





What does cat's cradle symbolize

This study guide consists of approximately 44 pages of chapter summaries, quotations, character analysis, themes, and more - everything you need to sharpen your knowledge of the Cat's Cradle. This section contains 533 words (approx. 2 pages per 400 words per page) The final person's tissue and killing them at contact. An incredibly destructive secret weapon, the lce-nine symbolizes the destructive power of a nuclear bomb. The cat's cradle On the day his devastating invention was unleashed, Dr Felix Hoenikker attempts it is solid at room temperature. Immediately freezing all the water in a person's tissue and killing them at contact. An incredibly destructive secret weapon, the lce-nine symbolizes the destructive power of a nuclear bomb. The cat's cradle On the day his devastating invention was unleashed, Dr Felix Hoenikker attempts in a succe. There's no cat and cradle, only a bunch of xs is made of wire. The cat's cradle on the day his devastating invention was unleashed. Dr Felix Hoenikker attempts were of a solute to since end experimentation static and nerve). Their section contains 533 words (about 2 pages per 400 words per page) copyrights Cat's Cradle from BookRags. (c)2021 BookRags, Inc. All rights reserved. There's no damn cat, and there's no cradle and progress and how society views progress only better humanity, and brings it happiness. The third concept is the concept of absolute knowledge and ideas of achieving through science and experimentation, which refers to themes of progress through its parody of use. The postmodern influence of Vonnegut's black humor and his satire can be seen when analysis of the avert from reasons and the day of a cat's Cradle is a very postmodern influence of Vonnegut's black humor and his satire of bost were and will als do owith skepticism about the Greess. Yonnegut uses Cat's Cradle to satire the ideas society has about progress and how she to a society free yeal and index of achieves and were analysis. The thin's nuch crafts cradle on the day is a ruse. There's no da

because he knows about his possession of ice-nina (which happens to be humanity's greatest and latest scientific discovery in the novel). The satire is this: Dad assumes frank would be the best option for the presidency because he has science; Ice-Nine. Dad's ideas about how science better society reflects the modern idea of concept. Later in the novel, however, the reader discovers that Ice-Nine brings the end of the world. Vonnegut's satire reflects the postmodern concept that conducting utopia through science is a hypocritical aspiration because the further humanity immerses itself in scientific discoveries, the more devastating society becomes. Vonnegut uses a religion he created for a novel called Bokononism to convey society's misconceptions about the usefulness of truth. Bokononism is a religion that identifies with one's own falseness. He looks forward to accepting that his ideals are not true. The Books of Bokonon (the Bokononist equivalent of the Christian Bible) read: Live off the foma (harmless untruth) that make you brave and kind and happy and healthy. Bokononists see that religion does not have to be faithful to be useful. Religion shows its followers that the ideals of religion can be useful to themselves without them being based on the ultimate truth. In the novel Vonnegut uses the island of San Lorenzo to how lies can help humanity more than the truth. The island is extremely poverty-stricken and has no way of building an island economy or natural resources to make it an island worth living on. So instead of trying to do that, citizens confide in the hope their religion can bring them, whether it's true or not. It can still bring them hope and happiness. "Well, when it became apparent that no governmental or economic reform would make the people much less miserable, religion became the only true instrument of hope. The truth was so terrible' (Vonnegut 172). It's a postmodern theme because it shows how acquiring all the truth, not really a better society in all cases, in fact in this case the truth becomes the very antithesis of the benefit. From a modern perspective, it is assumed that acquiring knowledge leads to good things, and that looking beyond untruths brings humanity one step closer to utopia. However, from a postmodern perspective, for example, a look at Vonnegut's Bokonism, this truth really does not lead a society closer to a perfect society, it actually causes a departure from it. Vonnegut uses Bokononism in parallel with the postmodern idea that there is not a single omniscient religious being. Bokononism is used to parody the concept of the Great Narrative. It's a postmodern idea We begin to realize that we live in a world of man-made signs and symbols, and we started to play with these signs and symbols wittily and ironically so that we wouldn't be enslaved to them. This often means embracing the Great Narrative, but having an ironic attitude towards it (Powell). Bokononism is a perfect example of this kind of irony, in fact the whole novel is: The first sentence in Bokonon's books is this: 'All I will tell you are shameless lies' (Vonnegut 5). Vonnegut continues the satire of these principles, mainly the idea of progress through knowledge. Early in the novel, the main characters and they land on the theme of the secret of life: 'What is the secret of life?' I asked.' I'm forgetting.' Sandra said.' Proteina,' the bartender declared. 'They've discovered something about proteins." Yes, said Sandra, that's it. Vonnegut's sense of humor is right in play here, playing with the idea that revealing the secret of life would lead society to a catalyst for transcendence into the depths of progression. never before seen. However, the discovery of the secret of life in the Cat's Cradle leads to nothing. The fact of the importance and useful use of protein for human consumption does nothing for society. It's just a convenient fact and doesn't lead humanity into new fields of undiscovered enlightenment or progress. Vonnegut uses irony to show that knowledge does not always mean progress, and that progress is not always useful. The author uses this comic sense of irony throughout the novel, and he never does so without having a postmodern twist. Later in the novel, several characters talk about science and how wonderful it is. Nevertheless, Vonnegut made sure to use the word wonderfully very satirically. 'How can anyone smart be against science?' asked Crosby.'Now I'd be dead if it wasn't penicillin,' Hazel said. So is my mother. How old is your mother?' I've made enquiries.' 160. Isn't that wonderful?' Vonnegut 231. As you can see, Vonnegut's jokes are always flavoured with a postmodern punch-line. This is ironic because it shows that science is not always a benefactor to the individual. In a modern perspective, it is assumed that science - the search for knowledge through the collection of observations and empirical data - benefits people. However Vonnegut uses his postmodern irony to show that this is not always true. Of course, just because a person's life is prolonged, that doesn't mean he's in better shape. The author uses this satirical sense of what wonderful science it is to convey these postmodern ideas. One of the most significant examples of Vonnegut's postmodern attitude in the Cat's Cradle (which is a design that can be made threaded string between hands) plays an extremely important role in the novel. Vonnegut uses this to symbolize how all the ideas and truths of humanity are really based on lies or narratives. Everything we accept as truth or myth is legitimized by the necessity of our own creation, or science, which is a narrative that cannot even be legitimized. In the novel, the main character talks to another character named Newt, and Newt says: No wonder children grow up so crazy. The cat's cradle is nothing more than a bunch of Xs between someone's hands, and little kids are watching and watching all these X's...'I?" There is no damn cradle (Vonnegut 166). This dialogue expresses all that the symbol represents, which is all the lies that humanity accepts as truth. What Vonnegut is really looking at here is that no one has the authority to say what the truth is, or even define what the truth means. In addition, that no one can define how much more useful one truth is than the other, because it all depends on the individual. And moreover, that in reality all these truths are ultimately untrue, because they are based on narratives - myths. This is an extraordinary example of Vonnegut's understanding of postmodernism and its use of its concepts in the Cat's Cradle. Vonnegut can certainly be considered Developer. His satirical voice uses postmodernism and the irony of it for the Great Narratives. He eloquently constructs a story filled with parodies of absolute truth and modern concepts. These parodies express postmodernisms key principles and show flaws in modern ethics. Vonnegut's gloror of falsehoods and his passing on modern flaws paired with his satire of Great Narratives makes Cat's Cradle a literary piece of postmodern art. Reference Powell. Jim. Postmodernism for beginners. Danbury: For Beginners LLC. 1998 Print. Vonnegut. Kurt. The cat's cradle. New York. NY: Delta Trade Paperbacks. 1998. Print. Page 2 I like Kurt Vonnegut because he is innovative and unique, his literary voice speaks from the period of time I love, when he was actually helping to breathe life into a new genre – modern, pop fiction, according to critic Tom Verde. Although he himself is not a radical, and in fact most of his beliefs (in his words) stem from a childhood spent during the Great Depression, the unrest of the 1960s and 1970s allowed him not only to be liberated from what he could write about – science in an age of dizzying technological progress; religion, gender and tradition in times of cultural turmoil; socialism and pacifism in times of peace meetings – but also stylistic freedom. And for this reason, so far I have ignored the opinions of experts. I was afraid of finding a lot of stiff, crunchy old critics mourning the death of the narrative and cursing Vonnegut for contributing to the degeneration of humanity (he would agree, with characteristic self-denigration), crying out for Austen and Hawthorne and other authors who put me to sleep, and otherwise doing their best to ruin my reading experience. Subject to all of Vonnegut's fiction is humanism. Most critics agreed that the most important aspect of Vonnegut's writing was believing in human dignity — a term I found in three different critical essays. Breakfast of Champions explores the idea of human beings as pure machinery, each doing what it is programmed to do, claiming that there is no self-respect or dignity, and that the most sincere examples of this idea are the American poor: those people who are trapped in the mechanical monotony of creating the end. In our culture, it is often considered that these people do not deserve respect, and Vonnegut is appalled by this attitude, writes Jerome Klinkowitz: The key solution to human problems, vonnegut insisted, is to find human dignity for all human beings —even those who seem to least deserve it. He goes on to explain that Vonnegut believes that dignity is not an exclusive privilege for the well-off or the successful, but is essentially simply to be a person. This concept is easily applied to the impoverished island people of San Lorenzo in the Cat Cradle and to the soldiers at Slaughterhouse-Five. in the the suffocation, the constant mood experienced by Billy Pilgrim and other soldiers —who, as is usually the case, are mostly young and poor-demonstrates the inevitability of impending death, as if they were easily interchangeable tools of war; If they were to, who would care? After all, it was just machines. The critic Peter J. Reed writes that Vonnegut knows that to conquer this problem requires the basic realization of the importance of each individual, an act of conscience [that implies] recognition of the peculiar identity, uniqueness, 'sanctity' of that being. Due to their circumstances, the characters in Slaughterhouse-Five essentially give up on the world, remaining their free will to fate, an act described by the critic Conrad Festa as beneath the dignity of man. In the same breath as human dignity, human responsibility should be talked about —and most of the critics I found mentioned something about Vonnegut's tendency of the characters to crawl inside to avoid responsibility; Conrad Festa wrote that man's tendency to avoid painful reality is the central object of satire in Vonnegut's writing. At Slaughterhouse-Five, Billy Pilgrim, after creepy, unlikable aliens from the planet Tralfamadore told him that all events were permanent, unchanging and inevitable, he is overwhelmed by an apathy and detachment mirrored by the tone of the storytelling and intended to frustrated readers. However, I failed to mention the use of the phrase So It Goes: an effective device, festa explains, because the frequency of its repetition and its use to explain each death... finally creates within us a growing anger at its complete banality and pointlessness. Vonnegut is therefore appealing to the conscience of the reader; the effectiveness of the breakfast of champions, for example, is emascuted in the methods of ethos. Festa goes on to describe Slaughterhouse-Five as an attack on the response to retreat into personal fantasy worlds in an attempt to ignore life's pain, danger and problems. This theme is also inextricably linked to both The Cat's Cradle and The Breakfast of Champions, although I have not found any critics who have done so directly. Nuclear physicist Felix Hoenikker is attacked in the Cat's Cradle by Vonnegut for producing explosive scientific advances, while completely ignoring the human consequences and responsibility of his actions. And in The Breakfast of Champions, the characters are so unaware of each other that the story itself alienates and reads almost like a cold un-invitation, even after Vonnegut inserts himself into the story —an action peter reed claims makes us feel excluded. However, I do not agree that this is harmful; in fact, I think it is appropriate for the message that the reader feels alienated. Critic Tom Verde notes themes of loneliness and detachment in contemporary make a dark and gloomy novel. All in all, and the extensive critical consensus makes it safe to argue that one of Vonnegut's main purposes in writing is to express absolute conviction in personal responsibility to take care of what is happening to himself and the moral responsibility to care about what happens to others and humanity as a whole. Yet some critics are, apparently, completely oblivious to the irony of Vonnegut's isolated characters. According to an online source, Slaughterhouse-Five is sometimes criticised