PALACKÝ UNIVERSITY OLOMOUC

FACULTY OF ARTS

Department of English and American Studies

Michaela Coufalová

**Utopian literary analysis of Selected Postwar British Literature:**

**J.G. Ballard's *The Crystal World* and Arthur C. Clarke's *Childhood's End***

Bachelor Thesis

Supervisor: doc. Mgr. Pavlína Flajšarová, PhD.

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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a uvedla v ní předepsaným způsobem všechnu použitou literaturu.

V Olomouci                                                                          Podpis

**Acknowledgements**

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# Introduction

This bachelor thesis examines two selected novels from the postwar period of British literature. The novels chosen are Arthur C. Clarke's *Childhood's End* and J.G. Ballard's *The Crystal World* and they are analysed in terms of the key characteristics of the utopian literary genre. In literature, utopia (the visions of elevated living standards and improved society organization) can be recognized since the first records of literature, such as in the classic myths that were created centuries before Christ.

A significant step in the genre's development arose when Thomas More published his *Utopia*, coining the genre's name simultaneously. Apart from the term coinage, his work influenced later Renaissance, 19th century and the 20th century authors. For its ability to adapt to the ever-developing word, utopia remains productive in literature even today.

The aim of this work is to characterize the genre in order to familiarize the reader with its development, fundamental authors and works, its various subgenre division and essentially with the genre's typical treatment of plot, narration, motifs, themes, characterization, and settings and finally, with the possible purpose and targeted audience of the utopian genre. These utopian literature features are then applied to Clarke's and Ballard's science-fiction novels, and the thesis then searches for their possible intersections with the utopia genre. The purpose is to demonstrate the intersections with various genres can be found within the literary narratives in general, even though conventionally they are understood in terms of a different genre.

The analyses are completed through the methodological approach of close reading. It recognizes those motifs that correlate with the utopian genre. These motifs are then described in terms of their significance in the novels narratives and then they are used to build literary themes that can be understood as utopian. Other elements such as plot and narration, characterization and setting are examined through the method of close reading as well. Again, these features are compared with the classic utopian genre features and the intersections found are discussed, supporting the theory that the these science-fictions novels can be recognized as pieces of the utopian literature as well.

The thesis is structured into four main chapters. The first chapter describes the utopia literary genre – its characteristic, development, subgenres with their representants and finally, the

utopia genre features. The second chapter summarizes the postwar Britain period and portrays its historical and literary background in terms of its remarkable. The next two chapters are dedicated to the novels' utopian literary analyses, and they follow the parallel structures of the authors introductions, the novels elementary information and the utopian literary analyses in terms of utopian plot, narration, motifs and themes, characteristics, settings, purpose and audience.

# 1. Utopia as a literary genre

The word *utopia* labels a literary genre with its specific properties, as characterized in this chapter. The topics included are the genre's development, the etymology of the genre's name, the genre's distinct purposes in literature, the importance of Thomas More's work called *Utopia*, and various subgenres of utopia. Finally, the chapter names some of the key characteristics under which the genre can be recognized. As there is a distinction between utopia as a literary genre and a utopianism as a category, the following sub-chapter explains this distinction.

## 1.1 Utopianism vs. literary utopia

Utopianism stands for "a general category [...] refers to the dreams and nightmares that concern the ways in which groups of people arrange their lives and which usually envision a radically different society from the one in which the dreamers live"[1]. On the other hand, utopia is the label of a literary genre with its typical motifs and themes, as defined later in this chapter. There are several types of utopianism (e.g. colonial utopianism - the colonizers' visions of a more prosperous life[2]) and utopianism is practiced in different traditions (Chinese, Indian, Christian, etc.)

The traditions of utopianism are typical for both Western and non-Western countries. After Thomas More's publishment of *Utopia*, all these mentioned areas (plus Africa) started producing utopias based on More's model, but they modified that model for their own specific circumstances, which results into non-Western utopias being different in both form and content from the utopias produced in the West after More's *Utopia*. But what all utopias have in common is the concept of an ideal society and a paradise[3]. China has the strongest non-Western tradition of utopianism with its earliest record called the *Book of Poetry* which includes the classic Chinese utopia *The Peach Blossom Spring* portraying a fisherman entering an unknown cave with a paradise and happy inhabitants inside[4]. Apart from the geographical areas, utopianism is a key element in religions as well, e.g. the Western utopianism is based on Christianity. Christianity is concerned with both a utopian past (Eden), and a utopian future (heaven and hell, The Second Coming of Christ)[5]. The Bible is divided

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[1]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. Introduction.
[2]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 3.
[3]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 4.
[4]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 4.
[5]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 5.

into two parts, the Old Testament portraying Eden and the New Testament illustrating apocalypse, Armageddon and the millennium.

The Old Testament says that "Eden is lost and supposedly not recoverable. After the Fall, it is uninhabited and the human race is locked out until the Second Coming of Christ, but Eden provided an image of unity with God – immortality, innocence, no fear of wild animals, no climatic extremes, and abundance without labour."[6] Utopianism can be seen in the effort to re-visit Eden. The New Testament describes the Second Coming of Christ, the Christ coming to save humans, which is purely utopian. The apocalypses have utopian elements as well, as in: "God would destroy the wicked and raise the righteous for a life in a messianic kingdom" from "Apocalypse of John"[7]. Other concepts thematized in The New Testament are heaven and hell, where heaven represents the golden age (except not focused on pleasure and no presence of death as people had already died) and the unity with God[8]. This explains how both parts of the Bible inspired the later utopian authors.

Apart from being a theoretical concept, utopianism can be applied to the real life as well, e.g. to create communities separated from the large society (intentional communities) or to gain political power (e.g. Nazi Germany)[9]. In both of the concepts mentioned, the visions of a better life born in the dissatisfied people's brains are practiced in the real life.

An intentional community can be defined as "a group of five or more adults and their children, if any, who come from more than one nuclear family and who have chosen to live together to enhance their shared values or for some other mutually agreed upon purpose"[10]. These societies must have their rules, so the members' lives improve. The most common communities are the religious ones[11]. In religious intentional communities, the members can live their lives the way their faith requires.

Possibly the first known utopian communities were called Hindu ashrams, later on followed by the Buddhist monasteries. The most significant growth of the number of intentional communities happened in the 1960s, specifically in North America and Europe. The well-known *Hippie communities*, e.g. *Drop City* existed to fulfil their utopian vision of an

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[6]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 5.
[7]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 5.
[8]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 5.
[9] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 2.
[10] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 2.
[11]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 2.

improved, more free, and less materialistic way of life[12]. The intentional communities are still productive nowadays (e.g. the eco-village movement - the Farm in Tennessee, USA, founded to reach a more ecological lifestyle).

This chapter also discusses the potential dangers of practising utopia. One of them is creating an ideology. The word *ideology* was coined by a French philosopher Antoine Destutt de Tracy (1754-1836) in the late 18th century "for what he hoped would become a new science of ideas"[13]. For instance, the 20th century is called the *age of ideology* because of the Communist ideology[14]. Nowadays, the word has a negative connotation, as ideology is connected to people using their power to mislead themselves and their followers.

In his *Ideologie and Utopie* (1929), Karl Manheim argued that "the way we think, and the beliefs that follow are all influenced by our social situation"[15]. Based on Mannheim, the way the leaders in these ideologies think and the way their followers think is utopia. Therefore, utopia can become an ideology. Manheim finally adds that with the disappearance of utopia, a person would become no more than a thing[16]. Overall, utopianism can be explained as the belief in an ideal society. When these visions of an ideally organized society are thematized in literary narratives, the genre of utopia emerges. This thesis explores the utopian literary genre and then analyses chosen literary works under the utopian genre's terms.

## 1.2 General genre characteristics

The word *utopia* was coined in 1516 by Thomas More in his book called *Utopia*, *topos* being the Greek word for *place* and the prefix *u* meaning *no* or *not*. The meaning of the coined word is therefore *no place* or *nowhere*[17]. Utopia as a literary genre has developed particularly in England, France, Italy and in the United States under the influence of other genres, such as novel, journal, and science fiction[18] ("the imagination of a fantastic world brought about by scientific and technological progress, taking us on a journey to faraway planets"[19]).

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[12]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 2.
[13]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 7.

[14]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 7.
[15]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 7.
[16]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 7.
[17]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. Introduction.
[18]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 7.
[19]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 7.

Utopia stories "tell stories about good (and later bad) places, representing them as if they were real [...] they show people going about their everyday lives and depict marriage and the family, education, meals, word, and the like, as well as the political and economic system"[20]. It is "showing of everyday life transformed"[21] that defines utopia. The problems thematized in utopian works may concern concepts such as the desire for a better law, economic or political system, better education, an efficient use of science and technology, living a life that is simple and well-balanced[22]. Additionally, various kinds of utopia can be named, such as: capitalist, socialist, democratic, monarchical, lesbian, gay, free love, ecological, patriarchal utopia, etc[23].

The earliest utopias written in literature were so called ahistorical utopias. Ahistorical utopias serve as a model which should be followed. They only offer a frozen image of the present situation and after the ideal vision is fulfilled, there is no future, no further progress. The concept of time which is worked with in ahistorical utopias differs to the notion of time familiar to us, which functions as past, present and the future[24]. Marxism was a crucial moment for the development of the utopian literature, as Marxists set utopia in the future, so in utopian literature the perception of time changed. The German philosophers Marx and Engels promoted the movement of utopian socialism[25]. The utopian socialism "pointed to the future and offered promising images of freedom, stability and happiness"[26]. Marx and Engels believed that by improving the machinery, a surplus of production would be the result and finally, the capitalist society would collapse[27]. That portrays the Marxist utopian vision.

## 1.3 Genre development

The idea of utopia in people's lives and literature has existed long before the term was coined by Thomas More. Since then, the word *utopian* has been used to express something that is not realistic. Once people feel dissatisfied about something in their lives, they create a vision of a

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[20]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. Introduction.
[21]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. Introduction.
[22]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.
[23]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.
[24]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 9.
[25]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 14.
[26]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 13.
[27]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 13.

better life in their heads, and when filled with a hope for a promising future, utopia is produced[28]. The aim of this chapter is to capture the development of the literary genre since the oldest civilizations, throughout the centuries to today. In the end, the ability of utopia to survive and adapt to the ever-changing world or its possible disappearance will be questioned.

### 1.3.1 Classic myths, Plato and Aristotle

The first records of utopia date back to the classic myths, in which humans and gods were close, there was always an abundance of food and no need to work. People did not argue and they lived in a harmony. There are some records of utopia from ancient Greece, ancient Rome, Sumer (records of utopia found on the Sumerian clay tablets, 2000 BCE) and the early Judaism (e.g. myths of the afterlife, golden age, or the paradise on Earth). These records of utopia served as the roots of the Western utopianism[29]. Some of the earliest evidence of utopia in literature includes the Chinese myth *Peach Blossom Spring*, introduced in chapter 1.1.

