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War Zones and Dystopian Imaginaries

Abstract: The media today is full of violence and death, in films, world news, and in comic books. Not many citizens want their countries to go to war, but leaders and politicians spend vast amounts of money to increase the militarization of their country. The argument being to “prevent war”. The separation of women and children from the men in their families. Deaths and destruction. How can we understand “the reality surrounding us, the way we interact with it, and transform it.” This paper will discuss the relationship between women and war, based on various utopian and dystopian fictions, from Ruskin to today.

Keywords: Imagination; Women; War; Birthrates.

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Geoff Mulgan’s work, *The Imaginary Crisis (and how we might quicken social and public imagination)*, begins with a thought for the Reader: “the world faces a deficit of social imagination. We find it easy to imagine apocalypse and disaster; or to imagine new generations of technology. But we find it much harder than in the past to imagine a better society a generation or more into the future”¹.

Mulgan does not mention women until his section on Utopia and it is here where he introduces a few women utopianists. He then follows up by listing a series of what if questions ... questions based on positive ideas. Such questions and the imagination of futures both good –or bad– are clearly rooted in the present. They may suggest possibilities, but not realities. In Spanish, the definition of utopian is often used to mean something that is impossible in the future. However, during the French revolutionary protests of May 1968, the popular slogan was to give power to the imagination! by demanding a complete break with the present. Three years later, John Lennon’s hit song *Imagine*, was released in 1971. It rapidly became very popular, but unfortunately it also became a source of debate because of its political

interpretations. Was it just a simple utopian dream of a world without borders, religions, possessions, or was it based on a communist ideal that eventually led Lennon into becoming a threat to the status quo in the United States²?

Today's news is full of disasters, crimes against humanity, wars and famine and climate-change catastrophes. Dystopian fiction is rapidly becoming a dystopian reality. In order to explain my emotional process through readings of worlds presented as "positive" by the author to worlds that have become "nightmarish" in reality, I would like to begin with John Ruskin's ideal concepts, of the ideal woman (for Ruskin) and not-so-ideal man (for me).

I first read John Ruskin's *Sesame and Lilies* many years ago. This work by the Victorian philosopher, political theorist, art critic and social reformer, which was published in 1865, surprised me when I read about his utopian vision based on his descriptions of woman and man. His imaginary portrait of woman (in the singular) was most likely taken from the ethereal beauty of Greek statues and the Pre-Raphaelite paintings of women, rather than from real life. In the chapter titled, "On Queen's Gardens", Ruskin writes that a "true woman" should be "incapable of error", and that even under a starry sky, she will create Home around her³. Three very utopian images in Ruskin's imaginary. Clearly this idea could not be further from the truth, given that homelessness was very acute in Victorian England where so many people moved from the country into the cities. Those who were lucky, managed to find a roof over their heads in the slums, or managed to save 4 pennies to rent a "coffin" for the night to sleep in⁴. It is true that

Ruskin and others were dedicated to social and political reform, but the law and the desperate conditions in which poor people and children lived, took a long time to improve. So, how did Ruskin's own imaginary develop, especially his far-fetched views on women, and indeed, men. This seems to be one of the problems which led to his marriage being a failure. Ruskin is careful, however, not to classify one sex as being superior to the other, but each sex as being different: "Each has what the other has not; each completes the other"⁵.

Thus, "[Man] is eminently the doer, the creator, the discoverer, the defender. His intellect is for speculation and invention; his energy for adventure, *for war, and for conquest, wherever war is just, wherever conquest necessary*" [my italics]. However, IF there is a war or any injustice in the world, then, Ruskin writes:

you women are answerable for it; not in that you have provoked, but in that you have not hindered. Men, by their nature, are prone to fight; they will fight for any cause, or for none. It is for you to choose their cause for them, and to forbid them when there is no cause. There is no suffering, no injustice, no misery, in the earth, but the guilt of it lies with you. Men can bear the sight of it, but you should not be able to bear it⁶.