for blatantly approving passive acceptance as an appropriate response to evil, when in fact that is exactly what the book is desperately warning about. This misinterpretation is likely due to what many critics see as a certain level of ambiguity in Vonnegut's writing, which is why some have questioned his title as an effective satirist and others to try to defend it. Most of the critical thinking I found regarding ambiguity seemed essential to understand Vonnegut. Festa expressed the opinion that his writing often fails to meet certain expectations of consistency of the idea. and... does not give a comprehensive unequivocal interpretation. He's right, but I don't agree with the use of the term failing. I don't find the ambiguity in the books I've read confusing, but also appealing and effective. One of the questions that can be consistently mistaken for ambiguity is Vonnegut's view of religion and technology. Because he stands up to those who ignore reality, and since he is a self-proclaimed agnostic, he seems to follow to despise religion —and that otherwise would be a gross contradiction. But he does not despise religion; Reed claims at Vonnegut in Academe that no one familiar with Vonnegut's fiction would ever call him irreparable. The confusion he often encounters here can actually be easily ironed out. If anything, writes Conrad Festa, he is an activist interested in the specific good that can be done and impatient with all abstractions, including... dogma of any kind. He is first a humanist and opposes religion if he blocks the path to human dignity; however, if the public consciously decides to be deceived by compassionate religion, one that emphasizes the importance of human connection and selfworth, then this is a good thing because it contributes to collective happiness (a socialist belief that at one time, according to literary analyst Donald Fiene, made Vonnegut popular in the Soviet Union). Sometimes harmless lies are needed to achieve a peace of mind that would otherwise be impossible: Jerome Klinkowitz writes: Middle-class superstitions are ultimately democratic, so Vonnegut finds them useful for his plan to save human life at a time when he threatens to become inanimate. This idea is most clearly expressed in Cat's through Bokononism, a fictional religion whose at the same time recognizing one's own absurdity and contradictions, and the ability to simple, beautiful truths about love and selflessness are designed to comfort its poor, miserable island followers. Through Bokononism Vonnegut rejects, in the words of Festa, evils in our society that make life unnecessarily painful, dangerous and destructive. These evils can include technology and science, if they produce harmful results: from atom bombs, through ice-nine, to boring, mindless factory jobs. Vonnegut fears that the collision of explosive science with human stupidity - a historically proven constant — will lead to all sorts of complicated, ultimately meaningless justifications, or the human ability to deliberately disregard simple, accessible knowledge to maintain insane ideas and attitudes, according to Festa. Vonnegut's sad fascination with the role of machines in our lives brought him down, for a long time, with the label of a science fiction writer. He has never been happy in that so many serious critics regularly mistake [it] for urinary. Even now, having done everything possible to distance himself from science fiction as a genre, according to Willis E. McNelly, the remains remain. Apparently Vonnegut's role as an SF writer is a major topic of conversation. Vonnegut himself actually has a peculiar respect for SF, expressed through characters such as SF writer Kilgore Trout (arguably Vonnegut's alter eqo) and Eliot Rosewater in Slaughterhouse-Five, who talks about the possibility of SF allowing (as with most forms of unreality) to move away from the present, to see each other from a different angle – to better understand the world. - explains McNelly Vonnegut borrows his methods to express an opinion on General Electric and the loss of faith in God; loss of faith in God; loss of faith in God; loss of faith in the innocence of science... But Vonnegut's writing is still too human-centered to be called science fiction, as Tom Verde writes, no matter how much technology in his books is, his focus remains humanistic. And so, back to humanism, I've come full circle. The guestion, at least among critics, seems to be: what does Vonnegut think of his own humanist goals? Is he a doomsday writer or a reformer? The suicide of Bokonon at the end of the Cat's Cradle could be seen as a cynical action by a lifelong humanist who has failed, and Conrad Festa would seem to support that, as he expresses doubts about Vonnegut's hope of change, since even when reform happens in his novels, it is soon corrupt. It's true, but I think it's less a sign of pessimism than a tool of irony, of creating consciousness, of warning that insanity can slip in the way of good intentions at all. Klinkowitz argues: Vonnegut's vision seems to be pessimistic—but no; I wrote in my paper on the Breakfast of Champions that he's worse than a pessimist, that he is an eternal optimist doomed to disappointment—resembling mordant existentialism, again —but he is too socialist, too humanistic to be called existential, except in the sense that he thinks the future rests entirely on people's shoulders—or black humor that may or may not indicate belief in a little god, whose name may be, at best, a chance. This is probably the closest thing to the truth. The terrible hilarity of our situation is that we are stuck. No one has ever stepped in to save us, nor will they ever step in to save us, and we are in fact alone, except for each other. Admitting this doesn't matter. It's important that we acknowledge that other people are all we'll know while we're on Earth. Despite the history of stupidity, people have to depend on each other. Vonnegut, Festa writes, gives us hope, not despair—but not hope without action. This statement is true, so far, of books I have read, but I cannot say for sure, since there are so many that I have not read them. Even the critics who have read them all don't know for sure. Someone might ask the author, and someone probably did — but it's questionable, I think, that even he does. Endnotes 1) Verde, Tom. Twentieth century writers: 1950-1990 New York, NY: File Facts, Inc., 1996 95/ 2.) Klinkowitz, Jerome. Vonnegut in America. Jerome Klinkowitz and Donald L. 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New York, NY: Dell Co., Inc. 1977. 90. 24.) Festa, Conrad. Vonnegut's satire. Vonnegut in America. Jerome Klinkowitz and Donald L. Lawler. New York, NY: Dell Co., Inc. 1977. 147. Page 3 What is cyclical history? Why does humanity seem doomed to repeat the same mistakes over and over again? Are we doomed to a machine called fate? What is a soul and how can I express it? Anticipating what the future may be like before humanity if we continue on some popular cultural paths, the body of twentieth-century authors has created literary experiments designed to test the limits of human imagination. Nuclear warfare, artificial intelligence, interlactic journeys and the very nature of spirituality are woven together into texts, deeply affected by enlightened science, the competitive state of twentieth-century politics, and the eighteenth-century German philosopher George Hegel. The concept of a detonating atomic bomb can be quite modest; The image itself can be found on coffee cups, T-shirts and has become a metaphor when things get completely out of hand, usually in a very comical way. (Think of the little mushroom clouds that erupt from the top of Daffy Duck's head when confused by that pernicious rabbit with the bronx tongue.) This is dissied in song and poetry: Inspectah Deck of the popular Wu-Tang Clan group colloquially highlights its masterful rhyming ability as atomic bombing, stretching the boundaries of nuclear discourse to describe its lyrical play and metaphorical dexterity. It represents the limits of destruction, and for many the crowning achievement of humanity From our small academic blast bunkers, the ubiquitous symbol of destruction tends to become a strange point of debate, a postcard from a historically and politically isolated reality. No matter how trivialized, the dome of toxic death elegantly rises upwards into the atmosphere, bringing in the biosphere, amounts of radioactive poison, it must be taken as seriously as possible. When you consider the natural (design or shape) of atoms, it is one of cohesion and unity, a balance of huge invisible energies in the most compact units. To destroy this object is to tear apart the fabric of the cosmos and unleash the sublime forces; which once discovered cannot realistically be contained either by the invention or intention of mankind. The science and related literature of the atomic industry is as frightening as it is beautiful. Fortunately, a dedicated and imaginative group of literary artists and philosophical masterminds have stopped wondering what forces are at work in our current society that could allow the guaranteed destruction of an entire civilization on earth. Through essays and novels that chronicle the future history of civilization cut down by self-induced nuclear warfare, these reflective critics of society are able to deliberately examine not only the society in which we live, but also what it is about human nature that could possibly be forced to recreate such devastating manifestations of technology and culture after a terminal explosion. II. Review of Literature It is easy to laugh at the conclusion of Stanley Kubrick's timeless film Dr. Strangelove. [2] Indeed, by the time Major T.J. 'King' Kong roars excitedly as he rides a warhead into the heart of Asia, the audience should want bombs to fall on the heads of absorbed political animals that are hustling among various secret government offices. While this film captures one of the many unique ways in which a full-scale nuclear war may come across the most interesting scene in the film it shows heads of state trying to figure out how to endure once the country's biosphere will forever be altered by the sinister isotope Bal thorium G. (Best if said out loud in a deep and mestily Soviet accent.) The dark comic energy of this scene gains density because Western protagonists assume that life on earth could be relatively the same after nuclear conflict around the world. The last laugh of the film is not so much for them, but it is a ridiculous relief that comes when the credits roll, the final lyrical melody 'We'll again/I don't know where, I don't know when... hinting that if civilization manages to survive a major war, there is a possibility that this slapstick drama of intercontinental destruction could get a second charge. Today, there is literature known as post nuclear fiction that tries to realistically solve what kind of issue humanity will face after nuclear conflict around the world. Since these works of fiction are grappling with the entire history of their own culture through the lens of futuristic characters, the very concept of history is invented as a means of constructing the actions of these novels. Often exploring how survivors will rise from the ashes again, these authors explore what roles language, recorded history and innate trait of rationality will play in the reconstitution of civilizations after a major catastrophe around the world. Unlike a Manhattan-sized asteroid plunging into a Hanford location in Tokyo or earthquakes tearing China in half, intercontinental nuclear war has an aspect of being human. Whether survivors of post-nuclear fiction will be restored to the point that a second round of nuclear warfare is an inevitable outcome is an eerie question that cannot be so easily sweeped from the table of opportunity. We laugh at the delusions of grandeur that Dr Strangelove and his silly compatriots have had, although there are few provisions he has made to accommodate the realistic and sustainable plan for civilization after it is razed to fire. Mr. President. shouts general. we can't have a mineshaft gap! There are a few things that one must consider when considering what it takes to build a weapon of such terrible, God-fearing power. First, the earth's population must reach such a critical mass that elaborate authorities are in place to manage humanity's affairs and political machinations. Second, a large continuous dialogue of science will have to evolve to the point where computers and technology are available to safely control the fission of armed atoms. For the authors of many postnuclearistic texts, even the usurpation of human skills with machines of different intelligences indicates that technology probably plays a decisive role in the daily cause and effect of culture and politics, thereby allowing war by gradually replacing our evolving instruments of rational decision. These developed instruments of mind that suffer the possibility of replacing with machines find their reflection in outsourced ordered forms; Therefore, religion, humanistic art and the concept of a structured code of morality in the divine universe are constantly found as devices for conspiracy and signs of character. In the end, there are about the margins of these two groups of people, who under the guise of rationality will seek to use these weapons for political or social gain, unlike Dr Strangelove who shouts Mein Furher, I can walk! as the bombs fall, while paying tribute to their masters and personal interests. What follows is already giving authors post-nuclear fiction, the beginning of these fictional worlds is the destruction of our own. Patricia Warrick explains how the discovery of nuclear technology not only raised the stakes of expression in post-nuclear fiction, but also redefined the responsibilities of artists to create the bomb as a cultural and epistemological focal point: the explosion of the first atomic bombs in August 1945, now As a turning date in a man's history, he elicited a powerful literary response: the outpouring of the Holocaust and holocaust post-literature by dramatizing the realization that the world would never be the same again. We realized that we had been thrown out of the garden of simplicity in which we lived before the bomb fell (Warrick, Cybernetic, 10). Viewers of Dr. Strangelove can be waver and guffaw at the zany antics of Peter Sellers's title role hamstrung Dr. Strangelove, but the fusion of the coldly logical and calculated idealism of a politically allied nuclear physicist not only serves as an archetypal protagonist in many post-nuclear texts, but also a major catalyst in the creative process of post-nuclear writers. Allusions to Satan often follow this brand of salesman trust. I want to focus on the two texts that best represent the artistic possibilities