In the late 8th century BCE, the golden age was described by Hesiod, a Greek poet, as a vision of life in which people lived carelessly and had abundance of crops and animals and were just as blessed as gods. Later on, Ovid, a Roman writer, added elements such of no war and freedom from law courts. In the Middle Ages, a new concept was developed in Europe, called *the poor man's paradise* or *Cockaygne* ("There are rivers broad and fine / Of oil, milk, honey and of wine...[30]"). In Ancient Rome, however, Virgil, a Roman author, did not engage in creating myths about the past but started to write about the future. Moreover, in Virgil's texts, all the good things that people get and have abundance of is a result of their hard work, it is not just an effortless blessing from the gods. His work the *Fourth Eclogue* representing Virgil's way of thinking about achieving a better life is much more realistic compared to the myths mentioned earlier[31]. By being more realistic, this work is preferred by readers as it gives them hope.

The Western tradition of utopia is mostly influenced by the Greek mythology, especially by the city-state Sparta. A Greek writer Plutarch says that Lycurgus, the believed founder of Sparta, created it based on an equality between its citizens. In Sparta, there was a military regime which required all its citizens to dedicate themselves to the city-state completely.

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[28] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. Introduction.

[29] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.

[30] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.

[31] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.

Sparta is often being associated with the dialogue-based utopia work of Plato (428-347 BCE), a Greek philosopher, called *Republic*.

The utopian element in this Plato's work is the ideal society, which is divided into three classes. Such division ensures each of the individuals finds a class that suits them best and the result will be the satisfaction of the whole society. But such system fails, because it was created by humans for humans and therefore, based on Plato, it is determined not to succeed. But the utopian vision succeeds in Plato's later work, *Laws* because here the *polis* is based on laws, which is more reliable than basing a polis on human wisdom, as in *Republic*[32]. Later on, Aristotle (348-322 BCE) discusses the best possible state in his *Politics*, especially in Book VII. In Aristotle's *Politics* all the citizens of his *polis* know each other[33]. In this way, Aristotle's utopia contrasts with Plato's.

1.3.2 Thomas More's *Utopia*

For Thomas More's *Utopia* influence, the following period of the genre development is defined by its publishment. More connected the classic myths and the Christian traditions and additionally he pointed out "the role individuals are to play during their lifetime"[34] and therefore influenced the way the desire for a better life was expressed in narratives. *Utopia* is a collaboration of the early 16th century Europe intellectuals. The book was originally written in Latin and Greek elements were incorporated into it, as its authors were influenced and inspired by ancient Greece. First publicised in 1516, *Utopia* today exists in numerous national languages. As mentioned earlier, Thomas More is the inventor of the word utopia and he coined it for the purposes of this book, to describe the unknown land. The coinage of *utopia* is one of the reasons More's work is so influential and important for utopia as a literary genre.

To summarize the plot of *Utopia*, the travellers on a ship discover an unknown island. Its citizens live much better lives compared to the travellers' lives. On the discovered island, there is an equality between the people. However, there are also very strict rules and harsh punishment in case those are violated. This is critical for the society to function for a long time and to be successful. The citizens are ruled over by old wise men and their society is therefore hierarchical and patriarchal[35]. In the beginning, Thomas More meets Peter Giles in

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[32]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.
[33]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.
[34]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 6.
[35]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.

front of the Notre Dame church in Antwerp. Giles introduces More to Raphael Hythloday. More sees Hythloday as an influential counsellor who could make a great difference in the political system[36]. More tells Raphael he should overcome his aversion for power.

Raphael claims that the existence of the private property in a society obstructs a possible improvement. Then, Raphael suggests that Utopia would be ideal if based on a communal property. Raphael says that Utopia "will be a society in which the barriers to wisdom have collapsed and where minds are open to the philosophers' teachings"[37]. Then, More argues that what harms the society is pride and the essential condition for pride is the inequality in the society[38]. A solution of this is abolishing private ownership which results in no privileges, as is also worked with in the narrative.

*Utopia* ends with More, the character, reflecting on the conversation he had with Raphael and on the absurd elements of the Utopia as well. The ending is therefore inconclusive. Based on More's (the character's) opinions about the so-called absurdity of Utopia, the question arises whether this was More's (the author's) honest opinion about the visuals of that ideal society that was described in the book, and whether the book can this way be understood as a satire.

In *Utopia*, utopia is described as all citizens having the same amount of work hours and of leisure time, engaging in gambling or hunting is evaluated as a waste of human time, sexual promiscuity is considered as crime. Surplus produce is either stored or exported. There is an equality between women and men. The government is rather representative. Aristocracy no longer exists, people are equal to each other, with the exceptions of older and younger people, state officials and common citizens, slaves, and free people. Moreover, people can only become slaves when they commit some kind of a crime[39]. People may fight sometimes but it is always to defend their territory[40]. This makes the topic of war irrelevant.

More may have built on Plato. Plato's fiction is, however, rather abstract, while Utopia appears more concrete. Another kind of inspiration might be the concept of the theatre. Davis

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[36]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 38.

[37]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 40.

[38]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 40.

[39]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 43.

[40]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 45.

claims that in both Book I and Book II of *Utopia* the readers can recognize a theatre "with its own codes of dissimulation, its own fictions[41]". Additionally, Stephen Greenblatt argues that it was the theatre what was More's favourite metaphor and that outside of the principle (such as the flashbacks or the dramatic episodes) it was the form that is connected with theatre in More's [42]. To summarize, More could be influenced by Plato and the concept of a theatre.

### 1.3.3 The Renaissance and the Enlightenment

The 18th century utopia was influenced by the Enlightenment thoughts of reason, progress, perfectibility and reform[43]. The connection between the Enlightenment and French Revolution (with its slogan *Liberty, Equality, Fraternity*) reflects the key aspects of utopia as well[44]. The Renaissance has influenced literary utopia with is literariness and didacticism. Moreover, the Renaissance and early modern utopias "displaced their ideal and other words by locating them in faraway, undiscovered countries and remote uncharted islands and planets[45]", as in More's *Utopia*, Francis Bacon's *New Atlantis* (1627), Francis Godwin's *The Man in the Moone* (1638) or Gabriel Plattes'*A Description of the Famous Kingdome of Macaria* (1641)[46]. Johannes Kepler's *Somnium* (posth. 1634) includes some speculations of the possible interplanetary life which served as an inspiration for lunar utopia[47]. Apart from that, *Somnium* is known as his defence of the heliocentric solar system.

During this time, the probably first scientific utopia was written. It was Francis Bacon's *New Atlantis* (1627). In England, it was the time when the writing of geographical utopias shifted to chronological utopias called *uchronias*.[48] Furthermore, the 17th century was the period of a political and social reform with its representatives being Samuel Hartlib, Jan Amos Comenius or

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[41]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 35.
[42]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 35.
[43]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 63.
[44]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 71.
[45]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 52.
[46]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 53.
[47]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 54.
[48]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 60.

Gabriel Plattes. They anticipated a "rise of a revolutionary idealism[49]" which eventually resulted in some changes in the constitution. Their main goal was a liberation from ignorance, conflict, and tyranny. Their focus was on education, politics, and region. The work of Jan Amos Comenius called *The Labyrinth of the World and the Paradise of the Heart* (1623) portrays an utopian hope in the transformation of the society through education and the Enlightenment.

At that time, utopianism was spreading thanks to politic debates, petitions, and reform proposals from the millenarians. One of those proposals was to provide more space for the female authors, which resulted in the publishment of Mary Cary's *A New and More Exact Mappe: or, Description of New Jerusalems Glory* (1651). The focus was on the female education as well. Mary Astell's *A Serious Proposal to the Ladies of the Advancement of their True and Greatest Interst* (1694)[50] focuses on the importance of educating women.

As utopia was not embraced totally, this was the period of the raise of anti-utopia. An example is the already discussed *Gulliver's Travels* (which is a parody of the Enlightenment). Besides that, William Godwin's *An Enquiry Concerning Political Justice and Its Influence on General Virtue and Happiness* (1793) and *Things as They Are: or, The Adventures of Caleb Williams* (1794) deal with the concepts of reason and personal freedom. Godwin blames the political system for not providing equality, freedom or happiness[51].

The starting era of Romanticism was influenced by utopia. The Romantic poets chose to do so by describing imaginative idealized settings. Another element utopia and Romanticism share is the interest in education. Under the influence of J.J. Rousseau (who criticizes the traditional views on education) wrote *Hermsprong: Or, Man As He Is not* (1796), which thematizes the childhood of an American boy who was raised by American Indians under no rules of formal education or religion[52]. Jean Jacque Rousseau (1750-1754), the representant of the early Romanticism, suggests for the society to create a new social contract to make humanity equal

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[49]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 61.

[50]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 62.

[51]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 72.

[52]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 73.

in the modern society in his *Discourses*[53]. Rousseau is known for reflecting on the earlier times of the primitive cultures and he suggests the society should be inspired by that.

1.3.4 The 19th century

In the 19th century, literary utopia thrived. Just before the 19th century started, two important revolutions took place, one in the United States and the second one in France. These two revolutions serve as an evidence that the utopian beliefs can be practiced in the real life and the outcome can be successful[54]. Same applies to the British industrial revolution, which had its vision of utopian improvement including enough of food, money, and essentialities like clothes for its citizens.

The early 19th century can be recognized by these three utopian social theorists: Henri de Saint-Simon (1760-1825), Charles Fourier (1772-1837) and Robert Owen (1771-1858). These three theorists influenced Karl Marx and Friedrich Engels. *The Manifesto of the Communist Party* (1848) actually built on Fourier's and Owen's advocacy of the intentional communities[55].

And then it was Herman Melville (1819-1891) who published his *Typee* (1846), a description of a Polynesian paradise, and it became his best-selling novel. Additionally, Elizabeth Stuart Phelps (1844-1911) published a trilogy *The Gates Ajar* (1868) (and its two sequels) in which she works with heavenly utopia (the Christian heaven is the idealized place). Fyodor Mikhailovich Dostoyevsky (1821-1881) functions as an example of early dystopia (*Notes from Underground*, 1864) and Samuel Butler's (1835-1902) *Erewhon* (1872) can be perceived as an example of early utopian satire. This is also the century in which Eward Bellamy (1850-1898) published his utopian *Looking Backwards*. In his imagined place, all issues are settled and so there is no need for the Government to meet and discuss. All the citizens are in the same economic class as no others exist. Everyone gets a high-quality education and then has a job secured for the rest of their lives[56]. Moreover, Bellamy works with the concept of a utopian architecture as in: "At my feet lay a great city. Miles of broad streets, shaded by trees and lined with fine buildings, [...] Every quarter [...] filled with trees, among which statues

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[53]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 74.