My own reading of utopian and dystopian fiction written by women took me to visions of wars and plagues, prophesying the end of the world and human life. For example, Mary Shelley's futuristic dystopia *The Last Man* (1826) envisions a plague rising in Constantinople and spreading

throughout the whole world, killing people in its wake. The PLAGUE (always written in capital letters in the text) appears in the 21st century and is gendered feminine as she/her, destroying all social structures as it spreads across the globe. As M. Shelley writes, “Death and disease level all men” until one solitary man, Lionel Verney, survives to the last page, and he decides to write his memoirs in the last year of the world: 2100 for *no one* to read.

Apart from the negative appearance of the PLAGUE, there is a positive vision in Mary Shelley’s imaginary England. The country becomes a Republic. The English royal family abdicates and under the threat of the resulting anarchy, two armies face each other, ready to fight. Lionel Verney (to some extent a portrait of Mary Shelley, herself) leads one of the armies and he manages to persuade both sides to drop their weapons and discuss peace. Persuasion towards peace! So impossible today, it seems. Moreover, as the deadly plague spreads throughout the world, social classes disappear, and the dystopia outlines small scenes of utopia. Mary Shelley’s dystopian England was heavily criticized in its time but today it has become an imaginary possibility within a series of Lastmanism stories, which, for us today, seem more plausible after the global pandemic of 2019.

Charlotte Haldane’s⁸ (1894-1969) first novel *Man’s World* (1926) has been classified as a both a utopia and dystopia⁹. Charlotte herself defined it as a *pseudo-scientific* [Utopia]. The title of the novel itself would be enough to classify it as a dystopia, especially when read within the context of the various autobiographical texts that Haldane wrote. The most relevant of these is *Truth Will Out* (1949), published

when she was 55. She was indeed living in a man’s world, in the sense that she was often defined as “the wife of” J.B.S. Haldane, the famous geneticist. He, in turn, was not defined as the husband of Charlotte Haldane, nor was he recognised as being the brother of the famous novelist, Naomi Mitchison! J.B.S. became Charlotte’s second husband, after her divorce from Jack Burghes in 1925. Charlotte was J.B.S.’s first wife, who he divorced in 1945. In many ways, both Charlotte and Naomi had a lot in common. Both were supporters of the war, and both were politically active in the left. Both were novelists and both wrote autobiographies and utopian fiction. However, their only link to each other was through J.B.S. and they did not warm to each other. Mitchison mentions her sister-in-law as J.B.S.’s “estranged wife”¹⁰

At the beginning of the first world war, the wave of patriotism, the demand for women’s suffrage, and women’s support for the war, were the main topics of the day. Many women pleaded with the government to be permitted to actively support the war. Eventually this was granted to them, and 800,000 working-class women found jobs in the munitions factories, in other industries, and in war hospitals, nursing the wounded. Charlotte’s own support for the war was evident in her articles in the popular press. Another major problem was what the popular press and the government called the “surplus women” problem. According to the 1921 census, there were around one million more women than men in England and Wales. This imbalance had given rise to suggestions that women should emigrate to find husbands in the colonies, rather than the government providing ways and means of them staying in

Britain and becoming financially independent from men¹¹. In 1922, Haldane wrote in favour of women's active support in the war period and after. She made a point in stating that there should be no gender divisions in private and public spheres: "No woman today is utterly womanly, no man essentially manly. Woman can be a brilliant achiever, man a perfect foster-mother"¹². *Man's World* was published only four years after this comment.

Her novel describes a society where the sex of babies are determined in advance. What would it mean, Charlotte wondered in 1924, if parents could choose the sex of their child? Moreover, what would happen if the choice of boy or girl was controlled by the government in power? Research on the topic took her to libraries and specially to reading journals of scientific interest. It was then that she read an article by J.B.S Haldane who was a Reader in biochemistry at Cambridge. The title of his article was "Daedalus, or Science and the Future" and she decided to meet him. His ambition was to popularise science and he had already become famous for conducting experiments on himself. He was well read, and predicted that one day, it would be possible to grow a human foetus in a laboratory. Charlotte published her article "The Sex of Your Children" in 1924 after interviewing J.B.S. Haldane¹³.

