducive to the conversion of a simple commodity object into a hallucinatory fetish object by erasing in fantasy the difference between the external object and the internal object of desire. In order to not become truly psychotic, therefore, a fetishist has to be able to split reality into a hallucinatory world and the real world of external differences and hold both world views simultaneously. (2002: 79)

Therefore, the novel draws far-fetched feeling of being lost beyond the theories of Freud and Lacan, due to the new system coming after the Third World War.

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<sup>2</sup> Hereafter, *The Stone Gods* will be abbreviated as *TSG*

However, in the novel, there is such a system that shows everything very appealing and under the control. MORE corporations manipulate and govern the Central Power which is the most powerful state on Orbus. Although it is very repressive and anti-democratic, no one suspects MORE; since it removes all the humane miseries or it makes all the miseries invisible “with a sleight of hand, a masterful feat of ideological prestidigitation” (*Archaeologies of The Future* 193). It is described in the Wreck city: “MORE had been the world's most aggressive free-marketers, regulation-wreckers, carbon-kings... MORE stood for unlimited air travel, six cars per family, six hundred TV channels, no censorship, no trade unions, no government interference in trade” (TSG133-134). It is defined in this way, because the wreck city is the sign of the other side of medallion. It has campaigned for “No MORE War.” before the Third War, later, it [MORE] made the fight for freedom more urgent”(163). And after the war, they try to recover the city but the main aim is only political since it does nothing except for passivizing people.

We all came forward, there was no going back, and we built apartments and shops and roads, and for the first time in a long time there seemed to be some purpose in what we were doing. We weren't staring at computer screens, or moving shameless piles of cash round a whored-out world: we were building, making, doing, active verbs that rolled off the fat, piled on the muscle and sent us home without discontent. Side by side the warmongers and the war-weary were doing something at last that we could stand back and admire. (134)

Thus, MORE has passivized, depersonalized and dehumanized people. They are manipulated and just idle around by using up all the sources without any production in the Anthropocene.

What is more, it has destroyed the money system but made everything worse by creating a new market as it is stated in the novel,

Post-3 War, when there was no money, and people were sick of hearing the word 'money', MORE realized that a company's survival could no longer be about selling things, though it could be about supplying things. Theirs was a genius move that transformed late-market Capitalism. Take a Buy-me-Buy-me world and turn it into a Rent-me--Rent-me world. I rent my apartment and the furniture in it. Carbonrationing means that all of my household appliances - fridge, washing-machine, etc. — must be state-of-the-art or, rather, state-of-the-tech, which changes roughly every six months. I have to 'uprate', and the rental company does that for me, at a small premium on top of what I regularly pay. Private-car ownership is not allowed, but I can hire an electric car if I need one. Consumerism looks ugly, these days. Renting is genius: we still pay, but we don't own. 'Good for cashflow, good for conscience', as we say at MORE. (TSG, 2007:136-137)

However, except for habitants of Wreck Cities, nobody in the novel is aware of this fact, or they have been reduced to silence by veiling some facts with the illusoriness. It is the Dead Forest, which is the product of MORE's exploitation and



the victim of nuclear bombing that leads to radioactive mutants embodies its greedy and destructive political aims. It is defined as “Tech City’s big secret, one of them, anyway. The incurables and the freaks are all in there. They feed them by helicopter. A lot of women gave birth just after the War finished. No one knew what would happen to the babies — well, now we do. Those are kids from nuclear families” (2007: 171).

When turning back to MORE, it is only based on consuming and using up everything in the planet. As a result, the constant cycle of consumption and production is broken, and the nature also gives up its fertility and they commence a new discovery journey to the space. However, in the novel, there is also other theories. Although the book speaks of the life on Orbus and the life on Planet Blue in the future, there is another planet known for White Planet which shares the destiny of Orbus. It provided life on it once upon a time, but people destroyed it, used it and abused it. Then, they found another world and moved to there, that is Orbus. Handsome the captain of the ship says: “My theory is that life on Orbus began as escaping life from the white planet - and the white planet began as escaping life from... who knows where?” (56). Therefore, Planet Blue which is seen as a Utopian enclave is not as hopeful for human beings as it is seen. In fact, this message is given by Winterson herself by ending the novel with the dystopic deliverance “everything is imprinted for ever with what it once” (207). In accordance with this idea, Jameson argues that

