Rhetorical Theory: Discourse Practices of Utopian Communities.

Irvin Andreu Wilhite
Louisiana State University and Agricultural & Mechanical College

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RHETORICAL THEORY: DISCOURSE PRACTICES
OF UTOPIAN COMMUNITIES

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
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in

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by
Irvin A. Wilhite
B.A., Tulane University, 1966
M.A., Louisiana State University, 1973
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ABSTRACT

This study is interested in idealized expressions of political ideology in utopian science fiction literature written during the Cold War following World War II. Accordingly, a dramatistic analysis is presented regarding fourteen science fiction novels published between 1949 and 1959 which describes their thematic content with respect to consonant and contrasting moral/social/political positions and the influx of advancing technology. A description of the canonical works precedes this analysis. Subsequently, contemporary related studies are lightly analyzed for comparative and contextual considerations.

Conclusions address the importance of rhetoric and performance in restoring the destabilized balance of power as an aftermath of violent struggle. With respect to mega themes, the presence of anxiety and the cathartic value of science fiction are discussed. The representative anecdote of “Trouble in Paradise” aptly describes the motif. Final analyses determine that the issue or problem of cultural lag predominates. Technology is racing into the future so rapidly that our culture cannot adjust quickly enough. Science fiction allows its readers to deal with expressions of the transcendental in a pluralistic society mired in problems of separation, legalism, discipline, and institutionalism.
CHAPTER 1

INTRODUCTION

The problem of finding a balance between freedom and order is an old one. Too much centralized power crushes the citizen; too much local "empowerment" effects anarchy and mob rule. The issue became central during the conservative reaction to the mob rule of the French Revolution. The "people" in whose name power had been taken from the King did not confine their attacks to the aristocracy, and began to abuse their power in attacks on the middle class, intellectuals, and wealthy merchants. Napoleon and the Directory took back the power centralizing it to a far greater extent than the monarchs they had replaced. America's founding statesmen institutionalized competing centers of powers. Whom can be trusted with power came to be a daunting question.

It remains a central issue in our own day when New Federalists like Newt Gingrich1 and the Supreme Court urge decentralization of federal power to the states, i.e., devolution. In fact, the key structure of all political ideology is its location of power in a particular office, group, or class and its justification of the rightness and morality of that distribution.

The discourse of explicit power arrangements in society (socialism, communism, fascism, etc.) has been studied at length. This study is interested in idealized expressions of political ideology in utopian science fiction literature. Ideas and strategic ambitions that cannot be experimentally tested or even fully addressed in everyday oral discussion without danger to the speaker can be addressed through the medium of art or literature under the rubric of utopian science fiction, the utilization of which allows an expression of

1
the author's thoughts to a wider, more popular audience which happens to enjoy reading the genre.

**Background**

Popular fiction has long been viewed as an expression of the spirit of its time. During the 1950's Age of Anxiety, Science Fiction served as an arena for the most important issues of the time. While elites may have discussed these issues in periodicals and university forums, Science Fiction dramatized them in extreme form, pushed them beyond their limits, proposed solutions and celebrated courses of action. It presented a full range of social diagnostics and solutions in fictional form to the vast middle class audience, some radical, others reactionary, others idealistic or nihilistic.

This dissertation will focus on the dominant issues of the 1950's Cold War Science Fiction Novel. These issues form a body of discourse or a new rhetoric for the age. While many of the themes seem universal, such as: how to maintain a humane community in the face of rapid change?, or how to make the powerful accountable for their actions?, they are given an urgency and a particularity during the tumultuous postwar era.

**Purpose**

Accordingly, the following objectives will serve as the essential intendment of this writing:

To discover the dominant themes of 1949 - 1959 Science Fiction.

To examine the way in which these themes are articulated to dramatize the problems of the age.

To analyze SF as argument (i.e., their problem solutions and goals).
To evaluate their "history of ideas" as a "rhetoric" of the time, and to discuss its continuing relevance and importance.

Context

John Clute explains in his article on "Fabulation" (a story which challenges the two main assumptions of SF described below) that SF, for longer than the first half of the twentieth century, is essentially a streamlined version of the nineteenth century, classically mimetic novel, and basically subscribes to the original Aristotelian principle that "art imitates life." It makes two assumptions. First, that human beings and the world in which they live are capable of accurate, verbal description. Second, regardless of the possibility of cognitive distortions present within the writing, there is a story to be told. Additionally, it insists that the aforementioned descriptions can present a kind of "connectivity" that is representative of reality.

Moral/social/political instruction lies at the heart of certain science fiction, especially the utopian/dystopian SF which we will analyze. This concept of moral et al. instruction through narrative, which Burke states as "literature is equipment for living," lies at the heart of all serious SF and recurs throughout various serious literary (SF or otherwise) works cited within this dissertation, whether it be George Eliot reminding us of our "sense of duty," Elizabeth of Henry James' The Portrait of a Lady believing that literature "was often a source of interest, and even of instruction" (27), or Samuel Johnson explaining how to walk the road to contentment by adhering to what appeared to be the universal morality of his time. Cold War SF novels of the 1950s are particularly fascinating for their didactic commonalities (and diversities) in how to survive and avoid the pitfalls of their
“Age of Anxiety.” Furthermore (as Clute suggests), they propose a “connectivity” in a T. S. Eliot sense, as represented by the numerous planetary-romance sequences perhaps most aptly represented by Marion Zimmer Bradley in her Darkover tales.

Damien Broderick, in his discussion of Postmodernism, describes Modernism as a useful term for the collapse of Romanticism, especially regarding the first fifty or more years of the 1900s. Yet SF, as previously stated, did not take this route, and thus includes within it a strong romantic tendency. Clute explains that the person most responsible for SF resisting the Modernist form (and rejection of selected elements of Classicism and most aspects of Romanticism) is Hugo Gernsback, editor of numerous pulp SF magazines at the turn of the twentieth century. Thus outside SF, literary critics and readers accepted the assertion of Modernist writers that one cannot accurately portray the “real world” verbally (being heavily influenced by Henry James as evidenced, for example, by the unreliable narrative of the governess in *The Turn of the Screw*), but one must nevertheless attempt the task. During the 1970s and 1980s certain SF would embrace a Postmodern twist, especially in the hands of such writers as Samuel R. Delaney and Gene Wolfe, which challenges the concept that (1) words may accurately reflect at least a portion of reality, and that there is indeed a story to tell.

In short, instruction requires a narrative to make it palliative, and SF in particular makes use of *mythos* and metaphor to enhance the message. Consequently, in the utopian science fiction under discussion, we find the ancient controversy between the rights of the individual versus the demands of society presented ever again metaphorically as a story, each author finding his own way to express his particular thoughts. Yet whether one
might label such author as "liberal" or "conservative," a commonality links them, for
neither wishes to see totalitarianism extinguish the uniqueness of the individual, romantic
spirit. In short, the issue becomes one of power. We fear dependency for its rendering of
powerlessness, yet we desire a sense of collectivism for its feelings of empowerment,
security, and shared accountability. Such conflict places us in a perpetual state of
ambiguity, the desired position of most diplomats because it allows freedom of action
without specific accusations of violation. In Burkean terms, the dialectical "betweeness"
or area of commonality regarding liberalism versus conservatism expands considerably
during this Cold War period following World War II.

Thus a kind of romantic attitude or idealism (although limited by Modernist thought
outside of SF), presented in discourse as a rhetorical strategy or device, vitalizes much of
the Cold War literature (especially the utopian science fiction) following World War II.
Romantic idealism negotiated a middle way between the cultural left and right.

In similar fashion Ronald Reagan utilized romantic idealism, combined with reasoned
technology, as a rhetorical device to motivate the American people. We especially find
this instructional approach in his "Star Wars" speech, where, as Kenneth Zagacki and
Andrew King (1989) explain: "Romantic discourse helps to form a nexus between" (9)
technical reasoning and practical reasoning, embodying "the very essence of the American
dialectic" (10), weaving "that peculiar dynamic of technological transcendence and
romantic return into a single narrative" (10). Thus the romance serves particularly well
rhetorically, especially regarding science fiction (which usually addresses the consequences
of technological transcendence or "descendence"), to present the underlying fears of the
American people in a favorable format for consumption, as opposed to either mere statements of fact or the "high brow" novel form. Romantic discourse allows us to address the ramifications of specialization, for the expert is the new illegitimate power holder, receiving control over the behavior of others through the wielding of technology. Attainment of such force derives not from public consensus but rather from the dominance of amoral technique. Paradoxically, we need this recently dominant entity, but we must also shame it, and the utopian science fiction novels written during the Cold War, unlike much of the 1950's writings of authors such as J. D. Salinger and Flannery O'Connor, routinely employ romantic themes to reflect these contradictory aspects regarding the relationship between power and technology quite well.

Dramatism

Utilizing Burke's Pentad (Act/Agent/Agency/Scene/Purpose) ratios with respect to the Cold War utopian science fiction novels under discussion, we might encounter a typical Burkean formula such as this: A particular Scene "calls for" a certain kind of Act. For example, an oppressive Scene "calls for" and "justifies" rebellious acts. A particular Agency (Technology, Organization, or Social Apparatus) embodies a particular Purpose (Social Control, Abundant Commodities, etc.). In Burkean terms, technology (Agency) nearly autonomises in certain science fiction novels. Thus it merges with Agent. As "Counter-Nature" it may appropriate the natural scene.

With Burke's dramatistic approach in mind, consider the following rhetorical device that occurs throughout our SF genre which is of especial interest to us and involves the presentation of conflict or opposition. In fact, it is this characteristic which also makes
these writings political novels as well as utopian in nature. As Irving Howe explains:

"Because it exposes the impersonal claims of ideology to the pressures of private emotion, the political novel must always be in a state of internal warfare, always on the verge of becoming something other than itself. The political novelist—the degree to which he is aware of this is another problem—establishes a complex system of intellectual movements, in which his own opinion is one of the most active yet not entirely dominating movers. Are we not close here to one of the 'secrets' of the novel in general?—I mean the vast respect which the great novelist is ready to offer to the whole idea of opposition, the opposition he needs to allow for in his book against his own predispositions and yearnings and fantasies" (22-23). This is not precisely the Burkean method of finding that which diametrically opposes your personal point of view, for that technique facilitates a better, personal understanding of your own attitudinal position. For Burke the potential solution (which remains unforced) is not predetermined. A third way can be found, ironic detachment exercised, or a new perspective evoked. Howe's rhetorical strategy involves a setting up of "false alternatives" to provide tension and a yearning for the solution which, by the author's design, equates with the protagonist's particular ideology.

Burke's definition of ideology as a "systematized verbal act" adequately synthesizes both approaches. Action implies power, thus ideology for Burke also contains a power aspect. For Burke then, "point of view" facilitates a revealing of "something about the relation between an ideology...and its nonverbal conditions (the scene of that act)" (OSS 206). Because ideology "frames" the world in a certain perspective, it may "blind" us to our real differences while emphasizing our commonalities. As George Cheney, Kathy

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Garvin-Doxas, and Kathleen Torrens explain: Burke "would likely define power in terms of the rhetorical expression of human relations, the understanding of which is based in the symbolic use of language. However, Burke directs our attention not to the relative certainties of power as it exists, say, in differential physical strength, but to the many meanings and ambiguities of power that symbols introduce into human experience...Through the study of the symbolic dimensions of power, then, we may actually come to understand better the range and limitations of purely non-symbolic power" (3-4). By our coming to understand the use of power symbolically, we may find that we better understand power and its relationships in the real world. In this sense we may attain what Burke calls “equipment for living” through literary study. Thus we again encounter the major theme which runs throughout this writing: literature (especially the Cold War SF novels of the 1950s) present moral/social/political instruction for survival in the contemporaneous world. One way to understand the essence of the instruction is to grasp how each novel presents power and its relationships to the fictionalized “real world” within the text.

The Rhetoric of Mobilization

Often in our selected SF novels we find, regarding power, what Andrew King describes as the "rhetoric of mobilization." It has "two components. One component is mass. The other component is unity. Power results from the unification of mass. It is achieved through the mobilization of resources" (147). Thus we may reduce these essentially mathematical statements to the following equation: Mass X Unity = Power (148).
However, we must keep in mind that there are two kinds of mobilization, those which King refers to as Episodic and Systemic. "Episodic mobilization is a temporary unification of people for a limited end" (148). Advertising blitzes and political campaigns typify this kind of mobilization. In our analyses we will observe that the antagonist usually employs this kind of strategy. "Systemic mobilization is a far more ambitious affair. It is a long range organization of a constituency in terms of a particular program....[which] attempts a massive, long term alteration of belief" (148–149). Totalitarian governments usually strive to achieve systemic mobilization, but fall short of the mark. Again, in our analyses, we observe that the antagonists employ this particular strategy, usually for the purpose of maintaining totalitarian control. Interestingly, King describes methodologies which operate within the already existing social, economic, and political framework. Some of our SF novels exhibit the "rhetoric of mobilization." Others however, focus upon outright rebellion, thereby working outside of the established social/political framework.

The Significance of "Technique"

Jacques Ellul's description of "technique" explains the dilemma which confronted the citizen of the 1950s: "In the twentieth century, [the]...relationship between scientific research and technical invention resulted in the enslavement of science to technique" (45). When and how industries apply the science has become more important than the nature of the scientific discovery itself, including the ramifications that may occur which affect our environment, mental health, and physical well being. This is a twentieth century phenomenon for Ellul, for in the nineteenth century, although technique was important, it still served science instead of ruling it.
Ellul explains that an accelerated rate of technological growth is the culprit, rather than the level of technology itself. Technology is power, but we have no control over it because we do not frame it as an agent with a locus and a face. We both love and fear it. Thus we are in denial and cannot decipher its authority. Science fiction embraces our fears of technology in a less threatening framework and offers solutions (usually potential).

Ellul's description of the dominating effects of rapidly developing technology certainly seems to apply to the period immediately following World War II, when America was struggling to cope with potential and realized consequences of the atomic age. Sudden, advanced technology coupled with a bombardment of "scientific" propaganda techniques (Smith, Lasswell, and Casey 31) resulted in an Age of Anxiety rather than a return to Eden. Smith details the deleterious effects of accelerated industrialization (technology) and the accompanying separation of the individual from his completed task as follows: "A loss of faith in the older religious moral-mass appeal has left millions deeply uncertain, both as to their own aims and as to those of others. A deep sense of apprehensiveness and futility arises from certainty of having been duped in the past" (31). Feelings of having been duped by fascist and communist propaganda during the twenties and thirties made American citizens of the fifties uneasy about what was happening to their culture.

One of the few outlets for an expression of such tension and anxiety was in the utopian science fiction of the time. Harold L. Berger states: "The debasement or annihilation of man by the sophisticated inventions of modern science or a power elite armed with them constitutes one of the dominant features of dystopian fiction...Furthermore, the image of
the scientist as intellectual titan, enemy of superstition and tyranny, and selfless benefactor remains strongly lodged in our thinking. Yet disenchantment with science is a fact of our times...What we see with increasing clarity is that, in these times especially, science does not lend itself to efficacious use because of what man and science are. Thus, added to human culpability is the tendency of technological genii to turn on their 'masters'" (3). Because of this paradoxical view of science and technology, one of the observations we will make regarding the fourteen utopian science fiction novels under discussion is that they hold diverse opinions as to the role of technology in society.

Conclusion

Our problem involves a finding of balance between freedom and order in the United States of America during the Cold War period (following World War II) between the years 1949 and 1959. Determining that such a point of equilibrium either exists or at least has been addressed, especially as reflected by the popular culture of the times, may give us significant insight into the current political, social, and cultural dilemmas which confront us today.

To accomplish this task of determining such a balance, it seems prudent to examine critically fourteen utopian science fiction novels written during the aforementioned years by those authors essentially considered to be American. The primary focus will be on the textual material.

Because of the wide breadth and implications of the subject matter, an historical background surrounding the writings has been presented in order to familiarize the reader with the categories that the subsequent analyses will address. These rather complex and
often combined sets of issues include: centralization and decentralization of power, recognizing political ideology when presented in narrative form, morality and use of propaganda strategies, the "means versus ends debate," the collapse of the progressive movement, romanticism, commonality versus individuality, the positive and deleterious effects of technology, burgeoning consumerism, the appropriateness and effectiveness of revolutionary strategies, and the experienced anxieties by American citizens during the first decade of the Cold War following World War II.

In the next chapter we will discuss the methodology utilized for this dissertation, then explore the relatively recent roots of Science Fiction, canonical works associated with it, and specifically the fourteen novels identified for analysis and discussion.

Endnotes

1. Interestingly, Gingrich himself has chosen the alternative history format of utopian science fiction to deploy his conservative views. See 1945 by Newt Gingrich and William R. Forstchen.

