

CONTENTS

INTRODUCTION 1

PART ONE: A GUIDE TO SELECTED MODERN CULTURAL

CRITICISM WITH RELEVANCE TO DYSTOPIAN

LITERATURE

Introduction	11
Theodor Adorno	11
Louis Althusser	14
Mikhail Bakhtin	17
Walter Benjamin	20
Michel Foucault	23
Sigmund Freud	28
Karl Marx	32
Friedrich Nietzsche	35

PART TWO: A GUIDE TO SELECTED UTOPIAN FICTIONS

Introduction	41
Francis Bacon: <i>New Atlantis</i>	41
Edward Bellamy: <i>Looking Backward</i>	44
Tommaso Campanella: <i>The City of the Sun</i>	48
Charlotte Perkins Gilman: <i>Herland</i>	50
Sir Thomas More: <i>Utopia</i>	53
William Morris: <i>News from Nowhere</i>	57
Plato: <i>The Republic</i>	60
H. G. Wells: <i>A Modern Utopia</i>	63

PART THREE: A GUIDE TO DYSTOPIAN FICTIONS

Introduction	69
Kobo Abé: <i>Inter Ice Age 4</i>	69
Vassily Aksyonov: <i>The Burn</i>	72
Vassily Aksyonov: <i>The Island of Crimea</i>	75
Margaret Atwood: <i>The Handmaid's Tale</i>	78
Samuel Beckett: <i>The Lost Ones</i>	83
Ray Bradbury: <i>Fahrenheit 451</i>	88
Anthony Burgess: <i>The Wanting Seed</i>	91
Anthony Burgess: <i>A Clockwork Orange</i>	94
William S. Burroughs: <i>Naked Lunch</i>	99

Samuel Butler: <i>Erewhon</i>	103
Karel Čapek: <i>The Absolute at Large</i>	106
Karel Čapek: <i>War with the Newts</i>	107
Suzy McKee Charnas: <i>Walk to the End of the World</i>	112
György Dalos: <i>1985</i>	114
Samuel R. Delany: <i>Triton</i>	116
Philip K. Dick: <i>Do Androids Dream of Electric Sheep?</i>	120
Philip K. Dick: <i>The Man in the High Castle</i>	123
Philip K. Dick: <i>Time Out of Joint</i>	127
Thomas M. Disch: <i>Camp Concentration</i>	129
Thomas M. Disch: <i>On Wings of Song</i>	134
Thomas M. Disch: <i>334</i>	137
Fyodor Dostoevsky: Various Texts	141
Suzette Haden Elgin: <i>Native Tongue</i>	143
Nuruddin Farah: <i>Variations on the Theme of an African Dictatorship</i>	145
E. M. Forster: "The Machine Stops"	149
Anatole France: <i>Penguin Island</i>	151
William Gibson: "The Gernsback Continuum"	154
William Gibson: <i>The Matrix Trilogy</i>	155
William Gibson and Bruce Sterling: <i>The Difference Engine</i>	159
William Golding: <i>Lord of the Flies</i>	161

Robert Harris: <i>Fatherland</i>	164
L. P. Hartley: <i>Facial Justice</i>	168
Aldous Huxley: <i>Brave New World</i>	171
James Joyce: <i>Dubliners</i>	175
Cynthia Kadohata: <i>In the Heart of the Valley of Love</i>	180
Franz Kafka: <i>The Castle</i>	182
Ursula K. Le Guin: <i>The Dispossessed</i>	185
Sinclair Lewis: <i>It Can't Happen Here</i>	189
Jack London: <i>The Iron Heel</i>	192
Haruki Murakami: <i>Hard-Boiled Wonderland and the End of the World</i>	194
Vladimir Nabokov: <i>Invitation to a Beheading</i> and <i>Bend Sinister</i>	196
George Orwell: <i>Animal Farm</i>	206
George Orwell: <i>1984</i>	208
Georges Perec: <i>W, or the Memory of a Childhood</i>	213
Marge Piercy: <i>Woman on the Edge of Time</i>	216
Marge Piercy: <i>He, She, and It</i>	221
Andrei Platonov: <i>Chevengur</i>	227
Thomas Pynchon: <i>Vineland</i>	229
Salman Rushdie: <i>Grimus</i>	236
Joanna Russ: <i>The Female Man</i>	238