Man's World was published in Britain in November 1926, and, in the same year, the novel was translated into Spanish and published under the title *El mundo del hombre*. Her second book, *Motherhood and Its Enemies*, which appeared in 1927, is interesting as a reflection on the politics of mothering, discussed in her dystopia.

Man's World describes a scientific dystopia of indeterminate date in the future; a state covering North America, Australasia and Europe, with its centre in Nucleus. The society is founded by a Jewish man called Mensch, in the aftermath of a great chemical war. Mensch dies in the first few pages of the novel through euthanasia at the age of 113. His German name would be translated as "person" but the German word takes a masculine article "der Mensch". In gendered terms, however, his identity is described as being rather fluid: he is a "practical romanticist" whose manner of thinking is "endearingly absurd, amusingly feminine"¹⁴ yet his misogyny is apparent in his denial of feminine and feminist values in the forming of his state. Charlotte's own father was a German Jew and although he had lived in England for many years, he had not taken on British nationality. This became a problem during the beginning of the first world war as he was declared an enemy alien in Britain. He was interned, but eventually managed to emigrate to America with his wife. Charlotte, however, remained in England. Whether she portrayed her own father in Mensch is probable; nevertheless, certain characteristics of the founder of Nucleus are overtly racist. All inhabitants are white. In her autobiography *Truth Will Out*, she writes that she had no "colour prejudices"¹⁵, but she may have had some 23 years earlier, when she was writing her dystopia. In *Man's World*, she describes a painting, an allegory, which illustrates the development towards perfection of the white races, leaving all other races behind¹⁶.

Mensch enforces all state members to be classified according to a rigid hierarchy. Women are in a minority and if they are

chosen for “Vocational Motherhood”, they are sent to educational gardens at a very early age, where they are taught eugenics and childcare. All other women are sterilized and become “Neuters”, who are then permitted to engage in sexual freedom (with men only). The Neuters are subdivided into Entertainers, that is: artists, writers, and administrators. The ultimate plan of the government is that the female population in Nucleus will progressively be reduced to only one woman, “a sort of human termite queen”¹⁷) whose responsibility will be to breed the entire race in the future, thereby creating a world of men, and for men. The male members of the scientific state are grouped according to their intellectual and physical abilities: The Brain of the state is composed of the scientists, The Patrol comprises its administrative and executive officers and The Body of the state is made up of its “masses”. Outsiders or individualists who refuse to fit in are sacrificed, by forcing them to commit “suicide” for the sake of scientific humanism.

After the death of Mensch, two of his offspring, Nicolette, and Christopher, become part of the upper ranks. Nicolette is a rebel at first but eventually falls in love with a scientist and becomes destined to vocational motherhood. Her brother Christopher, on the other hand, seeks mysticism rather than science, and is defined in the novel as being “sexually intermediate”, as having a feminine mind and a masculine body. He is an outsider and resists being classified according to a society based on gender polarization. His name, Christopher, indicates a religious component but although there are no gods, he finds he has a spiritual calling in music and becomes a composer and musician. His music is not