2. As Marion Zimmer Bradley explains during a Mythopoeic Conference, regarding an explanation of why she writes fantasy (and science fiction): "I am writing about myself...The more fantastic your writing, the more you reveal of yourself, because you are less guarded. When you get right down into Fantasy you are confronting the great archetypes of the human mind....It all comes down in the end to say, I write Fantasy because it is the only way I can tell absolute, exact, unvarnished truth. If I wrote about contemporary things, I’d have to disguise it so I wouldn’t tread on the toes of my friends and my acquaintances" (23-24). Thus by using the fantasy/science fiction format, Bradley embraces a broader audience, and decreases the possibility of enmity.
CHAPTER 2

METHODOLOGY

Selection

As stated in the introductory chapter, the emphasis in this dissertation is upon SF Cold War Science fiction novels, particularly those which provide moral/social/political instruction. The didactic Utopian/Dystopian novels of the period between 1949 - 1959 especially fit the aforementioned description, and thus are highly amenable to Burke’s dramatistic approach to analysis. As Burke explains in his *Language as Symbolic Action*, the dramatistic “approach puts the primary stress upon such hortatory expressions as ‘thou shalt, or thou shalt not’” (44). Our selected Dystopian novels provide us with both of Burke’s positive and negative imperatives.

The dramatistic approach is also highly suitable for our purposes because “the dramatistic culminates in the kinds of speculation that find their handiest material in stories, plays, poems, the rhetoric of oratory and advertising, mythologies, theologies, and philosophies after the classic model” (45). Our selected SF novels follow the classic mode (especially of the nineteenth century), contain oratorical and advertising rhetoric, employ the *mythos*, and either challenge or support the theological and/or philosophical values of the times.

In identifying the specific novels for inclusion in this writing, a qualitative, commonsensical approach was utilized. Initially, a copious list of personally memorable, familiar SF novels written between 1949 and 1959 was prepared. Subsequently these novels were screened for the presence of (1) dystopian essence, (2) U.S. writer (or...
Canadian born writer who resides in the United States), and (3) non-duplication of authors such that the procedure provided a total of fourteen randomly selected fourteen novels (subject to the exceptions previously described). Occasionally, regarding selection and validation purposes, David Pringles's *Science Fiction: the 100 Best Novels*, was consulted, and several SF definition articles were reviewed.

Following Carl Freedman's assertions that (1) all Science Fiction is Utopian (tendency is preferable to category) and that Darko Suvin's definition of Science Fiction eliminates *Star Wars* from consideration, it was decided that Annegret Wiemer's definition best suited the purposes of this writing. Wiemer devised four terms to designate the type of "utopian place" under discussion: (1) "utopia" = "outopia," a kind of general classification which encompasses the various classifications of utopian fiction; (2) "eutopia" = the positive, good place described in literary writing; (3) "dystopia" = the negative, bad place described in literary writing, and (4) "anti-utopia" = the writing, both fictional and expository, which attacks the concept of utopia as well as utopian thought (175-176). Interestingly, Wiemer remarks that essentially what sets science fiction apart from fiction is the presentation of non-realistic description through rhetorical devices that "enhance the pseudo-authenticity of its fictional design" (187). In other words, by the use of logic and rationality, a kind of "internal plausibility" occurs which allows the reader to "suspend disbelief in the science fiction world" (186).

**Thematic Categorization**

The fourteen SF novels selected for analysis and discussion are qualitatively unique. Nevertheless, an attempt has been made to classify them in some kind of grouping which
expresses their commonalities. Not surprisingly, several of these novels could occupy more than one category, and many of them contain themes which are not reflected by the groupings. The four categories are: (1) Industry/Corporation/Advertising as the Dominating Sphere of Influence; (2) Novels Stressing the Usefulness of Rhetoric and Performance in Relationship to Technology; (3) Genetic Anomaly as Solution; and (4) Technology as the Means for Escape. Furthermore, all of the selected SF novels provide an instructional opinion as to the value of technology, whether positive or negative, and have a “scientific” component to them. Most of the settings occur within the continental United States, and the protagonists are “oppressed” individuals in a dystopian society.

Power Analysis

As previously discussed in Chapter 1, Burke [utilizing a dramatistic approach] views the definition of power as involving the expression of human relations rhetorically. Consequently, a power analysis was performed in the aforementioned dramatistic sense by examining the nature of the human relations as expressed in each SF text, and then asking the following four questions concerning power: Who has it? What are the resources? What are its effects? Who are the rivals? The answers provided by these questions suggested the four categories described above, and revealed the commonalities as well as several issues not specifically related to the classifications. Such observations also suggested a mega theme or composite story, and proposed solutions to the difficulties that plagued the 1950s and which are relevant to current society.
CHAPTER 3

REVIEW OF THE LITERATURE

This chapter contains an exposition of fourteen selected science fiction novels of the early Cold War period. It begins with a brief historical overview of the roots of Science Fiction, then moves rapidly through the canonical works which established many of the conventions of the genre. The description of the fourteen novels follows.

Historical Perspective

During the second half of the 18th century a group of French philosophers initiated the concept of positive correspondence between increased morality and technological progress. According to Brian Stableford, the 1771 euchronian (a better time) novel by L.S. Mercier, \textit{L'an deux mille quatre cent quarante}, published in English in 1772 as \textit{Memoirs of the Year Two Thousand Five Hundred}, proposed that we could achieve the perfection of humanity through the advancement and application of science, the mechanical arts, and mathematics. Closely following this work was another of similar nature, written by Restif De La Bretonne in 1781, and entitled \textit{La découverte australe par un homme volant, ou le Dédale français} ("The Southern-Hemisphere Discovery by a Flying Man, or the French Daedalus"). Within the latter the author describes "a utopian state based on the principles of natural philosophy and scientific advancement" (1260).

Most of the eutopian and euchronian novels following Mercier and De La Bretonne's writings continued the positive utopian theme of humanistic perfection (moral) and technological advancement as necessary correlates. There are, however, important exceptions. Two are of particular interest to us. The first notable exception is the theory
of Thomas R. Malthus (1766-1834) who stated that "population increase would always outstrip resources no matter how much TECHNOLOGY increased production" (Stableford 1260), and the second is William Morris, who, in his News from Nowhere, "objected to the prospect of humanity living in idleness while machines supplied its needs" (Stableford 1261). Despite the prominence of these protestors, most utopian novels ignored this dystopian dissent (especially regarding the anti-machine aspect). The celebrated work of H. G. Wells represented a dominant style notably in Europe, while most of the American utopian novels of the latter 19th century emulated the pattern set by the U.S. writer Edward Bellamy (1850-1898) in his 1888 novel entitled Looking Backward 2000-1887, a positive, utopian work which envisioned America as a nation emerging "as the true homeland of progress" (1261).

In any discussion of the relationship between moral and technological progress and how its perception changed after the advent of World War I, one should be mindful of the distinction between the concepts of science and technology. Science as knowledge, as a process of retrieving knowledge (i.e., the scientific method), is not so much in question regarding the 20th century dystopian novels. One has little difficulty agreeing that acquiring new knowledge is usually beneficial. The problem arises when the applied technique reflecting such knowledge destroys life or in some way worsens the human condition. For example, during the 1970s strip mining in Canada just above the North Dakota border utilizing newly developed machinery as large as a house may have significantly increased the amount of coal retrieved per hour, but such "progress" also ravaged the land to an astonishing degree. Television, another example, when used to
provide the heart specialist with an echo cardiogram, proves to be a very useful tool, but when it is used exceedingly as a surrogate for parenthood, has more detrimental effects. The question thus becomes not whether the information or scientific knowledge is in itself "good" or "evil," but whether it will be utilized or applied with "good" or "evil" results. Such is the e dystopian novels discussed below.

Selected Works: The Canon

The massive carnage produced by applying the scientific discoveries heretofore utilized for social and medical enhancement to human destruction generally resulted in disillusionment for utopian writers after the war's end. Yevgeny Zamyatin's We (a Russian novel written between 1920 - 1921 and newly translated by Clarence Brown in 1993) is probably the archetype of dystopian novels written during the 20th century. Interestingly, it extends the scientific managerial theory of Frederick Taylor to its limits, with horrific results. As Tom D. Daniels and Barry K. Spiker explain in their text entitled Organizational Communication, Taylor, in 1919, advanced four basic principles which should perfect human performance in the working environment:

1. Scientific analysis can reveal the fewest number of steps and shortest amount of time required to perform a task efficiently.

2. Personnel should be selected scientifically.

3. Workers should be compensated on an incentive plan that pays them in direct proportion to the work that they produce.

4. Labor should be divided so that managers plan the work and workers follow the plan (54-55).
Daniels and Spiker additionally state that Taylor "believed the central problem in organizational effectiveness involved management's inability to obtain compliance from workers" (55). Taylor solved the problem by "deskilling" employees. He reduced their work arenas and programmed their jobs as "functions" in large interdependent systems. Thus they lost a sense of the whole and the opportunity to learn new skills. In essence, Zamyatin's *We* demonstrates just how far a socialist state may go to solicit compliance, in fact, total compliance from workers.

Zamyatin depicts a society in which individuality and freedom of expression and movement are *verböten*. Institutional perfectibility is the objective, and inefficiency is anathema because it is a sign that total rationality has not yet been achieved. The situation reminds one of Kenneth Burke's admonitions concerning the evils of being "rotten with perfection." D-503, the protagonist and mathematician, explains that "Everything in human society is endlessly perfecting itself...and shall perfect itself" (122). The actual condition throughout the novel is that humanity is becoming less human and more monstrous, just as Burke intimates.

D-503 lives in a social state run by a dictator referred to as The Benefactor. The opposition to the dictatorship is led by I-330, a woman with whom D-503 eventually becomes involved. Governmental regulations frown upon the spontaneous *liaison*. All sexual engagements are mathematically predetermined and orchestrated by the State (from now on referred to as "OneState," utilizing the English translation term devised by Clarence Brown). Optimal behavior is that which is most "machine-like" as possible. D-503 remarks in his journal: "No doubt about it, that Taylor was the genius of antiquity."
True, it never finally occurred to him to extend his method over the whole of life" (34). Thus we observe that Zamyatin was indeed heavily influenced by the implications of Frederick Taylor managerial techniques published in 1919, the year before Zamyatin began working on We. To this Zamyatin added the Weberian principle of extending any success formula throughout the full range of an environment. Prophetically, concerning the Bethlehem Steel Company, the results of Taylor's principles initially involved a production increase of 30% and an increase in pay for the workers of 60%. However, these principles eventually led to the reduction in the work force by 260 employees (Daniels and Spiker 55). Just as the workers for Bethlehem Steel eventually suffer total annihilation (loss of job) as the result of Taylor's technique, so do the inhabitants of OneState suffer similar consequences. Technological "progress" has created the ultimate machine: a device that removes the imagination from an individual's mind, thus dehumanizing humanity to a state of mechanistic perfection (i.e., a monstrosity). This removal of imagination may be seen as a metaphor for the bargain American industry struck with its workers in most production industries. This bargain involved an emphasis on vacations, benefits, and security as opposed to training, mobility, and physical freedom of movement.

In Brave New World (1932) we find a distinctively dystopian novel filled with a biting satire as well as disturbing prophecy. Most of the protagonists are pathetically flawed. The main protagonist, Bernard Marx, who works in the Psychology Bureau for the State, is dwarfish (due, it is rumored, to an accidental slippage of alcohol into his genetic mix during the artificially managed gestation period), confused, and emotionally immature. Another protagonist, Helmholtz Wilson, is his counterpart: tall, handsome, and
exceptionally brilliant, but as flawed as Bernard Marx. Wilson's uniqueness of exceptional intelligence has rendered him just as sensitive, isolated, and aware of his individuality, as Bernard's dwarfism.

Not surprisingly, in this new world of genetic manipulation and control, we find reference to Thomas R. Malthus (whom we have already discussed above). Lenina, the not-too-bright girlfriend about whom Bernard has mixed feelings, routinely practices birth control using a mindless ritual inculcated during adolescence by the State. Huxley writes: "Lenina did not forget to take all the contraceptive precautions prescribed by the regulations. Years of intensive hypnopaedia and, from twelve to seventeen, Malthusian drill three times a week had made the taking of these precautions almost as automatic and inevitable as blinking" (60). Obviously the State has heeded Malthus' warning by eliminating the possibility of natural pregnancy almost completely.

Most of Britain's subjects rely on soma, a psychedelic drug, to get them through the agonies of life. Interestingly, leisure has become anathema to happiness, not its source. Mustapha Mond, one of the World Controllers, explains to the Savage that leisure does not lead to happiness. Mond states:

Technically, it would be perfectly simple to reduce all lower-caste working hours to three or four a day. But would they be any the happier for that? No, they wouldn't. The experiment was tried, more than a century and a half ago. The whole of Ireland was put on to the four-hour day. What was the result? Unrest and a large increase in the consumption of soma; that was all. Those three and a half hours of extra leisure were so far from being a source of happiness, that people felt constrained to take a holiday from them...For the sake of the labourers; it would be sheer cruelty to afflict them with excessive leisure" (172).
The Savage is another protagonist, but his heritage differs from Marx and Wilson. He is one-half American Indian and one-half British, grew up on a New Mexico Reservation in relative freedom, and has been brought to England by Bernard Marx. Once again the Jeremiadic warnings of William Morris and Jacques Ellul ring out against the destruction of the dignity of work. The Savage, unable to adjust to the absence of privacy, finally hangs himself. This terminal act of the Savage poignantly makes clear to the reader Huxley's distaste for this dystopian society, a society that uses *soma* and "feelies" (movies which give physical as well as auditory and visual) sensation to control the masses.

B.F. Skinner's *Walden Two* (1948) falls into the class of dystopian novels which were intended to be utopian. From this ironic perspective it resembles previous such works as Plato's *Republic* and H.G. Well's *Men Like Gods*. Skinner presents an alternative society which purports to model a better societal environment. The protagonist, Burris, is supposedly neutral but almost certainly represents Skinner. Two colleagues, Frazier (who designed Walden Two, a behaviorist's dream of a society without free will) and Castle (a philosophy professor who espouses the advantages of a free will society) engage in a kind of dialectical struggle. The text is carefully monitored through the eyes of the supposedly neutral Burris. Not surprisingly, Frazier's approach seems more desirable. This, and the design descriptions of the mechanisms of control, make *Walden Two* terrifyingly dystopian to most readers, an effect obviously unintended by Skinner.

The mechanisms of social control, as suggested above, are similar to the ones used in Plato's *Republic*. The children reside in a group nursery from birth. The parents have Guardian status, but may be prevented from seeing their children if judged by nursery
authorities to be not in good health. Indoctrination occurs for six years, and censorship is thorough, ranging from withholding certain information to admonitions against excessive pleasure. There is invective against advertisement, private property ownership, individuality, religious expression, polemics, informative lectures, monetary profit, recognition of heroes (whether mythic or real), awareness of history, leisure, and experiencing excessive emotion of any sort.

The source of power is vested in an elite. These members reside within the only official governmental agency, called the Board of Planners. The number of Planners is six: three men and three women. They serve for ten years, then retire. Replacements come from pairs of names supplied by Managers. The community does not vote for Planners.

Concerning disputes, there is a written Code. Any person may present his or her own case to the Manager, and if not satisfied, appeal to the Planners. However the person bringing a complaint may not discuss his plight with any of his fellow workers. In fact, the disgruntled worker does not take the initiative in reporting his dissatisfaction. Approximately once yearly the Planners send someone to ask members individually whether or not they have complaints. Their discontent, if any, is communicated back to the Planners.

A final method of control which is of particular interest to rhetoricians is the institution of the "Political Manager." The Political Manager informs himself of the qualifications of various candidates in local and state elections. Then s/he goes to the Planners and draws up a kind of "Walden Ticket." People go to the polls and vote for it. There is obviously no room in Walden Two for public expression of private thought. Civil discourse is given
no space in the community. As we shall observe, George Orwell's *1984* takes this one step further, attempting to control even private thoughts.

Orwell's *1984* (1949) reminds us especially of Zamyatin's *We*, and is obliquely reminiscent of Huxley's *Brave New World*. Although Orwell publicly acknowledged his indebtedness to Zamyatin, there is no direct evidence that he was aware of Huxley's work ([Editor's preface, *We*]). Its mechanisms of social control are the most extensive of the canonical novels under discussion. As in the previous three novels, social control begins at birth with caretakers in group nurseries inculcating the desired behavior. However, the children at age seven may join an organization called Spies, which encourages the reporting of anti-government thoughts to the Thought Police.

Winston Smith, the protagonist, works in the Records Department for the Ministry of Truth. He becomes involved romantically with Julia, an act which is forbidden by the Party, which arranges marriages on factors other than love or physical attraction. Actually, a "happy marriage" is considered an act of treason, since the family unit thus becomes an emotional and psychological rival stronger than the bonding between the Party and the individual. O'Brien, a member of the Inner Party who also serves as "chief torturer," is the third character of prime significance.

