

The Chrysalides, Utopian Transformation of the Post-Apocalypse

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Abstract: *Human's awareness of his destructive power after WWII, and the fear of his destiny gave rise to the emergence of Post-apocalyptic literature. The Chrysalides (1955), John Wyndham's science fiction, takes these anxieties into its narration while making direct references to the past, the Old People and the Tribulation. Yet, there is hope and a way to an optimistic future in the story. This study looks for the major elements of Post-apocalyptic novels, in The Chrysalides. This study attempts to indicate the author's criticism of his contemporary events and tendency towards technology, reflected in the remains of the past in his novel. The present study also reveals the utopian vision of the future, which all the same suggests an alternative for the present corruption in human condition.*

Key Words: *Utopian Post-apocalypse, Post-WWII novel, Science fiction, Nuclear apocalypse.*

1. Introduction

While apocalyptic literature is examined in terms of ecstasy over catastrophe, post-apocalyptic literature demonstrates an anxiety towards devastation. Although post-apocalyptic narratives describe the circumstances after The End of the world, they contain bites and pieces from the life before the world ends. This combination of a picture from the future and the remains of the past presents a criticism over the present condition. John Wyndham's novel, *The Chrysalides*, arises from the anxieties after the Cold War and the atomic bombs in 1950s. This study explores the novel for the references that Wyndham makes to the culture and materials from the past, which unfolds the author's anxieties over the way of life that the Old People had chosen, as well as the consequent Tribulation. In this denouncing echo of his contemporary tendencies towards technology, industry, and civilization, this study also indicates a utopian longing. Wyndham depicts a future in which technology is a means of survival and compatibility among the New People, and civilization celebrates tolerance and collaboration in the New Land.

The story takes place thousands of years after a devastating nuclear war in Labrador, among a small, pre-industrial community known as Waknuk. David, the protagonist and narrator of the novel, grows up in this community with its tight religious fundamentals. The greatest concern of

the people is to keep the creation pure and as the true image of God: “KEEP PURE THE STOCK OF THE LORD; WATCH THOU FOR THE MUTANT [author’s capitals]” (p.18). In this society, any kind of abnormality, among the plants, animals, and human beings is known as Deviation. All kinds of Offences and Blasphemies are doomed to destruction, or to a life of exile in the Fringes, the Wild Country where the devil is believed to be at work. Realizing that he, too, is an abnormal for his telepathic power, David is forced to flee from Waknuk. In this escape, David takes along his beloved, Rosalind, and his sister, Petra, with whom he shares thought-shapes. In the end, his childhood dream of a “lovely city” (p.5) comes true. Their unorthodoxy introduces them to a New Land, where together-thinking is superiority. Combining the futuristic elements of Science fiction and the classics of Post-apocalyptic narrative, *The Chrysalides* (1955) presents a utopian vision for the transformation of human relations and the renewal of social structure.

2. Ideological perspective

Although in its Greek origin, the term “apocalypse” has the meaning of “unveiling” or “revelation”, in practice, the term has commonly been applied to describe the final book of the *Bible*, *The Revelation of John*. In this book, John prophesizes God’s victorious battle against the devil, which lead to the total destruction of the whole world and the end of the present era (Becker, 2010, p. 1). An apocalypse, in general, refers to a genre of “revelatory literature” with the framework of a “narrative.” In this narration, an “otherworldly being” conveys a revelation a “human recipient,” which discloses a “transcendental reality” (Collins, 1984, p. 5). According to Collins, this transcendental reality is “both temporal, insofar as it envisages eschatological salvation, and spatial insofar as it involves another, supernatural world” (1984, p. 5). This definition is helpful specifically when exploring New Testament Apocalypse in the theological and historical milieu. Several sections in the Old Testament and New Testament consider the above definition of the apocalyptic genre (Hanson, 1985, p. 8). In addition, a notable number of non-biblical stories apply to the theme and style of the apocalypse. However, thematically, these narratives emphasize on such otherworldly issues as hell, heaven, or highlight such historical events as embodiment of God’s ultimate will and destiny (Collins, 1984, pp. 61-71). Hence, in the years that followed, a host of literary works emerged to portray a horrifying end of the world with a vast variety of apocalyptic events.