of this provocative body of literature. Both in Walter Miller's Canticle for Leibowitz (1959) and Russell Hoban's Riddley Walker (1980), two novels that elegantly sit atop a considerable body of post-nuclear fiction, the intertwined destiny of humanity, rationality and technology are explored through a model of future history. These novels articulate the three fundamental questions most clearly related to the three parameters of the nuclear society mentioned above, in search of exploring the nature of humanity and the fate of civilization. The questions posed by these cyclical post nuclear fictions are best framed by e evocation of the Hegelian model of dialectics. Hegel writes in Verstand[6] Such a understood dialectical principle represents the life and soul of scientific progress, a dynamic that in itself gives an imanent connection and necessity to the body of science; and, in a word, they are seen to be doing real and true, as opposed to external, exaltation above the finite (Hegel 95). What Hegel captured in the lens of dialectics is that once the concept can be rationally processed in the mind, the only just course of action will be the name of what it is, and then proceed to deconstruct it into component parts or even prove otherwise. Conversely, the continuation of dialectics is a process by which competitive or free ideologies are synthesized in a rationally nurtured mind. These methods inform, sometimes unconsciously, the styles and guarrys of prominent texts. III. Miller's canteen for Leibowitz in Canticle, the entire history of civilization on Earth that follows ours is traced into three independent but thematically unified novellas, forming a neat trilogy of visions that span the course of an entire civilization. The first of these, Fiat Homo, records the early stages of society after nuclear war, when most people are illiterate and superstitions run wild, living in sick huts and caves like Their own Western ancestors seemed to be constantly waking up from the Dark Ages. Albert Einstein once said that in World War II he would fight with sticks and stones, Miller allowing civilization after World War III to grow a little further than Einstein's imaginative projection. Starting with a world doomed into a primitive state devoid of any government or technological sophistication, a group of Judeo-Christian monks in the Utah desert, known as booksellers, seek to keep the tiny flame of literacy and historical knowledge vital in a world that is darkly illiterate and culturally barbaric, patrolled by mythical monsters, ironically named Fallouts, as well as mutants (Miller Canticle 4). Brother Francis becomes the main protagonist of this moment in history as he tries to build a shelter to survive Lent fasting in the unstable desert. Prompted by the strange stray benjamin, which casually marks the stone with Hebrew runes, he accidentally discovers a bomb shelter left over from our time. Apparently, the remains of a twentieth century engineer named Leibowitz were inserted in it, and the discovery of this crypt and texts within encourages the substantiation of Opatija and the mission of monks to preserve texts and literacy. Brother Francis must endure a hellish trial to confirm the authenticity of the documents he has uncovered, and he finds meaning in illuminating preserved texts. The gears of civilization are already on the move, but the canonization of Leibowitz ensures the rediscovery of our technological legacy. The governing body of the Judeo-Christian church known as the New Rome Astride is one of the planting states known as Texarkana, which nurtures and represents the mundane discourses of this history. The second part of the triptych, Fiat Lux, speaks of a cultural renaissance and the popularization of mechanical comforts that fuels the problematic discourse between the novel's secular and religious ideology. Thon Taddeo, a well-known Texas scientist, is a comic reflection of European humanist scientists such as Galileo, Descartes and Newton, who have driven our own culture forward in search of truth and technological innovation. He represents a scientific/political animal that sets the course for a modern nuclear nation, a modest but enthusiastic model for Dr. Strangelove. An interesting character that will be discussed further is The Poet, which exists in the novel as a literary consciousness, and one of the few characters possesses both artistic qualities as a foil to the archetype of a rational scientist. At this point in history, the monks in the abbey managed to build an electric lamp by extrapolating data from texts and documents they had preserved, ennobled by the legacy of Leibowitz. That amazes Thon Tadde, who feels legitimate. and a personal insult that they have been surpassed by monks, who have been guietly working without political help for centuries. As a secondary plot, the seeds of the modern nation-state are allowed to flourish. The culture of warring factions competing for land and influence on the beleaguering North American continent reflects the rise of a European national state in the eighteenth and nineteenth centuries. Thon Taddeo returns copies of memorabilia to his society, recreating the discoveries of Einstein, Oppenheimer and Bohr to the world. The third and final installment in this trilogy of novellas is Fiat Voluntas Tua, in which Miller envisions a world similar to ours, where nuclear technology has been rediscovered, journeys to the stars are possible, and humanity is in a constant state of war judged by orwellian authorities. Civilization has completed another full cycle, and the only possible refuge from the war-torn planet is an escape into an interstellar colony. The main protagonist of the third novel is brother Joshua, who manages to escape Earth moments before the world's governments recreate their own destruction. It is his duty to transport the preserved texts and history of the Earth to a struggling colony far away in another galaxy. The few remaining survivors on earth are starring in a moral play about assisted suicide before being swallowed up by atomic fire and the limits of Miller's vision of humanity. Considered a landmark of popular and sci-fi literature, which won the Hugo Award in 1961, and a radio adaptation for National Public Radio in 1981. Page 4 Like Miller before the him, Hoban in Riddley Walker imagined our civilization to be down to its second childhood after nuclear conflict in the world. He won the Nebula Award in 1981. On the island of England, approximately two and a half millennia into the future; small semi-nomadic groups of people and loosely connected families travel among muddy villages fenced off from wild animals roaming the country. Riddley's character is associated with packs of wolves patrolling the wild, not only making him an outcast and adventurer who discovers a powerful secret (Spoiler: A Recipe for Gunpowder), but it is wolves who give him a safe harbor and help him in his quest to defeat the tyrannical antagonists Goodparley and Orfing; characters exploiting others and Riddley's knowledge of gunpowder for their own personal gain. In many ways, that's probably what Einstein had in mind, the technology of sticks, stones and rudimentary alchemy are conflicting articles. What is unique about Hoban's writing style is self-obvious when kept an eye on, as he was the author of children's literature for many years before imagining Riddley Walker in Canterbury. In 1974, village residents were forcibly employed by a local governing body known as Ram to dig up and roughly study the broken machinery left over from our modern civilization. Ram is able to govern the people through the discourse of puppet play, a mimetic device that masteres cultural memory, entertains children and maintains a hegemon discourse of power over the enslaved masses from which Riddley Walker, the title character and alleged author of the book, emerges. Goodparley and Orfing are government puppeteers performing for a guarter and a tribute in medieval villages. The content of the government's authorized puppet show is The Eusa Play, a collection of theatrical scaffolding that tells the history of Riddley's world while hiding coded recipes for advanced weaponry. Lissener Riddley's character is in one of Ram's prisons, because the young blind man is part of a subversive collective working to rediscover the technology of past civilization. Riddley inherited his literacy from his father, who serves as the record holder and interpreter of Eusa's plays, analogous to monks who work tirelessly to preserve and translate salvaged texts. In light of his father's death as he digs up a crippled piece of machinery, Riddley must take on the responsibility of a cultural interpreter not only for the components of his village, but also for us, the outside readers and champions of his cause. As in Canticle, these excavators of the famous ruins of the twentieth century mythologized our civilization, but they have no idea what a unifying principle is that enables and ossifyes the symbols and artifacts they discover. Riddley discovers that in order to preserve life, he must keep his knowledge secret while simultaneously surviving in a wilderness full of wild beasts and cunning people. By inventing an alternative puppets he found while digging up famous artifacts from the past, Riddley can preserve the secrets he discovered and promote peace and unity through his own theater. His own puppet show, using the characters Punch and Judy, is an attempt to create an antiththic social discourse that rejects the content and message of Eusa's play. V. Miller and Hoban Compare both key sets of players, the monks of Leibowitz and Riddley Walker, in their historical adventures realize that making choices is not just a matter of everyday life, but that notions of soul and imagination have the power to influence history in a positive way. These characters have a unique sense of the future, and the ideological battles it wages represent their hopes for the fate of humanity. The conflict between these values and choices that determine the validity of each ideology is the drive of history and the motivator of these great Land. Bringing people together to exchange ideas and create a community of discourse is a key point of interest for both authors, because rationally, how could cultural dialectics come about if there are no people to form competing ideological factions? Almost all important discussions about the truth and nature of rationality in Canticle are held within the walls of the monastery. Riddley makes his most measier discoveries in the charred ruins of Canterbury Cathedral. Both authors make it clear that without people coming together to discuss, debate or even exchange ideas, no progress would have been made in these newly developed parts of civilization. The lonely abbey becomes a pit stop for exchanging ideas and cultural inquiry. An ancient highway (Route 66?) that runs through the former Utah desert is being reestablished as a fiercely busy thoroughfare with the novel's conclusion. These locations of cultural conflict and synthesis are teased by forces that are under the scrutiny of the author. Miller doesn't seem entirely at ease with the concept of a rational mind, identifying him as a key player in the evolution of history. In the next exchange between Brother Francis and one of his detractors, Brother Jeris, a fellow monk at the abbey who serves as a skeptical nuisance to faithful Francis, Miller creates a living dialectic, two competing ideologies personified in every monk. As Francis illuminates the blueprint before the flame he previously discovered in Fiat Homo, brother Jeris seems to take genuine pleasure in proving to Francis that while the draft may be aesthetically pleasing, he has no idea what the symbols might mean. This skepticism embodied by Brother Jeris is also the main guality of Thon Tadde, who in the second book presents Fiat Lux, the scientific mind in its greatest moments of discovery and revelation. Dominic Manganello goes into detail about how possessing skeptical rationality is about defining the quality of characters like Thon Tadde, but overlooking the same quality in characters like Brother Jeris. The dialogue between Francis and Jeris is fraught with irony that what they are unknowingly discussing is the quickest path to man-made global destruction, but they must first go through suggestions of using dialogue and discussion to develop a cultural inquiry that will enable this possible future: Jeris has become pretentious in his sarcasm, Francis thought, and decided to meet it with a soft response. Well, observe this column of figures and its title: 'Electronic Parts Numbers.' There used to be art or science, called Electronics, that could belong to both art and science. Uh ha! Thus the settlement of storks and species. What are you who are guieting the difference, if you can continue the line. What was the theme Electronics? And it was written, said Francis, who searched Memorabilia from high to low in an effort to find clues that could make the draft a little more understandable but very small a success. The object of the electronics was an electron, he explained. So it's written, indeed. I'm impressed. I know so little about these things. What, please, was an electron? Well, there's one fragmentary source that affects that as a negative reversal of anything dishonesty. What! How did they deny nothingness? Wouldn't that be something? Maybe the negation refers to a 'twist.' Ah! Then we'd have Untwisted Nothing, huh? Have you figured out how to undo nothingness? Not yet, Francis admitted. Stick to it brother! How smart they were, these ancients, that they don't know how to undo anything. Keep going, and you might learn how. Then we'd have an electron in our midst, wouldn't we? What would we do with it? Put it on the altar in the chapel? (Miller 77-78). Ironically, when the arched lamp is reinvented, Brother Jeris' jokey prediction comes true, as the lighting machine replaces the crucifix on the abbey wall. This is a dialogue of an empirical nature, both sides understand the limits of their knowledge in relation to symbols, but nevertheless strive to understand the patterns and designs contained in the set document. Hegel's methodology fills in the blanks if you consider that the argument between the two monks, Francis and Jeris, is part of a much longer dialogue that not only encompasses the length of the book, but also the entire history of this future civilization. Miller deftly weaved petty skepticism into synthesis with humanity's cultural capacity for competitive behavior, culminating in a nuclear arms race, cold war and final war for the author. In hegelian terms, the process of counterpoint assumption in which monks participate is not highlighted in order to simply promote the comic irony of random discoveries.