Robert Silverberg: <i>The World Inside</i>	241
Andrei Sinyavsky: <i>The Makepeace Experiment</i>	244
B. F. Skinner: <i>Walden Two</i>	246
Boris and Arkady Strugatsky: Various Texts	252
Alexei Tolstoy: <i>Aelita</i>	262
Gore Vidal: <i>Messiah</i>	264
Vladimir Voinovich: <i>Moscow 2042</i>	267
Kurt Vonnegut, Jr.: <i>Player Piano</i>	272
Fay Weldon: <i>Darcy's Utopia</i>	277
H. G. Wells: <i>The Island of Dr. Moreau</i>	280
H. G. Wells: <i>The Time Machine</i>	283
H. G. Wells: <i>When the Sleeper Wakes</i>	286
Michael Young: <i>The Rise of the Meritocracy 1870-2033</i>	289
Yevgeny Zamyatin: <i>We</i>	292
Alexander Zinoviev: <i>The Yawning Heights</i>	297

PART FOUR: A GUIDE TO SELECTED DYSTOPIAN DRAMA

Introduction	301
Edward Bond: <i>Lear</i>	301
Bertolt Brecht: <i>The Rise and Fall of the City of Mahagonny</i>	304
Bertolt Brecht: <i>Roundheads and Peakheads</i>	306
Karel Čapek: <i>R. U. R.</i>	309

Václav Havel: <i>The Memorandum</i>	313
Eugène Ionesco: <i>Rhinoceros</i>	316
Dušan Jovanović: <i>Military Secret</i>	318
Georg Kaiser: <i>Gas I and Gas II</i>	320
Vladimir Mayakovsky: <i>The Bedbug</i> and <i>The Bathhouse</i>	323
Peter Weiss: <i>Marat/Sade</i>	326
Stanislaw Ignacy Witkiewicz: <i>They</i> and <i>The Shoemakers</i>	329
 PART FIVE: A GUIDE TO SELECTED DYSTOPIAN FILMS	
Introduction	335
<i>Alphaville</i> (Dir. Jean-Luc Godard)	336
<i>Blade Runner</i> (Dir. Ridley Scott)	338
<i>A Boy and His Dog</i> (Dir. L. Q. Jones)	340
<i>Brazil</i> (Dir. Terry Gilliam)	342
<i>Logan's Run</i> (Dir. Michael Anderson)	345
<i>Metropolis</i> (Dir. Fritz Lang)	347
<i>Rollerball</i> (Dir. Norman Jewison)	349
<i>The Running Man</i> (Dir. Paul Michael Glaser)	353
<i>Sleeper</i> (Dir. Woody Allen)	355
<i>THX 1138</i> (Dir. George Lucas)	357
<i>Westworld</i> (Dir. Michael Crichton) and <i>Futureworld</i> (Dir. Richard T. Heffron)	359

Wild Palms (Various Directors)

361

BIBLIOGRAPHY

367

INDEX

399

INTRODUCTION: THE TURN TO
DYSTOPIA IN MODERN LITERATURE

The unnamed title character of Gabriel García Márquez's *The Autumn of the Patriarch* is a composite figure not only of Latin American despots, but of dictators the world over from Julius Caesar onward. Indeed, this text is one of the most searching explorations of the ideology of despotism in modern literature. Among other things, García Márquez plays off the patriarch against the Latin American poet Rubén Darío, suggesting that poetry and totalitarianism are natural enemies—and even suggesting that poetry might potentially be the more powerful of the two. The Patriarch himself is both fascinated and frightened by the power of Darío's poetry, wondering in his own inimitable fashion "how is it possible for this Indian to write something so beautiful with the same hand that he wipes his ass with" (181).

García Márquez's text has special significance within the context of Latin American culture, where both dictators and poets have traditionally had unusual amounts of power, at least by North American standards. But García Márquez's suggestion that poetry and despotism are polar opposites defines a fundamental dichotomy that informs Western aesthetic thought in general. In a speech given at Amherst College only a week before his assassination, President John Kennedy delivered a typical description of this opposition:

When power leads man toward arrogance, poetry reminds him of his limitations. When power narrows the area of man's concern, poetry reminds him of the richness and diversity of his existence. When