Nevertheless, the genre of apocalypse is one whose conventions had remained implicit until they were formulated in the critical discourse (L.Barr, 2006, p. 33). It was only in 1822 when the German scholar K. I. Nitzsch (1787-1868), officially coined the term ‘Apocalypse’, to describe a discrete literary genre. Later, in 1832, Friedrich Lücke (1791-1855) attempted a critical study toward the genre to specify and codify its conventions, which has continued until today. It is worth nothing that the attempts made to set certain boundaries for the apocalyptic literature have met many difficulties, specifically at the early Christianity period where apocalypse and

prophesy were tightly woven into each other (L.Barr, 2006, p. 34). Hence, the features of this literary genre are not easy to identify, firstly, because no text represents a full set of these characteristics. Secondly, it is often difficult to distinguish between 'apocalyptic' as literary features or as a system of thought. However, an approach that blends the two has contributed to the identification of major literary techniques used in old and new apocalyptic texts.

To begin with, apocalypse narratives are commonly pseudonymous but not anonymous. The story is heard as if by an ancient hero. They also make predictions of the past events as prophecies. The use of symbolic language in the narration is the typical feature of this genre. This conventional literary technique, in fact, allows the writer to communicate specific knowledge with the intended reader without literally stating it. Although God is always the final hope, apocalyptic narratives usually tend to be pessimistic about the possibility for positive change during the present age of the fallen world. This is why they can also be identified as a form of resistance literature. Apocalyptic narratives mainly present a sharp sense of dualism, for example, God vs. Satan, or dominance of evil in the present age vs. a change for better in the coming age (Leon, 1974, pp. 34-37). As their chief characteristic, apocalyptic narratives tend to be deterministic, they portray an inescapable future, predetermined by God. In this way, they can give meaning to the events in history, and present the hope that God would finally act at an appointed time, in the End of the world. Therefore, they generally support the status of the faithful followers rather than the wicked ones, in their dual tendency. Last, and most important of all, apocalyptic narratives are revelatory, that is, the secret of the world has been revealed to the pseudonym narrator to the extent that as if the contemporary events in the author's life are also the fulfillment of the secrets revealed in the past (Koch, 1983, pp. 24-29).

Popularity of the apocalyptic literature reached its peak in mid 20th century, especially the period between World War I and World War II. However, in the past century, there have been changes in the emphasis and structure of this literary form, propounding visions of The End of the world in new various ways (Grossman, 2011, p. 3). Since World War II, human awareness of his own destructive capacity as well as his ability to actually put an end to the world, has given rise to the development of narratives mainly influenced by the literary imagination of a post-nuclear modern World. As Klaus Scherpe states, "the producibility of the catastrophe is the catastrophe" (p. 96). This awareness of human ability to draw his doom has created the air of "psychoanalytic exegesis" (p. 96) among both the authors and the audience of apocalyptic literature. While earlier narratives of apocalypse focused on the representations of destruction and societal disintegration, post-apocalyptic texts became more concerned with what happens after all has settled (Grossman, 2011, p. 3). To be more accurate, they cared for revelations of after the final cataclysm, known as "post-apocalypse" (Berger, 1999, p. 138). The list of post-apocalyptic narrative includes numerous texts from Mary Shelley's *The Last Man* (1826), *The Chrysalides* (1955) by John Wyndham, and Atwood's *The Handmaid's Tale* (1985), to *The Road* by McCarthy in 2006. Each of these novels narrates a detail destruction and reformation of

civilization following a deadly disease or event, or large-scale catastrophe. It usually establishes some characters at the fringe, as 'Others', as opposed to the characters at the center. The author, in fact, applies the genre for "providing a stripped-down backdrop for pressing social statements", and "confronts the conditions in our present time" (Becker, 2010, p. 4) that have caused the destruction.