[54]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 82.

[55]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 85.

[56]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 94.

glistened and fountains flashed [...]"[57]. The ideal utopian cities are another recurring elements of utopia literature which was written after More's *Utopia*.

Similarly, William Morris (1837-1896) described an alternative place which was very clean as there was no pollution and a lot of green spaces. In the late 19th century, problems of inequality were discussed. In the African American utopia author Sutton Griggs' *Imperium in Imperio* (1899)[58], the inequality between African Americans and Americans is thematized.

1.3.5 The 20th century

The 20th century is often perceived as the century of a man's disappointment. It was the century dominated by a literary dystopia. The 20th century British writer H.G. Wells (1866-1946) is said to be the most productive writer of utopia. He thematizes the conflict between capital and labour and the possible negative outcomes of it not being solved, eventually offering some ideas how to solve such problem. Apart from that, Wells was also a big advocate for using scientific intelligence when dealing with social problems and his aim was to improve scientific education. Other significant utopia writers of this period include the British author William Morris and his *News from Nowhere* and Edward Bellamy (1850-1898), American author, and his *Looking Backwards* (1888)[59] which is a utopian vision set in the future in which there is no more antagonism between capitalism and labour.

The decade of the 1960s contains many utopian elements, such as the 1968 uprising in Prague, Czechoslovakia. Or the 1968 Paris rebellion with it clearly utopian message "*Be realistic, demand the impossible*". And the United States civil rights movement. Moreover, in this decade utopian literature was produced widely, especially *critical*, or *transgressive* utopias. These utopias differed in two main senses: one, they knew achieving the vision of a better life would not be easy and second, they portrayed both the good and bad qualities of people. Another powerful type of utopia was the feminist one. Joana Russ and her *The Female Man* or Marge Piercy's *Woman on the Edge of Time*[60] are some examples of feminist utopia in this period.

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[57] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.
[58] Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 100.
[59] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.
[60] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.

1.3.6 Utopia nowadays

After the period of the 1960s, what was mostly produced was dystopia. For example, feminist utopias basically disappeared until the new millennium started. Although dystopias were dominating the literary production, ecotopias deviated from this trend and served as a widely produced subgenre of utopia. Kim Stanley Robinson, an ecotopia author, has published a number of environmental utopias in his trilogy called the *Mars* (1992, 1993, 1996). Since that time, ecotopia remains the strongest utopian subgenre[61]. Today's utopia is often referred to as pragmatic utopia, as it focuses on a much nearer future then earlier utopias used to. Additionally, today's utopia concentrates on the slow but effective changes people can start making[62]. This approach is much better than some big radical changes which may fail in the process.

The question may arise, whether utopianism or literary utopia can ever become irrelevant. Utopia as a literary genre has the ability of adapting into the demands in this world, therefore it has survived many periods of the world's development. The latest adaption of utopia can be observed on the so-called *hyperutopia*, which can be understood as the imaginary places that exist on the internet, with their whole systems of politics, economy and religion being described and posted online (e.g. *www.bergonia.org*).[63] Some scholars question the end of utopia because they believe utopia has to serve the politics (e.g. utopia connected with Marxism) and once trends in the politics change, utopia shall end. However, in order for utopia to be fulfilled, it does not have to have a political agenda. As is demonstrated in this thesis, utopia has existed long before the 20th century ideologies. Utopianism begins with a man's dissatisfaction with his life which encourages him to create his vision of a better life and having hope in the improvement. Such wishing and dreaming are innate to and inseparable from the mankind[64].

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[61]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.
[62]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 22.
[63]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 19.

[64]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 20.

## 1.4 Subgenres of Utopia

### 1.4.1 Gulliveriana, Robinsonade

The two utopian subgenres that are labelled by their book representations are *Gulliveriana* and *Robinsonade*. *Gulliveriana*, developed after the publishment of *Gulliver's Travels* (1726) by Jonathan Swift, defines those literary works that portray animals that dispose of some human characteristics. That is because in the Swift's book, book number four, the horses can think rationally[65]. Moving on to *Robinsonades*, this literary subgenre refers to Daniel Defoe's work *Robinson Crusoe*[66]. Therefore, the literature belonging under this subgenre thematizes a group of people ending up alone on a deserted island as a result of being shipwrecked.

### 1.4.2 Satirical utopia, anti-utopia, dystopia

Satirical utopia, anti-utopia and dystopia will now be analysed and the distinctions between them will be identified. Both satirical utopia and anti-utopia originated in the 18th century, as 18th century scholars believed man was aspiring way too high, which would eventually be the reason of his downfall[67]. Firstly, satirical utopias work with the imaginations that are set in places rather impossible to reach, or those places may not even exist[68]. In satirical utopias, it is not the imagined world that is preferred, in contrast, it is the real world that is valued. Such utopia does not express hope but rather works with distrust. The defining example is Jonathan Swift's Gulliver's Travels[69]. As in Swift's narrative, satirical utopias may follow a traveller on his adventures.

Secondly, anti-utopias are characterized by thematizing a total disbelief. Its aim is to point out the possible ruining of a society as an outcome of utopia[70]. H.G. Wells' *The Time Machine* (1895) may serve as an example of anti-utopia.

Thirdly, dystopia is distinguished by portraying a future which looks worse than the present. The first recorded use of the word *dystopia* is from the late 19th century, when John Stuart

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[65]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.
[66]Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. 1.
[67]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 15.
[68]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 15.
[69]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 16.
[70]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 16.

Mill used it in his political speech[71]. The Greek prefix *dus* translates as *bad* or *diseased*[72]. Dystopia combines the narrative devices of utopia and euchronia (visions about the state of one place in a different time). It functions as didactic and moralistic literature. Dystopia claims that the perfect state cannot be reached, people must always work hard in order to lead a good life[73]. Critical dystopias offer the readers a hope at the end. In the 20th century, dystopias used to dominate the literature (the 20th century is often perceived as the century of man's disappointment). Literary works to reflect the dystopian features are Yevgeny Zamyatin's *We* (1921), Aldous Huxley's *Brave New World* (1932) or George Orwell's *Nineteen Eighty-Four* (1949)[74].

1.4.3 Lunar utopia, voyage utopia

The growth of both lunar and voyage utopia is related to the Renaissance and early modern utopias, which typically located their utopian vision on places faraway. Lunar utopias have been popular since the publishment of Lucian and Plutarch's *The Face of the Moon*. The preference of this lunar utopia might be linked to the idea that by placing the content of their utopia to the cosmos, it provided a safe medium for the writers to criticize the world they lived in[75]. Moreover, it was Johannes Kepler's speculations of the possibilities of the interplanetary life and travel expressed in his *Somnium* (posth. 1634) that inspired lunar utopia and science-fiction authors, such as Francis Godwin's *The Man in the Moone: or a Discourse of a Voyage Thither by Domingo Gonsales the Speedy Messenger* (1638)[76], the first English lunar novel.

Considering the voyage utopia subgenre, it was inspired by the fast-expanding knowledge of the New World geography. In voyage utopia, a traveller undergoes a journey to explore a chosen country. Apart from the New World, utopia writers were fascinated by the Orient. 17th and 18th century male authors thematized oriental sapphism and female authors, on the other

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[71]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 16.
[72]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 17.
[73]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 17.
[74]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 18.
[75]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 54.
[76]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 53.

hand, for example Lady Mary Wortley Montagu in her *Turkish Embassy Letters*[77] described her utopian visions of the Orient by contrasting it with her experiences from living in the patriarchal England.

### 1.4.4 Critical utopia

Critical utopias differ from the traditional utopias in the way that in this subgenre, the imagined society has to deal with various problems. These problems do not always have to be solvable. This approach therefore perceives the utopia genre critically[78]. The society imagined is not ideal and reaching perfection is questioned. The term *critical utopia* was first used by Tom Moylan in his *Demand the Impossible*[79]. To sum up, this subgenre was significant in the late 20th century and an example representing it is Marge Piercy and her *Woman on the Edge of Time*[80], a critical utopia which portrays an imperfect society called Mattapoisett.

## 1.5 Key features of the utopian genre

The key features of the utopian genre are in this thesis divided into the plot structure, narration strategies and tendencies, utopian themes and recurring motifs, the typical characters, settings and moreover, the different purposes of literary utopia and its effects on its readers. These features then served as an outline while building the utopian literary analyses in this paper.

### 1.5.1 Plot & Narration

Utopias are usually plotted as a traveller's journey to a to him unfamiliar society where he is given a tour by the native guide. Once there, the traveller decides to stay in that newly discovered area and returns back to his homeland eventually. The plot of literary utopias usually mostly consists of descriptions[81]. The origins of the improved societies[82] and the behaviour of such societies are described and explained[83]. As a result, the plot (as in events) in literary utopias is reduced at the expense of the descriptive parts. Apart from this traditional plot, authors may contribute with their innovations. Such innovation happened in the 19th

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[77]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 65.

[78]Lyman Tower Sargent, "The Three Faces of Utopianism Revisited," *Utopian Studies* 5, no. 1 (1994): 9.

[79]Ruth Levitas, *The Concept of Utopia* (Oxford et al: Peter Lang, 2010), 197.

[80]Ruth Levitas, *Utopia as Method* (London: Palgrave Macmillan, 2013), 110.

[81]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 156.

[82]Lyman Tower Sargent, "The Three Faces of Utopianism Revisited," *Utopian Studies* 5, no. 1 (1994): 7.

[83]Northrop Frye, "Varieties of Literary Utopias," *Daedalus* 94, no. 2 (1965): 324.

century[84], when the theme of love was added to the utopia genre. Its purpose was to attract more readers which still applies in literature nowadays.

Considering narration, utopia typically works with a 1$^{st}$ person narrator. The story is then built on a dialogue form between the traveller (narrator) who is asking questions about the unfamiliar society and his guide providing answers[85]. Utopian narration uses so called estrangement, a technical device used to include the protagonist's ability to distance himself/herself from their homeland and reflect on all its flaws[86]. Literary utopia works are usually types of a prose fiction, only its form is changing (dystopia involve a warning, eutopia note that there will be a reward for a good behaviour, etc)[87]. As a literary genre, utopia is exceptionally close to a novel[88]. These elements build the narration of typical utopia genre.

### 1.5.2 Motifs & Themes

The themes (some overarching ideas) and motifs (the recurring symbols that construct themes) of literary utopia will now be named. The most common theme is a journey to a different land or a journey to space (lunar utopias), alternatively also a journey in time[89]. Another theme may be the political, economic, religion, education, and law system of the described society, in fact its whole organization. The recurring motifs are then an alternative society (its improvement contrasts with the traveller's society), a discovery of a new place, a journey taken by the traveller, a tour provided by the guide, the organization of the alternative society (its laws and rules which ensure the society functions well and is successful, as in provides an ideal life for its citizens), estrangement (the traveller can reflect on his society while being distanced from it for a while) and, since the 19$^{th}$ century, love[90]. Other recurring symbols in literary utopias include equality of the ideal society, unity and harmony between its members, education which is stressed and provided for the citizens equally and also the well-thought-out architecture of the utopian cities.