There are three classes in Orwell's dismal dystopia, which has a power structure resembling an oligarchical collectivism. The three orders are reminiscent of long ages of pre-democratic societies. The highest ranking class is the Inner Party. Members live in large homes, have servants, and eat well. Surprisingly, they are allowed to own private property, something that most dystopian (and some utopian) writings do not allow. They
also have the privilege of turning off the telescreen (which serves as a remote viewer upon unsuspecting inhabitants of any dwelling in which it is housed. This is a second method of social control of particular interest to us, and it is highly effective (at least textually), unfortunately for Winston and Julia). The second highest class is the Outer Party. They serve as specialists, and do the bidding of the Inner Party members. The lowest class is the proletariat. They perform menial labor, but ironically have more freedom than those of the Outer Party because they do not pose as serious a threat to the Party, evidently because of their general ignorance and lack of means.

In addition to the organization of Spies, which reports to the Thought Police, and the telescreen, other methods of social control arouse our interest. The third method is the concept of "doublethink." This is the paradoxical subscribing to two opposite beliefs simultaneously. Naturally, since they cancel each other, this leaves the bearer of the juxtaposed thoughts without any definite conclusion or opinion. In essence then, its goal is to eliminate private thought, taking the additional step beyond Walden Two, which allowed private thought as long as one did not express it to one's fellow workers.

A fourth method of social control involves language manipulation. This particular device has its origin and administration within the Fiction Department of the Ministry of Truth. This department has a Pornosec division which produces pornography for consumption by the proles (workers) in order to keep them amused and distracted and thus under control. Teenage proles, believing they are doing something illegal, receive great satisfaction from reading cheap pornography. They do not seem to either notice or care that there are only six basic plots which continually rotate sequentially, with an
occasional interchange of partial plots (i.e., the first half of plot five might be exchanged with the first half of plot six). In this way the highly volatile emotions and rebellious tendencies of typical teenagers are vented, reducing the possibility of adolescent rage being directed toward the Party.

What is called "Newspeak" is a fifth method of social control. Again, it involves language, but in an opposite way from its usual sense. The party slogan is: "Who controls the past, controls the future: who controls the present, controls the past" (32). The Party controls the present by controlling the language through Newspeak. It is the only language known to grow smaller with time. The rhetorical strategy involved is that eventually thought-crime will be impossible to exist because there will be no words available which may be utilized to express it.

Lastly, what is called the Two Minutes Hate appears to be a highly effective rhetorical strategy which is reminiscent of that used in Nazi Germany. Regularly scheduled (11:00 A.M.) telescreen propagandist productions that last precisely two minutes appear daily. All citizens immediately cease other activity and participate. Obnoxious noise is emitted from the screen, followed by a visual display of political enemies performing hated acts, etc. This presentation brings the viewers into a frenzy during the second minute and serves the dual purpose of releasing all the hate and frustration of citizens in a directed path away from the Party and toward its enemies, while promoting a sense of unity and loyalty to the Party.

The conclusion of Orwell's 1984 leaves the reader with a sense of despair. O'Brien destroys the loving relationship between Winston and Julia, then proceeds to break
Winston's spirit, eventually driving out of him all semblance of private thought.

Eventually, while perhaps sipping coffee outside at a corner cafe, someone will put a bullet into Winston's brain.

Although Winston succumbs, the triumphant words of O'Brien ironically foretell the eventual demise of Oceania. O'Brien asks: "How does one man assert his power over another, Winston?" To this question Winston replied: "By making him suffer." O'Brien then continues, giving us his rather chilling definition of power:

Exactly. By making him suffer. Obedience is not enough. Unless he is suffering, how can you be sure that he is obeying your will and not his own? Power is in inflicting pain and humiliation. Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing. Do you begin to see, then, what kind of world we are creating? It is the exact opposite of the stupid hedonistic Utopias that the old reformers imagined. A world of fear and treachery and torment, a world of trampling and being trampled upon, a world which will grow not less but more merciless as it refines itself. Progress in our world will be progress toward more pain... There will be no art, no literature, no science. When we are omnipotent we shall have no more need of science. There will be no distinction between beauty and ugliness. There will be no curiosity, no employment of the process of life. All competing pleasures will be destroyed. But always—do not forget this, Winston—always there will be the intoxication of power, constantly increasing and constantly growing subtler. Always, at every moment, there will be the thrill of victory, the sensation of trampling on an enemy who is helpless. If you want a picture of the future, imagine a boot stamping on a human face—forever (220).

Notice that O'Brien's prophecy contains the fatal flaw which assures its own demise.

Herein lies the irony. The flaw is based upon the adage that "Absolute power corrupts absolutely." Those within the Inner Party will struggle for more power, eventually eliminating all competition, including themselves, like the dragon that eats its own tail. At that point the State will fall, and revolution will finally occur.
Post-war Issues of the Fifties

Terrence Holt, in his article entitled "The Bomb and the Baby Bomb," describes the prolific, progenitive appellations which accompany nuclear weapons of destruction. For example, the nuclear bomb which decimated Hiroshima was named "Little Boy" (206). Other examples include the phrase "baby war against Hitler" and "baby boom," both of which refer to a "population explosion" within the United States (206). Although Holt acknowledges some evidence to the contrary, he insists that "the association of bombs with babies suggests that the nuclear threat answers powerful needs to deny our reproductive potential. We associate nuclear weaponry with children to provide an occasion and a justification for a nuclear holocaust that we not only fear but desire" (207).

Notice the similarity between the assertions of Holt and the admonitions of Malthus that unless we find a way to control our increasing birthrate, the only alternative methods of control involve war and/or disease.

Although not addressed by the author, it seems logical that the factor of leisure has some kind of indirect, if not direct, effect upon birthrate. Sexual liaisons occur during the leisure hours (at least hypothetically). If one increases the amount of leisure, one increases the potentiality for sexual liaisons, and thereby, additions to the population. It follows then, that the utopian dream of shorter work weeks would actually have a dystopian effect: overpopulation, starvation, disease, and finally war, providing that the usual contraceptive techniques proved inadequate.

Samuel Johnson has addressed this apparently universal problem of idleness in *The Idler* (No. 3): "There are said to be pleasures in madness known only to madmen. There
are certainly miseries in idleness which the Idler only can conceive. These miseries I have often felt and often bewailed. I know, by experience, how welcome is every avocation that summons the thoughts to a new image; and how much languor and lassitude are relieved by that officiousness [defined by the editor as 'Busy eagerness to help others'] which offers a momentary amusement to him who is unable to find it for himself" (234).

Johnson no doubt refers to his own efforts at writing to ease the agony of those who feel powerless, trapped by misfortune or their own lack of ambition. His writing gives them a kind of compensatory power. Interestingly, Johnson also writes for the powerful, for he states also that "the difficulty in writing is to please those from whom others learn to be pleased" (234). Thus he writes to please the critic, yet he also condemns the critic for unnecessary or brutal criticism, for although the critic may believe he harms none but the author, in actuality he, according to Johnson, deprives the powerless of compensatory power by teaching them "to repeat objections which they do not understand," or by "exciting an artificial fastidiousness" which bars them from pleasure, or by "making them too wise to concur with their own sensations" (235).

Johnson concludes his essay on writing to please others by saying: "If men will struggle against their own advantage, they are not to expect that the Idler will take much pains upon them; he has himself to please as well as them, and has long learned or endeavored to learn not to make the pleasure of others too necessary to his own" (235). Thus Johnson, in combating idleness, writes to please himself as well as others, thereby focusing upon the powerless, the powerful, and himself. Logically he might consider himself within the group in power, yet his tone sets him apart from other critics. In short, he writes like
an utopian author or poet, striking against established practice and viewing his writing as a balm "to make things better."

William Morris (along with certain writings of William Dean Howells concerning the effects of industrialization) specifically describes the effects of idleness upon individuals: it functions as a disease. He begins by stating: "It is said that in the early days of our epoch there were a good many people who were hereditarily afflicted with a disease called Idleness, because they were the direct descendants of those who in the bad times used to force other people to work for them—the people, you know, who are called slave-holders or employers of labor in the history books" (51). Morris continues, describing the physical and psychological ramifications of idleness, such as attempting to look too thin, resulting in malnutrition, and mental depression referred to then as the "Blue-devils" or "Mulleygrubs."

Morris concludes *News from Nowhere* with the protagonist being advised to return home and observe the victims of idleness. These victims are not just those who are forced to work slave-labor and suffer physical and mental abuse, they are also the "people engaged in making others live lives which are not their own, while they themselves care nothing for their own real lives—men who hate life though they fear death" (258). Thus both master and servants are victims. They resemble T. S. Eliot's "hollow men," for Eliot borrowed the term "hollow" used in this sense from Morris (Southam 207), and live in that Shadow which equates with the darkness of Conrad's *Heart of Darkness*.

Brett Harvey also addresses the forcing of others to lose their individuality, but does so in a different context. She explains that during the 1950s the threat of nuclear war with
Russia left American citizens with a fear of "difference" so intense that the cultural mainstream dominated society as in no other decade, catapulting women into marriage and motherhood with little consideration as to individual ambitions, particularly if those needs ran contra to established norms. Furthermore, she continues, governmental bureaucrats, aided by social scientists, and having concluded that working women were a threat to returning veterans, devised a massive multi-media blitz in an effort to keep women at home and in the family. Advertising regarding homes, automobiles, and appliances as well as television situation comedies like "Father Knows Best" and "Ozzie and Harriet" combined to define both male and female identities with profiles which coincided with governmental propaganda. Of course, this kind of persuasive "art," especially during the 1950's, had little aesthetic distance. For example, direct appeals to "Buy War Bonds!" or "Give Blood" had become commonplace in World War II, and the use of the command was both familiar and trusted. Thus the advertisements were more like direct statements saying: "Buy X and you will receive Y," while the television situation comedies were barely veiled instructions for living.

John Brenkman, in his book entitled *Culture and Domination*, borrows and elaborates from Herbert Marcuse's *The Aesthetic Dimension* a thesis about literature and art which is of particular interest to us, stating that "art is utopian insofar as it anticipates new orders of reason and sensibility that can be secured only through political action and social transformation, and, second, that this utopian anticipation is nonetheless concrete insofar as it stems from what is realized aesthetically in the artwork" (105). The advantage of the novel for presenting utopian ideals is that its comparatively greater length with respect to
other written art forms allows for the building of a logical, concrete inner structure. Thus fictions (especially in novel form) can serve two functions, according to J. Hillis Miller in an article entitled "Narrative," from *Critical Terms for Literary Study*: (1) they can "have a tremendous importance not as the accurate reflectors of a culture but as the makers of that culture...and policemen of that culture..."; and (2) Narratives are a relatively safe or innocuous place in which the reigning assumptions of a given culture can be criticized. In a novel, alternative assumptions can be entertained or experimented with—not as in the real world, where such experimentations might have dangerous consequences, but in the imaginary world where, it is easy to assume, 'nothing really happens' because it happens only in the feigned world of fiction" (69). This second function described immediately above most appropriately describes the nature and function of the fourteen dystopian novels described later in this chapter.

Brenkman then continues, stating that Marcuse "attributes a utopian and critical power to art on the basis of the sharp contrast that individuals experience between the unity and harmony they apprehend in the artwork and the disharmony and conflict that characterize the social relations they encounter in everyday life" (106). This sharp contrast is accentuated in utopian science fiction by its often euchronian component, which serves as a device to lessen the reader's anxiety concerning controversial topics which the current culture considers taboo. Because of these cultural proscriptions, according to Brenkman, "Marcuse undertakes to rescue the aesthetic experience of bourgeois culture from the bourgeois idea of culture. Consumer society's relentless assault on art through a commodity culture makes it necessary...to restore the uniqueness and autonomy of
aesthetic experience" (106). Here again we encounter the description of the commodity culture, the advertising, product-driven society which attempts to define citizens' roles in ways which satisfy the needs of manufacturers and governmental supervision by using "art" with a baseness which has little or no aesthetic distance.

As Richard M. Weaver tells us in *The Ethics of Rhetoric*: "Aesthetic distance is, of course, an essential of aesthetic treatment. If one sees an object from too close, one sees only its irregularities and protuberances. To see an object rightly or to see it as a whole, one has to have a proportioned distance from it....Thus it can be a sign not only of philosophical ignorance but also of artistic bad taste to treat an object familiarly or from a near proximity...By maintaining this distance with regard to objects, art manages to 'idealize' them in a very special sense" (175). Since much science fiction has been written for compensatory power rather than to espouse an utopian idealism, it has, until fairly recent times, received the label of artistic bad taste because of its need for a shortened aesthetic distance. A certain number of the utopian science fiction novels discussed below have a compensatory power element within them. Consequently we do not find them listed among the "great books" or "classics." However, most of them have been widely read, and at least one of them has been made into a movie. These novels thus represent our popular culture, and therein lies their significance.

Selected Dystopian Novels Originally Published between 1949 - 1959

Using the dramatistic approach and power analysis definition described in Chapter 2, the fourteen SF Cold War dystopian novels selected for discussion are presented below.
Industry/Corporation/Advertising as the Dominating Sphere of Influence

In *The Space Merchants* (Frederik Pohl and C. M. Kornbluth) we encounter stagnation of technological progress in a fascist regime as the central theme of this novel. The root of the problem seems to be the amoral specialist whose only endeavor involves maximizing corporation profits by manipulating the consumer's unconscious. In short, advertising without morality is evil, and unbridled capitalism stifles progress (the protagonist is a copysmith for a large advertising firm). Society and progress flounder when a handful of corporations control every facet of an individual's life. Everything is contracted, even religion, to the various advertising agencies. Wealth and power are concentrated in the upper class, the economic community. Power lies in knowledge or information and its subsequent manipulation to influence consumers. Interestingly, the Presidency is an inherited position, and serves only as a figurehead. Members of Congress are controlled by the various advertising conglomerates vying for power.

Although the amoral specialist lies at the root of the problem, paradoxically technology becomes the liberator, the salvation of humanity. Through moral, technical specialization (i.e., having a teleology which encompasses individual freedom) a marginal group develops a space technology which allows a group of refugees an escape from an overcrowded Earth to recently terraformed Venus. Conservationists save humanity from the amoral corporations which have ruined Earth's lands and forests.

*Ring Around the Sun* (Clifford Simak) presents a dystopia in which industrial moguls control the world both politically and financially. All communication and merchandising
are also controlled by industry. However, advertising is disallowed. Social life for most individuals suffers from a stifling ennui. Humanity is in a state of moral and mental numbness as the result of continual cold war crises operating on Inoculation Theory principles. Pretensionist Societies attempt to alleviate this overwhelming sense of boredom by game-playing: members choose a past time period and then dress, speak, and act as though they are living in it. Performance becomes an artificial means of escape from reality in this novel. It is an ersatz solution. An alternate form of this ersatz environment in which performance activities are "real" will be discussed later in Wilson Tucker's The Lincoln Hunters.

An obscure alien race, utilizing robotic creatures on a parallel Earth in an alternative universe, floods the traditional Earth commercial markets with wondrous inventions. This is done intentionally to destabilize the economy and Earth government, and to force naturally mutated humans to escape to what we might call Earth Two. Those who realize they are mutations and have the ability to teleport to the alternate world are reluctant to do so because of their affluent status on primary Earth. To motivate them to leave, destabilization is set in motion by introducing into the economy such things as the Forever car, the eternal light bulb, and an unlimited abundance of carbohydrates essentially available at negligible cost. The inevitable economic collapse motivates the mutated to either knowingly or unknowingly utilize a mechanical device which stimulates their teleportation ability, thereby bringing them to Earth Two.

Figuratively, industry has stifled technological and cultural growth, transforming humans into roboticized life forms. Ironically, it is literally alien robotic life forms that
liberate humanity from its own roboticism. Alien technology is thus a kind of benevolent tool, but the real salvation of humanity comes from recognizing and accepting natural genetic mutation.

As in the previous two novels, Immortality, Inc.¹ (Sheckley) power resides in the Industries, especially those which provide either a new life or guarantee an afterlife. Although competition exists, advertising is considered unethical. Since only the wealthy can afford the technology which prepares them for the afterlife, the poor only have two options to do the same: (1) study yoga for twenty years, or (2) sell their bodies. Selling one's body ensures an afterlife, while the purchaser (usually elderly or terminally ill) becomes its new occupant through a transference process.

The Industrial Corporations are basically amoral or immoral, and they control not only the economy, but essentially daily living. Interestingly, the text mentions Nietzsche twice, referring to him as saying that (1) there is a right time to die, and (2) that he chose to play dice with death. Naturally, there is a powerful Black Market enterprise. It profits from stealing bodies for those who can pay. Technology thus plays a dual, dialectical role. The technological expert becomes an exploiter, literally and figuratively, of people's lives. Yet technology can also bring about eternal life, and is especially necessary for most of humanity which desires the hereafter, because the majority of the population cannot prepare themselves mentally, from lack of discipline or other qualities, to attain eternal status. They lack the will to power.