Post-apocalyptic literature acknowledges what seems "a universal human fear of the end of the world, as we currently know it." It generally maintains that our past beliefs and attitudes towards industry and technology "are destined for a destructive collision course with the future" (Becker, 2010, p. 52). Consequently, either human beings are forced to redefine themselves or they will perish forever. In fact, post-apocalyptic literature asserts that, human power over its own destiny can be both alluring and terrifying. In spite of the fact that human's awareness of this capability is not new, recent discoveries in science and development of technology have highly intensified it (Becker, 2010, p. 52). Literary academics have asserted their concern in two distinctive ways. They either see it as "fantastical constructions of utopian idealism, focused around the rebirth, renewal, and restructuring of humans' relations with the world and one another", or consider it as "dystopian wastelands in which humans must suffer to subsist and are often denigrated to a smattering of scattered, fragmented gangs." However, the two elements of "Utopian longing" while the "corruption of an oppressive state" (Grossman, 2011, p. 3) inevitably exist in a post-apocalyptic narrative. In fact, this co-existence of opposing elements contributes to the construction of a profound social critique intended by the post-apocalyptic author. It should be noted that the post-apocalyptic vision cannot be simply reduced to the dichotomy of utopia and dystopia, and a lot more elements are involved to ensure the meaningfulness of the text. This study will specifically focus on the elements of the past as well as the possibility and the characteristics of the visions of future in *The Chrysalides* (1995). In the end, it will draw a conclusion over the social critique that the text offers. Following the major characteristic of post-apocalyptic novels, first of all, the story occurs after a large scale destruction of the world. However, there are survivors and remains of the past, as well as the hopes of a better future.

3. Analysis

3.1 Remains of the Past

To begin with, what distinguishes post-apocalyptic narrative from other survival stories, or other utopian-dystopian narratives, is its use of pre-apocalyptic refuse. Post-apocalyptic narrative is fascinated with pieces of the past that are either lost or forgotten at the present. In Grossman words, these stories carry the "remains" of the past into their narration, in order to assist the audience in "making sense of The End" (p. 5). To be more precise, using these remains, the narrative is able to construct a compelling social critique and, therefore, influence the emotion of the audience. That these remains, in fact, connect the narrative elements to one another and to the audience.

In *The Chrysalides*, (1955), though the narration begins with David's dream of a beautiful, fascinating city, the story is set in Waknuk, a rural primitive district of Labardor, thousands of years after a large-scale nuclear devastation. Young and old, the inhabitants of Waknuk have a very vague image of Old People, and the wonderful world they lived in, "before God sent Tribulation" (Wyndham, 1955, p. 1). The term 'remain' refers to what "the audience is meant to recognize as [obvious] leftovers from her/his own world" (Grossman, 2011, p. 5). They contribute to the logical progression of plot. The society of Waknuk is now being controlled by a Fundamental Christianity system, which is highly reminder of the religious system in England, in the early twenties century, and its emphasis on fundamental doctrines of Bible. All the same, the dominant thought of this post-apocalyptic society is obsessed with "normality" of the creation. That is, any abnormality is considered as a form of "Deviation". If it is among animals and plant, it would be an "Offence", and if it is among human beings, the abnormality is considered as "Blasphemy". All this similarity makes the society and its ideological system more recognizable for the reader who has already lived through it. Such references to the pre-apocalyptic period arouse cultural-political emotions, and circulate them among the audience.

What Grossman calls 'remains' of the past, fall into three categories of: material remains, rituals and cultural knowledge. Material remains are easily recognizable, as they exist in the stories that occur immediately after the apocalypse. For instance, characters still remember the events before the end. The "bank" (Wyndham, 1955, p. 6), the "bricks and stones from the ruins" (Wyndham, 1955, p. 15) of buildings in *The Chrysalides* (1955) are instances of material remains that make the post-apocalyptic setting more tangible for the contemporary reader. Yet, there are not many instances of them in the novel, and the characters have a very vague idea of when and how they were built. Instead, the second and third group of 'remains' is more commonly found in this novel, as it narrates an era long after the End. Sunday rituals and audible recitation of the "Definition of Man" (Wyndham, 1955, p. 13), Birthday Certificates, patriarchy (Wyndham, 1955, p. 16), occasional raids and stealing (Williams, 1988, p. 20) and so on, are very familiar to the reader. The beliefs and values of the past are in this way, pushed into an unknown, futuristic world to make it more familiar. Nevertheless, the historical distance between the pre and post apocalyptic period necessitates the arguments and discussions of the characters over the possible interpretations and meanings (Grossman, 2011, p. 6). Uncle Axel, for instance, who used to be sailor, does not agree with the dominant thought that the creations must be true images of God, based on the way the Old People had been. This is while David's father was known for "his meticulousness" about Offences, and he could not get along even with the inspector of the district. There is a difference in the approach of David's father and grandfather, Joseph and Elias Storm, in practicing their faith. As David puts it: "the evangelical flash did not appear in my father's eye; his virtue was more legalistic" (Wyndham, 1955, p. 17). His father's manner is, in fact, more institutionalized and modern. In other words, the novel shows that each generation has a different interpretation of the religious and cultural values, which makes the post-apocalyptic future more logically acceptable. David, himself, states his uncertainty towards the religious

principals as such: “Clearly there must be a mistake somewhere... The ways of the world were very puzzling...” (Wyndham, 1955, p. 14).