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[84]Vita Fortunati, "Utopia as a Literary Genre," in *Dictionary of Literary Utopias*, ed. Vita Fortunati and Raymond Trousson (Paris: Champion, 2000), 7.

[85]Northrop Frye, "Varieties of Literary Utopias," *Daedalus* 94, no. 2 (1965): 324.

[86]Vita Fortunati, "Utopia as a Literary Genre," in *Dictionary of Literary Utopias*, ed. Vita Fortunati and Raymond Trousson (Paris: Champion, 2000), 7.

[87]Lyman Tower Sargent, "The Three Faces of Utopianism Revisited," *Utopian Studies* 5, no. 1 (1994): 7.

[88]Ruth Levitas, *The Concept of Utopia* (Oxford et al: Peter Lang, 2010), 190.

[89]Northrop Frye, "Varieties of Literary Utopias," *Daedalus* 94, no. 2 (1965): 325.

[90]Vita Fortunati, "Utopia as a Literary Genre," in *Dictionary of Literary Utopias*, ed. Vita Fortunati and Raymond Trousson (Paris: Champion, 2000), 4-7.

### 1.5.3 Characterization & Setting

The classical utopian protagonist is a traveller. This traveller escapes his own country and discovers an alternative land (non-existent in the real world). Firstly, he functions there as an outsider but eventually he fits in. The second most frequent character is the traveller's guide, who introduces the traveller to this new place and by answering his answers explains him how their improved society functions. The psychology of the characters was not common in literary utopias until the 20th century anti-utopias. Before that, the characters functioned only as spokesmen for their ideas. With the 20th century psychological development of characters, they for example expressed their dissatisfaction with the totalitarian state system of his country[91]. Consequently, the characters in nowadays utopia can be more complex.

Moving onto the setting, utopian narratives are usually situated in some non-existent place which the reader must be able to clearly recognize as either good or bad[92]. The utopian city is usually well organized[93]. The utopian city architecture is portrayed in *Looking Backwards*, cited in this thesis in chapter 1.3.4. In case of lunar utopias (developed in the Renaissance era), the common setting is the outer space, the moon.

### 1.5.4 Purpose & Audience

Several purposes of utopia as a literary genre can be named. Utopia can function as fantasy, desirable or undesirable society, extrapolation, warning, alternative to the present, or as a model to be achieved or a base to the founding of an intentional community[94]. The readers of utopia literature may adopt its ideas may possibly lead to real changes in the real world[95]. The practising of utopian ideas is discussed in chapter 1.1.2.

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[91]Vita Fortunati, "Utopia as a Literary Genre," in *Dictionary of Literary Utopias*, ed. Vita Fortunati and Raymond Trousson (Paris: Champion, 2000), 5-7.

[92]Lyman Tower Sargent, "The Three Faces of Utopianism Revisited," *Utopian Studies* 5, no. 1 (1994): 7.

[93]Northrop Frye, "Varieties of Literary Utopias," *Daedalus* 94, no. 2 (1965): 325.

[94] Lyman Tower Sargent, *Utopianism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), ch. Introduction.

[95]Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), p. 8.

## 2. Postwar Britain

This chapter introduces the context of British history, politics, and literature after World War II. This section serves as a simplified overview with its purpose being to define the post-war period of Britain, as two authors from this period were chosen for a literary analysis for chapters 3 and 4.

## 2.1 Historical Background

After the World War II, Britain had to deal with several post-war consequences. Due to the war, Britain has lost over 200,000 servicemen, over 30,000 merchant seamen, over 600 members of the women's auxiliary forces and more than 60,000 civilians[96]. Naturally, the country had to recover from the war. In 1945, the Labour Party (with Clement Attlee as the leader) won the Great Election. A set of reforms was introduced by the winning party, such as the establishment of the Welfare State (to unconditionally provide public services and social services for the citizens) or of the National Health Service (NHS). The aim of NHS was to nationalize all hospitals so the citizens can be provided sufficient hospitals anywhere in the country.

During this time, the British Empire faced a decline. "The British empire was at its greatest extent in 1919 and by 1970 it had all but disappeared[97]." After being weakened after the war, Britain simply could no longer maintain its colonies and the Empire has fallen apart. This is also known as the British decolonization.

In 1951, Winston Churchill became a prime minister again (he had already functioned as a prime minister, but his Conservative Party was defeated in the 1945 elections) and was in this role until 1955. Churchill's focus was on rebuilding the economy of Britain and also tried to maintain Britain's strong position during the period of Cold War (1947-1991 with its result being the decline of the Soviet Union)[98]. The 1960s saw significant economic difficulties in

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[96]Paul Addison and Harriet Jones, *A Companion to Contemporary Britain 1939-2000* (Hoboken: Wiley-Blackwell, 2005), 7.

[97]Graham MacPhee, *Postwar British Literature and Postcolonial Studies* (Edinburgh: Edinburgh University Press, 2011), 6.

[98]David Childs, *Britain since 1945* (Abingdon: Routledge, 2012), 54.

Britain. Some see a link between this economic decline and the collapse of the British Empire. One of the causes of Britain's post-war economic difficulties could be poor investment[99]. For all that, Britain's economy at the time was well behind that of other Western European countries.

Britain in the 1970s dealt with severe economic instability (marked by unemployment and high inflation). In 1975, Margaret Thatcher was elected as the leader of the Conservative Party. She became a Prime Minister of the United Kingdom in 1979 and functioned in that role until 1990. Thatcher has engaged in the efforts to save the declining British economy. Apart from that, she rejected the post-war consensus created by the Labour party and supported the privatization of the nationalized industries and more[100]. Additionally, in this decade in the year 1973 Britain joined the European Economic Community.

## 2.2 Postwar British Literature

Postwar British literature covers the literary trends, styles, influences, and overall literary production of Britain in the years after World War II ended, approximately 1945-1970s. In this period, literature was influenced by the war impact. The authors then started experimenting when writing and consequently, new themes and trends emerged. A significant shift marks the Britain's focus on the perspective of working class. A group of artists called *the angry young men* emerged in this period. It refers to a number of British novelists and playwrights who were facing the post-war disillusionment and were opposed to the way British society was organized in that period[101]. Their characters were usually working people living under hard conditions.

British postwar prose was not that affected by postmodernism as for example American literature of that period was. The focus was on the other styles and genres. What emerged was e.g. magical realism. This genre works with abnormal, magic-like events which are by the characters perceived as ordinary every-day things. Its well-known representant is Salman Rushdie and his *Midnight's Children* (1981).

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[99]Paul Addison and Harriet Jones, *A Companion to Contemporary Britain 1939-2000* (Hoboken: Wiley-Blackwell, 2005), 164-165.

[100]David Childs, *Britain since 1945* (Abingdon: Routledge, 2012), 213.

[101]Alan Sinfield, *Literature, Politics, and Culture in Postwar Britain* (London: Athlone Press, 1997), 241.

Another group of authors was impacted by Britain colonizing their area and their works belong to the post-colonialism genre. This phenomenon of being colonized is thematized in their literary works, for example in Chinua Achebe's novel *Things Fall Apart* (1958).

Other genres developed in Britain after World War II to be named are children literature genre with its representant being Roald Dahl and his *Charlie and the Chocolate Factory* (1964) or *Matilda* (1988) and C.S. Lewis' *The Chronicles of Narnia* (1950-56). Apart from that, this period registered an onset of sci-fi genre novels, written for example by Arthur C. Clarke (*Childhood's End*, 1953) or J.G. Ballard (*The Crystal World*, 1966). The last two titles are examined in this thesis.

Other well-known post-war British authors include Kingsley Amis (angry young man, published *Lucky Jim* in 1954), and names such as George Orwell, William Golding, and Anthony Burgees. George Orwell's publications are politically engaged as he claimed to be strongly opposed to any form of totalitarianism. *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) serve as examples of Orwell's mostly read works. William Golding published his *Lord of the Flies* in 1945 and Anthony Burgees's *Clockwork Orange* was produced in 1962. These Orwell's, Golding's and Burgees' mentioned novels are still read world-wide.

Moving onto drama, a new genre named as *the kitchen sink drama* (Arnold Wesker: *Roots*, 1959) emerged in Britain and it addressed the British working class which found itself under bad conditions for life, poor and unhappy. Next to *the kitchen sink drama*, absurd drama developed. This genre questioned to which degree humans are able to change their faith and claims human's faith is in man's hands. An absurd drama playwright Samuel Beckett's *Waiting for Godot* made its first appearance in 1955.

The most significant British poets of this period are Philip Larkin with his poem *The Whitsun Weddings* (1964) and next to him is Ted Hughes' collection called *The Hawk in the Rain* (1957). Overall, it can be said that the production of prose (novels especially) was much stronger in post-war British era than the production of poetry.

Furthermore, the 1950s were the years in which women were exposed to great expectations from the society. Women were supposed to fulfil the roles of mothers and wives and were not welcomed in literature or any forms of engaging in the areas then reserved for men. Here, the influence of the US literature can be demonstrated, as the American female author Sylvia Plath engaged in literature and called it her career, not just a hobby she can do in her spare

time. Consequently, British female writers (e.g. Angela Carter) felt inspired by her persona[102]. So, in this interval, the number of new British female artists was increasing.

Cover the growing popularity and influence of music, radio, film and television in post-war Britain, the rise of TV and mass communications sure had an impact on the production of literature. Literature no more served as the primary form of entertainment for people, for it was now less attractive. Many authors could, however, find themselves a new job in television, journalism, or radio, by writing scripts or broadcasts, as did Caryl Churchill who wrote his radio drama *Cloud Nine* in 1979. Next, the rise of Pop Art influenced British music, theatre and also literature. The Pop Underground poetry emerged as a critique of the traditional approach to literature. The in these times popular jazz and rock and roll music enhanced some new subcultures and had a great influence on the youth[103]. To summarize, the literary production of post-war Britain can be described as very rich and varied in style and was significantly influenced by the development of television and radio.

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[102]Alan Sinfield, *Literature, Politics, and Culture in Postwar Britain* (London: Athlone Press, 1997), 209.
[103]Alan Sinfield, *Literature, Politics, and Culture in Postwar Britain* (London: Athlone Press, 1997), 285.

# 3. Arthur C. Clarke's *Childhood's End* Analysis

This chapter analyses Arthur C. Clarke's sci-fi novel Childhood's End. Firstly, it introduces the life and literary works and secondly, his novel is analysed in terms of utopia genre. The aim of this chapter is to find features of the utopian genre (using the outline introduced in 1.5) in this primarily sci-fi novel and discuss their significance.