Information is particularly powerful in this novel. Because of the Spiritual Switchboard, which allows communication between the living and the departed, one can
commune with the dead and obtain knowledge about the past, present, and future. Running throughout the novel, however, is an underlying fear of what advanced technology has allowed to come forth. Knowledge that one is "saved" because of a technological procedure has vitiated the morality of the wealthy. Thus the power of the will is more ethical and moral than that of amoral technology, which can certainly be immoral when wielded by unscrupulous corporations.

Novels Stressing the Usefulness of Rhetoric and Performance in Relationship to Technology

In *Doomsday Morning* (C. L. Moore) the action begins after a dying, benevolent dictator installed a country-wide communications network called COMUS, following an atomic war referred to as the Five Days' War. This system controls all types of communications, including public opinion (through on-the-spot direct inquiries which are uploaded simultaneously to the central core of COMUS). The purpose of COMUS is to maintain the status quo indefinitely. Change is considered anathema to the dictatorship. The specialist is a tool of the government, managing technology as to ensure that all citizens think exactly alike. The Secretary of Communications monitors all books, movies, public meetings and spontaneous gatherings.

The potential heir to the dictator is ruthless. Technology is used to kill the interactive spirit of humanity. Fear of grassroots movements is controlled by random interrogation checks resembling those discussed in Skinner's *Walden Two*. If a community becomes "restless" it is isolated from national communications until the movement is "eliminated."

Of particular interest are two general discussions: (1) Jeffersonian versus Hamiltonian
Democracies, and (2) Social Darwinism. The rebel movement is Jeffersonian, stating that Jefferson favored free elections and choice of government as opposed to Hamilton who apparently believed the Presidency and Congress should be lifetime positions. Those who have superior talent are prevented from ever receiving training to enhance their talent if they harbor any misgivings against the current social order and COMUS.

Performance plays a critical role in this novel. Thus the protagonist, Howard Rohan, an out-of-work theatre and film performer, becomes the central figure for most of the activities which occur throughout the story. Technology has killed the living theatre in which both actor and audience can experience the power of the performance. This fascist regime controls all forms of entertainment as well as the more basic types of communication, thereby allowing social prediction. Individual freedom is discouraged because it may result in grassroots movements, change, and uncertainty. Ironically, salvation comes through the technological invention of an anti-communication device which destroys transformers—a necessary component of all communication devices of the time period. Regarding performance, this destruction allows the living theatre to return to its original prominence as the most popular form of entertainment.

The setting for The Invaders are Coming (Alan E. Nourse and J. A. Meyer) is 1965. World War III has already occurred, and in 1995 an economic crash followed. As a result, DEPCO, the Department of Economic and Psychological Control, now brainwashes the population from birth, following Plato's model and that of Walden Two. The stages of education are referred to as Playhouse, Playschool, and Techschool. BURINF, the Bureau of Information, controls all information systems. It also monitors
conversations auditorily through television sets. The DIA, Department of Internal Affairs, replaced the Federal Bureau of Investigation. It serves as a "watchdog" for the fascist dictatorship currently in power.

All of these organizations developed as a result of a failed space program which became associated with the national financial collapse. Governmental forces utilize advanced technology to keep the masses in line, while simultaneously brainwashing them to be afraid of technology, especially that which involves atomic power and the new frontier of space. Consequently, specialists work for the government only.

Power rests solely with the bureaucrats. Polling techniques pinpoint any areas of potential political unrest, and controlled communications allow manipulation of the masses to eliminate these problems. BURINF, for example, by controlling all books, writings, and general communications, is able to attack the institution of love by using a father-hating Oedipal complex approach in all communications.

The economic crash was caused by the United States trying to create a "Star Wars" defense/attack system. After the collapse, the British bought the system and became powerful, thereby maintaining a balance of power which kept the Eastern block from attacking the United States. A member of BRINT, British Intelligence, and a high-ranking bureaucrat in the United States government, believing that the human spirit thrives with advanced technology, conspire to begin a false rumor that the United States faces a possible alien invasion. The strategy is to precipitate a crisis and get the space program back on line. Reminiscent of Hitler's rhetorical scheme of having devils within and without the nation which threaten its existence (i.e., the Jewish people and the Bolsheviks), an
easily manipulated, power-hungry bureaucrat, Julian Bahr, becomes convinced that a conspiracy of collaborators exists within the United States to seize nuclear power and thereby provide aid to an invading alien species. The plan succeeds, but not quite in the manner they had anticipated. The protagonist, Major Harvey Alexander, Director of the Wildwood Atomic Power Plant, eventually solves the apparent invasion mystery and thwarts Bahr's grasp for power.

Wilson Tucker, in *The Lincoln Hunters*, describes a United States in which a second American Revolution has occurred, and an Empire has replaced the former Democracy in the year 2578. The Emperor receives a percentage of all business transactions, and the work ethic is taken to the extreme. Thus there is little individual freedom. Anyone who remains unemployed for longer than two weeks is automatically placed on a road-building project for life and has no further contact with society.

The primary goal has become the feeding of industry, at the price of individual freedom. The consequence of such an effort is the creation of a virtual slave society. Time travel technology, however, has allowed certain citizens to witness the lifestyles of earlier civilizations, and the comparison with present-day parks with artificial life forms are found wanting and deemed ersatz by the protagonist, Benjamin Steward. Industry has ruined the ecology.

Strict regulations flow from an Emperor-Senate form of government, which holds most of the power. There are three classes: The Emperor and the industrial moguls, the employed, and the laborers. To ensure a constant inflow into the laboring class, labor squads monitor employee lists. Those who enter the forced labor class receive an
infinitesimal sum of money so that technically their work cannot be labeled as slavery. The technology which devised the current industry and artificial sources of pleasure smothers humanity. Yet, ironically, it is technology which "saves" our protagonist by allowing him to "escape" to the past. A second irony is that the speech by Lincoln which the industrial mogul Amos Peabody seeks to possess is apparently highly anti-slavery in nature.

The specialist serves only industry, and the greatest specialists are the performers who disguise themselves as "characters." Yet they are as ersatz as the mechanical birds in the artificial parks, for we find that textually many of them lack credibility in their roles. However, perhaps the most interesting "technique" for us is rhetorical. A discussion ensues within the text concerning the "Big Lie" technique, and credits the Egyptians and Ramses with its origination. Ramses lost the war with the Hitites, but claimed total victory (not too dissimilar to current Iraqi rhetorical strategy), and thereby deceived not only the Egyptian people, but also historians for centuries to follow. Textually, the year 2578 is a "big lie." More current examples of the aforementioned technique include such incidents as the Tet Offensive which the United States won militarily, but lost on television; Clinton lost the most recent budget battle, but won it on television by co-opting the Republicans' program and moving to the right. As in Doomsday Morning, performance plays a critical role. Each time traveler must learn a "character" and portray that representation in the temporal setting chosen for observation. Time travel is big business. Amos Peabody, a collector, employs Time Researchers to record a supposedly "lost" speech against slavery delivered by Abraham Lincoln to approximately five hundred listeners on May 29, 1856. At the novel's conclusion Benjamin Steward literally "escapes"
to the past by remaining in Lincoln's time period. However, this is not a Jungian neurotic escape, but a healthy, Jungian leap to a more fulfilling future.

*War of the Wing Men* by Poul Anderson is deceptively simple in its beginning, and its title seems juvenile. Yet it becomes a classic description of rhetorical art as persuasion favoring a negotiation model of government and diplomacy. Three humans survive the crash of their spaceship in the distant future on the planet Diomedes. The girl (beautiful, of course), is a ruler of a colonial world, one man is an overweight, middle-aged owner of a large trading company, with dubious scruples, and the other man is a young, handsome engineer. Surprisingly, the owner gets the girl and the engineer returns to Earth to carry out the owner's new assignment. Even more interesting, not only is the expert doing his specific work considered "good," the text presents the rhetorician as more powerful than the engineer (technologist), and the warrior. In other words, the word is more powerful than the "sword" of technological knowledge, for the engineer lacked the depth to see the "gestalt," the Weltanschauung.

Two nations constantly struggle against one another on Diomedes. The first nation has a kind of Kingship with The Admiral as ruler, followed by military officers serving as nobility. There are two social classes: nobility and warriors. The second nation is a true democracy which rules by consensus. It has an elected governing council with a nominal leader. The council makes all decisions, and the nation is socially egalitarian. The first nation is doomed by a brittleness devoted to rule by blood heritage which empowers ineffectual leaders. The second nation has been dwindling toward extinction because of a rigid upholding of like-mindedness which led to mythic migratory habituations which no
longer need apply because of advancement in technology. However, the migrations
prevented technological advancement, because the tribe was never in place long enough
for development and transformation to occur.

Nicholas van Rijn becomes a kind of anti-hero, representing capitalism is its multi-
faceted form. As owner of the Solar Spice & Liquors Company, he only promotes his
employees for one reason: results. To manipulate the aliens he engaged in the following
activities as a truly charismatic leader focused upon a single objective: to return all three
humans to Earth alive. The heroine, Sandra Tamarin, explains all of this to Eric Wace, the
engineer: "You say he bribed—with goods from crooked dice—and blustered, lied,
cheated, politiked, killed both open and sly? Yes. I do not say it was right. I do not say
he did not enjoy himself, either. But can you name another way to have gotten our lives
back? Or even to make peace for those poor, warring devils?...I think, without us, he
would have found some other way to come home, ...[b]ut we without him, no" (159).
Thus in van Rijn we find some kind of metaphor for the advocacy of raw capitalism based
on mutual benefit from trade and optimized by the rhetoric of negotiation and
technological progress.

Genetic Anomaly as Solution

In *Daybreak - 2250 A.D.* (Andre Norton) we find one of the most outspoken protests
against nuclear power (especially when used in war) and reliance upon technology for
progress. Two hundred years have passed since a World War of nuclear dimensions.
Dependence of humanity upon technology rather than natural gifts through genetic
mutation has had devastating consequences. The story opens with a genetic mutant,
shunned by his current tribe because of white hair (a sign of mutation), goes on a journey of discovery. His name is Fors, and he has a special extrasensory talent (ESP) which allows him to communicate directly with certain animals, especially his traveling companion, a telepathic puma.

Power lies with a tribal council comprised of a group of Elders. Anything deemed "mutant" is power and banished if laws are violated. Information is also power, and the "ideal" occupation is to become a "Star Man." Star Men do not roam the stars, but instead forage into the wilderness, which in this case is abandoned cities and wastelands, to gather knowledge. Star Men have considerable influence on Council Elders, and this tribal form of government appears to be "ideal."

Technology is evil. Only those skills which arise from nature are "good," such as Fors' natural mutation that renders him impervious to radiation poisoning. Of course, a naturally mutated specialist is considered "good." At the novel's conclusion the Council Elders come to recognize Fors for his special gift and contribution to the community, and he becomes a Star Man.

A. E. Van Vogt's The Weapon Shops of Isher begins in present time, but quickly moves forward to the year 4784. Power is concentrated in an Empire which is primarily business oriented, with a Queen as ruler. The current Queen is the 180th to succeed into the position. Time travel is possible. Notice the similarity between this novel and The Lincoln Hunters, for the social problem is also somewhat similar: there is the rural class and the wealthy. Change is not acceptable, for theoretically government and society have become "idealized." Naturally, the right to bear arms has been eliminated. Hence the
weapon shops which have suddenly appeared throughout various ages of the past, and including the present time, are a tremendous threat to the continued and uninterrupted rule of the current dynasty. Information is viewed as power withheld, especially from the Empress, by not only the Resistance, but also by her own employees, who wish to line their own pockets at the Empire's expense.

Technology enables the Weapons Shops to supply better weapons to rural citizens and small business owners so they may defend themselves against the dragoon tactics of the wealthy merchants/government employees. Thus the large industries are corrupt, especially the ones owned by the government. Genetic mutation rescues the disadvantaged by producing an immortal named Robert Hedrock. Because of his immortality, he is able to amass the information and techniques necessary to produce time travel, the Weapon Shops, superior weaponry, and other technological marvels.

Control of the citizenry is through economic force wielded mostly by corrupt government employees aided by the military, and a corrupt court system. The Empress owns eight million companies, and all of them are unscrupulous. To balance out this injustice, the Weapon Shops have their own court system, which, because of the advanced technology supplied by Robert Hedrock, is more powerful than the Empire's court system. The nineteenth century concerns of Morris and Howells ring throughout this novel, for to be rural is to be simple and honest, while to be of the city implies a kind of sophisticated crookedness.

Again, as in The Lincoln Hunters, control of the disgruntled occurs through such ersatz devices as the House of Illusion which provides fantasies (compensatory power) for
those who would otherwise express their discontent more actively. Here technology has been misused to oppress rather than to liberate. Consequently, although technology can be a tool for liberation, it is natural genetic mutation which provides the solution. Interestingly, however, it is not the Empress herself who is dishonest. It is her employees, including those in the military, who sell positions such as those of military office.

Ironically, in *The Paradox Men* by Charles L. Harness, it is the Society of Thieves that is the only moral force remaining in America Imperium. The year is 2177. Current events result from the devastating effects of World War III. However, an even greater threat is about to occur: the capture and supposed harnessing of solar fissionable material. Whichever nation, East or West, achieves this technological feat before the other, will use the technology to annihilate its enemy. The results of technology and discovery of atomic fission have already resulted in the existence of human mutants. The Imperium fears mutants, so it exterminates them whenever possible. The major concern of the implied author, however, is that advanced technology regarding fissionable material will lead to a fourth world war, as prophesied by Professor Carrips in his book, co-authored with Dr. Haven, entitled: *Suicide of the Human Race*. Thus the quest for military superiority via technology is destroying humanity.

A feudal system is in place with an added curiosity: leaders acquire their positions through assassination and subsequent succession (We will see this method of power acquisition again in Philip K. Dick's *Solar Lottery*, and in a discussion of the rule of succession to the priesthood of Diana at Nemi). No association occurs between nobility
and slaves. Natural mutation upsets the power structure, generating an individual exceptually adept thievery, and who also is able to travel through time.

Psychologists are considered the most dangerous of persons, for they seem to enjoy human suffering. This attitude toward psychologists may reflect the implied author's reaction to behaviorism, especially as portrayed, as we have already discussed, in Skinner's *Walden Two*, which was just published in the preceding year.

Two classes exist: Freemen and slaves. When slaves become no longer useful, they are sold to a charnel house. Women have a lowered status, and power resides in the wealthy class, and especially in the Emperor. Fighting or dueling is limited to sword fighting. Interestingly, theft is a recognized profession. New information or skills is frowned upon, unless it leads to new weaponry. Thus an "uncatchable" thief is doubly feared, because he is able to upset the power structure currently in place through acquisition of unlimited funds. In this sense the Thieves' Guild is upsetting the nobility-slave ratio by giving money to slaves which enables them to purchase their freedom. An excess of Freemen will destroy the slave-labor economy. Finally, the protagonist, through use of his time travel capabilities, thwarts the advancement of technology regarding the use of solar fissionable material, thereby saving humankind.

Dr. Talbot, a Toynbeean historian, gives an account of the Assyrian Empire's decline and compares it to America in the following: "For over two thousand years the Assyrians had fought to rule the world as they knew it. By Six Hundred and Fourteen B.C. the Assyrian ethos dominated an area extending from Jerusalem to Lydia. Four years later not one Assyrian city remained standing. Their destruction was so complete that when
Xenophon led his Greeks by the ruins of Nineveh and Calah two centuries later, no one could tell him who had lived in them" (57). Thus the point of highest domination paradoxically also denotes the approximate date of sudden, impending demise. Talbot then compares this sudden decline in asserted Toynbeean terms, as a parallel to what has happened to America. The problems are "called 'failure of self-determination,' 'schism in the body social' and 'schism in the soul.' These phases...all follow the 'time of troubles,' 'universal state' and the 'universal peace.' These latter two, paradoxically, mark every civilization for death when it is apparently at its strongest" (57). As Talbot later explains, the Toynbeeans are searching historical records to find a nation that successfully survived "spiritual stratification," without success. They wish to discover such a nation, because the Imperium is about to harness solar energy in a new process which ensures worldwide domination. The concern is that the Imperium is at the eve of its own destruction.

The novel ends somewhat mystically with the protagonist's spiritual force uniting with that of the heroine following their physical deaths. This combined, spiritual force returns to the distant past and inhabits the body of a Neanderthal. When the Neanderthal is confronted with the choice of destroying his natural predecessor, the Eoanthropus, in a battle over food, he makes a different choice from before: he chooses peaceful co-existence, sparing the Eoanthropus, and rationing the reindeer supply so that all might share equally. The text runs accordingly:

He could not know that the colloidal webs in his frontal lobes had been subtly altered by an inconceivably titanic intelligence. And he could neither anticipate nor visualize the encounter of his own descendants in the distant future with their Cro-Magnon cousins....[and that] even as he had spared the animal-like Eoanthropus, so would he, Neanderthal, be spared by Cro-Magnon. Nor had he any way of
knowing that by offering the open palm instead of the hurled spear he had changed the destiny of all mankind to come. Or that he had dissolved, by preventing the sequence of events that led to its formation, the very intelligence that had wrought this marvelous change in the dawn-mind" (187).