Finally, the ‘remains’ that the author decides to carry into the narration are often what are meant to be perpetuated. The “Ethics” are the most prominent theme of the story. The narration emphasizes on “the process of climbing back into grace” (Wyndham, 1955, p. 40). In fact, the text enables them to persist in the present and the future. “The duty and purpose of man in this world” (Wyndham, 1955, p. 41) is, for instance, the most important topic of all the ethical argument. Nonetheless, questioning of these percepts is no less significantly presented in the narration. David, the protagonist, manifests an early doubt of the true image of God, which were described to him by religious principles. In fact, these remains operate in connection with each other; that is, a single remain would not establish a strong social critique by itself. The remains within a text enable the readers to judge and response to the social condition.

3.2 Visions of the Future

Embracing the elements of science fiction, post-apocalyptic narratives also necessitate visions of future events. Simultaneously, however, this envisioning highlights certain aspects of the present. From the beginning, the narrator’s pictures of a “wonderful world” enter the narration. However, he is not sure whether if he is seeing the world as it had been, or it’s a bit of the world in the future. It is a very clean, fresh and organized town, in which animals are not supposed to serve the human (Wyndham, 1955, p. 5). The beautiful picture that the protagonist describes, on one hand, and his uncertainty of its origin, on the other, re-enforces the author’s expectations of his contemporary condition. As Grossman asserts, by prophesying a specific type of future, “these fictions act as an ideological diagnosis for the present day” (2011, p. 11).

Moreover, by portraying a dystopian community thousands of years from today, *The Chrysalides* reflects faults and flaws of the present age. As Jameson asserts, post-apocalyptic fiction is a “progress versus Utopia” (p. 151). In Waknuk, the nuclear activities of the previous generations have resulted in the birth of genetically mutated children. Yet, surprisingly, these children are the victims of the rigid religious principles that the earlier generations have established to escape the consequences of what they had done. They are considered as Blasphemies and works of the Devil (Wyndham, 1955, pp. 19-20).

Looking at it from a different perspective, the story has the mission of preparing the readers, for the otherwise outcomes of contemporary rapid technological developments. It familiarizes “our consciousness and our habits for the otherwise demoralizing impact of change itself” (Jameson, 1982, p. 151). Moreover, these texts prepare the equipment for meeting the rapid contemporary changes. Waknuk is totally devoid of technologically advanced machinery, and still it seems a peaceful, structuralized community, living on

agriculture and using animals for transportation. Post-apocalyptic narratives “prepare the reader in terms of survival, methods of societal rebuilding, resourcefulness, avoidances”. The reader, in this way, has a chance to “imaginatively experience the improbable, impossible, and unthinkable”, resulted from either technological advancement or destruction (Grossman, 2011, p. 11).

The fact is that envisioning the post-apocalyptic era is not the main concern of post-apocalyptic narratives. The Fringes, Badland, the Wild country only reflect the uneasy feeling about the present condition. *The Chrysalides* (1955), as post-nuclear apocalyptic narrative, gives warning against the present development of the nuclear warfare. Therefore, it does not actually need to visualize the real future. Instead, post-apocalyptic narratives show more interest in the present by transforming it “into the determinate past of something yet to come” (Jameson, 1982, p. 152). For that reason, with a glimpse of the future, *The Chrysalides* (1955) provide an opportunity for the reader to reflect on the present. The ways of the Old People, and the idea that they were the true images of God are, for instance, are always put into question throughout the narration. When David tells his Uncle that “they have always taught us that it’s the Devil that rules in the Fringes”, he shakes his head. Then he explains, “Arrogant, they are. The True Image, and all that... Want to be like the Old People. Tribulation hasn’t taught ‘em a thing ...” (Wyndham, 1955, p. 153). Wyndham criticizes Waknuk people for attempting to recapture their manner, without actually realizing that it was the Old People’s way of life that brought about all the natural destruction and genetic mutation among them. Post-apocalyptic narratives, therefore, provide a means of interacting with today. This complexity could be another reason for Derrida’s proclamation that post-apocalyptic narratives could only exist within discourse (Grossman, 2011, p. 16). Towards the end of the narration, however, Wyndham status this fact through the woman character from a utopian Sealand: “We are the New People...we can make a better world than the Old People” (p. 156).