## 3.1 Arthur C. Clarke

Arthur Charles Clarke was born on December 16th in Minehead, Great Britain, and died on March 19th, 2008, in Colombo, Sri Lanka. Clarke has attended the King's College in London[104]. In his life, this science-fiction writer has received the UNESCO Kalinga Prize for raising people's interest in science and also the Nebula Award of the Science Fiction Writers of America[105]. Moreover, in 1998, Sir Clarke has been awarded a knighthood by Queen Elizabeth II[106]. At an early age, Clarke was influenced by a science-fiction magazine and more particularly by writers such as H. G. Wells, Herman Melville, Jules Verne, etc[107]. His writing career has started when he first published his science-fiction short story.

Clarke's career as a science-fiction author has continued by the publishment of his first novel called Prelude to Space[108]. The persistent theme the author works with in his novels, such as *Childhood's End* (1953), *Earthlight* (1955) or for example *The Songs of Distant Earth* (1986), is people visiting space[109]. Outside of writing, Clarke has also contributed to creating the film adaptation 2001: A Space Odyssey[110], which is based on one of his short stories. Overall, Clarke's crucial impact lays in him popularizing science.

## 3.2 *Childhood's End* Utopian Literary Analysis

Athur C. Clarke published his science fiction novel *Childhood's End* in 1953. Set in the late twentieth century, the novel follows a number of characters who are being controlled by the aliens called "the Overlords" who's ships did suddenly appear hanging from the skies. The narrative follows both the characters' annoyance and fear and on the other side their well-being and prosperity which arrived with the Overlords' arrival. The controllers make sure the

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[104]Parul R. Sheth, "Arthur C. Clarke (1917-2008)," *Current Science* 94, no. 10 (2008): 1324.
[105]Parul R. Sheth, "Arthur C. Clarke (1917-2008)," *Current Science* 94, no. 10 (2008): 1325.
[106]Parul R. Sheth, "Arthur C. Clarke (1917-2008)," *Current Science* 94, no. 10 (2008): 1325.
[107]Parul R. Sheth, "Arthur C. Clarke (1917-2008)," *Current Science* 94, no. 10 (2008): 1324.
[108]Parul R. Sheth, "Arthur C. Clarke (1917-2008)," *Current Science* 94, no. 10 (2008): 1324.
[109]Parul R. Sheth, "Arthur C. Clarke (1917-2008)," *Current Science* 94, no. 10 (2008): 1324.
[110]Parul R. Sheth, "Arthur C. Clarke (1917-2008)," *Current Science* 94, no. 10 (2008): 1324.

citizens have abundance of everything and their society is based on security, prosperity, and equality.

3.2.1 Plot & Narration

The novel is structured into three parts (Earth and the Overlords, The Golden Age, The Last Generation). The narrative opens when Stormgren and his assistant Pieter Van Ryberg are awaiting Wainwright to discuss the Overlords together. Meanwhile, the streets are filled with crowds protesting that they want their freedom back after the Overlords started controlling them. A passage explaining why and how the Overlords' ships which are floating in the air above cities all over the world arrived. This arrival is described as the biggest thing to ever happen to the planet Earth. The ships came from space and appeared on the sky suddenly. On the sixth day of their presence, Karellen spoke to the world through the radio waves.

People are scared because they know they are controlled but their controllers have not showed themselves to them yet. The only person from Earth to communicate with them is Stormgren. Regularly, Stormgren is lifted by a flying machine and transported to Karellen's ship where they have a conversation, however, without Stormgren seeing his company. On one side, people are frightened and disappointed, on the other side, people's life standards were improved thanks to the Overlords massively. Part I ends with a 30-year shift and the narrative stating Stormgren is 90 years old now.

Part II opens with the announcement that it is a big day for the society as the Overlords are about to reveal their appearance the people. By now, everyone has learnt the ships hanging from the sky were an illusion. Finally, Karellen floats down as he wants to take two children from the crowd. To their surprise, the citizens find out the Overlords look like devils. The narrative proceeds to a house-party hosted by Rupert. Rupert surprises his visitors with an ouija desk. They are encouraged to ask questions and let the desk answer them. From the ouija desk, they get these answers: man is not alone and there is a country full of other men near man. One more thing ouija shows them is a combination of numbers and letters.

One of the party visitors Jan finds out the letter and number combination must be a name of a planet, specifically the name of the Overlords' planet. This fact makes him the only human who knows where their home is. Jan eventually visits the Overlords planet in secret but still, Karellen finds this out and informs the people the Overlords closed the space for them for a good reason – to protect them. According to Karellen, people are not prepared to handle the space.

Part III portrays a newly established intentional community called New Athens. George and Jean (who made their appearance at Rupert's party) decide to move there. The place is then hit by a tsunami. A strange thing happens when George and Jean's son is saved before the tsunami thanks to a voice in his head. The voice he hears is an Overlord warning him. Later on, there is an explanation given by one of the Overlords, that the end of a society composed of individuals with their concrete identities is coming. The Overlords are taking all the children under age 10 and moving them to a separate continent so they are safe. The children are about to be transformed by their minds merging together and forming one common consciousness. As a result of that, many parents commit a suicide.

About this time, Jan returns back on planet Earth and finds it completely changed. With the human race becoming extinct, he is now the last man alive. The narrative ends with a description of Jan visiting the planet of the Overlords where he is given a guide by Vindarten and Karellen explaining to Jan he has become the last man alive.

When analysing the novel's plot, I recognized a number of features corresponding to the utopia genre. Firstly, the novel thematizes an improved society. Both the origins of the improved society (a passage communicating the first time the Overlords' ships appeared on the sky) and the better living conditions (the fact people's life quality was elevated in terms of e.g. absence of crime and abundance of e.g. leisure time and food) are described. As a result, at the expense of these society improvement descriptive parts, the actions in the narrative are reduced. The traditional plot of utopia consists of descriptions of the origins and behaviour of ideal societies, which resonates with Clarke's novel.

Moreover, the notion of a journey taken by a traveller in order to explore an unknown place and eventually returning back home, which is the crucial theme of traditional literary utopias, can be found in *Childhood's End* as well. This journey can be recognized in the third part of the novel, when Jan secretly travels to the home-planet of the Overlords. On their planet, he is given a guide by one of the Overlords, Vindarten. Vindarten answers all Jan's questions while they lead a dialogue, and he shows him around. Jan then returns back to his planet Earth, his home.

When examining the novel's style of narration, it can be said the narrator is 3rd person omniscient. This way of narrating gives readers insight into various situations and offers them an almost objective view of them. The narration is built on descriptive parts. These descriptions refer to the illustrations of the improved life conditions, the arrival of the

Overlods, travel to another planet, description of that planet and journey, portrayal of how people feel about their controllers, their emotions full of fear, expectations, and uncertainty.

When examining the narration technique used in this novel, I identified some matching features of the traditional utopia narration style. The literary works of utopia genre tend to contain several descriptive parts, and so does Clarke's novel, as was already demonstrated. However, equally important is the presence of passages of dialogues between traveller and his guide. This kind of dialogue functions in Clarke's novel when Jan visits the Overlords planet and has a conversation with his guide. To add more evidence of the presence of utopia genre features, traditional utopia works tend to be prose fiction and very often they are novels. Childhood's End coincides with both prose fiction and the novel genre requirements.

3.2.2 Motifs & Themes

Through the method of close-reading, I identified some recurring symbols which are present throughout the whole novel. I named them and described their significance to the plot or characters. Finally, I thought of some broader ideas that the author may have wanted to communicate through his novel and that are formed by these recurring symbols or motifs.

*3.2.2.1 Security, prosperity, abundance*

Throughout the narrative, there is a constant emphasis on the good conditions the people have thanks to being controlled by the Overlords who could provide them these better conditions after years of studying the human race. The overall lifted living standards are formed by several elements (motifs). One of them is the notion of security. People controlled by the Overlords live in a life in which any form of crime is absent (in case it is not in self-defence). There is no threat of theft, murder or even a war. This provides a security assurance for everyone. Apart from security, another motif I identified is an abundance. In the characters' society, there is an abundance of everything. It may be that no one has to worry about a lack of food, but there is also an abundance of time. The people lead a more leisure life than average people in real life are used to. The characters' average working week is 20 hours only. This secures them enough time to educate themselves, pursue their hobbies or to travel.

Third symbol present in the work of Clarke is prosperity. The planet Earth prospers thanks to the Overlords. As a result of that, there are only robot factories everywhere as the production is fully automatized. Or, the air transport is elevated, as the characters can travel everywhere anytime they want. This way, they get to their destination quicker than by a car. Apart from that, an emphasis is put on the education prospering as well. The education the characters get

ends one they turn 20 years old. By that time, thanks to the improved education system, they have all the knowledge they need and can use the spare time to for example travel.

Concluding, the symbols of prosperity and abundance form this theme of the improved standards of living. "For a lifetime, mankind has achieved as much happiness as any race can ever know. It had been the Golden Age.[111]" Based on the level of prosperity and abundance this civilization is at, the narrator refers to it as a Golden Age, a time of prosperity and peace.

Peace is yet another theme present in this novel. It is shaped by the constant mentions of the no-crime policy, as in no fighting, no stealing, and even the war was passé as the characters have learnt from the past. In the beginning of the novel, Stormgren asks "Can you deny that the Overlords have brought security, peace, and prosperity to the world?[112]" and the second participant of this conversation agrees. The peaceful state the characters find themselves in is then described as "Crimes of passion, though [113], were almost unheard of. Now that so many psychological problems had been removed, humanity was far saner and less irrational." These two provided quotations summarize the idea of peace that I detected as an overarching theme of this novel.

### 3.2.2.2 Absence of racism and poverty

The narrative also emphasis the disappearance and racism and poverty. The no more existing problem of racism is demonstrated on the Afro-American character Jan Rodrick, who the other characters call the n-word, which no longer has a negative connotation. Besides that, due to life necessities were very cheap and the characters would never lack anything, there was no reason for the characters to deal with poverty.

The absence of the problematics of racism and poverty contributes to one broad theme of equality. In literary utopias, one of the main properties of the societies is equality. This requirement is fulfilled in Clarke's novel too. The characters call their Afro-American acquaintances by using the n-word. "A century before, his color would have been a tremendous, perhaps an overwhelming, handicap. Today, it meant nothing.[114]" This illustrates a big shift of the society to equality.

[111]Arthur C. Clarke, *Childhood's End* (London: Fourth Estate, 2014), 137.
[112]Arthur C. Clarke, *Childhood's End* (London: Fourth Estate, 2014), 16.
[113]Arthur C. Clarke, *Childhood's End* (London: Fourth Estate, 2014), 72.
[114]Arthur C. Clarke, *Childhood's End* (London: Fourth Estate, 2014), 90.