Such a conclusion places a mystical touch to a plot which resembles *Oedipus the King* in too many facets to discuss in this short summary. Within the text there exists an oracle-like being referred to as the "Microfilm Mind," a King, a King's slave-wife who ultimately kills herself, and a protagonist who loses his identity. *The Paradox Men*, as did the story of Oedipus according to Miller, seems to have received its acclaim for its ability to express in narrative what cannot be expressed logically (i.e., the logically insoluble problem of the origin of man).

Damon Knight's *Analogue Men* begins after World War III, which occurred in 1960. Unfortunate events lead to economic collapse in the 1990's, as in *The Invaders Are Coming*. However, the novel takes a strange twist, and the role of technology is not paradoxical. Originally, analogue chips are placed in human brains to control otherwise violent misfits. In 1993, the leading mercantile corporations come together and decide to purchase the Kusko Psychiatric Institute, a private corporation, which owns, produces, and implants the analogue chip. By 2134 every citizen receives a chip almost immediately following birth.

America is divided into several sections which are run by various and powerful stockholder families. Some are matriarchal, while others are patriarchal. Slavery is permitted, and slaves can be sold, traded, given away, or eliminated by being sent to Disposal, which is a few thousand square miles of territory in the State of Washington.
There are two classes: the merchants and the consumers. The merchants control the government and police forces. Power is centralized with the corporate stockholders and the analogue chip monitors. The masses (i.e., the consumers) are kept in a perpetual state of near-bankruptcy by the programming embedded within each chip. Saving money or purchasing durable clothing is considered anti-social behavior. The chip, besides encouraging "purchasing" thoughts, inhibits revolutionary or criminal thought. There are two maxims: (1) parsimony is the root of all evil, and (2) the end justifies the means.

The expert or technician serves the government or the corporations. No progress occurs because the merchants naturally wish to keep everything constant, that is, consumers who continually exhaust their income between paychecks. A piece of clothing which can only be worn once has the highest status. Genetic anomalies not only distort the system, but also cause its eventual collapse, because they are immune to the effects of the chips. Those who are immune are in two groups: the revolutionaries, and surprisingly, the monitors. The individuals in both groups learned from childhood to hide their immunity. The immune monitors are able to amass wealth and power. The immune revolutionaries are trained at a university which lies hidden beneath another university. Interestingly, as seen in Doomsday Morning, Ring Around the Sun, and The Lincoln Hunters, performance is an important aspect of the plot. The performance-trained revolutionaries impersonate family members (after that member has been secretly eliminated) in order to gather important information.

Textually, the implied author seems to favor ruthless methods in order to protect the revolutionary movement, thereby strangely following the second maxim of the corporate
oligarchy that the ends justify the means. In short, as in Plato's Republic, the unfit are exterminated. This principle is illustrated textually using the superior student Kimbrough and the inferior student Flynn. Laudermilk, the leader of the revolutionaries at the University, states that "there are so many theories, so many ways of looking at ethics, the human condition—we have never felt able to say that one is right. Unless we can be sure, we feel it would be a very grave error—(102)." He does not finish his sentence, because of an interruption. However, he is addressing an advocate of Naturism by the name of Migliozzius, an Italian Immune. Laudermilk asks Migliozzius to present his philosophy to interested students, and the University presumably subscribes to the following definitions: "Christianity: All men are equal because God created them all. Communism: All men are equal because all have an equal share in the work of the world. Naturism: All men are equal because they are all specimens of the same functional organism (103)." Kimbrough, who then converts to Naturism and becomes fanatic about it, is eliminated.

Laudermilk explains why two student friends of Arthur Bass (Flynn and Kimbrough), the protagonist, were eliminated. Regarding Flynn, Laudermilk relates to Arthur that "we killed him...because he wasn't very bright...But, as I say, not barbarically. We killed him without fear or pain." As to Kimbrough, Laudermilk states: "We killed him for a different reason. Kimbrough showed his willingness to die for a high-order abstraction—in his case, the Naturization of the world. He was asked to volunteer for a mission from which he couldn't return. He did so. He was told it would involve the death of a key official opposed to Naturism—me, to be precise. But he was willing to die, you see, in order to contribute toward the possible realization, a century or so from now, of an economic and
ethical system which might or mightn't be an improvement....We think there are people who want to die, without realizing it—for a good reason, if possible, but in any event, to die. Other people want to live, just as instinctively. We don't know what makes the difference, but we think the death-driven people manufacture most of the evil in the world" (157-158). This is peculiar philosophy, indeed, and seems anathema to the profound sense of duty toward humanity as described by such authors as George Eliot in *Daniel Deronda*. Not surprisingly then, the protagonist has difficulty agreeing with the apparent ruthlessness of methods. When asked to justify these actions, Laudermilk replies that "we are a secret, illegal and theoretically impossible underground. Every one of us carries many lives in his hand. We haven't the option of admitting people, even of our own blood, who can't be trusted." Thus, after discovering that an inductee is untrustworthy, either because of fanaticism or mental weakness, the only solution for Laudermilk is to eliminate them. The text presents this material rather harshly to the reader. We will encounter a less violent addressing of this issue in Tucker's *No Place on Earth*, in which rebellion leaders, if captured, have a more humane option of swallowing an amnesia pill rather than something resembling cyanide capsules.

At the novel's conclusion, Laudermilk makes a prediction to Arthur and Anne, his companion, which describes the challenging conditions which confront our postmodern era: "I promise you no peace or contentment,...no family in the old good sense, not even happiness—I think you both belong to a generation that will never know how to be happy. No prizes; you won't live to see the world you make, and if our descendants shape it themselves, as I hope, it'll be one you wouldn't like if you could see it...Nothing at all,
except the rewards of competence and curiosity, and an occasional windfall of laughter. I think you will find it is enough" (160). Notice the anticipation of a breakdown of the family unit.

Technology as the Means for Escape

In Philip K. Dick's *Solar Lottery* the current year is 2203, and follows the Final War. A feudal system now operates as the governing force, after the disintegration of both social and economic systems. What prompted the economic collapse was ironic: "the problem of production had been solved; after that it was the problem of consumption that plagued society" (19). The consumption difficulty was eliminated by destroying the excessive abundance of consumer commodities and farm products. This led to the invention of Quizzes to mollify the disadvantaged, as we are told:

If people couldn't afford to buy the expensive manufactured goods, they could still hope to win them. The economy was propped up for decades by elaborate give-away devices that dispensed tons of glittering merchandise. But for every man who won a car and a refrigerator and a tv set there were millions who didn't. Gradually, over the years, prizes in the Quizzes grew from material commodities to more realistic items: power and prestige. And at the top, the final exalted post: dispenser of power--Quizmaster, and that meant running the Quiz itself" (19-20).

We encounter a similar phenomenon today with the advent of nation-wide lotteries, state lotteries, and various gambling casinos and devices continually bombarding us with enticing promises of forthcoming riches. The text later describes the consequences of such a phenomenon:

The disintegration of the social and economic system had been slow, gradual, and profound. It went so deep that people lost faith in natural law itself. Nothing seemed stable or fixed; the universe was a sliding flux. Nobody knew what came next. Nobody could count on anything. Statistical prediction became popular...the
very concept of cause and effect died out. People lost faith in the belief that they could control their environment; all that remained was probable sequence: good odds in a universe of random chance" (20).

The above text seems to predict the end of Modernism, and its predictions are not too dissimilar to those of Guardini in his *The End of the Modern World* (1957), when he states:

If I am correct, the signs of the past thirty years or more indicate that man's relations with nature are changing. Nature is no longer experienced wondrously as a rich source bestowing harmony on all things, as wisely ordered of itself, as benevolent with its favors. Man today distrusts nature, he cannot speak of "Mother Nature." Nature has become alien and dangerous to man...Man has been sobered, perhaps by the disappearance of the modern sense of the infinite. Although science continues to measure distances ever more enormous in scope or more minute in detail, these measurements are always finite. And man is aware of their finiteness (71).

This loss of faith in nature and the infinite gave way to belief in Statistical Probability and the Minimax Theory. Minimax strategy refers to Games Theory, and implies that one operates for maximum gain at minimal cost. Decoys play an important part in the overall assault plan, as in the game of chess. Hopefully your opponent will assume a particular strategy, which s/he observes is the intended one, and remain oblivious to the chosen strategy actually being implemented².

Technology has a place of importance in this strangely historical/modern feudalistic society. Technicians, having sworn an oath of fealty to various industrial houses, have extra-sensory powers (telepathy), and serve the houses by screening various applicants for loyalty. Surprisingly, this society also has the technology to travel to other planets within the solar system. However, those currently in power do not wish its citizens to migrate from Earth because it would upset the economy. The Prestonites want to go to the new
frontier, which in this case is a newly discovered planet within the solar system called Flame Disc. The current dictatorship, headed by the Quizmaster, wishes to maintain the status quo. Interestingly, a kind of social Darwinism operates within the feudal system. The King, or Quizmaster, is chosen by lottery. Whoever becomes Quizmaster, does so by lottery for thirteen years. However, benevolent dictators and philosopher kings only last about one week, because there is a challenge process in place which allows another to take the Quizmaster's place (until the next lottery selection, which is based upon a random, computerized twitch) through assassination. Theoretically this process protects the top office from being occupied by fools. Chapter Three will discuss this method of power succession in light of James George Frazer's work *The Golden Bough*, which describes the Rites of Nemi among the priests who worshiped the sylvan goddess Diana in the Alban hills.

Thus the Quizmaster rules, the feudal system runs the nation, and the lottery system of randomness selects the Quizmaster. Everyone has a *power card* with a unique number. However, when one swears an oath of fealty to an Industrial Hill, one temporarily surrenders the p-card to the reigning feudal lord. Whomever gets selected by the number on the card is automatically made Quizmaster.

For protection, the Quizmaster has the Telepathic Corps to keep him in power. He also has an army, war fleet, and police force. As noted, the wealth is concentrated in the Five Hills, where five industrial groups reside. Technology is a liberator, for it is through space travel that migration begins to a newly discovered planet. However, specialists
serve and protect the status quo, and therefore may be considered amoral, since specialists allow their talents to be utilized by both the protagonists and the antagonists.

Both the feudal and the Quizmaster systems are corrupt. The Five Hills continually sell out to the highest bidder, and are parasites on the general public. They use the assassination process to seize the Quizmaster position of power after each random twitch. The protagonist of the novel, Ted Benteley, eventually becomes Quizmaster at the end of the novel by a supposedly random twitch, which is not random at all, because Cartwright, the newly selected Quizmaster (and electronics expert) to whom Benteley has sworn allegiance, rigged the randomizer in Geneva some years before, so that he would be selected.

Within the plot advertising is considered the highest art form within the feudal system. This is, of course, the reverse of what Brenkman considers as Art, partly because of the problem with aesthetic distance, and partly because advertising is so closely linked with a commodity culture. The implied author appears to be warning the reader about the possible undesirable consequences in unbridled advertising. The power of advertising, whether considered as beneficial or destructive to the current regime in power, seems to be a repeated one, having been touched upon in The Space Merchants, Immortality Incorporated, Ring Around the Sun, and the canonical work Walden Two.

The novel concludes with a recorded message from the deceased John Preston on Flame Disc, and follows the line of thought prevalent in The Invaders are Coming, stating: "It isn't senseless drive...It isn't a brute instinct that keeps us restless and dissatisfied. I'll tell you what it is: it's the highest goal of man—the need to grow and advance...to find new
things...to expand. To spread out, reach areas, experiences, comprehend and live in an evolving fashion. To push aside routine and repetition, to break out of mindless monotony and thrust forward. To keep moving on..." (188). This message of striving for "new frontiers" is an old one which continues to repeat itself throughout history.

The year 2240 is the setting for Louis Charbonneau's *No Place on Earth*. Overpopulation and the lack of a sufficient food supply have resulted in the world being a strictly regulated society. The wealthiest class is the government workers. The society is fascist, and the references to Hitler's Germany are unmistakable. For example, citizens greet each other with "Hail Malthus." Gestapo tactics are used to monitor citizens in their everyday movements and gatherings. Large groups are not permitted to gather because they may conceal smaller, revolutionary groups which are using the larger group meeting as cover. There is also the Population Control Corps, which enforces severe birth control regulations.

The government used the food shortage as an emergency excuse to take over all aspects of society for a "short" period of time. Also, the government uses the "Big Lie" technique which we have already discussed in *The Lincoln Hunters* and the canonical *1984*. Interestingly, as in *1984*, the government uses pornography to control the people by using thrill-books and sex drama, although in *1984* the "proles" thought they were engaging in something illegal. The novel also addresses a current issue: the problem of abortion. The implied author seems to be advocating a strong pro-life stance.

As seen in so many of the above-described novels, the industrial moguls are the elite. They control all technological development and the source of power is, of course,
monetary, coupled with control of the food supply. Food is withheld from those identified with any resistance movement or criminal activity. From the moguls’ viewpoint advanced technology is not good because it destroys the world economy. Thus new technology is a kind of liberator. For example, revolutionaries no longer have to sacrifice their lives for the good of the movement because illegal new technology has devised an amnesia pill. However, a crisis is building because other new technology has just invented an anti-amnesia drug. Also, new techniques have rendered the food supply problem null, because the technology has provided algae snacks and edible Venusian fruits which are available in endless abundance. Predictably, the government has suppressed this knowledge, as well as the information that space travel is now possible, again as the result of new technology. Eventually, as in The Space Merchants, salvation includes an escape to the planet Venus.

The protagonist, Petr Clayborne, works for the government in the propaganda and advertising department. Again, notice the emphasis upon advertisement as a highly effective tool of persuasion. Obviously this particular mode made a significant impression upon the utopian (dystopian) writers of the fifties.

Towards the conclusion of the novel, the dilemma of sacrificing the individual for the movement is addressed in somewhat the same manner as in the conclusion of Analogue Men. Petr loves Alda, the daughter of Aaron Gray, a revolutionary leader. In an explanation to Alda, Aaron Gray begins the declarative sentence which Petr finishes, stating: "The life of the individual in the Underground is--...Subordinate to the good of the whole" (115). This time the problem involves self-annihilation rather than cold-blooded
murder, and the issue is further softened by the amnesia pill, which only obliterate the conscious life.

In Leigh Brackett's *The Long Tomorrow* events occur two generations after *The Destruction* (an atomic war which devastated all cities within the continental United States). As the result of pressure from countless religious fanatics, the newly added Thirtieth Amendment to the United States Constitution states: "No city, no town, no community of more than one thousand people or two hundred buildings to the square mile shall be built or permitted to exist anywhere in the United States of America." This law was intended to curtail the development of technology, especially as related to atomic energy.

Despite various suppressive elements, technologists disguised as Traders roam the United States in order to obtain information and establish a nationwide communication connectivity. They use radios (forbidden technology) to communicate with each other. Of course, anyone caught possessing outlawed technology is severely punished. Thus it is not surprising that the protagonist, Len Colter, watches a Trader be stoned to death by the New Mennonites for possessing forbidden technology.

Religious sects such as the New Mennonites control Congress. New knowledge and technological progress are anathema to these sects. Knowledge is power, and leads to nuclear power which can be dangerous. Nevertheless, we eventually learn, through the protagonist, that pursuit of knowledge, progress, and technology are essentially good, especially computer technology. Nuclear power can also be beneficial, provided it is carefully watched and controlled by governmental specialists. Perhaps most impressive
about the text is that the implied author anticipates the future reliance upon computers to help manage technological inventions.

Returning to the plot, we find that Len and his cousin Esau are caught with the stoned Trader's radio and stolen books. They decide to run away, eventually coming to reside in a much larger, more industrious town called Refuge; it is a town with a different feeling, apparently expressed by the implied author in the Jungian sense of the term, along with several of the other surrounding towns. Len and Esau board with the Taylor family, the family members being Judge Taylor, his wife, and his daughter Amity. Judge Taylor gives Len a lecture on the evils of cities, explaining: "They were dying even before the Destruction...Megalopolis drowned in its own sewage, choked with its own waste gases, smothered and crushed by its own population...[Children living in that day] would hardly see the dirt, the ugliness, the crowded poverty, the vice. The cities were sucking all the life of the country into themselves and destroying it. Men were no longer individuals, but units in a vast machine, all cut to one pattern, with the same tastes and ideas, the same mass-produce education that did not educate but only pasted a veneer of catchwords over ignorance" (73-74). Here we recognize in Judge Taylor's words not only the predictions of Malthus and the complaints of Morris and Howells, but also the prophetic fears of Zamyatin's *We*.