“Nuclear apocalypse”, as Derrida calls it, is “an invention in the sense of a fable” (1984, p. 28). As Derrida argues, fictional discourse is the best method that post-apocalyptic narratives apply to criticize post-WWII era and the threat of the nuclear weapons. The reason is that, first, the speculation of a “non-event” (p. 23), can only exist within the realm of discourse and text. *The Chrysalides* (1955) takes us hundreds of thousands into a post-nuclear future, and shows us that people are still suffering from the effects of Nuclear weapons. The six-toe girl and the half-spider man are the concrete outcomes that the novel shows, of what never actually occurred. Secondly, and no less importantly, only “a sophistry of belief and the rhetorical simulation of a text” would be able to present the “sophistication of the nuclear strategy” (p. 24). The reader is taken by surprise by large scale of the Tribulation, and by realizing that as the result, human culture and society has fallen considerably backwards, to the agricultural age. Derrida concludes that a post-apocalyptic fiction is the most appropriate form of narration to reflect the fears of nuclear End (1984, p. 24).

At the same time, this quality reveals a specific characteristic of the Post-apocalyptic narratives, a feature that negates the principles based on which apocalyptic narrative was once founded: “Very few apocalyptic representations end with The End” (Berger, 1999, p. 34). Although David, Rosalind and Petra try to keep their telepathic energy hidden, they finally realize they would never have a place in their society. In their attempts to flee, they are caught up in a deadly war between the Fringes and the Waknuk people who traced them. In this battle, his mutant uncle, Gordon, kills David’s father, Joseph, while David remains wondering how to emotionally respond. Berger believes, these characters and events are instances of the “post-apocalyptic debris” (Berger, 1999, p. 34). This scene is the utmost exhibition of the rotting consequences of the past cultural advancements. Yet, this is not the end. The woman from the Sealand arrives to rescue them, and there is a utopian switch in the motif of the narration here after. “A white glistening body” (Wyndham, 1955, p. 188) with a round craft above it approaches them from the sky and in a few minutes every place and every one’s body are covered with web-like white substance. At this point, the shooting falls off and the woman is able to take them into the machine. Derrida (1984) asserts, even to articulate a total destruction, one that leaves no traces of literature and knowledge, “we must place ourselves somewhere in the aftermath” (p. 26). David, the protagonist and the narrator of the novel is a survival. While on the aircraft, he is able to see his childhood dream of “a lovely city” (Wyndham, 1955, p. 5) coming true. He says, “it was just as I had seen it in my dreams... it was so familiar that I almost misgave. For a swift moment I imagined that I should wake to find myself back in my bed in Waknuk” (Wyndham, 1955, pp. 199-200). In fact, post-apocalyptic narratives use fictional elements to reconstruct themselves in the aftermath of a total destruction (Derrida, 1984, p. 158). The reader, as the result, forms the assumption that even if the total apocalypse occurs, he will survive and proceed into the post-apocalyptic area.

3.3 Critique of the Present

Post-apocalyptic narratives reflect and criticize the ideological structures of the post-WWII and the Cold War era and their “hegemonic factors” (Grossman, 2011, p. 11). Racism, bigotry and intolerance, chauvinism, etc are among the ideologies that post-apocalyptic narratives highlight in their sociopolitical context. In *The Chrysalides*, the woman from the New Land describes the Old People as “ingenious half-humans,” who were only “little better than savages”. The reason, as she realizes was that although these people lived as a community, they were all “shut off” from each another. The main barrier, to her view, was their means of communication, which she describes as the “clumsy words” that they used to communicate. Moreover, these people were disconnected thanks to their different languages and ideologies, and their inability to share thoughts. As the woman puts it: “Some of them could think individually, but they had to remain individuals. Emotions they could sometimes share, but they could not think collectively” (Wyndham, 1955, p. 156).