*3.2.2.2 An interplanetary journey*

As was already introduced in this analysis, one character (Jan) finds himself curious about the planet where the Overlords come from. He decides to visit the planet. When he gets there, he needs someone to show him around and explain the organization of both the area and the society. Jan's guide is Vindarten, one of the Overlords. "Once Vindarten had taken charge of him, Jan had no more worries[115]". The journey that Jan takes is important in this novel for he is the only human who knows the location of their planet and therefore can visit and investigate where they come from.

A journey is a crucial theme in the utopia literature. It is crucial in order for the traveller (which is here represented by Jan) to discover a to him unfamiliar place, learn about it and stay for a while. Eventually, the traveller returns to his homeland, with the gained knowledge of how other societies function. This journey illustrated in *Childhood's End* is interplanetary and therefore resonates with one of the subgenres of utopia, which is called the lunar utopia, as it takes place in space.

3.2.3 Characterization & Setting

In this novel, several characters make an appearance. Firstly, the reader is introduced to the Secretary-General of the United Nations Stormgren who is the only one of the human race who has ever spoken to Karellen. At the beginning of the narrative, Stormgren is about 60 years old. His assistant is called Pieter Van Ryberg. Together they discuss being controlled by the Overlords with the Head of the Freedom League Alexander Wainwright. Already mentioned Karellen functions as the Supervisor for Earth. He is one of the Overlords and no one has ever seen them until part II. Karellen's voice sounds like a machine. The speculations are he must have been studying the human race for centuries as he knows almost everything, even perfect English.

The Overlords is a collective name for a group of aliens who invaded the planet Earth (and other planets) and control them and the people in them. As they do not show themselves to the people for years, they seem mysterious. Once they do, they are described as having leathery wings, horns and barbed tail. They study the human race and mostly its psychology. No one knows their motives until they reveal them at the very end of the novel.

In part II, Rupert Boyce makes an appearance when he is hosting a party. This party shows to be a crucial moment for the narrative as one of the invited, Jan Rodricks, finds out the name

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[115]Arthur C. Clarke, *Childhood's End* (London: Fourth Estate, 2014), 192.

of the Overlords' planet there and thanks to this he can be the first human to visit it. Jan is a student of engineering from the Cape Town University. Eventually, he becomes the first man to leave the Solar system when he visits the Overlords planet. There, Vindarten, another Overlord, offers him a guided tour. In part III, Jan is told by Karellen that he is the last man as the rest of the human race died on planet Earth and he saved himself by being on another planet at that time. Other two visitors of Rupert's party, George and Jean, start dating after the party and in part III, they move to New Athens, a newly established intentional community.

Through an analysis of the characters in *Childhood's End*, I found these parallels with the characters of usual utopia proses. Taken that the novel is divided into three parts and each part has a slightly different plot and characters, we can draw a protagonist from each part. In part III, the protagonist would definitely be Jan, the interplanetary traveller. From this point of view, Jan becomes a representant of the classical utopian protagonist who escapes his homeland in order to investigate an alternative place (in this context a different planet). This protagonist is traditionally accompanied by a guide, who in this understanding can be Vindarten, Jan's guide on the Overlords planet. Jan asks Vindarten questions and moreover, Jan feels safe with him nearby. Vindarten provides answers for his questions and introduces him to the organization of the life on their planet, for example by describing their architecture.

As for settings, the novel operates with both real and fictional places. The narrative takes place in New York and also in London and overall, on planet Earth, for the most part. These in real life existing places are, however, portrayed not that realistically, as the novel is of science fiction genre. The ideally organized society and the technical improvements are clearly fictional. Next to working with real life locations, the author invents fictional places such as the Overlords planet and the New Athens intentional community.

The Overlords planet's architecture is described as purely functional, as in "no ornaments, nothing that did not serve a purpose, even though that purpose was often beyond his understanding[116]". There were more cities on their planet, each city served a different purpose. The second fictional place is New Athens. "It hoped to become what the old Athens might have been had it possessed machines instead of slaves, science instead of superstition.[117]" It can be understood as an intentional community which is found by people who want to practise utopianism in real life.

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[116]Arthur C. Clarke, *Childhood's End* (London: Fourth Estate, 2014), 193.
[117]Arthur C. Clarke, *Childhood's End* (London: Fourth Estate, 2014), 148.

About the time in which the narrative takes place, in Part II, the timing is around the year 2050 (the golden age). Taken that part I precedes, and part III follows, there is a few years distinction between those parts. The parts follow in chronological order.

Comparing the novel's setting with the setting of the utopia genre narratives, utopia tends to be set in a non-existent place. The reader should be able to recognize this imagined place as either good or bad. As was already said, *Childhood's End* narrative is situated into some fictional places. Those places are clearly illustrated as elevated versions of the real places, as e.g. the Overlords planet (a non-existent place) consists of cities which are divided based on the functions they fulfil and everything on that planet has its function, there are no unnecessary objects or places. In traditional utopias, the emphasis is on the utopian architecture, and it is the architecture that is highlighted when Jan visits the Overlords planet. In case of Jan's visit of the Overlord planet and discovering the utopian architecture, the narrative takes place in the outer space. Such setting agrees with the sub-genre of lunar utopias.

### 3.2.4 Purpose & Audience

Clarke's novel may serve more purposes, starting with it can be perceived as an author's critique of the contemporary society and also an inspiration for its possible change. On the other hand, the utopia genre may be seen as a warning, e.g. a moral warning, as it warns the readers that reaching perfection is not natural and therefore can be dangerous. After perfection is reached and the society has everything, the question "What now?" arises and a disaster usually follows. This novel can be targeted on science fiction literature enthusiasts or overall readers interested in the organization of alternative societies and cities.

Traditionally, the utopia genre functions as an illustration of a desirable society. This pictured society is typically an alternative to the current society. Moreover, this type of literature can be seen as a model to be achieved and therefore may inspire the readers to start an intentional community and practise their utopian visions in their every-day lives.

# 4. J.G. Ballard's *The Crystal World* Analysis

This chapter introduces J.G. Ballard in terms of his life and his literary successes. Some of his well-known novels and the themes he mostly worked with are named, along with his possible literary inspirations. A chapter focusing on a literary analysis of his novel *The Crystal World* in terms of key features of utopia genre follows. The novel is examined in terms of utopia genre characteristics and the chapter argues why the novel can be read as part of the utopia literature.

## 4.1 J.G. Ballard

James Graham Ballard was born on November 15th, 1930, in Shanghai, China and died on April 19th, 2009. Apart from being The Guardian Fiction Prize winner (for his novel *Empire of the Sun*)[118], Ballard is known as an English novelist, generally known as a science-fiction author. His writing career has started with his contributions to science-fiction magazines119. In his life he has published a number of science-fiction novels, namely for example *The Wind from Nowhere* (1962), *The Drowned World* (1962), *The Drought* (1965) and *The Crystal World* (1966)[120]. The common theme of Ballard's novels, which is also the theme followed in the novels that were mentioned, is a transformation of the landscape due to some climatic changes. The term *disaster stories*[121] is used for this kind of novels.

Some of Ballard's greatest influences were William Seward Burroughs and Jean Genet[122]. Ballard's name is connected to the New Wave science-fiction writing style, as his novels show signs of experimentation. This deviation from some certain norms that make his work experimental can be found in these following motifs that the author works with repeatedly: most of the plot is left out and the perception of time and place is unusual[123]. Moreover, from Ballard's point of view, the modern civilization is too captivated by living in by us set and conventionalized rules[124] and his work therefore thematizes the human's need for freedom.

[118]Michel Delville, *J.G.Ballard* (Liverpool: Liverpool University Press, 1998), 2.

[119]Jeremy, Lewis, and J. G. Ballard, "An Interview with J. G. Ballard," *Mississippi Review* 20, no. 1/2 (1991): 27.

[120]Michel Delville, *J.G.Ballard* (Liverpool: Liverpool University Press, 1998), 2.

[121]Michel Delville, *J.G.Ballard* (Liverpool: Liverpool University Press, 1998), 2.

[122]Jeremy, Lewis, and J. G. Ballard, "An Interview with J. G. Ballard," *Mississippi Review* 20, no. 1/2 (1991): 33.

[123]Michel Delville, *J.G.Ballard* (Liverpool: Liverpool University Press, 1998), 23.

[124]Michel Delville, *J.G.Ballard* (Liverpool: Liverpool University Press, 1998), 86.

## 4.2 *The Crystal World* Utopian Literary Analysis

J.G. Ballard's sci-fi novel *The Crystal World* was published in 1966. It is a part of a trilogy, preceded by The Drought and followed by The Atrocity Exhibition. Located in a West African Jungle in probably the (near) future, the novel's protagonist doctor Edward Sanders sails off from Port Mattare to Mont Royal to serve at a leprosy treatment facility and also to visit his former lover, Suzanne Clair. Once there, Sanders sees the area crystallizing. While most of its inhabitants have already left to save themselves from the danger, there are still some that want to stay for they see a certain beauty in it. Sanders returns back to Port Mattare but eventually the crystallizing place draws him back.

This chapter analyses Ballard's novel in terms of literary utopia features, such as plot, narration, characterization, and other features introduced in this thesis. By finding the elements characteristic for the utopia genre, this aim of this chapter is to argue that apart from being a sci-fi novel, *The Crystal World* can be read as a utopia novel as well.

### 4.2.1 Plot & Narration

The novel consists of two parts – Equinox (part 1) and The Illuminated Man (part 2). Each part is divided into named chapters. In a central African jungle, time is leaking and everything present starts to crystallize. Dr. Edward Sanders goes from Port Mattare to Mont Royal to look for his former lover Suzanne Claire (also a doctor who work there at the leper clinic and eventually is sick as well, as leprosy is contagious). The novel opens with Sanders on the steamer reading a letter from Suzanne who writes to him "the forest is the most beautiful in Africa, a house of Jewels"[125]. As Sanders has a hard time getting to Mont Royal he talks to African charge-captain. He is also curious why the place is so dark and empty and is told it is a new kind of a plant disease which has started spreading there.

Sanders then finds out this weird condition has been going on there for about one year. He also meets a young Frenchwoman Louise Peret who informs him about the expected coming of Dr. Tatlin, who plans to investigate the place and talks about "a forest full of jewels". This is where they learn about the crystallization of the forest. In chapter 4, a body of a drowned man is found in the river at Port Mattare. The dead body of the drowned man is covered in crystals which makes the dead body look "beautiful". The characters assume maybe he was trying to steal some jewellery and the possessors drowned him in self-defence or maybe he

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[125]J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 18.

was after Ventress (one of the people visiting Port Mattare). Ventress is who Sanders is curious about, as he guesses Ventress knows something about the process of crystallization.