Interestingly, Frederick Taylor's Managerial Theory comes to mind (discussed above), and it is ironical (an effect no doubt intended by the implied author) that Judge Taylor should be his namesake. The novel concludes with Len finally accepting the idea that nuclear power has its usefulness, as long as it is carefully controlled. He acquiesces by
saying: "I guess it makes better sense to try and chain the devil up than to try keeping the whole land tied down in the hopes he won't notice it again" (222).

Summary

Certainly the invective against the evils of advertising, the double-edged sword of technology, the clash between nature and science or technology, the devastating effects of an unbridled, capitalistic consumerism, and the equally ruinous effects of totalitarianism stand out as dominant themes throughout most of these novels. Also most striking is the Toynbeeian analysis of history as presented in Harness' *The Paradox Men*: a civilization reaches its point of collapse only at its zenith. This no doubt reminds us of the enigmatic saying: "The owl of Minerva only flies at dusk." In other words, ideologies are frequently pushed to their limits and only vanish when they pass into absurdity. This disheartening perspective toward utopia also may remind us of Donna J. Haraway's *Simians, Cyborgs, and Women*, for according to Toynbee's position as stated by Harness: the nation that reaches utopia, the state of universal peace, thus making it the universal state, is also marked for immediate obliteration or extinction. In a similar vein, Haraway warns us against such utopian dreams, suggesting we keep "noise" in our systems to guard against total loss of our individuality.

Continuing our discussion of Haraway and ideology, we have encountered alien robots and human Cyborgs, mind control, and genetic mutation associated with her writings as well as the dystopian literature described above. Interestingly also her assertion that we need a new myth which unites our cultures certainly coincides with the dystopian novels
such as Brackett's *The Long Tomorrow*, Norton's *Daybreak—2250 A.D.*, Simak's *Ring Around the Sun*, Knight's *Analogue Men*, and Dick's *Solar Lottery*.

A new myth can take many forms. Several of the novels reflect or presage John F. Kennedy's struggle to reach the new frontier of outer space and Ronald Reagan's "Star Wars" technology. Perhaps *The Invaders are Coming* by Nourse and Meyer says it best because it embraces both visions. Charbonneau's *No Place on Earth* (we can read "no place" as a pun on the absence of utopia), Dick's *Solar Lottery*, and Pohl and Kornbluth's *The Space Merchants* all look outward to the planets as a means of escape. However, perhaps we should not exclude the euchronian *The Lincoln Hunters* since the protagonist escapes to a different Earth, an Earth of the past. Arguably, even *The Paradox Men* could be included in this grouping, because the crux of the matter centers around temporal space flight and escape.

*The Paradox Men* and Sheckley's *Immortality, Inc.* seem willing to express the existence of an afterlife, and thus getting one's spiritual life in order becomes paramount to those who still occupy living flesh. That both male and female protagonists in these particular novels physically die and meet again in the spiritual afterlife is intriguing. In a sense these novels place the new frontier paradoxically at a point beyond time and space.

Performance, as previously noted, is an important aspect in several of the novels, including Moore's *Doomsday Morning*, *Analogue Men*, *The Lincoln Hunters*, and the Pretensionist Society in *Ring Around the Sun*. Rhetorical strategy also is emphasized, especially in Anderson's *War of the Wing Men*, *The Lincoln Hunters*, and to a lesser, but more devious degree in *The Invaders are Coming*. 
Several of the novels raised the question of who is more important: the individual or the group? Coupled with this moral/social/political question is a second: Do the means justify the ends? Knight's *Analogue Men* seems to state emphatically that the subversive movement sanctions murder, even of its own members, to preserve its existence, and that its justification for such an heinous act is rooted in its ends. *No Place on Earth* echoes this rather chilling philosophy. However repugnant it seems today, no doubt such extreme methods were utilized during World War II, especially involving cyanide capsules, etc. in case of impending capture of spies.

Brackett's *The Long Tomorrow* brings forth several related political issues simultaneously. As in Zamyatin's *We*, the issues of Frederick Taylor and labor in society are obliquely addressed. A discussion of Max Weber and C. Wright Mills may also be appropriate here, because order and control, even within the family structure, become important to Judge Taylor, just as it was to O'Brien in Orwell's *1984*. *Doomsday Morning*'s discussion of Jeffersonian versus Hamiltonian democracies also may have relevance here.

Lastly, the superiority of nature to technology operating specifically through genetic mutation to create a new skill seems quite a prevalent theme within several of the novels. We find it in Van Vogt's *The Weapon Shops of Isher*, Simak's *Ring Around the Sun*, *Daybreak—2250 A.D.*, and *The Paradox Men*. Such a concept is also present in *Analogue Men*, but it is limited to the immune anomaly only. Norton's *Daybreak—2250 A.D.* is unique in the sense that it not only contains newly developed genetically mutated skills (i.e., telepathy), it also contains a genetically derived immunity (to atomic radiation).
Endnotes

1. A 1992 film version of this novel exists under the title *Freejack*, with Emilio Estevez, Mick Jagger, and Anthony Hopkins in the leading roles. The film, however, only superficially resembles the text, and certainly does not match the aesthetic excellence of the novel.

2. The text reads as follows: “The theory of Minimax—the M-Game—was a kind of stoic withdrawal, a nonparticipation in the aimless swirl in which people struggled...Minimax, the method of surviving the great game of life, was invented by two twentieth century mathematicians, von Neumann and Morgenstern. It had been used in the Second World War, in the Korean War, and in the Final War. Military strategists and then financiers had played with the theory. In the middle of the century, von Neumann was appointed to the U.S. Atomic Energy Commission: [sic] recognition of the burgeoning significance of his theory. And in two centuries and a half, it became the basis of Government” (20).
CHAPTER 4

RELATED STUDIES AND DISCUSSION

Introduction

What follows is a brief description of biblical, critical, and various pertinent science fiction writings not heretofore mentioned as they pertain to our particular genre selected for analysis. They also contain the nineteenth century classicist presumption that effective moral/social/political instruction may be presented through literature.

Curiously, one of the related novels seems to make an oblique reference to Biblical Babylon. Utilizing a dramatistic approach allows us to look at the Burkean “thou shalt and thou shalt not” present within the narrative. Babylon’s fate certainly instructs us as to the consequences of disobeying a “thou shalt not” command.

Related Studies

Regarding Babylon and its fate, Van Vogt’s Weapon Shops of Isher reminds us of A. Merritt’s fantasy novel The Ship of Ishtar. The key here is the similarity of the words "Isher" and "Ishtar." Both terms and thus both novels provide us with a link to Babylon in two different ways. First, they are closely equivalent to the Greek ischuros meaning "strong" or "mighty" as translated in the biblical passage from the Book of Revelation (10:10) when the kings of the earth lament Babylon’s demise, crying out: "Alas, alas, that great city Babylon, that mighty city! For in one hour your judgment has come" (Vine's Expository Dictionary of Old and New Testament Words 1981). Secondly, Ishtar in mythology is the Babylonian goddess of love and war (from the Greek Astarte), is the wife of Bel, and is identified with the planet Venus (Freeman 1963).
The eventual demise of Babylon relates to its desire for power and riches above all things. We find evidence of such in the Book of Revelation by the apostle John, who states: "In the measure that she glorified herself and lived luxuriously, in the same measure give her torment and sorrow: for she says in her heart, 'I sit as queen, and am no widow, and will not see sorrow.' Therefore her plagues will come in one day—death and mourning and famine. And she will be utterly burned with fire, for strong is the Lord God who judges her" (18:7-18:8). Such events comprise Merritt's *The Ship of Ishtar* in which the protagonist John Kenton unwittingly utilizes a magical Babylonian block of unknown composition to transport himself to a ship of Ishtar which is doomed to roam the high seas, suspended in time. Kenton meets the lovely Lady Sharane, a priestess of the House of Ishtar. Unfortunately, she is consumed by a fiery evil lurking in the body of Klaneth, the priest who serves Dark Nergal, the Lord of the Dead. Kenton wills himself to death, but apparently joins with Lady Sharane as companion spirits in the afterlife, an ending somewhat similar to what we have already witnessed in *Immortality, Inc.* and *The Paradox Men*. The moral instruction or "equipment for living" regarding the Babylon metaphors is a theme recurrent throughout the selected Industry/Corporation/Advertising SF Cold War novels. Its message is: avarice (and gluttony) is the root of all evil.

Of course, *Alas, Babylon* is quite obvious about its Babylonian reference, and specifically acknowledges the passages in the Book of Revelation which we have discussed above. It also utilizes an ancient biblical event to emphasize concerns with the present, which is more indicative of literature preceding the nineteenth century. Thus we could view it as an apocalyptic novel as well as science fiction. As Freedman suggested,
such novels have a “tendency” toward utopian SF and should not be disregarded. Additionally, it is one of the few SF novels which suggests directly a solution to the current society's anxiety about nuclear attack.

The plot of Alas, Babylon, is deceptively simple. Mark, the militaristic brother of the protagonist, Randy Bragg, explains to Randy on the eve of destruction that the nation has gotten too conservative in its richness. It no longer listens to the innovators and mavericks like Hymen George Rickover, and prefers to maintain the status quo, which is unnatural. According to Mark, we need "Ruthless men who will fire the deadheads"... and tell the "unimaginative and business-as-usual" types of mentality "to go take a jump at a galloping goose"... We need [y]oung men because we've got to be a young country again. If we get that kind of men we may hack it—if the other side gives us time" (16). What Mark advocates is new technology designed to eliminate the enemy more efficiently in light of today's current technology. In other words, better killing machines.

Ironically, Rickover apparently recanted in the 1980's, and preached about the dangers of nuclear research (Webster's New World Encyclopedia 1994). Additionally, Pat Frank's "Foreward" suggests an opinion not unlike that of the later Rickover in which the author states that he wrote Alas, Babylon to illustrate what kind of "depression" the United States would undergo if fifty or sixty Americans were killed in a "victorious" nuclear war.

The Babylon theme in both novels (Alas, Babylon and The Weapon Shops of Isher) seems to center upon a highly evident assertion in the Book of Revelation: Babylon's avarice, the worship of earthly things, begets her subsequent punishment. From the Book of Habakkuk we find a precise invective against the Babylonian people for their execrable
offenses against the inhabitants of Judah: "Woe to him who covets evil gain for his house, That he may set his next on high, That he may be delivered from the power of disaster!" (2:9). We also read: "Woe to him who builds a town with bloodshed, Who establishes a city by iniquity!" (2:12). Such descriptions resonate with the words of William Morris and T. S. Eliot, for those Babylonians who compiled their riches at the misfortune of others are "hollow men." Yet they did not reside in The Hollow Land, for that was Utopia for Morris.

Turning to Morris' The Hollow Land, we find its protagonist uttering familiar words: "[A]las, alas! what time even to look for it? Yet who has not dreamed of it? Who, half miserable yet the while, for that he knows it is but a dream, has not felt the cool waves round his feet, the roses crowning him, and through the leaves of beech and lime the many whispering winds of the Hollow Land?" (155). The use of "Alas, alas," seems to be no accidental Babylonian reference, for toward the end of the tale the protagonist watches a king's funeral procession which had within it "many priests and bishops and abbots, who wore white albs, and golden cope over them; and they all sang together mournfully: 'Super flumina Babylonis'" (204).

Alas, Babylon makes two additional references to material contained in our selected novels. The first involves the civilization theory of Arnold J. Toynbee, while the second refers to the beneficial aspects of live performance, and in particular, the Chautauqua circuits.

The Toynbee issue arises when Dan Gunn, the only surviving South Floridian physician residing in the immediate area of Fort Repose, remarks to protagonist Randy Bragg: "You
remember what Toynbee says? His theory of challenge and response applies not only to nations, but to individuals. Some nations and some people melt in the heat of crisis and come apart like fat in the pan. Others meet the challenge and harden. I think you're going to harden" (132). Disregarding the rather nauseating, literal metaphor embedded within the reference, we may find the Toynbee acknowledgement quite appropriate.

Dan Gunn's Toynbeean reference seems befitting and accurate, regarding diverse natural responses of individuals to highly threatening situations, for Toynbee states the following:

A society, we may say, is confronted in the course of its life by a succession of problems which each member has to solve for itself as best it may. The presentation of each problem is a challenge to undergo an ordeal, and through this series of ordeals the members of the society progressively differentiate themselves from one another. Throughout, it is impossible to grasp the significance of any particular member's behaviour under a particular ordeal without taking some account of the similar or dissimilar behavior of its fellows and without viewing the successive ordeals as a series of events in the life of the whole society (A Study of History: Abridgement of Volumes I-VI by D.C. Somervell 3-4).

Notice that individual differentiation is important to Toynbee, and that combinations of like differentiations combine to form societal movements.

Toynbee also gives us a "view from the balcony" concerning societal disintegration. He explains that civilizations decline by passing through three stages: the "time of troubles," the universal state, and the "interregnum." Unfortunately, he considers our Western civilization to be currently in a "time of troubles." It is thus not surprising that two Cold War SF novels make reference to Toynbee, for we find in his descriptions of collapsed civilizations the prescriptions for "thou shalt and thou shalt not."
The universal state, according to Toynbee, comes as a desperate, "last gasp" effort to save society's demise. A doomed society might achieve a kind of temporary reprieve by submitting to forcible political unification. Although creating a "OneState" may delay the process for a while, historically the universal state has always failed. It is especially disturbing to note that during the time it functions, it necessarily obliterates human rights and freedom. In other words, fascist societies and absolute dictatorships, those societies which essentially have only "one voice" in a "top down" configuration, are on the verge of inevitable, total collapse. Such a demise ushers in an "interregnum" whose length is indeterminable.

The "interregnum," of course, is a time of chaos in which there is no recognized governmental order of any consequence. For order and stability to recur, creative individuals and the creative minority must rise and establish a new society which thrives upon such creativity. Thus Toynbee stresses creativity as the essential ingredient for establishing the societal condition of enduring technological and social progress. Cessation of creativity as part of this societal condition leads to subsequent disintegration of any civilization. Ironically (following Toynbee's analysis), those who wish to "return to nature" by successfully eliminating technological progress, which seems to divide us from nature, would return us to a "natural state" which would not be their original intention, nor would it be to their particular liking.

The problem of ceasing technological progress and its debilitating consequences involves the concept of "frontier". Toynbee addresses this issue, explaining that "when a frontier between a more highly and a less highly civilized society ceases to advance, the
balance does not settle down to a stable equilibrium but inclines, with the passage of time, in the more backward society's favour" (10). Thus, even mere abatement regarding "new" technology is just as destructive as eliminating "present" technology. Nourse's *The Invaders Are Coming* illustrates Toynbee's point precisely. The novel follows Toynbee's timelines, describing a "time of troubles" between 1965 (World War III involving atomic weapons) which leads to economic collapse in 1995. A universal state ensued which established the Department of Economic and Psychological Control. Then, in typical Platonian or Skinnerian fashion, DEPCO immediately seized control of all educational interests, and achieved dominance over an instructional sphere essentially ranging from the "womb to the tomb."

A specific reference to Toynbee occurs in *The Paradox Men* regarding the states of disintegration. However, this particular plot involves corporeal Earth perishing in a fiery flash of global nuclear war, a suitably apocalyptic finish for its reprobate, universal state regimes. Thus, in contrast to *The Invaders Are Coming*, we witness society's passage from a universal state into an eternal "interregnum." However, because of the protagonist's time travel capabilities, pre-historical events occur differently, and evolution proceeds alternatively on a young Earth. Evolving species subsequently generate irenic societies rather than bellicose ones, thereby ensuring peaceful, lasting civilizations.

Unfortunately, we have observed that various non-fictional societies, after experiencing a significant "time of troubles," routinely pursue the universal state at the expense of the creative minority. For example, the biographies of Zamyatin and Arthur Koestler typify the severe degree of censorship prevalent during a period of universal state. In fact,
Koestler's novel, *Darkness at Noon*, a fictionalized account of otherwise autobiographical events, describes the purges which occurred following the Russian revolution. Textually, the Russian revolutionary leader who eventually seizes absolute power is referred to as "No. 1." Incredibly, though perhaps not surprisingly, those rebels who assisted No. 1 in his seizure of power were later eliminated as traitors. No. 1, of course, reportedly keeps a copy of *The Prince* by his bedside.

Not surprisingly, Bogrov, one of the revolutionaries, was eliminated because he favored large, long-ranged tonnage as opposed to small, limited-range tonnage. Bogrov's idea conflicted with Party thought. Thus, in Orwellian fashion, the Party attempted to control even the private thoughts of individuals, and such activity illustrates Toynbee's invective that elimination of the creative individual, suppression of the creative minority, eventually brings about catastrophic results to society.