Thematically, Joseph Dewey (1990) divides these narratives into three categories: “the cataclysmic imagination”, in which the total destruction is the climax; “the millennialist imagination”, which optimistically accepts the End in the hope of a better world (p. 13); and finally, “the apocalyptic temper”, which is situated somewhere between the two. It represents a society with a unique strategy for coping with the situation (p. 14). This last category directs the reader at the present moment, before any destruction occurs and offers a warning. With its criticism of the socio-cultural structure of the Old People and their post-apocalyptic followers, as well as the introduction of the New People and their ways of life, *The Chrysalides* (1955), falls within the last category of post-apocalyptic fiction. Although as a utopian post-apocalyptic narrative, the narration shares some of the characteristics of the millennialist imagination, it has a far larger purpose. *The Chrysalides* (1955) serve as a critique of its contemporary social order and suggest that there is a need for a complete purification so that a perfectly new world can begin (Berger, 1999, p. 7). *The Chrysalides* criticizes its contemporary people for their failure to deal with the complexities of the modern world, to “co-operate constructively” and collectively, and to face the consequences of what they had created. It blames them for their never-ending greed and blind faiths. In other words, “they created vast problems, then buried their heads in the sands of idle faith. There was, you see, no real communication, no understanding between them. They could, at their best, be near-sublime animals, but not more” (Wyndham, 1955, p. 156).

In the end, when David witnesses the town of the New People from far, resembling his childhood dream, he doubts its reality and is puzzled, but says, “I am beginning to believe it’s real and true at last” (Wyndham, 1955, p. 200). Rabkin (1983) asserts, “ending our world, we simultaneously create a new one, one sometimes hopeful and one sometimes fearful, but one that always depends for its emergence upon the destruction of the world that preceded it (p. viii). Being a Deviant, David realized from very early ages that one day he has to leave his birthplace behind and go. In other words, in utopian post-apocalyptic narratives not the threat, but the actual occurrence of the total devastation is required to bring about change. That is, only after the sacrifice of a large number of its members, the society will achieve a utopian transformation (Bartter 148). When finally the Waknuk people post a proclamation against David, Rosalind and Petra, officially announcing them as “outlaws” (Wyndham, 1955, p. 131), a crisis starts. Michael in return, telepathically explains that “this is a war, between our kind and theirs” (Wyndham, 1955, p. 128). He even wants them to shoot first, in case they face a stranger, and not to be frightened of or upset about that. In the end when the woman arrives, the web-like substance covers everyone from Waknuk or the Fringes. This allows only the ones capable of together-thinking to join the New People.

It might be argued that both dystopian and utopian narratives draw a critique of the social conditions, yet as Miller asserts, “any form of literature that seeks to help us see things anew is driven by a utopian impulse—even if the work in question is dystopia” (1998, p. 337). New People and their together-thinking way of life is ultimately, where the story culminates in. It is,

in fact, the new world order that Wyndham suggests would work. To David, it looks brighter and greener; Rosalind and Petra, on the other hand, find it “awfully exciting” (Wyndham, 1955, pp. 199-200). Whereas, the images of the future that dystopias offer are so imperfect that people prefer to use any chance to flee from it as far as they can (Williams, 1988, p. 284). In spite of the fact that utopian and dystopian narratives are not easily separable, because they both have the features of criticism, fear and hope, their primary purpose is manifestation of a social critique. Berger believes that “apocalyptic and post-apocalyptic representations serve varied psychological and political purposes”. Most commonly, he adds, these narratives put forward “a total critique of any existing social order” (1999, p. 7).

4. Conclusion

Always a profound social critique encourages the construction of post-apocalyptic narratives. In fact, post-apocalyptic narratives have always been considered as commentaries of their contemporary social order. Especially after WWII, post-apocalyptic narratives offer a lot more than the routine concern about confusions in human morality. Instead they deal with the coming of age in which individuals are torn between the fear of being accepted by their present social structure and nostalgia for one in the past. It provides an edge of anxiety by man’s awareness about the capabilities of new nuclear technology. It shows a new tendency in to intervene in the sociopolitical structure that created this condition. In fact, the remembrance of a historical apocalypse, the Tribulation, provided the basis for the imagination of one in the future.

The Chrysalides reflects this criticism in its dystopian rural setting, and suggests the possible solutions in its never-dying longing for a Utopia. Intolerance towards the Fringes, or ‘Others’, dogmatism, patriarchy, thoughtless following of the authorities, and so on are issues that the narrator criticizes about Waknuk. Instead, he offers the ability of thinking together, religious and racial tolerance, as the characteristics of a lovely beautiful utopia to live in. The author longs for a new kind of world, a New Land, inhabited by New People, who can think together as a united community.

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