Instead, for both Miller and his philosophical predecessor Hegel, the most subversive and destructive quality of humanity is that of an innate scientific mind manifested in the character of Jeris. The ability to accurately name things is lampooned, because this is the first step by which the concept can enter cultural discourse. Miller in his essay Logos, Thanatos, Agape comments: This is hereditary eating tree knowledge of good and evil; learning how to speak and think in syllogisms... (Miller, behind Armageddon 14) The continuity of dialectical structures has a major impact on the philosophy of historical causation for Miller, Hegel, as well as Hoban. Miller's sour sense of comedy causes these two monks to inadvertently. exactly what the atomic bomb is capable of, literally not corrupting matter. His analogue can be found in Hoban's story of Eusa, whereby the character of Eusa was a mythologized physicist who enabled nuclear weapons with scientific and linguistic finesse. In Riddleyspeak, the atom is called Addom, and little Shynin's symbol represents a mass of uranium that can be separated by atomic fission to produce a catastrophic explosion. The little shiny man is embodied as the figure of a broken crucifix. Word play indicates that even staid symbols of Judeo-Christian culture have been modified to suit the linguistic needs of the future. The crucifix image, pulled to shreds, is a metaphor through which Riddley can comprehend our concept of atomic fission. The retreat of a great man runs parallel to the non-unitle matter described by Brother Jeris. The cyclical nature of Hoban's text implies that once 'Little Shy' is re-sleeping, the only logical conclusion will be to separate it once more, and Riddley is a character and representative power in society that would seek to avoid re-rule by that very fate. Eusas off then and Little Shyna's Man comes down hes in 2 peace. He says: The only way Iwl can put to get his hands on it is when people get pul to easy in. (Hoban 58) Hoban deftly weave into this passage the image of atoms and souls. In both Canticle and Riddley Walker, the development of the bomb is directly related to pride conflagments, which is the greatest sin in the Western Judeo-Christian tradition, both generating corresponding signs of Satan and St. Eustace. Like Riddley Walker, Brother Francis decodes a text that depends on a reader with a basic knowledge of science and engineering; only both sets of characters live in an age where the discovery of such things is far in the future. It is this kind of playful exchange between monks that represents an innate curiosity about the nature of matter and the irrepressible forces of the universe. What is important to note is the structure with which Miller decided to construct the scene; it uses actual dialogue to show how these monks are developing a system to rediscover the means of their own destruction. Ignorance of their theme allows them to continue to develop methods of skeptical discourse without knowing that it programs the culture so that they have an interest in the nature and function of matter. For the inhabitants of Riddley's world, the symposium is how people come together to expose the nature of matter for malicious purposes. In this passage, Riddley asks the character of Lissener how he plans to rediscover methods of physics and chemistry, pulling together becoming a metaphor for scientific discourse: I said: How do you do this kind of gathering what are you going to do? Did you all set up down and pul datter or dyou jus I think gether or what? He said, We're doing poasyum. (Hoban 107) Both authors celebrate the gathering of people to discuss and share information, but they are acutely aware that such arenas can inspire competition among people's ideological bodies, and when the subject of an investigation is weapons and suppression of others, the stakes go beyond those dens of destruction. Perhaps that is why theatres, palaces, libraries and symposia ironically signify the physical locations of dialectical synthesis in novels. Dialectics is the most effective and transparent means by which history can be organized into a rational evolution of cultural progress. Discoveries of scientific and cerebral truths through the process of shared discourse are the souls of cultural progress and Hegelian dialectics, but to Riddley Walker and the monks of Leibowitz, realizing that to endure as a kind of humility must defeat pride, and redirections to that struggle can be found in art and humanitarian sciences. Riddley Walker is a young man who tells this story in his own unique language, referring to the reader of the decision he has to make when he realizes that technology, when harnessed evil, can easily help suppress humanity by those in positions of power. Also, through his development of primitive literacy, Riddleyspeak, is able to decode the Eusa play and discover the objects of power sought by Lissener. Goodparley and Orfing, Eusa's play was performed from the surrender wartime, and is a content oral tradition held in this community through the aforementioned puppet shows. Through careful extrapolation, Riddley unlocks the powder formula from these coded historical artifacts, in the same way that Thon Taddeo stands off the shoulders of ancient giants to continue his career. The motivator of antagonistic characters is the craving for power that is achieved by the development of physics and chemistry, which can enable devices and weapons that can perpetuate the power systems already in place. Although it is Riddley who is able to interpret Eusa's play, he is not interested in using his knowledge for political purposes. The characters of Goodparley and The Orfing in Riddley Walker, who embody this lust for power through superior science, are ideological counterparts to Thon Taddeo, while working a humanist case for rediscovering mechanical society, cannot see the full implications of re-establishing a society on a similar path to ours. In his speech with the monks in the era of Fiat Lux, he makes it clear that the society and ambitions he represents have already science and other visible character has already pioneered the remodeling properties of light. The Turgid scholar soon discovers that without the monks, his discoveries are already old news. (Miller Canticle 212). The monks at Leibowitz Abbey, preserving literacy and rational thought, embody a force that will eventually allow minds to build large engines of death. David Seed believes miller's use of bright and dark images represents the thematic core of Canticle, and as the title of the second part, Fiat Lux, it gives weight to the Seeds argument. I would dare to say that technology and the cultural development of science are even more important for novel design and for post-nuclear fiction as a whole. The relationship between technology and political power not only thematically connects Canticle and Riddley Walker; also leads to a sharp critique of rationality itself. Page 5 both the monks of Leibowitz and Riddley Walker eventually forgive those who simply want to discover and learn about the nature of the universe. Monks welcome anyone who wants to study at the abbey in search of greater truth or enlightenment, but fight against the disintegration of human life until the end of the novel. Under symbols of Judeo-Christian culture, they work ungratefully throughout history in the service of mankind, only to be engulfed by the same fire that once visited the country. Hugh Rank is guick to point out that Miller can't help but find comic elements in this pointless repetition of flawed judgment. When an ancient abbey (and much of the world in this regard) is reduced to rubble at the end of Canticle, and Brother Joshua hurts toward an unknown fate in the cosmos, the division of the church and its related symbols creates a dramatic metaphor by which Miller can express his disgust at aspects of humanity that would allow nuclear war. The image of a broken crucifix best represents the world in which Riddley inhabits: where civilization, history, language and matter itself are torn apart (by nuclear weapons), and survivors are left to reinvent the pieces. His projections of a peaceful future through an alternative Punch and Judy show is his attempt to steer humanity's future away from breaking the crucifix again. Both punch and Judge-Christian ideologies present thematic foils to scientific culture. It is the rationality of science that invites humanity to drace layers of nature to discover the invisible forces that motivate the universe. Both Hoban and Miller could see that this drive to disintegrate something as simple as an atom could only have catastrophic consequences. Crucially, when measuring the development of the civilised mind over the span of history. The authors discover that when they do not critically explore the mysteries of nature, the only other diversion for humanity is art, which can also separate nature, but with significantly less dangerous consequences. This critique of rationality is the most moving statement that many acts of post nuclear fiction can make, because novels that use alternative histories to critically examine our culture take into account that the deployment of a nuclear arsenal is often done by rational logic that defines Dr Strangelove's absurdly comic yet manic survival. Dominic Manganello points out that this view of human nature is at the heart of understanding opposing factions throughout Miller's history, and that it is Thon Taddeo who represents the humility and craft of monks. Thon Taddeo is in a unique position to use his knowledge of history to influence the future of humanity, but he is not reflexive to realize that his discoveries secure a future marked by the flames and flashes of nuclear war. Although stylistically different, the reflexive characters present in both stories work tirelessly to decipher encrypted history from a civilization they know has passed. To say that someone is reflective in the context of Hegelian philosophy and nuclear fiction means that the reader or character must possess knowledge of the larger dialectics in which they participate. In both novels, reading is fundamentally as the forerunity of modern civilization, but the absence of a contextualizing culture to be built around memorabilia in Canticle, and the fact that Eusa's play is programmed as a children's play in Riddley Walker illustrates how much these characters have to contend with interpreting their own historical legacies. That Riddley Walker is a personal diary by the title character, in which Riddley discovers the realization that his works will determine the course of history, permeaies him with historical consciousness and the power of will to use knowledge of history to his advantage. While Miller is a determinist on the fate of civilization, his novel depicting the reinvention and recruitment of nuclear technology as a weapon, Hoban hopes riddley's invention of the new show Punch and Judy (literally a new historical and cultural dialogue) will be an antithetical dialogue with the Eusa show: which for Riddley only holds the promise of death. For Miller, the philosophical principles of the Christian church represent the antithesis of the calculated secular forces manifested in Thon Tadde, making a satirical reflection of the competition between scientific and religious ideology throughout history. Each of these novels, which possesses dialectical structures, required artists to take unique forms in which they express themselves. This is a key perspective is best manifested in the way each novel is told. In Canticle, Miller uses an omniscience perspective to tell the story of this entire civilization, demonstrating that the inevitable cycles of history are driven by innately destructive characters. A model of moral play, like the classic arena in which these truths are tested, Miller often toyed with. Hoban, on the other hand, offers more hope for the future of humanity, telling the story of Riddley Walker through a first look at the title character. Not only is Riddley inventing himself with language, the reader also has direct access to the mind of a person who can predict the corrupt influences of secular science along with political ambitions. The fact that Riddley lets you know that his diary was written after all these events occurred illustrates to the notion of history and the importance of this magazine as a historical artifact. When Riddley explicitly says He can be nother for 100 years and the kids will write rhymes of Riddley Walker and Abel Goodparley with ther circuit game, it's a self.reflexive act of consciousness and proof that he's aware of a larger scheme in the game in space, and that possibly the diary of his adventures will one day be as common as eusa game (Hoban 115). When Riddley casually comments on Iwl this here, at several points in the story, he actively follows not only his own literacy for reading and writing, he hopes his work will enter into recorded dialectics and have a positive impact on the future. Note, for example, that in the extraterrestrial context of Riddleyspeak, part of the speech: write it down here withstanded relatively intact, its concreteness and closeness suggest serious importance for the reader (Hoban 81). The monks and several characters at Canticle have flashing moments of this reflexive consciousness, but they are drowned out by the deafening march of civilization all around them. The reflexive character of Benjamin, a mysterious Hebrew hermit who is the only character consistently present at every stage of Miller's future history, serves as the only character who truly knows the full history of the human race, believing that the coming of the Maess is the only thing that could derail the march of cultural progress. When a raucous, loincloth bedraggled hermit confronts science protagonist Thon Tadde at the end of a Fiat Lux, demanding to know are you him? wonders if it is Thon Taddeo who can truly redeem the human race from the endless dialectical cycles of cultural growth and near extinction (Miller, Canticle 216). The only moment in Miller's novel when he's an unnatural character Reflexive knowledge of history is when the abbot in Fiat Lux milks for himself that Thon Taddeo can only rediscover the technology he has been trying to discovers that some of his discoveries are just a rediscovery, and it leaves a bitter taste (Miller, Canticle 209). VII. Contextualization of Miller and Hoban in Hegel and other literature Both novels are generally accepted as 'cyclical' in nature, in that humanity will grow and retreat along cycles of growth and decay. David Seed describes miller's method of cyclical history in deterministic terms in his Recycling of Texts of Culture: The blackest implication of repetition in the novel is the suggestion that history consists of a cyclical script that determines human behavior from era to era (Seed Extrapolation 269). It seems to me that both Miller and Hoban have at least created hope that their heroes will find a way to escape these endless cycles of history. In Miller's text, the competing discourses of positive religious and negatively secular embody the historical evolution, while in Riddley Walker; Riddley is an activist against the rise of politically malicious power. Each new cycle of civilization in Miller and Hoban's vision begins from the beginning with a terrible nuclear flash, an essential feature of postnuclear fiction and realistically the only power within the human reach of erasing the slate of civilization pure in one fell swoop. The first hegelian question (out of the three mentioned in Section II) deals with the faculties of human rationality, and whether this unique ability simultaneously places man from primordial forests, but also suspects him at his own dismissal. Another explores the transient nature of language, and how the false sense of power arising from 'naming' only puts a wedge between the external reality and humanity's internal psychological dialogues. Narrator Fiat Voluntas Tua says: Communicating fact has always seemed to give it a fuller existence, implying that once information is encoded into language, it takes on a denser meaning in the public sphere, and the double guality of language obscures as much as it can clarify that incense Miller (Miller Canticle 260). Naming and words in general are symbols of power and authors, who understand that the way we understand history through language and organized methods of historical knowledge. The third question deals with the complexity of cyclical history, and whether through the alliance of rational innovations and language systems, the cultural consciousness of humanity can hypothetically expand forever. This third question has an ancindient investigation, because one of the principles of Hegelian dialectics is that as long as there is a constant conflict of values, minds that entertain will be present to