Louise wants to write a story about the dead man and not continue on the journey with Sanders but eventually, Sanders and Louise are going together to Mont Royal. The captain who takes them to Mont Royal is called Aragon. However, Mont Royal appears very dangerous by the time they are getting there. Half the people have already left, and the rest will be evacuated. The affected area is enlarging, and the forest is gradually getting more dangerous (freeze is spreading, people are dying).

Ventress is trapped so now Sanders is with Thorensen. Together they visit the summer house, where Sanders meets Mrs. Ventress (Ventress's dying wife Serena who Thorensen stole after Ventress made her parents her marry him and now he is back for her). They can't light a fire for Ventress's dying wife who is freezing because all the wood has turned into glass. The crystals do, however, help Mrs. Ventress as she presses the crystals against her skin ("their contact seemed to revive her[126]"). Thorensen claims the only chance of survival Serena has is in the forest.

Sanders finally meets Suzanne, and her husband Max. Suzanne is sick with leprose. Suzanne has utopistic visions about the fast-spreading area ("all those hundreds of white hotels transformed into stained glass – it must be like Venice in the days of Titian and Veronese, or Rome with dozens of St. Peters[127]"). Sanders informs Suzanne he is going back to Port Mattare as the area is very dangerous. By the end of the book, the crystallization is almost complete. In the final chapter, Sanders is returned back at Fort Isabelle, Africa where he works as a doctor but is planning on returning back to Mont Royal.

When analysing the plot of the novel, I found some features of the plot of literary utopias. To start with, a journey the protagonist undergoes in order to visit an unfamiliar place is typical for the utopia genre. Sanders travelled by a ship to visit the forest in West Africa, a place he has never visited before. Once the traveller arrives in his destination, in literary utopias, he or she is usually given a tour by the native guide. In Ballard's novel, Sanders arrives and is not literally given a tour by a certain guide, he is, however, answered his curious questions by an African charge-captain who is from the area. Eventually, the traveller decides to return to his home country. In *The Crystal World*, Sanders returns to Port Mattare (where he works as a

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[126] J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 108.
[127] J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 138.

doctor). Since the 19<sup>th</sup> century, love is being thematized in literary utopias and love is not an exception in this novel. There is a certain attraction between Sanders and Louise as they have a short affair but moreover, love can be identified between the characters of Sanders and Suzanne as he travels to visit her and eventually considers returning back to her.

The story is told by a 3<sup>rd</sup> person omniscient narrator. Most of the narrative parts are descriptive parts. The forest is being described often as it is the place where the characters find themselves, as in "the forest sloped upwards, giving way to the blue hills of the mining area [...] Lower down, by the river, the white roof-tops of the town shone in the sunlight above the jungle.[128]" Apart from that, the transformation due to the process of crystallization is presented in the descriptive parts: "the crystalline trees hanging like icons in those luminous caverns, the jewelled casements of the leaves overhead, fused into a lattice of prisms, through which the sun shone in a thousand rainbows...[129]".

In dissecting the narration of the novel, I recognized some features of utopia. Ballard's novel is a prose fiction and it is a work of a novel genre, as the exemplary utopistic works are. The protagonist is the traveller and the narrator at the same time. The traveller is the one asking questions about the unfamiliar area.

### 4.2.2 Motifs & Themes

By revealing the recurring motifs and symbols that Ballard used in order to communicate some broader ideas, which will then be addressed as the main identified themes of the novel, I tried to detect the repeating symbols and pictures and then think of possible interpretations for them and finally discover an overarching theme or idea that they construct.

#### *4.2.2.1 Forest, crystallization, time, disease*

In *The Crystal World*, the pictures of forest, crystallization, and time reoccur. That is because of their necessity for forming the novel narrative. The forest is the place where the characters are located throughout the novel. Moreover, the crystallization process is demonstrated on the forest. Its trees and grass undergoing those drastic changes are perceived by the characters on daily basis. Crystallization is mentioned for the first time when Dr. Sanders and his French friend Louise first learn about the fact that the nature is crystallizing. This process is then discussed repeatedly. Its danger is what concerns them. Additionally, it is crucial for the

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[128] J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 62.

[129] J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 83.

process of transformation. This phenomenon is unique for the area. Some (e.g. Suzanne) find it beautiful.

Time, or the time leaking away, is the causator of the crystallization process and therefore also causes the transformation process. Apart from that, time is discussed in the novel frequently as the characters fear they do not have enough time to return back and save themselves, or the amount of time the ill or the leprosy patients (Suzanne, Serena) have. Another motif to be described is disease. Sanders and Suzanne are two doctors treating diseases. Suzanne works in a leprosy treatment facility (Dr. Sanders' destination) and eventually catches it as well as the leprosy is very contagious. Another character that happens to be sick is Ventress's wife Serena. The crystallization can be perceived as some kind of a disease as well as it is fast-spreading and turning things, animals, and humans intro crystals.

These motifs mainly contribute to the overarching themes of transformation and immortality. Firstly, the transformation (of everything animate and inanimate) is a process which can more accurately be labelled as the process of crystallization as everything animate and inanimate is transformed into crystals. This transformation is caused by the time which started leaking away in the area of West Africa, where the book is situated. The transformation process can be observed on the nature (mainly on the changing forest – trees, grass but also on the animals and people who find themselves there) and is by most of the characters understood as some kind of a disease which spreads very fast and is unwelcomed by them. Secondly, this crystallization process leads into the phenomenon of immortality. "There (in the forest) the transfiguration of all living and inanimate forms occurs before our eyes, the gift of immortality a direct consequence of the surrender by each of us of our own physical and temporal identities[130]". Once crystallized, the affected stop aging and become somehow preserved in time.

The theme of immortality can be perceived as a utopian theme for those who view this concept idealistically. The fact that animate and inanimate objects stop in time and are therefore preserved may be a vision that some want to reach for various reasons, e.g. to preserve animals or trees and other elements of nature which would naturally die, become extinct and disappear from the world. Broadly, immortality, the ability to never die, fear of death and to have an unlimited amount of time on this world can be wished for by some. Otherwise, the idea that coincides with the theory of the utopia genre may be the idealization

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[130] J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 169.

of the crystallized forest (demonstrated by Suzanne's way of perceiving it) which I elaborate on in the next sub-chapter.

### 4.2.2.2 Beauty, jewels, light, obsession, revival

This chapter lists the motifs I find the most utopistic. Those are jewels, light, and obsession. As the forest crystallizes, most of it is turned into crystals and jewels. These two things are normally recognized as aesthetically pleasing, valuable and precious. An abundance of jewels creates a desired location not only for its aesthetics, but it also represents a high amount of money that could be made out of it. Light is constantly reflected from all these jewels and crystals, which makes the place shine and look like a fairyland.

The character of Suzanne Claire is crucial for the utopistic understanding of this novel as she is the one person who claims the affected area to be beautiful and breath-taking and never wants to leave it. She is blinded by its shine and beauty, overseeing the inevitable danger. For Suzanne, this is what paradise looks like, this is the place where she can realize her utopistic visions by simply living in it and admiring it and this place to her is better and improved compared to her homeland. Suzanne is obsessed with the crystallized area and does not understand other people's concerns.

Together, these motifs form the themes of human-nature relationship, revival, beauty, and paradise. Firstly, the theme of paradise will be discussed. What forms the idea of beauty and paradise are the pictures of crystals and jewels and their shining once they meet with the light. United, these create an eye-pleasing picture. "Louise's white body glittered in a sheath of diamonds, the black surface of the river below spangled like the back of a sleeping snake[131]". When the protagonist sees the forest of jewels for the first time, it is portrayed as: "the beauty of the spectacle had turned the keys of memory, and a thousand images of childhood, forgotten for nearly forty years, filled his mind, recalling the paradisal world when everything seemed illuminated by that prismatic light [...]. The magical shore in front of him seemed to glow like that brief spring[132]". The glittering of crystals fascinates him.

The "house of jewels" and the impression it made on him seemed to be more important for him than a scientific explanation that others were looking for. "The forest was a place of rainbows, a deep iridescent light glowing around him.[133]" Another theme which emerges from

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[131]J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 39.
[132]J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 69.
[133]J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 78.

the narrative that can be understood as utopian is the human-nature relationship. This can mean the human and nature becoming one, which was addressed in "he passed the half-crystallized bodies of men and women fused against the trunks of the trees, looking up at the refracted sun [...] their bodies fusing into one another as they merged with the trees and the jewelled undergrowth[134]". This concept of men and nature becoming one can be apprehended as a harmony between men and nature, which especially in this fast-evolving modern world can be an ideal to reach for many people.

The other way to understand this human-nature relationship idea is to reflect on the notion of certain revival which was portrayed through the character of Mrs. Ventress dying of leprosy. When she rubbed the crystals against her skin, it was reviving her skin, helping her. Moreover, as was mentioned in the novel, staying in the crystallized area was the only way Serena could survive, meaning this affected place was a much better alternative for her survival than her homeland. To summarize, the main resemblance found in the motifs and themes named in this sub-chapter with the theory of the utopia genre is represented through the motif of harmony (human-nature relationship) and paradise, for the reasons described.

### 4.2.2.3 Journey, love

A recurring motif of this novel is a journey, a travel from one place to another with a concrete goal destination in the mind. The protagonist undergoes a journey to an unfamiliar area after he reads a letter from his former lover who is now inviting him there. She calls the place beautiful in order to attract him. The traveller (who is also the narrator and the protagonist) goes by a ship and when he arrives, he has to ask questions the natives – about the area, its conditions, the people there. Eventually, the traveller returns back to his homeland. He is, however, mesmerized by the place (by the crystallizing forest) during his stay and he is not the only one. For certain characters, this is the definition of a better land where they can live happier lives under better conditions. His leaving in order to return back to his home confuses those characters.

The notion of journey and travel is crucial for most of the characters of *The Crystal World*. Apart from the protagonist, the men accompanying him (Ventress, Sanders and others) are travelling to Mont Royal. The French journalist is travelling there to obtain suggestions for a new article. Suzanne and Max, who already find themselves in the destination, had to travel there beforehand in order to work in a Mont Royal hospital. On the other hand, most of them

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[134]J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 164.

happen to take a journey to escape from Mont Royal for it is life-threatening. Nevertheless, they have to travel somewhere again.

One another pattern present in Ballard's novel is the pattern of love. The author portrays love in different forms. There is an unconditional love that can be observed between Thorensen and Serena, as Thorensen visited Serena to take care of her while she was sick and eventually, he died trying to save her. There is the same kind of love found between the characters of Suzanne and Max, as they are married. Moreover, the idea of love is practised through some smaller affairs, as between Sanders and Suzanne (as it is mentioned they had an affair before the novel opens) and lastly between Sanders and Louise between who there were some clear signs of attraction and possibly an affair as well.