No wonder these harmonious pictures of the future society are so appealing: their attraction lies not so much in all the concrete problems they may have triumphantly solved, but in the construction of an optical image from which existence itself - the miseries of the self and of existential temporality, that condemnation to freedom we each must live and which, far more than death, is the Heideggerian "je mein eigenes" - all that has been removed by a sleight of hand, a masterful feat of ideological prestidigitation. [...] No wonder the desire called Utopia becomes the most dangerous political enemy, the one most worthy - despite its seeming insubstantiality - of persistent and vigilant critique. (1991:193)

As Jameson asserts, in Blue Planet the same thing has happened when the push comes to shove. The captain, Handsome has triggered a mini ice age in order to destroy the dinosaurs for the sake of creating a living an enclave. Accordingly, Spike says, “Human beings are the most aggressive species on the planet. They will readily kill each other for territory and resources, but they will also kill each other for worshipping the wrong sky-go failing to worship any god at all.” (TSG, 2007:135)

Accordingly, Jameson’s Marxism is far from conventional. He uses hermeneutic of ideology and utopia to the ideological components of cultural texts while asserting their utopian aspect, which includes those visions of a better world that provide perspectives from which to criticize the existing society. For him, the Utopians, “whether political, textual, hermeneutic, have always been maniac and oddballs” (*Archeologies of the Future*, 2005: 10). Therefore, it is not too surprising to

encounter with these queer characters in such an extreme consumerist world. They have lost the reality. They do not have babies; they do not have a mother figure. Spike and Billie are lovers. All the terms are intermingled. It is unclear what the human is and what a robot is. As Spike points out, "Every human being in the Central Power has been enhanced, genetically modified and DNA-screened. Some have been cloned. Most were born outside the womb. A human being now is not what a human being was even a hundred years ago. So what is a human being?" (*TSG 2007:64*). Indeed, Billie is always different from the other characters. Nonetheless, she insults Spike for she is a robot, but Spike exhibits more humane behaviours; she reads poems, loves someone, and thinks more rationally. Donna Haraway argues that

The distinction between human and machine no longer makes sense: we have all become cyborgs, which is at once a result of the rapidly increasing developments of medical technology, which provide us not just cyborgs, which is at once a result of the rapidly increasing developments of medical technology, which provide us not just with replacement prostheses such as artificial legs or hearing aids but also with mechanical devices to replace key organs such as the heart, and also an outcome of the imaginations of contemporary culture that is intensified with robots that have become humanized. (1991:149)

However, according to Andrew Stein, "The ethical challenge proposed by the posthuman in this light helps to blur the boundaries between the natural and the artificial and the mechanical and the organic, making binaries overlapping in the postmodern [psyche]"(80). Therefore, in late capitalist society, the cyborgs, posthumans begin to take place in our vocabulary and of course our culture. There is no certain line between a "dramatized" robot and depleted person in a boring life. Ironically enough, nevertheless, the system forbids using the word dying for the planet, it is just hostile to human being.

## Conclusion

To conclude, *The Stone Gods* reflects a painful dystopic vision of the future, in which every beginning for human beings is the temporarily escape before being reabsorbed into a desperate end. By building her plot upon this vision, Winterson opens many questions for the reader by utilizing postmodern irony, intertextuality, parody and destruction of rationality and traditional historicity. However, most importantly, she destroys all the binaries grounding on Western way of thinking as she notes in her novel, "determinism versus Freewill is a false study —unhelpful, a time-waster. Life has never been All or Nothing - it's All and Nothing. Forget the binaries" (64). Zekiye Antakyalıoğlu asserts that "the excessive perversion and paedophilia are the obvious symptoms of libidinal economy: an all Eros and no Thanatos concept of life" (2012: 982). Contrary to her belief, *The Stone Gods* offers both concept of life, because of the fact that death instinct is also driven by pleasure principle since the death is ultimate euphoria. Besides, when considering Winterson's advice to forget about the binaries, it would be wrong to claim that people are only driven by Eros instinct. Within this kind of living, the novel displays much more complex and more fearful concept of life. Hence, in my opinion, people and their psyches are driven by neither Eros nor Thanatos

instincts, but by beyond these instincts which I prefer to call it MORE within drawing parallelism to MORE corporations and its hysterical instinct of controlling every area by means of its ideological apparatuses.

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