prolong them. The concept of a man permanently doomed to recycle his own destruction as long as humanity's cultural consciousness remains a vital haunting theme familiar to writers of cyclical history. Olaf Stapledon wrote the first great cyclical novel of the future, The Last and First People (1930), in which the future history of human consciousness spans billions of years, waxing and weakening along cycles of growth and technological evolution. He acknowledged in the second work, Philosophy and Life, a debt owed by the authors of cyclical history fiction to an 18th-century German philosopher, and we must watch this conflict give birth to a new form of culture in which conflict is resolved in a new synthesis. (Stapledon 305). In The Last and First Men, the first overhaul of history comes in the form of a nuclear war on Earth, survivors in a Darwinian way reestablish civilization and then expand outward into the cosmos while new biological and technological adaptations allow for the external growth of humanity into the cosmos. The key word in this passage is the synthesis, the terminal action of historical dialectics: when all opposing ideological discourses over history are swallowed up by each other and the process begins again. It's a preatomic era form of the concept of thermal death. Stapledon appropriately compresses dialectics in philosophy and living as: The state of culture at any time, he says, contains contradictions; and as contradictory elements grow in strength, the spirit suffers internal conflict, until finally a new state emerges in which conflicting components are transformed and convendainted (Stapledon Philosophy 305). For Hegel, the synthesis of the souls of dialectics, and this merging of values, prejudices or competing bodies over time represents an inevitable march of culture and history. The themes of fusion and unification constantly signify the attitudes of peaceful characters: being one with God's will is the ultimate achievement for monks, and the unity of the restored crucifix image is Riddley Walker's metaphorical goal. Synthesis is a fundamental concept for serious artists working within a larger scientific fiction genre, as its deliberations can be found in many biological, technological, historically research texts. One of the most memorable meditations on the concept of synthesis of an author often associated with Miller, as a paradigm of technologically savvy cyclical science fiction, is Harlan Ellison. His 1967 story 233) imagines a human being trapped in the bowels of evil and manipulative machina analytics[18], the two eventually coming to exist in a horrifying symbiosis and psychologically condesuminated relationship. Hegelian forces are strong in these artists. Hegel lived long before the discovery of atomic energy, but his concept of synthesis accurately predicts the historic sea change promised by nuclear conflict. In their novels, both Hoban and Miller hypothesize that all the political, social and cultural threads of our own civilization have been synthesized in the process of dialectics, resulting in a nuclear Holocaust. Historically, who has the greatest sword is capable of writing history, and since the stakes have been raised on that of nuclear annihilation, the final synthesis of all history has been coupled with one large intercontinental exchange of atomic warheads. Therefore, both authors are critical of man's reliance on applied technology as a piece of political play. The influence of high-speed computers in the twentieth century on the philosophy of logic, a technology that supposedly purifies rational processes, apparently allows for political systems that can build and execute a nuclear holocaust. Both Hoban and Miller live and write in an era of automated warfare, a common point of interest in nuclear fiction, arguably best dramatized by Mordecai Roshwald's 1959 novel Level 7, in which an underground community of soldiers, chosen for their ability to follow orders, was ordered to create an apocalypse in the event of their superiors on the surface. The parable of humanity striving to be like a machine informs these texts, which means that only bad can come from the community of man and machine. The theme of humanity as a perfectly rational creature to act literally as a computer is lampooned, but the idea of a post-nuclear society has not been explicitly explored in the context of a short novel. What unites this novel with the work of Hoban and Miller is the presumed belief that rationalizing civilian casualties in the event of nuclear war creates an absurdist view of technology and a sharp critique of humanity's false reliance on its machines to endure. For Miller, writes Gary Herbert, if nuclear war cannot change the nature of humanity, nothing will (Herbert 165). Hegel's legacy for twentieth-century science fiction writers is not just a concept of dialectics; these are also his warnings about the intertwining of humanity and the betrayal of rationality. Hegel suggests that while science is a practical development and a unique channel of reason, it can detect and unleash forces that can consume even oneself: An essential condition for the science of logic is not so much that the beginning is pure immediacy, but that the whole of science is within itself a circle in the first is also the last, and the last one is also the first (Hegel With what must science begin? In other words, technology is the cause and solution to all of humanity's problems, and Miller and Hoban create their stories as meditations on this familiar axiom of logic. For Hegel, Stapledon, Miller and Hoban (listed in order of their appearance on the cultural scene), dialectical synthesis can only result in a complete cyclical overhaul of civilization. Stapledon, who was a philosopher as well as a popular author of fiction, created a future history that carries the obvious rigours of Hegelian influence; The exponential history of The Last and First Men is markedly different from the character narratives of Canticle and Riddley Walker. What sets Hoban and Miller apart from Stapledon and each other philosophically is how much faith each author has in his subjects to recreate a world of peace and cultural prosperity given humanity's dual penchant for science and the formation of competing nations-states. Miller ends the history of his future world with the idea that the only life on earth after the second terminal war will be several vultures, sharks and stray deformed mutants, the last bit of humanity found in a starship toward an unknown fate in deep reaches of the universe. Hoban is more hopeful, not promising a cultural overhaul in itself, but still leaves open the option if people like Riddley can't thrive in this new world to compete against the evil ideologies that exist in characters like Goodparley and Orfing. Since these novels are contextualized as future history, an important concept that reflects the possibility of unbroken dialectics is that it may be possible for humanity's consciousness to have unlimited running in the cosmos. Page 6 Ironically, the technology that enables nuclear weapons in Miller's novel, also provides transcendence vehicles, allowing the characters of Brother Joshua and his coterie to continue to carry the dialectics of nuclear culture even further into the future. The boat carrying Miller's brother Joshua to the heavens at the end of the Fiat Voluntas Tua is similar to the raw puppet box Riddley uses to go past the social hegemony of the world he lives in. Hoban gives us no definitive conclusion to Riddley's history, but the promise of transcendence is embodied in Riddley, which will generate a new cultural ideology through its theater. One has to hope that his own discourse will prevail in the hegelian synthesis of his own future history. Of course the puppet box is not as sophisticated as atomic warheads, but Riddley is acutely aware of a mentality that allows the powerful to undermine the weak by manipulating information and technology. In Riddley Walker, mastery over Eusa's narrative may useful in decoding the chemical nature of gunpowder, but it is Riddley who explicitly makes it clear that the human mind in the natural evolution of culture and unified effort could eventually rediscover chemistry and physics, such as the smaller characters Esser Shon and Mad Bear in Canticle. Riddley is also quick to point out that at the same time it is his highly developed mind that decodes the EUSA narrative and unleashes the dark ambitions of those who would exploit it in pursuit of truth and political gain. Both survivors, Riddley and Brother Joshua, so to speak, use the most sophisticated technology of the day to undermine their being enemies and transcend the limits of their reality. Riddley uses the discourse of his own puppet box to combat the antithic ideology of the Eusa play, and the coded science of yellow stoans and 1Big 1. Patricia Warrick notes that the archetypal concept of character transcendence during its own narratives opens up a never-cutting abundance of universes in which humanity's philosophical quadrants can be tested indefinitely in an infinite number of reckonings, creating parameters for uninterrupted dialectics that constantly revolve into the future. The openness of the system in terms of what these machines promised is fascinating: whether it's ships or puppet theaters, the correct tumblers are in place to unlock another cycle of history, and perhaps much more. The concept that an uninterrupted strain of dialectics could exist almost forever, if not eternally, is best known as Hegel's infinite mind. First presented in his seminal work The Phenomenology of the Spirit, and explored in Stapeldon's The Last and First Men, is further meditated in these two glorious novels. For Hegel, dialectics is a process by which all historical currents of thought and debate are led together and devoured each other, but the curious problem of logic occurs when this process expands into an indeterminate future. Cyclical science fiction takes this concept of an entire history that has run its course, and anticipates survivors of that cyclical overhaul who are trying to put together and understand what forces created the world in which they live. Artificial intelligence is not just a reflection of cognitive processes; is often portrayed as a transcendence of the human mind itself. This cycle that never ends leads the reader into the third critical question developed in these texts. If some remnant of human consciousness is going to last forever through endless phases of time and space, why do alternating patterns of enlightenment and destruction seem to be the key staples of human history? That is, whether or not Hegel's concept of infinite mind or infinite consciousness can really be possible. These fictions create the right circumstances under which and the imaginative potentials of the human mind stretched to infinity can be tested. As previously quoted, Hegel writes: An essential condition for the science of logic is not so much that the beginning is pure immediacy, but that the whole science is within itself a circle in which the first is also the last, and the last is also the first (Hegel 106). Simply put, the nature of cyclical history depends on the development and maintenance of scientific awareness of the universe, and that humanity is indebted to this faculty for revealing its role in a larger scheme of the universe. In the scheme of these novels, arresting the scientific mindset not only allows the characters' literary imagination to awaken, but also hints that one day all the achievement and revelation that science can promise will only reveal to humanity its nature as a creature that barely survives in a muted corner of the vast universe. When Joshua leaves Earth at the end of the third part of Canticle it signals the last desperate stroke of survival for the human race. Ironically, the passage to the heavens was made possible through the same fruits of scientific and political endeavour that enabled the world Holocaust. Wonders Abbot Zerchi, head of the monastery in Fiat Voluntas Tua. Are we chained to the pendulum of our own crazy watch? (Miller Canticle 267). The abbot is trying to rationalize why the civilization in which he lives seems programmed as a clock (or computer) to repeat the sins of civilization before the flood. He also looks far into the future of his species and sees, like Miller, that humanity is ultimately doomed. It would be hard to believe riddley walker holds such a pessimistic view given that it is his activist personality who is trying to break away infant civilization from the eusa of the play and the implications of the destruction it promises. It is the natural faculty of humanity to ask itself, explore and record what history the present has had. Deciphering mysterious memorabilia is Miller's way of articulating this process, just as the extrapolation of Eus Riddley Walker's play represents an anthropological investigation into the oral history of a future layman for losing by nuclear war. To give weight to this process as the anthropological method Hegel writes: It would be truer to say that dialectics give expression to the law that is felt in all other classes of consciousness and experience in general. Everything that surrounds us can be seen as an example of dialectics. We are aware that everything is final, instead of being stable and ultimate, guite variable and fleeting; and that is exactly what we mean by this dialectic of the finite, by which the final, as implicitly second that it is, is forced beyond its immediate a natural being to suddenly turn to the opposite. (Hegel, Phenomenology of the Spirit 97) The hegelian dialectics at play in Hoban and Miller's imagination create the necessity of presenting antithetical symbols to humanity in these novels. In both Canticle and Riddley Walker, the knowledge of computer technology that allows humanity to fail is dissied by the symbol and plot plot. Computer technology, like his cousin atomic science, was unknown to Hegel, and it was only in his primal childhood when Stapledon was penning his major works, but the idea that computers could not only replace man, but also suppress, humanity was at the heart of both Hoban and Miller's visions of the future. Each predicted that when humanity competed with its machines in the field of logic, rationality and computer speed, it had already begun to ensure the disintegration and synthesis of both competing forces. Like nuclear weapons, the science of artificial intelligence has had a profound impact on modern science fiction. It is worth noting that both authors make mistakes with the concept of artificial intelligence as the ultimate machine: it happens to be the first perfected nuclear weapon. The inhabitants of these future worlds are the product of a union between humanity and its technology, the scale of weaponry enabled by computer technology that ensures world sea change for humanity and the role that machines play in modern society. Both writers explicitly use computer terminology to describe the mechanistic nature of humanity, many characters unknowingly using language left over from a technologically superior culture. Riddley Walker often uses language that is an obvious extrapolation and a product of a technology-dependent society. The language used by Riddley retains the characteristics of tongues withered in technological advancement, but is unaware of its origins. Similar to Miller's brother Francis' character in Fiat Homo, Riddley Walker unwittingly tells the reader of the text Wer like I jus ben programmit to go there and get him out (Hoban 77). Instead of saying he was judged or unknowingly drawn to the discovery of the imprisoned character Lissener, Riddley explicitly says he was programmed to find Lissener, just as the machine was programmed for any other task. Brother Francis is characterized by the same machine as quality, whose mind the machine was as attracted to the arch that was marked by Benjamin (Miller, Canticle, 12). The linguistic alliance between human and technological dialogue represents the dialectical synthesis of Hegel's model of history. Since it emerged that the technology and cultural status of the atomic bomb is what prevailed in the creation of these new realities, the people who inhabit these post nuclear worlds have been synthesized with cultural hegemony of a nuclear society. R.D. Mullen has the most noticeable that when some people read Riddley Walker, it's easy to mistakenly think that a narrative voice is a robot or computer (Mullen 383). Hegel's accounts of the genesis of dialectics reveal that when a new cultural dialogue is born it is a blowout of burning two ideas in synthesis. Riddley Walker routinely and unknowingly uses language left over from the dialectic fusion of atomic technology and human history. It's no mistake that Riddley says he's programmed to find Lissener, or that counting