The recurring motif of a journey creates this overarching idea of travelling in order to visit a strange place and learn about it, about its inhabitants, its nature, system of organization and some curiosities. The symbol of love is not crucial for the understanding of this novel as utopian, but it is important for attracting the reader's attraction. Love is one of the most common objects to be thematized in literature and it is natural for people so if it was omitted, the narrative would probably feel incomplete. Moreover, perhaps Sanders' affection for Suzanne motivated him to explore the unfamiliar area in the first place.

Through my analysis of the novel's plot, I discerned one of the main attributes of utopia which is a journey to a different place. Narratives of the utopia genre habitually thematize a journey to an (to the traveller-protagonist) unfamiliar area. This can be even a journey to space or travelling in time. Although traditionally, the traveller visits a different country, continent, etc. The same applies for Ballard's novel, in which the protagonist Dr. Sanders visits an area in West Africa. Despite the fact this character already finds himself living and working in Africa before his journey, the intended destination of his expedition is somewhere he has never been before. There he learns about a way of living life under conditions to him yet unknown. He does not only see a new place and learn about it, but he also meets the natives as well and hears from them the answers to his questions. As is typical for utopia narratives, the protagonist eventually returns home, more experienced, and wiser.

4.2.3 Characterization & Setting

The novel's protagonist Dr. Edward Sanders it a traveller undergoing a journey to another land and returning back home in the end. He comes from the Libreville University – the Physics Department. From his narration the reader knows Sanders had a two-year affair with

Suzanne Claire. A female character called Suzanne Claire is married to Max. She is a doctor as well and currently working in a leprosy treatment facility in the Mont Royal, West Africa. She gets sick as well eventually. Because of her initiative (sending him an inviting letter) the protagonist travels to meet her. Suzanne represents one of the exceptions who admire the crystallizing area they find herself in and in her letter, she calls it a "wonderful experience".

Another female character is a young French-woman Louise Peret. She first appears in chapter 2. Louise is a journalist who works freelance for a bureau. Next, the novel portrays a couple men who accompany Sanders (and Louise) on the way to visit Suzanne in Mont Royal. That is for example Aragon (a captain who takes them both to Mont Royal) or Captain Radek (an officer in charge who allows Sanders to join their investigation group in Mont Royal).

Repeatedly mentioned character is referred to by his last name as Ventress. He is described as a small, slim 40-year-old man. Ventress is the doctor's cabin-mate. Despite Sanders' efforts, Ventress shows no interest in being friendly with him. One more male character to be mentioned is Thorensen. He functions in the novel from chapter 6 onwards. Thorensen is a mine-owner who may have some news about Suzanne and Max for Dr. Sanders. Third of this novel's female characters Serena (often referred to as Mrs. Ventress) who does not appear until the near ending of the narrative. To the reader's surprise, she is in the end labelled as Ventress' dying wife who was found by Thorensen already very sick from tuberculosis. Thorensen started taking care of her while Ventress was absent and Thorensen even claims her to be his wife now. Thorensen died taking care of Serena, as was mentioned in the previous sub-chapter.

By scrutinizing the author's work with the novel's characterization, I perceived these following characteristics of utopia. In traditional utopia narratives, the protagonist is usually the traveller who escapes his home country to discover a new place. That place is non-existent in the real world. Likewise, in Ballard's novel discussed, the protagonist follows this pattern of an action. Sanders it the traveller and the protagonist as well. Moreover, in utopias the traveller and therefore the newcomer is often an outsider but eventually fits in. Considering this, Dr. Sanders can be thought of as an outsider in Mont Royal as well but after he found his people, meaning he finally met with Suzanne and Max who are he is familiar with, he found his place there and maybe for this reason he considered returning to Mont Royal in the end of a book. Furthermore, he loses the label of an outsider as he starts understanding the problem of the whole crystallization process and gets familiar with the area he stays in.

The other male characters, e.g. Captain Radek and Aragon function as the protagonist's guides in some way as they are familiar with the place (to the protagonist unfamiliar), they explain him a lot of things he asks about, and they help him even manually e.g. by helping him transport to Mont Royal so he can meet his friends (they take him on their boat).

Lastly, I consider the character of Suzanne Claire to be essential for the utopian reading of this novel. For her, the area which others see as dangerous is mesmerizing and ideal, something like a paradise. In her letter to Sanders, she writes: "The forest is the most beautiful in Africa, a house of jewels. I can barely find words to describe our wonder each morning as we look out across the slopes..."[135]. Further in the narrative, when she is encouraged to leave the crystallized forest, she says: "Why would I be (frightened)? [...] The forest isn't like that – I've accepted it all, and all the fears that go with it.[136]" She can be seen as an inhabitant of this alternative place who is practising a much better life compared to what life she would have if she returned back home, she views the place idyllically and, in the forest, she is not missing anything. This is her version of an improved way of leading one's life.

Discussing the novel's setting, the timing in which this novel is set is not stated explicitly. One can, however, assume it is set in the future or near future. The only clues to the novel's timing identified in the narrative are that it is March 21$^{st}$ (mentioned in chapter 2), the time of the equinox (which is also the label of the novel's 1$^{st}$ part). Considering the places the author situated the characters into, the whole novel is situated in Africa. The first place mentioned in the novel is Libreville, which is where the protagonist works as a doctor, and it is the place of his departure at the same time. From there, he travels to Port Mattare by a steamer. Now the traveller and his company find themselves in the Cameroon Republic. The "still recovering from an abortive coup ten years earlier, when a handful of rebels had seized the emerald and diamond mines at Mont Royal, fifty miles up the Mattare River"[137] is what characterizes the republic.

The protagonist's chosen destination is a leprosy treatment clinic near Mont Royal, West Africa. This is at the same time the place where Suzanne and Max live. Sanders is having troubles getting there, as the place is kind of covered in mysteries. Most people have left the forest. The forest is dark all the time which is a result of a new kind of a plant disease

[135]J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 18.
[136]J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 125.
[137]J.G. Ballard, *The Crystal World* (New York: Ballantine Books, 1953), 12.

according to an African charge-captain. After their arrival, a basically empty town is mentioned.

In my examination of the novel's way of setting, I identified one particular characteristic of utopia. That is the non-existence of the described place of the traveller's arrival. Although the African location names are real (Mont Royal, Cameroon Republic, Libreville), the crystallizing forest is completely fictional. Another attribute of utopia settings is that the reader shall be able to recognize the place as either good or bad. In case the reader sympathizes with Suzanne Claire's point of view and is reading this novel through the lens of utopia genre, the reader can perceive this place as a good place. Otherwise, when read as an apocalyptic sci-fi novel, the reader would usually recognize this fictional place as bad.

### 4.2.4 Purpose & Audience

The novel can be targeted on the readers interested in fantasy and science fiction novels. It can, however, also function as a warning of some kind of a natural disaster that may lead into apocalypse. Most utopias function as fantasy novels, portraying an alternative society and place which is either desirable or undesirable and therefore it can function as either a vision of a better place or as a warning.

# Conclusion

This aim of this thesis was to examine two selected novels from the postwar period of British literature, Arthur C. Clarke's *Childhood's End* and J.G. Ballard's *The Crystal World*. These science-fiction novels were analysed in terms of the utopian genre key characteristics, such as plot and narration, motifs and themes, characterization and setting and the novel's purpose and audience. The reason for this implication was to argue these conventionally recognized as science-fiction novels can be understood in terms of a different literary genre as well, specifically the utopian genre. Apart from that, the purpose was to make the reader familiar with the utopian literary genre topic, to illustrate its development and to portray some of its significant features, authors, and literary works.

For these literary analyses, I chose the method of close reading. I read the novels carefully and recognized the recurring symbols or the plot, narrative, characterization, etc. and tried to elaborate on their possible roles in the overall narratives. For the purposes of this thesis, I aimed to recognize the features of the utopian literary genre in the two chosen novels.

As a result, I found various elements that correlate with the genre of utopia. In both novels, some parallels with the utopian genre were found in the novels' plots, in which there was always one character who functioned as a character undergoing a journey to a different place and in both novels, that place could be recognized as a paradise for the characters or at least some of them. In both novels, the utopian motifs were found, such as journey, return back home with new findings of the functioning of an alternative way of living, and improved living conditions concerning harmony, abundance, and peace. Other parallels were found for example in the novels' characterization, as in both novels analysed, at least one character represents a traveller, and one functions as his guide in the reached foreign destinations, as typical for classic utopias. Additionally, both novels agree with the utopian genre in that they are also set in an imaginary place, which can be viewed from a certain perspective as ideal.

This thesis can serve as an inspiration for a different research which could study another literary narrative in terms of distinct literary genres. As literary interpretations are primarily subjective, different genre features can be perceived in one narrative, based on what each reader subjectively recognizes in them. In conclusion, my findings propose that based on the recognized elements of the utopia literary genre in them, the examined science-fiction novels *Childhood's End* from Arthur C. Clarke and *The Crystal World* by J.G. Ballard can be perceived as the exemplars of the utopia genre in literature.

# Annotation

**Author:** Michaela Coufalová

**Faculty:** Faculty of Arts of Palacký University in Olomouc

**Department:** Department of English and American Studies

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This bachelor thesis delves into the theory of the utopian literary genre exploring its evolution, sub-genres and defining features. Subsequently, it applies this theoretical framework to the selected science-fiction novels from the postwar Britain period. The novels analysed are J.G. Ballard's *The Crystal World* and Arthur C. Clarke's *Childhood's End*. The aim of this thesis is to identify and interpret the utopian features within these novels and consequently argue they can be read as utopian. For the interpretations, the close reading methodology was used. This paper then evaluates the recognized literary features (plot, narration, motifs, themes, setting, characterization, etc.) and explains how they correlate with the utopian genre theory, resulting in the argument that the chosen novels can be read as utopias.

# Anotace

**Autor:** Michaela Coufalová

**Fakulta:** Filozofická fakulta Univerzity Palackého v Olomouci

**Katedra:** Katedra anglistiky a amerikanistiky

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Bakalářská práce se zabývá teorií literárního žánru utopie, konkrétně jeho vývojem, subžánry a charakteristickými prvky. Teorie je následně aplikována na vybraná díla poválečné britské literatury, na sci-fi romány *The Crystal World* od J.G. Ballarda a *Childhood's End* od Arthura C. Clarka. Záměrem této práce je v dílech rozpoznat a interpretovat znaky utopie a dokázat, že se romány dají k žánru utopie zařadit. Interpretace jsou zpracovány metodou pozorného čtení. Bakalářská práce rozpoznané literární prvky (práce s dějem, vyprávěním, motivy, tématy, prostorem a postavami) vyhodnocuje a vysvětluje, jak s teorií utopického žánru korelují a závěrem tvrdí, že analyzované romány mohou být čteny jako utopie.

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