Toynbee is no stranger to Bradbury, either. His short story "The Toynbee Convector" is published in his 1988 short story collection by the same title. The plot begins with reporter Roger Shumway, the protagonist, in route for an exclusive interview with Craig Bennett Stiles, the time traveler. When Shumway asks Stiles why he named his time-traveling machine the *Toynbee Convector*, Stiles replies: "The great Toynbee, that fine historian who said any group, any race, any world that did not run to seize the future and shape it was doomed to dust away in the grave, in the past" (7). Obviously this is paraphrasing of what we have already discussed: societies which fail to progress, rather than remaining in *status quo*, disintegrate. Ironically, the time-traveling phenomena is a hoax operating upon a kind of self-fulfilling prophecy theory. Having been told about and
shown photographs of "the rebuilt cities, the clean seas and rivers, the fresh, smog-free air, the unfortified nations, the saved and beloved whales" (9), societies proceeded with vigor to accomplish what seemed to be documented prosperity. In Toynbeean terms, Stiles' pronouncements liberated the creative minority, giving creative individuals *carte blanche* to fulfill their respective destinies. When Shumway discovers that all is myth, he chooses to perpetuate it assuming Stiles' younger identity and steps of the Toynbee Convecter to greet the waiting spectators. Thus Bradbury's short story illustrates the potential effectiveness of *mythos* upon the community.

In contrast to the dystopian *The Paradox Men*, Well's eutopian *Men Like Gods* (as in Norton's *Daybreak—2250 A.D.*) idolizes a genetically mutated humanity with telepathic abilities. Wells presents eugenics, a rather contentious subject in our present society, as ethical and progressive. Eugenics is also a consideration of Robert A. Heinlein's dystopian *Beyond This Horizon*, originally published in 1942. However, Heinlein appears reluctant to endorse eugenics. In fact, the subtext of his prophetic novel seems to resonate closely with today's ethical and moral dilemma regarding latitude and limitations of this burgeoning science. Regardless, genetic mutation attains the ultimate in Arthur C. Clarke's *Childhood's End* in which the end of individuality results in transfiguration and the subsequent extirpation of humanity. Although such transfiguration may seem "glorious," an underlying feeling of anxiety over the attainment of "Oneness" pervades the closing chapter. Too much community deprives the individual of certain freedoms. This theme runs throughout most of the selected SF Cold War novels.
Alas, Babylon, in addition to its Babylon theme, also addresses the importance of live performance, especially as it concerns the well-being of the community. We have already touched upon its (performance) highly valued effectiveness in Doomsday Morning, when it was used as a magnet to attract rebels to a central location, and in The Long Tomorrow, where "Preacher's Meetings" controlled the governmentally limited small towns through direct persuasion. We have also observed the use of rhetorical skill in War of the Wing Men, where the knowledge of rhetoric and performance combined to defeat a militaristic nation "at its own game." Lastly, we have discussed performance employed in its most dangerous form, in Analogue Men, where members of a hidden, secret rebellion train agents to take on false identities and merge into the enemy's societies.

In Alas, Babylon we receive a qualitative explanation of why performance is so effective. Randy Bragg, the protagonist, reflects near the end of the novel as to why his newly-formed community seems to be thriving so well. The words of the narrator describe Randy's thoughts:

Walking toward the house, he wondered at this change in people and concluded that man was a naturally gregarious creature and they were all starved for companionship and the sight of new faces. Marines Park would be their church, their theater, their assembly hall. Man absorbed strength from the touch of his neighbor's elbow. It was these reasons, perhaps, that accounted for the success of the old-time Chautauquas. It could be that and something more—the discovery that faith had not died under the bombs and missiles (258).

These aforementioned novels all recognize in various ways that there is power in live performance, whether it be persuasive, informative, or cathartic. However, there is something special about the old-time Chautauquas. Not only does one experience a sense of community and connectedness, one receives instruction on a variety of topics. In the
old-time Chautauqua\textsuperscript{4} we find once again our recurrent theme of learning about life through words.

Knight's \textit{Analogue Men} also addresses the concept of "Oneness," but from a slightly different perspective: that of internal, psychologically forced compliance. It contains a central theme which reverberates throughout our post-war decade of focus: that of cyborgs and cybernetics, and that of obtaining the state of "perfection." Burke, in his \textit{On Symbols and Society}, tells us:

Man is the symbol-using (symbol-making, symbol-misusing) animal inventor of the negative (or moralized by the negative) separated from his natural condition by instruments of his own making goaded by the spirit of hierarchy (or moved by the sense of order) and rotten with perfection (70).

Perfection means either one no longer requires instruction because a state of omniscience or that one learns without error. Either condition is inhuman. Yet the early Cold War writings, especially the non-fiction, favored the perfectability of the human mind through a kind of robotization, or the humanization of something mechanical.

An example of the above in SF is C.L. Moore's novella entitled "No Woman Born," considered by Pamela Sargent to be "one of the earliest and best-known stories about cyborgs (4)," directly addresses cybernetics and the mixing of the mechanical or artificial with humanity. It is also benign, even supportive regarding the combining of humanity and machine. Deirdre, the heroine and performer, continues to perform despite the fact that her essence occupies a mechanical body, much to the delight of the audience.

emphasizes the power of "live" performance.
Most novelized science fiction during the 1950's, despite Moore's innovating novella, seems to focus on the unfortunate, disabling effects of humanity becoming "machinelike," whether in spirit, body, or their combination (i.e., the cyborg). We have already discussed the writings by Zamyatin and Huxley which villainize Taylor and Ford for advocating "robotic" maneuvers among factory workers, and we have considered the alarming mechanical effects of B.F. Skinner's "utopian" Walden Two. Benard Wolfe's Limbo similarly addresses these concerns, and narratizes them using a "reductio ad absurdum" motif throughout, which places immoderate tension upon readers as they attempt to "suspend belief" in the usual fashion when approaching science fiction.

In Limbo Wolfe presents a world which has survived an amoral, super-computerized World War Three by destroying its dominating machines. Determined to eliminate the cold war and future possibilities of war, Dr. Helder usurps the protagonist's notebook (Dr. Martine) by intentionally misreading it so as to suggest that literal disarmament is the only "viable" solution. Additionally, to be effective, this disarmament (dismemberment!) must be voluntary. Thus socially the quadriplegic has superior prestige and public admiration to the mere hemiplegic. The "basket case" becomes the fountain of wisdom, while the fully embodied human male retrogrades to pariah status. The irony thickens, if possible, when newly discovered "columbium" mineral deposits enable scientists to create prostheses which transform amputees into absurd, parodic Nietzschean "Supermen." Naturally, the Eastern and Western blocs engage in a war utilizing the cyborgs at the novel's conclusion.

Dr. Martine fled the events of World War Three on October 19, 1972, a date later to be called Immob Day (Immob is a term which stands for both "immobilization" and
"cyborg"). He remained on an island near the African coast which he affectionately refers to as Tapioca Island. For him it is Utopia. Yet he has altered its primitive culture, in Promethean fashion, by introducing technology (contained in his plane's cargo of machinery) to the Mandunji. Dr. Martine observes the effects of technology on his Utopian Island and reflects upon the parallelizations in history:

The moment the machine appeared in a community the clock appeared too, it was inevitable. And the machine had launched a real class struggle among the Mandunji: between the inert old with their lulling rhythm of day and night (calendar-oriented: each indivisible day like the day before) and the anticipatory young with their tense and jerky rhythms of hours and minutes and seconds (clock-oriented: each striated day unlike the day before). Of course, mechanization had not yet swamped life on the island, men had not yet been made adjuncts of the machine. When that happened, when the Industrial Revolution was completed, life for all but the managers became a nightmare of metronomic monotony, a series of Pavlovian twitches—witness the Ford plant and Taylorism (98).

Again we see the chilling effects of Taylor and Ford described by an author.

Immobilization ironically becomes equated with perfection, thereby providing a macabre metaphor for Burke's remarks about being "rotten with perfection."

Throughout our analyzes we have continually encountered instruction, especially in the SF Cold War novels. Limbo presents a description of what it is to be truly human:

A man should stumble and quake a little. Only robots never stumble and quake...You know why people laugh so hard when they see an amp trip or take a dive? Because the horror in a human being is perfection, infallibility—that's inhuman, and the idea that you can get it, short of death—that's a laugh. The stumble, the fall, it reminds people of the frail humanity behind all the mechanical perfection, the life—it's a hell of a relief to see it pop up. If men were meant to be perfect, they'd be hatched somewhere up in those fleecy clouds, where the angels hang out, not down here on earth and earthbound, a damned sight closer to hell, to limbo anyhow, than to heaven. Not that it's not human to want to be perfect—but the deeper part of humanity is wanting it and never getting it, knowing damned well it's a mirage....I'm scared of the perfectionist who takes himself seriously (381).
Perhaps B.F. Skinner exemplifies most typically in our studies the perfectionist who takes himself seriously. As noted before, Skinner presents his *Walden Two* as Utopian, while as readers we tend to perceive it as Dystopian.

We might contend that Skinner presents a society of cyborgs to the reader, for what we encounter are highly "programmed" human beings whose individuality has been sacrificed for the "good" of the community. Wolfe credits Norbert Wiener of MIT with the creation of the science of cybernetics. A brief scrutiny of Wiener's *Cybernetics* supports Wolfe's statement. One of the recommendations for the development of a "super-computer" is: "That the entire sequence of operations be laid out on the machine itself so that there should be no human intervention from the time the data were entered until the final results should be taken off, and that all logical decisions necessary for this should be built into the machine itself" (4). Hence we have the anticipation of a machine with a kind of independent thought, and that thought would emulate human thought. Perhaps what may have most alarmed Wolfe is the sentence which immediately follows the listing of the five characteristics required for the "superhuman" machine: "These recommendations, together with tentative suggestions for the means of realizing them, were sent in to Dr. Vannevar Bush for their possible use in a war" (4). Thus we may conclude, as evidently Wolfe did, that the creation of cybernetics begins with militaristic potentialities in mind.

The second source regarding cybernetics which Wolfe mentions is L. Ron Hubbard's *Dianetics*. Perhaps the short definition in the "Synopsis" suffices to demonstrate Wolfe's interest: "Dianetics is an exact science and its application is on the order of, but simpler
than, engineering" (ix). Comparing Wiener and Hubbard, we perceive a polarization, or a kind of dialectic, from which the cyborg emerges. Wiener envisions a machine capable of human thought processes, while Hubbard champions precise, logical, machinational reasoning as the solution to humanity's irrationality.

Donna J. Haraway, in her 1991 work entitled *Simians, Cyborgs, and Women: The Reinvention of Nature*, also envisions the Cyborg as the "way out" for humanity, but not in the same vein as Wiener and Hubbard. *Au contraire* she also seems to share Wolfe's (et al.) abhorrence of "the project of human engineering—that is, the project of design and management of human material for efficient, rational functioning in a scientifically ordered society" (11). Thus, despite her reluctance to embrace fully the robotization of humanity, Haraway deems cyborg imagery a preeminent source of power, for a cyborg cannot be controlled totally by any single "voice" since it is neither "perfectly" human or machine.

Presently, in allowing ourselves to be dominated by long-established cultural practices and "scientific knowledge," we "have accepted at face value the traditional liberal ideology of social scientists in the twentieth century that maintains a deep and necessary split between nature and culture and between the forms of knowledge relating to these two putatively irreconcilable realms. We have allowed the theory of the body politic to be split in such a way that natural knowledge is reincorporated covertly into techniques of social control instead of being transformed into sciences of liberation" (8). Haraway argues that historically, animal studies and research have been major vehicles in accomplishing the above. Technological language has permeated our culture. We now describe our bodily functions frequently in "machine" or advanced technological language rather than
biological terms (i.e., co-operation has been replaced by "communications enhancement" and "mind" by "robotics"). Yet unlike Wolfe and the anti-technology writers, Haraway views the Cyborg as a kind of mythic solution to our cultural difficulties. She explains that it's "not just that 'god' is dead; so is the 'goddess'" (162), and that our current technological culture has the following difficulty: "communications sciences and modern biologies are constructed by a common move—the translation of the world into a problem of coding, a search for a common language in which all resistance to instrumental control disappears and all heterogeneity can be submitted to disassembly, reassembly, investment, and exchange" (164). In such a definitive statement Haraway expresses a fear which we have encountered repeatedly: the total domination of the individual by a single source of control (i.e., Zamyatin's Onestate or Moore's Comus). The cyborg frustrates such domination, for its "politics is the struggle for language and the struggle against perfect communication, against the one code that translates all meaning perfectly, the central dogma of phallogocentrism. That is why cyborg politics insist on noise and advocate pollution, rejoicing in the illegitimate fusions of animal and machine" (176). In Burkean terms, cyborg politics prevents us from being "rotten with perfection," and as Knight, Wolfe, Frank, Moore, Robert M. Pirsig, Toynbee, and Norton suggest, reinforces the belief that we are genetically unique individuals whose contributions to humanity are greatest when not dominated by a single, technologized, perfectly unitized "voice."

Haraway concludes her argument advocating the advantages of the cyborg motif by stating: "These cyborgs are the people who refuse to disappear on cue (178)....Though both are bound in the spiral dance, I would rather be a cyborg than a goddess" (181). This
cyborg imagery of Haraway differs from the anti-technologists (or anti-specialists) listed immediately above in that Haraway does not wish to demonize technology. Rather, she welcomes it with the vision of redefining the ancient boundaries and dichotomies which have ruled our culture since the time of Aristotle.

Discussion

The SF Cold War utopian novels (and the related studies) we have dramatistically analyzed suggest the following: there lies a corrosive hollowness at the base of the moral/social/political society of the times. Ignoring or refusal to respond to this degenerative condition condemns all to everlasting anxiety, despair and possibly physical damnation.

In his book entitled *The End of Ideology*, Daniel Bell suggests that we arrived at this abysmal state of affairs by demythologizing religion during the nineteenth century and shifting the responsibility of "saving ourselves" onto the backs of humanity. Thomas M. Disch, as stated in his critical work entitled *The Dreams Our Stuff Is Made of*, believes this loss of faith, which includes losing a belief in the afterlife (while gaining a fear of death) is what motivated such writers as Poe, Dickens, and George Eliot to address the resultant human anguish through their writings. Such an approach is consistent with our contention at the beginning of this dissertation that serious literature (which includes utopian SF) follows the nineteenth century classicist belief that literature is a source of instruction (as well as solace) that is applicable to everyday living.

Human beings need a sense of order, according to William James in *The Varieties of Religious Experience*, and that requires a theological bias. Without such bias, we consider
order and disorder as merely inventions of humanity. In other words, without some kind of worldview supported by theological bias, human beings perceive the natural condition of “reality” as one of unrelenting chaos. This perception leads to the psychological states of anxiety and despair. William James also suggests the causation for our suffering condition: it results from the duality of the human mind. Humanity, despite its desire for order and rationality, has an irrational component buried within. Thomas Mann, in *The Magic Mountain* (as well as Wolfe in *Limbo*, but with an ironical rather than dialectical touch), acknowledges and presents such duality in dialectical form.

Witnessing what devastation the irrational component in humankind could accomplish (as evidenced by the use of atomic weaponry during World War II) and disillusioned as to the effectiveness of the cleric, American citizens turned to the specialist and technology to “save” them. As mentioned earlier, during the late 1940s various experts or specialists such as Wiener or Hubbard stated in their writings, an avowal respectively that machines and humankind could reach symbiotic perfection through technological progress and assistance. By the 1950s however, these claims of attainable human perfection seemed of doubtful credibility, and rather frightening. The managerial improvements of Taylor (which Zamyatin condemned) and Ford became useful for SF writers of the 1950s as metaphors for the pervading sense of hollowness or feeling of dehumanization that accompanied a general state of anxiety. Humanity needed moral/social/political guidance more than ever, because technology had enabled humanity, for the first time in history, to annihilate itself.
Realizing that "scientistic" methodology in the Burkean sense was insufficiently broad to embrace multiple alternatives in the moral/social/political realms of life, Van Vogt, Wolfe, Pirsig, Haraway, and recently Michelle Ballif have challenged the logos of thought which usually separates controversies into dichotomies, thereby disallowing a third option. Van Vogt, Wolfe, Haraway and Ballif utilized metaphorically the imagery of the cyborg (highly present throughout 1950s science fiction) to advance their argument for a new logos and/or mythos which would ultimately subsume marginalized societal elements and multiple options.

Van Vogt and Wolfe also question the nineteenth century classicist assumption that words are able to represent accurately the "real" world. They prefer the view taken by Alfred Korzybski in his conception of General Semantics. The doctrinal phrase that describes the movement is: "The map is not the territory." Surprisingly, Van Vogt and Wolfe's position contrasts with most science fiction published during the twentieth century. Furthermore, such a position undermines the instructive social commentary embedded within utopian science fiction. Ironically, Van Vogt and Wolfe seem to be instructing us not to heed literary instruction.