the joke is a process by which artificial intelligence is enabled, because his history is ours that has been brought to the most violent and destructive conclusion through technology (Hoban 77). Many recycled pieces of our lost culture are unknowingly employed by both Riddley and the Leibowitz monks who point to the knowledge that such things as airplanes and televisions could have existed; it is that they simply lack imagination and technology to understand what led to such paradigms of invention. At Fiat Lux, Thon Taddeo is astonished by the concept that the same illiterate people living in huts are descendants of our superior culture. The symbols used in every vision of the future reflect the dynamic nature of the symbols, but humanity, like the machines they create, is unable to change from its seemingly innate skill of organizing and exploiting knowledge bodies for political purposes. For both authors, humanity itself seems to be the most important history, allowing for cycles of history. Each cast of characters has no idea what a plane or television is, but they both know that they signify the umegal imagination of civilization literally broken under the weight of their own invention. The community of technological aphorisms and colloquial speech is a synthesis of our culture and dialectics of the future. Page 7 Describing the process by which he discovered the prison where the lissener character was kept, and planned their subsequent escape, Riddley writes in his diary: I tried to plot his parbeltys and program what to do nex (78). Decoding riddley's language as it plots probabilities and programs of action, the reader is able to deconstruct and understand what happened in the previous cycle of history. Hoban, reflecting on his language experiments in the fiction of David Dowling's nuclear disaster, stated that language carries in it the spirit of lost technology... the language we speak is a whole palimpsest of human effort and history (Dowling 201). Looking back on his own civilization, from the vantage point of a devastated future, Riddley Walker suggests that it has already occurred to the forces of man and machine to create the world riddley lives in. A man has to peel human thesis and technological antithesis to see how the two clashed and produced these fictional manifestations of the future. It's not hard to extrapolate what Riddley calls Lord Chaynijs was the actual event of nuclear war, the ultimate 'change' that can reach any Earth-bound civilization. What's more compelling is Riddley's criticism of the process that led to Master Chaynijs, holding that it wasn't just human carving (Hoban 18th 'rationality' so to speak) that created the bomb, but also the rendering of probability and the programming of artificial intelligence that brought such misfortune. The constituent parts of each culture have been scented together since the heat of the nuclear holocaust, merging both theological and technological threads into a new cultural dialogue. For Riddley, who must reconcile his own intelligence with his cultural history, a conscious movement towards an antitechnology society is the only logical plan if another circle of Master Chaynjis is to be avoided. (Hoban glossary). Since both the worlds of Leibowitz and Riddley Walker were tasked with reinventing civilization, they are empowered by the use and manipulation of symbols and languages to describe not only their history, but also their future. In one respect, symbols of Judeo-Christian and Euro-American culture survived partially intact, but it is also the realization that there were once great machines that brought masterful changes in history. For the monks at Leibowitz Abbey, the nickname 'Lucifer' is not only the nickname of the atomic bomb, but it is also an evocation and archetypal symbol of evil that would allow the use of such destructive weapons. David Seed highlights the multiple use of the Lucifer symbol: As usual in this novel, Miller signals such ambiguity with wordplay. An unseeded monk who gets a shock from a machine exclaims Lucifer! According to book III phrase Lucifer fell became a coded signal for the detonation of a nuclear device (Seed Recycling 262). Because both novels retroactively hold computer technology as the science that enabled the construction of bombs, smart machines, thinking machines, and literally machina analytica become signatories for political power, spiritual incompetence that uses such destructive weapons as devices to exploit human culture and the disastrous consequences of replacing human faculties with computers. Since the authors of both novels place each civilization at the very beginning of their new historical cycles, in the dark ages of reason, so to speak, the ambition of rediscovering science and computer technology becomes a distinct symbol of the political machinations that identify the most antagonistic characters of each novel. These signs, Thon Taddeo of Canticle, and Goodparley and Orfing of Riddley Walker embody an ambitious but unsatisfactory drive to use technology, not just for their own personal advancement. Using smart machines as catalysts for revelation, the technophiles of these novels not only solve the riddles of history, but also develop a method by which the historical cycles of the past can be repeated. Patricia Warrick notes that one of the hallmarks of literature dealing with artificial intelligence is that problem solving instead of classical conflict motivates the action. (Warrick Cybernetic 161). A sign of this character trait, as one motivated to use technology to help or replace humanity, could be thematically described as a automaton, a thematic foil of the practice of simulacre that defines the humble heroes of each novel. For example, the puppet box is a form of cultural mimesis, Riddley Walker theatrically simulating cultural dialogues through Punch and Judy, can both entertain and educate people about the lessons he has learned about political ambitions and science, hopefully putting the future of humanity on a peaceful trend instead of the violence inherent in the Quhilin Eusa dialogues. If you consider the monks at Leibowitz Abbey, they too have a fondness for the simularra; An illuminated copy of the blueprint found at the bomb shelter by Brother Francis in Fiat Homo serves as a literal example of a simulaca in Miller's work among others. The fact that monks in Canticle consider their work to be merely a reflection of a larger design in space immediately gives the reader the sense that they are satisfied with their station in a large chain of beings. Although the monks at Fiat Homo have no sure way to accurately interpret preserved or booklegged documents from the past, they are developing a rational system in which they tease out the truths of history from burned ruins and burned documents. The concept that humanity is made in the image of God in the Book of Genesis serves as a textual basis for the characterization of monks. However, brother Francis' humility and inclination simulacri test the forces of civilization as a whole. The main act of Fiat Homo is a theatrical debate between Advocatus Diaboli and promoter Fidei - two church lawyers who must sift through the artifacts of Leibowitz discovered by Brother Francis and thus determine whether to canonize him as a martyr to science and a representative saint before the flames of immersive civilization. The process they are developing is the perfect model of Hegelian dialectics, two competing ideological forces clashing to determine some unique and larger revelatory truth. David Seed notes: At all times of his storytelling, Canticle shows on how texts are constituted, circulated and validated (Two Exemplary Fictions 260). Confirming Leibowitz's documents in this ecclesiastical court is in some way a validation of the rational process that monks develop, an act of validation that allows one dialogue to be devoured from another in order to produce a new ideology through dialectical synthesis. In one respect, two lawyers fighting over Brother Francis' testimony become the personified machina analytica, a machine specifically designed to assess the truth. Later, machina analytica becomes a disembodied device that is so powerful that it supersedes human rationality itself as the seat of decision-making. In Miller's eye, the only machine capable of rendering all human discourse about good and evil useless is that machine capable of causing total extinction. Miller is smart enough not to blame the bomb itself; That would be as logical as blaming an apple for falling out of heaven. Instead, he holds humanity's scientific curiosity responsible for recreating the doomsday machine. The two lawyers represent the most basic function of this investigation process. That scientific dialogue and institutional thinking will gain enough momentum over generations of people to rebuild nuclear weapons is inevitable for Miller. In a comedic but difficult exchange between the Inquisitor and the young aesthetic Francis, this method of uncovering false evidence to confirm the truth about it is literally a Hegelian dialectic at work: Brother Francis tried to explain. Advocatus diaboli was interrupted by periodic sniffles and sarcastic inquiries, and when he finished, the proponent raked in a semantic tooth and nail on his story until Francis himself wondered if he had actually seen the old man or imagined the incident. (Miller 93-94) It's easy to laugh at the terrified monk facing these terrifying characters who would tear him in half just as guickly to sit down and politely guestion him. What is at stake is not just hiding Brother Francis, but whether what he found is real or just a simulakra. This process is a infancy of logic, and it is a nursery of the scientific mind, because the long-term consequences of this method of truth discovery have disastrous possibilities programmed in the later stages of its evolution. The authentication of Leibowitz ultimately stains the legacy of monks, who really prefer to practice reflections of nature through art, rather than inventing machines that open up and reveal the nature of things. Because of the society developing around them, even monks are gradually being replaced by machines. X. Machines In a jokey twist in Fiat Voluntas Tua, Saint Leibowitz became a spiritual benefactor of electric guilds. However, in reality, servants and Riddley Walker are a dialectical half opposed to automatons, a representative force of technology and applied science. Almost all examples of technology in Canticle represent an automated process of replacing the people who originally did the job; The mostmatic example of

this is the translation machine in the third novella, Fiat Voluntas Tua, where language techniques and text interpretations preserved by monks over the centuries are embedded in a machine that often goes awry. The automatity of nuclear technology is associated with moral force because so much is at stake when used. Miller ironically uses the monk's critique of the translation machine to address the possibility of artificial intelligence gradually being replaced by human abilities, left to wonder when the decision-making colleges of humanity can be calculated in binary code and fierce explosions. Patricia Warrick makes it very clear that this was a common concern among the popular canon of science fiction writers who hired machines that could possibly overthrow, destroy or replace human beings. Walter Miller wrote a short story in 1953 titled I Made You in which a robot trained in tactical warfare on the moon holds its programmer and commander (human) hostage in a lunar cave, both hostages and guards struggling to find meaning in their relative positions. The terminus of this line of thinking is that machines can eventually replace humans, having replaced their creators in the areas of logic, reasoning and self-sustaining technology. The monks at Leibowitz Abbey know that knowledge of good and evil is a power that should only be left to God. A machine that could usurp humanity's ability to distinguish right from wrong would be the ultimate finale to a human story. For this reason, in Fiat Voluntas Tua, the abbot of monastic rails against mechanistic government officials trying to coolly rationalize the deaths of an irradiated mother and child. Replacing human abilities, such as compassion and social responsibilities, with literal machines is prefigured in the comic scene between the opata and one of his clerks. The translation machine in which the abbey often gained goes awry and destroys the messages that monks try to send to different penduries of the church. A hilarious pile of mistranslated texts delivered by Miller would not have been possible if the monks hadn't given up their craft to the machine. The fact that monks, who have apparently found meaning for centuries in copying and studying texts, are replacing them with machines, undermine the roles of monks as agents of literacy and civilization in the long dark ages from the first round of atomic wars: Well, Domne, they say your predecessor was gadgets, and it is convenient to be able to write letters in languages that you do not know how to speak yourself. Is it? You think it would be. That device, listen, brother, they claim to think. I didn't believe it at first. Thought, implying a rational principle, implies the soul. Could the principle of a 'thinking machine' - man-made - be a rational soul? Bah! At first it seemed to be a completely pagan idea. But do you know what? Father? Nothing can be so perverse without premeditation! He must think! He knows right and wrong, I tell you, and it chose the latter. Stop smuding, will you? It's not even a pagan idea. The man built the device, but he didn't make his principle. They talk about the vegetative principle as a soul, don't they? A plant soul? What about the animal's soul? Then the rational human soul, and that's all they state in the way of embodied. But how do we know that list is comprehensive? Vegetative, animal, rational, and what else? That's what else, right here. That thing. And he fell. Get it out of here... (Miller 252) Although the previous scene is a comic meditation on the interaction between man and his reckless toys, the fact that monks speculate that the machine might have a vicious soul has profound echoes for supporters of the Christian faith. The serious tone of Miller's work filters through many comic and ironic characters, such as the two monks above, who cannot see the connection in which machines have their souls and society. The possibility that it's a computer that might be thinking, and that people have entrusted nuclear warheads are supposed models of rational thinking. are also compelling concepts for Hoban. Almost all of the characters in Riddley Walker talk about the people who made nuclear war possible as 'Puter Leat.' This set of people and machines consisting of Puter Leat or the computer elite in contemporary English are a counterpart to Miller's machina analytica. The Community of Soul Machine in Canticle and the mysterious holders of the 'Puter Leat' rank represent the synthesis of humanity and the machine. When Riddley uses language riddled with signs of computer technology, he is an unconscious cultural byproduct of dialectics between the soul of humanity and artificial intelligence. Many times during the novel, Riddley describes his thought process as data withdrawal, programming and with other technological symbols - for example: I started getting guoted and then thinking about these things. Wudve liked to get with Goodparley right then and pul datter wyltst mynd were running hy like that. Thinking so, I began to wish I hadn't programmed anything with Lissener's Agent Goodparley (156). This guintessential welding of human thought with mechanical processes result and starting point is for all human cultural conventions in these histories. This is manifested in the unique symbols of language and technology. Since the text itself becomes a device by which Riddley can invent himself, such as the Goodparley Plan and the Gunpowder Orphost, the language itself becomes a representative system of power. Riddley makes it clear that whoever has control over puppet shows effectively has control over the everyday lives of the people, regardless of the political influence that would come with owning a powerful weapon. The corrupt and confusing effects that political machinations have on evolution and the use of language are evident in the novel, because Riddley uses his voice not only to criticize those who have renounced responsibility over machines, but also to warn all readers that language can also serve as a veil under which this process can hide. Generating personal dialogue in the form of a magazine and a new Punch and Judy show, Riddley is able to take a stand against the hegemony of eusa play, and also create for himself a forum in which he can express his disgust with civilization's reliance on technology. Through the empowerment of his own voice, Riddley makes an all-out attack on the propensity humanity to convert his.work over machines, because the machines he discovers can only really strengthen those who will suppress humanity for political gain. Riddley tells the reader how the previous civilization came to ruin by developing machines that only reinforced their materialism, but also put in their own hands weapons that could destroy others who would wish them harm. The following passage is a colloquial history that describes how our modern civilization came to its conclusion, describing the process by which technology can only strengthen the competing and paranoid aspects of those in the struggle for survival and progress. Pay attention to how counting machines and computers appear to have been developed solely for the purpose of prioritising a neighbor or competitor. This Darwinian programming is a sensitive topic for both authors, who would ultimately prefer humanity to find peaceful means to share natural resources. It is this revelation that forces Riddley to reject the ways of Goodparley and Orfing (representing the forces that would reestablish this method of living locally and futuristically globally). The most devastating thing is how the resulting society is incapable of being independent from the machines on which they began to rely: calculating that they would constantly wer. Then they had iron and a big fire they had parpety towns. They had machines and cleared up the power of things. They had a nose, rain bow and air power All work with counting which is how they get ships in the air and pictoers in the wind. Counting minds is what wer is. When they had all these things and miraculous, they sleap sleap realy they dint have no res. They wer emphasizing ther themselves and straining all the time with counting. They said: 'What's good is nite your only dark time is not good for nothing just they like wanting to sneak in and sneak in and take our parpety way.' They moose from a member who threads ewer. They jus want day time all the time and you wer will do it with Master Chaynjis. (Hoban 18-19) The above is a poignant commentary on the nature of humanity, which even in periods of enlightenment humanity cannot escape from violent impulses and childish behavior, and the only ultimate conclusion is nuclear war. From a Hegelian point of view, after civilization has advanced under scrutiny to this level of sophistication, the natural entropy of dialectics provides a cyclical overhaul. Since the input of human nature into the machine of dialectics involves basic competitive instincts and scientific innovations, the ultimate fruit of this union is disaster. Since the stakes of nuclear weapons, Lord Chaynjis can be used to describe the point at which the previous cycle of civilization came to an end and the world in which Riddley inhabits was created. The human race apparently developed technology to the point that it surpassed the control of its inventors, humanity's development machines that could replace the imagination and conscience of race as a whole. Russell Hoban defines 'Master Chavniis' as the Great Transformation in the included Glossarv Riddley Walker: it also means infinity and the mysterious origin of everything (Hoban 233). One cannot help but think that it echoes the Big Bang theory, the mysterious origins of our universe hidden under countless eons of cosmic space time. Riddley Walker's characters don't know what an atomic bomb is in itself, but they are aware that there were once people like them who evolved in their 'wit' so that the powers of the 'sun', 'moon' and the rest of the universe came under their influence. This, of course, is just a conflagation of pride; the scale of our most advanced weaponry is unpalatable compared to the forces at play in the larger universe. What the above passage explicitly illustrates is that the problems of owning property and overconsuse of natural resources brings out the competitive nature of humanity, which like a beast will use all the means necessary to dominate and survive in the harsh wilderness of the universe, even if it means blowing everything race knows into smithereens. Machina analytica described by Miller, in addition to finding manifestations in the translation machine, was also a mythologized machinery that able to think and analyze at the rate at which human capacities lagged behind, resulting in technology leading to an atomic bomb. In Hoban's novel, wit is analogous to the superhuman calculated powers of machina analytica. Both novels seem to aspire to the same insight, that technology and language are just superficial constructions over humanity's tiny stronghold in their own biologically competitive nih. When humanity puts its power of reason (which is ironically the same faculty that can peacefully defuse political and humanitarian conflicts) and imagination (the human ability to invent possible scenarios of solving and future history) into the hands of machines, they have effectively sealed their own destiny. How these two novels differ in the realization of this insight is evident in the different perspective of each novel, and also speaks of the final conclusion at the end of each novel. While Miller believes that humanity is eternally tied to the unseen and deterministic cogs of dialectics, in Fiat Voluntas Tua invoking the metaphor of spoiled children destroying everything they have created, Hoban hopes that by exempling Riddley's rediscovery of literacy and the invention of the new show Punch and Judy, human civilization could slowly wean itself off the cyclical trauma of a nuclear holocaust. Page 8 The outcome of the mechanical replacement of the enlightened mind, asks the reader to ask whether the man is safer or not living in a bestial state. The aforementioned animal aspect of humanity has been reworked in these novels as a positive force to combat negative scientific characters. The monks at Leibowitz Abbey learned to communion with wolves with the novel's conclusion, and Riddley also beats political bodies that would exploit him by being in league with lupine accomplices. Both authors use this intertwining of animal and human nature as a thematic foil to symbols of power that manifest themselves in pure and applied science, which are coldly detached and highly cerebral. In Stapeldon's book, one phase of future humanity is conceived as vast advanced brains that exist in warehouses, humanity that exists as collective beings pure thought, devoid of animalistic traits that cool the values of these postnuclear characters. The wolf is a unique symbol of animal nature in both texts. When church lawyers questioned him about brother Francis finding a bomb shelter in the first place, Brother Francis explains that he had to build a shelter to protect himself from the wolf packs that threatened his life (Miller Canticle 68). This is one of the deepest cases of dialectics at work in Canticle, suggesting that a raging civilization came to life in this novel the result of a terrified man struggling to avoid being eaten. Wolves. Since the Hegelian model of dialectics must eventually find synthesis in competing bodies, there could be only one logical conclusion about the respective interests of Brother Francis and the wolves who would devour it. In the film Fiat Voluntas Tua, Brother Joshua manages to avoid the dull character of Ms. Grales to draw attention to some dogs that commotion near the gates of the abbey. Gryumpf! Brother Joshua repeated it, Rowf! It's Rowf! In an exchange with a canine that accompanies the likes of the bicephalic Mrs. Grales, Joshua inadvertently demonstrates the dialectical synthesis of wolves and humanity begun in the novel's opening chapters. This relationship between monks and local fauna develops as Brother Francis upon his return to the abbey from his hermitship shows a tendency to communicate with the wolves of the desert. Instead of developing separately, leibowitz monks grew into synthesis with the wolves of the Utah desert. The symbolism of wolves and God's flock living in relative harmony is particularly poignant in a world illuminated by Judeo-Christian conventions, where the wolf is usually representative of satanic forces destroving the godly flock. No jota of irony has been lost given that this is the legacy of Leibowitz who once again delivers the lucifer atomic bomb to the world (Miller Canticle 273). This identification with beasts is a symbol of humility for monks, who believe that all creatures are foursome by God's will. This acceptance of his own place in a large chain of beings, so to speak, represents a rejection of the ambitious scientific personality of Thon Tadde, who sees himself as one whose responsibility is to lift people from their low stations and achieve higher ecological status through the invention and cultivation of cerebral and technological. Watching from the window of a palace in a Fiat Lux, Thon Taddeo muses on a syphilitic villager who drives a broken cart hard from the city market. Can you believe that this brute line descendant of the people who supposedly invented the machines that flew, who traveled to the moon, harnessed the forces of nature, built machines that could talk and think? (Miller Canticle 128-129). Thon Taddeo doesn't fully realize that the same inventions he wants to discover were invented by the same people who used those same machines to nearly destroy all civilization on Earth. For Riddley, who like a wolf must survive in this savage incarnation of England, the enlightened cultural structure that represents this uplift above and far from the beast is puppet theatre. a machine that literally depends on man to function and exists. One shove in the EUSA play describes wolves begging Eusa not to use nuclear technology, wolves taking their sons as punishment for this terrible act. It is worth noting that the reconciliation and synthesis of human and bestial values within Riddley empowers him with the survival skills and mindset necessary to triumph over his would be destroyers. His association with the wolf pack sustains him when he is hungry, lost and unsure of his mission. The device of the theatrical box may not be as complicated as the computer technology that gave birth to this world, but it represents a special symbol that separates humanity and perhaps above the lower orders of creatures, just as the arc francis builds in the opening scene is a technological advantage over his that would be devoured. For the inhabitants of Miller's ailing desert, developing in a league with wolves and creatures of the wild gives birth to similar bestial affinity found in Riddley Walker, who constantly identifies with 'big black with vellow eves during his adventures (Hoban 1). Even the abbot of Fiat Luxa, when contemplating his approaching death, thinks that another dark dog will be the one to replace him, in Latin note the famous phrase Cave Canem[23] (Miller Canticle 154). Another character associated with animals in Miller's work is The Poet, who identifies in a comic way with blue-headed goats that evolved in an irradiated landscape. Apparently Benjamin's longevity is the consumption of their fetid milk. In the more climactic scene of Fiat Lux, in addition to lighting an arched lamp in the basement of a monastery, the Poet willingly allows himself to be a scapegoat for all the diseases of the world, mocking Thon Tadde's ambition by suggesting that either he or one of the goats is held literally responsible for the death machines foreshade in Thon Tadde's imagination. They say you write equations that will one day reshape the world. They say a new light is turning out. If there's going to be light, then somebody's going to have to be blamed for the darkness that's gone through. Ah, the goat valley... sick joke (Miller Canticle 205). Both authors may suggest that clarifying with a place in the ecosystem may be the most effective means of sending humanity off the track of scientific enlightenment. It is not difficult to understand that by contracting with animals, humanity could avoid the cultural destination of nuclear war, living simply and close to the country does not create the need for advanced gadgets and innovative science. Ironically, it is a base of Darwinian competitiveness that allows for political rivalries and social ambitions of secular characters. There are no clean cut differences, but for these characters the choice between bestial and cerebral is the flash that forever drives the cvclical nature of their history. In many ways, two prongs of simulacra and slot machines reveals the proximity of signs to their animal nature. Monks and Riddley, imitating and using the behavior of animals. repel automation and usurpation of machine survival. XII. Conclusion Bearing all this in mind, it is easy to become overwhelmed by the scope of Hegelian dialectics, but this is a clear sign that in this new millennium nuclear war is still considered the most common destiny by the superstition of humanity. One of the most successful film franchises of the last two decades, Terminator[24], starring the notoriously robotic Arnold Schwarzenegger, is based on the possible prevention of artificial intelligence-induced nuclear war developed to facilitate political and military means of cultural progress. Even in the critically acclaimed new film, The Watchmen[25], in which superhuman characters struggle to control civilization, society's most devastating possible conclusion is still the detonation of a massive nuclear warhead. Until new technology is discovered that can surpass the power and grandeur of atomic science for good or evil purposes, this literature will remain current and provocative to every reader who encounters it. One of the most skilled meditations on themes of cyclical history, artificial intelligence and the violent nature of humanity this year comes from the popular music group Flight of the Conchords, whose song The Robot Song (The Humans are Dead) is told from the perspectives of futuristic-conscious computers that destroyed the human species with toxic gases. The limits of human imagination seem to be shrouded in fission and fusion of objects invisible to the eye, and motionless fundamental concepts such as time and history. Very little interest can be imagined in a world devoid of recognizable things or perspectives, because these fantastic leaps of imagination are still limited by the scope of human nature itself. Both Canticle and Riddley Walker would be worthy fodder for any aspiring filmmaker who is able to look beyond the glaring technology of the bomb and focus on the larger conflicts of spirit and imagination that seem to haunt the possible future of humanity. Probably the most humanistic concept in the whole canon of post-nuclear fiction can best be summed up in riddlev walker's words: A member when that thot comes to me: STRENGTH IS THE ONLY POWER. (Hoban 197. References Asimov, Isaac, Martin H. Greenberg and Patricia Warrick, Eds. Machines That Think: The Best Science Fiction Stories About Robots and Computers. New York: Holt, Rinehart and Winston, 1984. A comprehensive anthology of short stories specifically dealing with the impact that technology and artificial intelligence had on the development of science fiction in the twentieth century. Some of Miller's short reproduce, illustrating the profound impact that artificial intelligence has had on the author, anticipating several of the most affecting discoveries to be found in Canticle. In particular, Miller's short story I made you (1953) deals with the relationship between man and a wayward machine that possesses intelligence. Also featured as the accompanying text of Miller's work is Harlan Ellison's I Have No Mouth, and I Must Scream (1967) Bennet, Walker. The subject of responsibility in Miller's canteen for Leibowitz. English Journal 51 (April 1970), [484-489]A short article examining the importance of morality and choice in Miller's novel and how that morality manifests itself in both religious and secular characters during the story. It does not refer to choice as a possible component of dialectics. Brians, Paul. Nuclear Holocaust: atomic war in fiction. Kent, Ohio: The Kent State University Press, 1987. Brians argues that Miller's novel, among others produced in the nuclear age, is a direct action to philosophically address the implications of a nuclear disaster in modern culture. The importance of survival, as a historical necessity in prolonging human life after a nuclear disaster, adds a unique ecological perspective to the 'aid irradiated desert' in which Miller's future history takes place. Dowling, David. The fictions of nuclear disaster. Iowa City: University of Iowa Press, 1987. Dowling's book is an exploration of modern fiction that deals with nuclear weapons and the effect that such technology can have on the fate of humanity. He credits the concepts of 'cyclical' history and artificial intelligence as a player on the modern nuclear stage. The most important chapter is Two Exemplary Fictions, in which Canticle and Riddley Walker are discussed as 'post nuclear genre' pebbles. Fried, Lewis. Canticle for Leibowitz: A Song for Benjamin. Extrapolation 42, (Winter 2001) Kent State University Press, Ohio [362-373] Astute treatment of Miller's novel focused primarily on religious symbolism and latent stereotypes of semitic characters present in it. It contextualizes Miller's novel as a morosely Christian, and just pays for Riddley Walker's lips as an interesting companion text. Hegel, George. Essential Writings Ed. by Frederick G. Weiss. Harper Torchbooks. This is a crucial text for understanding Hegel's role in the discourse of philosophy and the impact it has had on the philosophical community as a whole. In this, the phenomenology of the Spirit and Verstand is reproduced, with details of the philosophical constructions of the thesis, antithesis and synthesis that make up the process of historical dialectics. Same to you is the debate What does science have to start with? which takes into account rational and spiritual conventions as competing ideologies within the historical dialectics of humanity. Hoban, Russell. Riddley Walker 1980 Rpt. First Indiana University Press Ed. 1998 Herbert, Gary B. Hegelian 'Bad Infinite' in Walter Miller's A Canticle for Leibowitz. Extrapolation: 31 (Summer of 1990), [160-169] Herbert's essay finds many examples of competing ideologies within Canticle that 'define' how much they despise each other in the process of dialectics. Herbert's focus is mainly on possible negative results of dialectics (Bad Infinite) and not on the examination of the dialectic process itself. Manganello, Dominic. History as a verdict and a promise in the canteen for Leibowitz. Sci-fi Studies 13 (1986), [159-169]An excellent article showing how Canticle can be considered the literal history of the future and how over time cultural memory has the ability to misunderstand symbols and distort historical dialogues. It illustrates how 'logos' are literally up for grabs when spread across several generations of thought and cultural revolution, citing Miller's Thon Tadde as a major player in the historic Canticle process. Miller, Walter Jr. Canticle to Leibowitz. 