Returning to Bell's concern about the decline of religion, the issue has also been addressed by A. N. Wilson in his work entitled God's Funeral. Wilson notes that the decline of the God idea was strongly predicted in the 19th century. This caused a deep pessimism in writers such as Thomas Hardy, Herbert Spencer, and Thomas Carlyle. All of them understood that the substitute for religion would be an ideology or heroic, spiritual movement.
However, their arguments proved specious. Human beings, according to Wilson, have a natural desire to adore, a desire for transcendence, and a driving force from within which propels individuals to seek a higher meaning beyond their lives and their times. Only the God idea seems to be able to link our daily lives to the greater community. When one considers other substitutes, such as secular ideology or science, one realizes that the rewards are little more than material gain, love of power, or intellectual curiosity. In the twentieth century the great God-idea substitutes have all failed; only technology remains standing. Unfortunately, it separates and fragments as often as it unites society.

Whatever the merit of Wilson’s thesis, science fiction represents a penultimate if not a transcendent rhetoric. It allows its readers to deal with expressions of the transcendental and to bring science and religion into dialogue in ways that were not available in a society that maintained pluralism through walls of separation, legality, discipline, and institutionalism.

Endnotes

1. Temporal (and spacial) conceptualization changed drastically during the nineteenth century. For further discussion see Paul K. Alkon’s Origins of Science Fiction and Carl D. Malmgren’s Worlds Apart: Narratology of Science Fiction, as well as his Fictional Space in the Modernist and Postmodernist American Novel.

2. That such a reference to Toynbee, an historian, should appear in Alas, Babylon (and likewise in The Paradox Men) should not be surprising since the American publication of Somervell’s abridgement (approved by Toynbee in the author’s Preface) occurred in 1947. Based upon the multiple appearances of Toynbeean references in these two novels, we may surmise that Toynbee’s work may have had a considerable effect upon writers of that time period, an effect approaching in stature to that of Orwell’s 1984.

3. A brief perusal through Machiavelli’s “guidelines” finds an applicable passage such as this: “I will not fail to remind any prince who has acquired a new state by the aid of its inhabitants that he soundly consider what induced them to assist him; if the reason is not natural affection for him, but rather dissatisfaction with the former government, he will
find it extremely difficult to keep them friendly, for it will be impossible to please them... It is much easier to win the favor of those who were happy with their former government, and hence were his enemies, than to keep the favor of those who, out of dissatisfaction with the former rule, helped him to replace it” (75).

4. Koestler also refers to the suppression of written material. We find this theme recurs in Brackett’s *The Long Tomorrow* as well as Ray Bradbury’s well known classic, *Fahrenheit 451*.

5. Frederick J. Antczak and Edith Siemers explain the essential demise of Chautauqua in their article entitled, “The Divergence of Purpose and Practice on the Chautauqua: Keith Vawter’s Self-Defense.” In essence, Chautauqua fell because of institutionalization, placing financial concerns above “cultural” success, and later efforts for all events to be “politically correct.” These occurrences eventually led to a separation of purpose from practice, which is a division that is anathema to such altruistic undertakings.

6. See his work entitled *Zen and the Art of Motorcycle Maintenance*.

7. See her article entitled “Writing the Third-Sophistic Cyborg: Periphrasis on an [In]Tense Rhetoric.”

8. The complaints refer principally to Aristotelian logic.

9. Wolfe and Van Vogt assert that Aristotelian error encouraged the belief that thought and the word symbolizing the thought are identical, and that the word and the reality, which it symbolizes are also identical.

10. As aforementioned, the classicist philosophy of Hugo Gernsback held sway regarding Science Fiction until the 1970s and 1980s.
CHAPTER 5

SUMMARY AND CONCLUSIONS

The time has come to answer the following questions: What is the mega text? Is it possible to construct a representative anecdote or an ideal typical story which sums up the major issues and themes of all the variant texts? What conclusions can be drawn about the state of social consensus and dissensus about its issues?

The Character of the Genre

We have discussed a wide range of science fiction writings which satisfy Wiener’s criteria of (1) non-realism, (2) unambiguous plausibility, and (3) possessing a generalized sense of “science” within the plot. Additionally, utilizing a “dramatistic” approach, we have observed throughout the Cold War SF novels and their related studies an emphasis on methodology or “technique.” “Means” is as important as “ends” to these authors. In fact, “means” or “technique” seems to predetermine the “ends” in that each particular “means” eliminates certain options and/or possibilities while encouraging others.

This focus upon “technique” should not be too surprising when we glance and Burke’s discussion of Utopias in his Philosophy of Literary Form and A Rhetoric of Motives. Utopias are strategies, ideologies for the future. Our analyzed dystopian writings are strategies (techniques of instruction) regarding particular “equipment for living.” They also present, in the Burkan sense, mythic imagery which transcends visual imagery and pure reason (“scientism”).

As Wilson has stated, among others, the nineteenth century witnessed the decline in religious faith. Specialists replaced clerics as the source for “salvation.” Various
ideologies blossomed during the nineteenth century, but all failed except the “worship” of technology, but even now, at the end of the second millennium, that is not working. In the multi-cultural society of today we have lost, from a Burkean communal point of view, our sense of mythos. Consequently, we must give some credence to Haraway and Ballif’s claim that we need to create a new mythos not so constrained by the “either/or” logic of our society.

Yet we have witnessed yet another replacement for the decline of religion during the past two centuries: the nineteenth century classicist novel that much of the twentieth century dystopian science fiction emulates. These writings have attempted to describe, in the final stage, the “ineffable,” the ultimate order, the Platonic universals, that Burke describes in his *The Rhetoric of Religion*, and they frequently employ the omniscient narrator (a distinctive classicist marker) to guide us through the fictionalized events. In fact, if as Burke contends, the function of religion is to perform two functions: instruction and solace, then in a kind of alternative fashion Science Fiction, especially Cold War science fiction, might be considered as at least partially fulfilling this function similarly. Indeed, as strategies as ideologies of the future, they provide instruction. Yet they also provide solace in the form of catharsis, as Disch states in his *The Dreams of Stuff Is Made Of*, thereby releasing a portion of the anxiety which permeates the decade of the 1950s.

The aforementioned final stage, as Burke remarks in his *The Rhetoric of Motives*, “would be reached through a moral and intellectual development, through processes of discipline and initiation” (203). Thus it is not surprising that we find moral/social/political instruction utilizing esthetic myth (employing the use of the dystopian negative)
throughout our SF Cold War novels. Utopias, in their attempt to present the esthetically perfect society either by representation or through negation (dystopian writings) may be seen to take on a religious tinge if, for no other reason, than that they attempt to describe that for which we have no words (i.e., the "ineffable."

Turning to our selected SF Cold War novels, we indeed encounter the instructions that also occur throughout much of the serious literature (as the chapter on related studies has demonstrated). Quite simply and generally, we have observed that the business world is amoral, greed and gluttony are its primary operative principles, and that the advertising world will unscrupulously manipulate the purchasing behaviors of consumers, if given the opportunity to do so. However, we also encounter a more optimistic experience affirming a spiritual existence beyond that of the corporeal.

Technology is both a curse and a blessing. Perhaps it might be better to return to pre-industrial days when individuals could independently produce a complete product and experience the resultant feelings of pride and accomplishment. On the other hand, we require technological progress for humanity to survive in an unceasingly demanding world of increasing population, devastating diseases, crippling poverty, and personal ambition. Ironically, technology has increased the amount of leisure we enjoy, yet too much leisure leads to moral corruptness.

William James, in his article entitled "The Moral Equivalent of War," encourages us to declare war on nature rather than ourselves, yet a significant amount of instruction involves placing our trust in nature and our naturally developing genetic structure, while distrusting such technological manipulations as eugenics, bionics, and technological
progress. Alternatively, we are advised that the "New Frontier," space exploration, is the salvation of humanity, and that to "stand still" in terms of technological progress is to regress and risk absorption by surrounding, more progressive nations.

"Beware of totalitarianism," we are taught, because it undermines the freedom of the individual to the extent that even private thought becomes impossible. It usually attempts to accomplish the abolishment of individualism through institutionalization and the striving for total unity and "perfection." However, there are times when we must sacrifice the individual for the good of the community. Rebels resisting a totalitarian government may use any "means" available, but regimes in power must refrain from immoral activity that imposes upon the freedoms of individuals and factions.

Rhetoric and performance are communicative "techniques" which are invaluable in the achievement of goals. They can be used for "good," "evil," or escape from an intolerably burdensome world.

**Mythos and Metaphor**

Bradbury's short story entitled "The Toynbee Convector" demonstrates the effectiveness of a new Mythos upon the community. Belief may be more important for community that fact, the short story suggests. Furthermore, Science Fiction could be considered a religion, as discussed above, because in the Burkean sense it addresses the "ineffable," and it accomplishes its task in likewise manner, through words (i.e., metaphor).

As David Seed explains in his article entitled "Take-over Bids: The Power Fantasies of Frederik Pohl and Cyril Kornbluth, Pohl has admitted, regarding Huxley's *Brave New*
World, that it was a major influence upon his writing of *The Space Merchants*. In *The Space Merchants* we find that “as instrumentalist view of words as means to a practical end has superseded literature, and language remains a major motif throughout the novel, particularly the suggestive power of words” (Seed 45). What Pohl addresses is the rhetorical power of words, especially metaphorically, as it attempts to link abstraction with reality. Of course, in *The Space Merchants*, the metaphorically false words are motivated by greed and gluttony, whereas in “The Toynbee convector,” the words have a more noble end, and portray the “ineffable,” a moral/social/political Utopia rendered in all its spender as progressively and technologically “perfect.” Pohl’s metaphors, in *The Space Merchants*, ring hollow because they do not address the “ineffable.” They thrive in a shallowness resembling the effects of Pavlov’s Bell. Thus the instruction, as aforementioned, works both ways: from Science Fiction we receive instruction as to “evil” as well as the “good,” and it is done metaphorically in the “thou shalt” mode, especially in the world of advertising. “Do this, and you will achieve this”.

Not surprisingly then we find I. A. Richards quoting *The Poetics* of Aristotle in stating: “The greatest thing by far is to have a command of metaphor” (89). This is because, as Richards remarks, that we cannot write three lines without using some kind of metaphor. What is important is that we do not commit, according to Richards, what William James refers to as the Psychologist’s Fallacy, “the mistaking of a doctrine, which may be good as far as it goes, for the very processes it is about” (“116). We have touched upon this matter in our discussion of Van Vogt, Wolfe, and Burke regarding General Semantics and its maxim: “The map is not the territory.” What Richards wants us to remember is that (1)
maxim: "The map is not the territory." What Richards wants us to remember is that the tenor is not the vehicle.

Thus we find a consensus among a significant number of the SF Cold War novels, the related studies (including the critical writings): knowledge of rhetorical strategy (words and their effects, as well as power relationships established rhetorically), combined with live performance, is essential to survival in moments of crisis, chaos, and imposed order that denies basic freedoms to individuals and marginalized elements. However, it may be wise for us to remember the words of Richard M. Weaver: "Sophistications of theory cannot obscure the truth that there are but three ways for language to affect us. It can move us toward what is good; it can move us toward what is evil; or it can, in hypothetical third place, fail to move us at all" (6). All in all, this is with what we may safely assume our SF Cold War novels (as "equipment for living") have essentially been concerned: to move us toward what is good.

Trouble in Paradise

The above representative anecdote certainly seems to fit most of the Utopian (Dystopian) SF Cold War novels we have discussed. Concerning the mega text, the ideal, typical story which might accompany this anecdote could be as follows: In a future world new heights of technology are attained, but unintended consequences bring new troubles as well. Precious freedoms are lost, morality is confused, and life seems to have lost its meaning and value. New people with fresh insights and original, unique skills must arise. Eventually individual dignity and freedom are again affirmed.
Regarding the state of social consensus and dissensus, we may conclude that, as a variant of the dominant sociological theory of the time, the issue of cultural lag predominates. In essence, this means that our technology is racing into the future so rapidly that our culture cannot adjust quickly enough. Our ability to change our manners and mores lags behind our technological inventiveness. It simply takes time for culture to "catch up" with technology.

Several of the SF Cold War novels and related studies do seem to suggest a solution to the moral/social/political difficulties which plagued both the 1950s, and our current society. Their solution employs the appropriate utilization of the aforementioned "techniques" of rhetoric and performance in an old-time Chautauqua setting. As noted previously, a significant portion of the literature we have analyzed dramatistically illustrates the following: knowledge of rhetorical strategy combined with live performance is essential to society's survival in moments of crisis. The old-time Chautauqua (locally controlled) creates the quintessential ambience for implementation of these techniques while simultaneously providing instruction, inspiration, and entertainment.

Historically, John S. Tapia explains (regarding the demise of the old-time Chautauqua), that (1) the old-time Chautauqua gave way to the circuit Chautauqua, thereby eliminating local control and community selection of instructional topics and entertainment; and (2) the Great Crash of 1929 provided the death knell for the less financially stable circuit Chautauqua. Consequently, Tapia's explanation suggests that it would be prudent for us to return to the local, old-time Chautauqua (which was locally controlled and financed), not the circuit Chautauqua.
Such recurrence involves not only adult education, where marginalized factions and diverse cultures within the community may come, learn, and celebrate together, but also in the classroom, where today’s children, mostly ignorant (for a variety of reasons) of any mythos that grounds our beliefs and understanding, may be instructed through performance and storytelling, thus receiving the necessary, basic, pre-reading foundation on which rests the subsequent knowledge (logos), so highly valued by current society.

Interestingly, a return to the old-time Chautauqua format regarding the education of children has already begun. Approximately one year ago, in an attempt to bring the mythos to a multi-cultural, low-income Kindergarten class in a local, public elementary school, the author read approximately 80 stories (using the Socratic method) to 25 Kindergarten students. Subsequent Reading Recovery testing by specialists the following year indicated that the class as a whole scored at the 90th percentile with respect to reading readiness. This level of competence completely outdistanced the Kindergarten children in the other four Kindergarten classes. Since this particular Kindergarten class was initially evaluated as having the poorest preparatory skills at the beginning of the previous school year, it was concluded that the team approach to storytelling (described below) accounted for a significant portion of these children's astonishing academic performance at the beginning of the succeeding year.

Encouraged by preliminary results, the author submitted a grant request (subsequently funded) entitled “Kindergarten Storytelling: A Return to Chautauqua.” The purpose of the request was to purchase a permanent set of the stories utilized in the pilot study for use throughout all of the Kindergarten grades.
Two essential elements were present which made the pilot program so successful: (1) the classroom teacher was a disciplinarian who was able to maintain order, thus enabling the children to sit still and listen, and (2) the reader performed the stories, rather than simply reading the words, while continually asking (with the classroom teacher's constant support and participation) dramatistically oriented questions.

The selected stories, using animals and imaginary characters, addressed the moral/social/political issues of our times by presenting current, optimal values in a narrative context. Interestingly, not only did the children enjoy the stories, they remembered them and incorporated them into schemata with which to comprehend their own moral/social/political environment. Thus we may conclude that application of the above-described rhetorical and performance techniques to Kindergarten children (and perhaps older children as well) may well accelerate our current society's educational journey to a more admirable level of literacy.

Suggestions for Further Research

The decade which immediately follows our decade of study is an exciting, innovative time. The Science Fiction of the 1960s reflects the highly observable rise of the Women's Movement, among others. With respect to genres, Ace Books, Inc., during the time it published popular science fiction, also published Westerns and Mysteries. An analysis and comparison of these diverse genres may prove interesting, whether one looks at the 1950s or later years.
Endnotes

1. Burke explains, in his *A Rhetoric of Motives*, that "the mythic image may be treated as figuring a motive that transcends reason. It may also make claims to be 'religious,' since it presumably represents man's relationships to an ultimate ground of motives not available for empirical inspection....And inasmuch as any 'unconscious' motive can be equated with the divine (if only because both are beyond the realm of discursive reason), the 'esthetic' myth can become a substitute for the 'religious myth'" (203).

2. The tenor refers to the overall, kind of universal thought or message, while the vehicle refers to the specific words in the metaphor. Thus, "the map is not the territory" and "the doctrine is not the process" have the same tenor, but different vehicles. In a sense this dissertation represents Richards' assertion that most communication highly depends upon metaphor. The instruction of the SF Cold War novels has been stated many times before, in other serious writings, many of which have been discussed.


4. See his book entitled *Circuit Chautauqua*.

5. The circuit Chautauqua differed from the old, localized Chautaugquas in that they were centrally controlled and traveled on a circuitous route. Such differences from the locally controlled, permanently fixed Chautauquas eventually destroyed the program. Local control begets local responsibility and caters to local satisfaction of needs.
REFERENCES


VITA

Irvin Andreu Wilhite was born in Shreveport, Louisiana, on February 22, 1944. As an undergraduate he majored in English (with a philosophy minor), and received the bachelor of arts degree from Tulane University in May 1966. In August 1973 he was graduated from Louisiana State University with a master of arts degree in speech, specializing in the field of Communication Disorders. Currently he is a doctoral candidate in the Department of Speech Communication. He expects to receive the degree of Doctor of Philosophy in December of 1999.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Irvin A. Wilhite

Major Field: Speech Communication

Title of Dissertation: Rhetorical Theory: Discourse Practices of Utopian Communities

Approved:

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Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

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