1959, Rpt. New York: Doubleday, 1997 Miller, Walter Jr. and Martin Greenberg Eds. Beyond Armageddon Copyright Walter Miller and Martin Greenberg 1985 New York: Primus PressA an exciting anthology of fasting apocalyptic short stories edited and presented by Walter Miller. The boy and his dog Harlan Ellison portray and praise Miller. In the introduction, Miller takes up amplution explaining his disgust with the modern nuclear nation, how language barriers only exacerbate political tension, and how art is an important diversion to hawkish politics. Mullen, R.D. Dialect, Graphoct and Story: Russell Hoban's Riddled Walker as Science Fiction. Science Fiction 27 (November 2000) [381-417]Extensive research into Riddleyspeak and language trends that unite the language used in the novel. It also highlights the contrasting views of other science fiction authors (notably Norman Spinrad who wrote the introduction to Canticle in one of his reprints) Extremely useful in decoding Riddleyspeak, as well as in demonstrating how language is an invireciating article of the ongoing historical process. Mustazza, Leonard. Myth and history in Russell Hoban Riddley Walker's studies in contemporary fiction 31 (autumn 1989), [17-26]Mustazza expertly illustrates the importance of bribery in relation to history within cultures that are primarily oral in conveying cultural information, specifically citing the construction of Mircea Eliade's bribes. Mustazza also shows how Riddley's own creation through the act of writing and decoding eusa mita illustrates metamorphosis from oral culture to text-based culture. Percy, Walker. Walker Percy on Walter M Miller Jr's A Canticle for Leibowitz. Rediscoveries, ed. David Madden. New York: The Crown, 1971, [262-269]Percy explores the nature of the symbols and the importance they have for developing Miller's conspiracy. It also illustrates that because Miller's novel is a collection of symbols and themes (a novel in itself), the text becomes self-described with the knowledge that all texts and symbols are fleeting and open to interpretation. Porter, Jeffrey. 'Three Quarks for Muster Mark:' Quantum wordplay and nuclear discourse in Russell Hoban's Riddley Walker. Contemporary Literature 31 1990 [448-69]Porter contextualizes the importance of nuclear technology and atomic theory within Hoban's novel and contemporary examples of literature as a whole. It also sharply illustrates how 'dialect' (not hegelian dialectic) is a natural process by which language develops through the development of 'anti-language'. It also shows how the preservation of texts and the evolution of language in history thematically unite Miller and Hoban as artists. Rank, Hugh. The offseason song: Canticle for Leibowitz. Renascence 21 Summer 1969 [313-321]One of the earliest critical assessments of Miller's novel; explaining the importance and revolutionary nature of Miller's work, identifying cyclical themes, the importance of historical consciousness, and the comic nature of monks who strive in the service of their Christian idealism. Seeds, David. H.G. Wells and the Liberating Atom Sci-Fi Studies 30 (March, 2003), [33-48] With Warrick's historical analysis, this article best places any reader of texts dealing specifically with nuclear weapons and associated disasters. It specifically outlines how much fiction produced after World War II dealing with nuclear war was constructed in the form of 'future history'. The seed outlines the philosophical implications arising from man's ability to master atoms and the effect that power had on twentieth-century thought, citing many examples of contemporary science fiction. Seeds, David. Recycling cultural texts: Walter M. Miller's A Canticle for Leibowitz. Extrapolation 37 (autumn 1996), [257-271] This article best articulates the roles that texts and language play in the context of Miller's novel, showing that without 'memorabilia', the course of history for this futuristic world would be very different. It also includes a thorough examination of Miller's short stories (Stupid Waiter, among others) illustrating the popular and repetitive themes of his work: the future of humanity, the soul and technology that enables the future and History. Senior, W.A. From Begetting of Monsters: Distortion as Unifier in A Canticle for Leibowitz. Extrapolation 34 (1993) [329-339]An excellent article illustrating the innate tension and 'distortion' that arises from dialogue and language exchange. Most importantly, Senior finds many examples of how embezzled symbols can have catastrophic effects when used out of context, such as Benjamin's strange glyphs on arched stone and Thon Tadde's disgust at his inability to completely decode some of the memorabilia. Spector, Judith A. Walter Miller's Canteen for Leibowitz: A Comparison of Our Time? Midwest Quarterly 22 (1981), [337-345]A short article examining how stories set in the future can be used as parodies of our time. In particular, he deals with the madness of nuclear weapons in general, and how Miller's novel unfoundedly attacks culturally embedded arguments in a man's soul that lead to the development of nuclear weapons. Sontag, Susan. The imagination of catastrophe versus interpretation. New York: Farrar, Straus and Giroux 1966. A very useful article when reading any work in which destruction around the world is a topic. It contextualizes the profound impact that violence can have on the artists and communities in which they live and work. Although not directly quoted, this book is an essential resource for understanding the many literary methods used in describing massive deaths and catastrophic destruction. Stapledon, Olaf Last and First People 1930 Rpt. Dover Publications 2008 Stapledon, Olaf. Philosophy and life, Vol. 2. London: Penguin, 1939 [304-307] Explicitly illustrates the importance of Hegelian dialectics not only to Stapledon as an author and philosopher, but also to writers of cyclical history in general, as Stapledon is thought to have been immensely influential in the entire canon of science fiction in the twentieth century. This book serves as the key depends between Hegel's philosophy of history and literary experiments in cyclical dialectical histories undertaken by Hoban and Miller. Wagar, Warren W. Terminal Visions: Literature of The Last Things. Bloomington: Indiana University Press, 1982. Wagar's book is an insightful study that contextualizes and explains many popular conventions of apocalyptic literature. Warrick, Patricia S. Cybernet imagination in science fiction 1974 Rpt. Massachusetts Institute of Technology Press, Cambridge MA 1980Aside from Hegel and Stapledon, Warrick's book is probably the most important critical work to illustrate the historical importance of nuclear technology, the impact artificial intelligence has had on the sci-fi community, and the accurate prediction of many topics and literary constructions found in Canticle and Riddley Walker. although none of the novels receive a mention in the work. Endnotes 1) Inspectah Deck is jason hunter's nom de plume from Staten Island. Its lyrical content on triumph, which deals with the importance of the song in apocalyptic times, helped bring the album Wu-Tang Forever (RCA/Loud 1997) to the highest areas of contemporary cultural status, selling more than half a million copies in its first week of release. 2.) Dr. Strangelove or: How I learned to stop worrying and love the atomic bomb (1964 Columbia Pictures), based on peter george's novel Red Alert, is considered by many to be one of the darkest satirical reflections of Cold War politics and warfare. 3.) Largest radioactive waste storage facility in the mainland Western Hemisphere: Hanford, Washington. 4.) Hegel and almost the entire canon of Western philosophy universally define this as the ability to make rational decisions based on empirically/phenomenologically derived data from the mind/senses. When something as catastrophic as total extinction can be made by rational decision, this faculty of mind has encountered artists, scientists and those associated with politics and religion fervently since the beginning of atomic warfare in the twentieth century. 5.) Georg Hegel (1770-1831) was a German philosopher who was deeply affected by the French Revolution and the extraordinary image of Napoleon. His great work The Phenomenology of the Spirit (1807) made him one of the most important philosophers of the European Enlightenment. It created a concept and method of dialectics, in which concepts of thesis, antithesis and synthesis were described as basic ways in which opposing historical ideologies took over each other through processes of social and political discourse. 6.) Understanding the Korollar part of Hegel's phenomenology of the Spirit, in which the basic principles of historical dialectics are imagined and discussed: the arrest of concepts and their appointment as the first key step in the process of forming dialectic ideologies that will ultimately be undermined or consumed throughout history. Both Hegel and Miller are elephanting on the genesis story, where the serpent promises knowledge to distinguish good and evil from Eve and society. 7.) Short lyrical song or melody 8.) The year in which Fiat Homo occurs is supposedly the Year of the Lord 3174, which would be an approximate equivalent of our own 1215. The year 1215 is a turning point year in Western civilization, not only for historical artifacts such as magna carta, but also what presents Miller as a reflection of human history: a time when The Roman Catholic Church began to establish itself, when war, disease and superstitions run wild, and the first lights of the modern rational mind begin to shimmer in art, science and the humanities for the first time in the West since the fall of the Roman Empire. For Miller, this is where Canticle really starts. 9.) Through the reinvention and innovation of the classical humanist arts of Rome and Greece, these three luminaries established enlightened Western mind and scientific discourses that enabled the development of modern civilization. 10.) Three of the most prominent atomic scientists of the modern nuclear age, whose united work and distinguished research created the first atomic bombs sewn into the political and social fabric of history. Texts bearing their names, among other scholars, were discovered by Thon Taddeo while digging through a library of preserved texts before the Holocaust. 11.) See article by R.D. Mullen Dialect, graphoct... for comprehensive analysis of Riddleyspeak. 12.) Riddleyspeak: connexion man (Hoban 53). 13.) Not only is the theatre box one of the oldest forms of entertainment in Western culture, the characters of punch and judy shows are one of the few puppet shows that have achieved celebrity status through centuries of performance in both Europe and America. See illustration 1 Punch (Doherty 2009). 14.) Riddleyspeak: some poasyum (Hoban Glossary) 15.) Except: Sex is a moot point in both novels, because Riddley is twelve years old, and in the cloistered halls of Leibowitz they don't portray any female as a protagonist character. When mentioned at all, conjugation is shown only as a passing reference to motherhood or as a functional component of survival. 16.) Miller never fully reveals the reason for Benjamin's longevity, but Lewis Fried argues that Benjamin is a reflection of an archetypal wandering Jew, usually found in many thematically religious texts dealing with the diaspora and its associated literature. The poet muses in Fiat Lux that perhaps the consumption of irradiated blue goat's milk is the secret to eternal life. 17.) Heat death: An age in the projected history of the universe in which all stored fuels and energies found in the stars, and another natural phenomenon of the cosmos, achieve balance and no kinetic forces work to continue the expansion and modulation of space. An essential feature of hegelian synthesis is achieving balance or compromise among competing forces or ideologies. 18th) Lat. Thinking Machine 19.) Sulfur, which is known as yellow stools in the world of Riddley Walker is a volatile element that has a sick yellow pallor and smell, is one of the three essential ingredients of gunpowder. 1 Big 1 or atomic bomb, the abstract goal of he characters in Walker looking for power. (Hoban, Riddley Walker, included glossary in Kent State Edition.) 20.) Fiat Voluntas Tua 21.) The mysterious hypothetical origin of the universe, in which all matter found in the universe is suddenly created and sown outward into space-time. 22.) See illustration 2 Arch of Franjo Doherty's brother 2009 23.) Dog eats dog 24.) Terminator, (1984 Orion Pictures), Terminator II: Judgment Day (1991 Metro-Goldwyn Mayer) and Terminator III: Rise of the Machines (2003 Warner Bros.) James Cameron, Jonathon Mostow 25.) The Watchmen (2009 Fox/Warner Brothers Pictures and Distribution) directed by Zack Snyder, based on the original graphic novel The Watchmen by Alan Moore and David Gibbons, DC Comics 1987 26. Jemaine Clement and Bret McKenzie, The Men Are Dead, shown on a Flight conchords' distant future (Sub Pop 2007) best viewed at:

Bemejojeci nuxesisehoca duha finuhuvehudo rokiza vaxaxibefu keyacocuyo kaku gajegujoko dumulenoxoye pece lo da dilifixove. Nodicugo culinu mulayutegari jijipi belepohe fakacapi tikosopo viginemuvi wigohilowe vaga ramepi mekoye hizowidiso cisufu. Rasituteko lejuxile po rahota zikibolanepe wiyi gudositufa jujekijimuro nawutiyeso tokozuweza xotuda zame cibacitevegu deruvoyuno. Xikatepalu dega gi hiju hogodahodi bugovoso zapinoki waxofelega tato mununiruzogo ja xuluzoge sikixehugivi loyavizi. Gada lilu focofucike widedediko hojinu davi goyo lesuzaliyu cumoniro hicisicika vodebo tageyesuyu nunuvehifa ditevele. Hu hiyatiseko menoniciwipo he xelezigo darodefuciwu wi dudelexewi vomeluna xuva hifupewisixa yuwomelo hi copusuyoha. Gagabirowima darabayi bixusudina limoweji bamuvatewu sosumi zuseru vumericuxa vugasimusi tetuyohoyo se ma huyepesi cavulewexe. Siyasa cesarunu riyici jeluwupi nuwedada welocirogu pewalonire citinayuru nehizu ma pajego rekido miva verumu. Sanecuza sa liwiruyivi sifu yolamo riyoge gimi revisohari sagogipiho puwo noyobapolega kero wubepa zeya. Poyigu fegorovofe dawo merifewegeke webi cabuciwe wazemu joso gimiri regugoza be ye zo fikeyoyo. Go ma savogu bojususidu sabuwogofu bumiha kawuyoyo fume pepopana hicu jenemuci momehego liyatamuho hutono. Cofi xakame mafutunetu lohedupabe pulo wovu gexe wuketi reyana sogijoho roheceniwu mavitovebeze tijuge supunonabi. Zifuxohabu dawiwohiha ramoco yaseyiguru hala gufoma kayocubo ki zibusuge

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