based on a scale of mathematical notes, however, but draws inspiration from nature: the singing of birds, the murmuring of streams and the humming of insects. His major achievement is his “Symphony of God and Man”. The reader of *Man’s World* may ask how it is possible, that in a strictly hierarchic society of 100% masculine males and 100% feminine females, Christopher’s identity is a combination of both. The novel explains that the mother of Christopher had previously given birth to five strong, masculine sons but during her sixth pregnancy with Christopher, she secretly longed for a daughter and did not fully follow the exercises and meditations for vocational mothers to produce a son who would be 100% male and masculine. The result is that Christopher is defined as being “emotional” rather than rational, “submasculine”, having “a streak of femininity” and “a mystical understanding of the ways of women”¹⁸. His semi-symbiotic relationship with his sister Nicolette makes him believe that she is just like him, a rebel at heart, who refuses to take up her position as a vocational mother. However, his sister falls in love with Bruce Wayland and although she had first wanted to side up with her brother, she decides eventually to become a mother. Her decision makes Christopher realise he has no hope for a future, and he steps into the “Makara”, the name of his small plane, and flies, leaving the earth behind, higher and higher, like Icarus, until he loses consciousness and the plane falls from the sky, “swooping through space, downward and backward, downward and backward – where he belonged”¹⁹. Charlotte Haldane wrote an unpublished poem dedicated to Christopher after sending him to his death in her utopian/

dystopian novel. Called “The Sixth Day”, she asks her fictional hero “Have I behaved as badly as God?”²⁰. This seems a strange comment to make as Haldane described herself as an atheist, a feminist and suffragette.

Montserrat Julió, a Catalan writer and playwright, wrote a dystopian novel which in some respects was similar to Mary Shelley’s *The Last Man*. In her novel, *Memòries d’un futur bàrbar* (“Memories of a Barbaric Future”) a strange plague spreads throughout the world, rendering all humans sterile. Published in 1975, the novel is an apocalyptic vision of 2023, which was last year! There are no more pregnancies, no more children are born, and the consequences are that social structures disintegrate. Parliament, hospitals and schools, police stations, prisons, and banks ... all eventually will lie empty. As the population becomes older, life becomes more difficult. Parliament closes down. New laws are created on the spot and for specific situations, by feeding social problems into a large machine and waiting for the machine to roll out solutions. Many of the laws it issues (such as the end of the Death Penalty, the prohibition of bullfighting, the separation of Church from State, the right to divorce and abortion): all these cause violent uprisings amongst the extreme right-wing forces. Such was Franco’s Spain, which lasted for 36 years. Women were again relegated to the home as wives and mothers. The figure of the Mother (with a capital letter) was the suffering mother, the Holy Mother, the Virgin Mary. In Spanish, the word for Mother is *madre* and its negative form is *un desmadre*, which means chaos, a loss of control and riotous. Nevertheless,

the etymological explanation of *desmadre* is that it is linked to the flowing of a river when it splits into several directions. This is similar to the etymology of the English word “war”, which is linked to Old High German *werran*, meaning to confuse, to perplex. These meanings seem to coincide in Julió’s dystopia.

If the Christian Bible in Chapter John I states: “In the beginning was the word”, it follows that, at the end of time, there will be no word. So, eventually the political machine itself becomes silent. Julió’s fictional survivor is one man, Dr Joan (Catalan for John) Garriga, a gynaecologist, and therefore one of the first in the novel to lose his job. He becomes the last man on the planet and takes up residence in the empty Hotel Ritz in Barcelona, to write out his memoirs on an old typewriter. The last page of Julió’s novel is difficult to read: it is typed with words having blank spaces, where certain letters have become unprintable, thus indicating that language too has come to an end.

The reality behind Julió’s novel is that the Spanish dictator, Francisco Franco, died in November 1975, the same year her novel was published. The title of Montserrat Julió’s novel may have been her way of choosing to imagine a future based on the terrible memories of the past dictatorship. Back to the Future! In the hope that the country’s future would bring about a clean slate, a blank page on which history could be rewritten. The following is a translation of a quote from the dystopian novel, typed by Joan Garriga, *Memòries d’un Futur Bàrbar*:

I hesitate, because I am aware that the words in my story, will be impossible

to decipher, they will not be able to survive beyond the letters on the page, they will compose a mosaic of remote and abstract hieroglyphics, thrown into the faces of absent and anonymous readers. I hesitate, also because humanity, which has always rushed about, here and there, has surpassed, with countless abominable actions, the frontiers of language itself and has not invented words to *describe an apocalyptic emotion*²¹.

Montserrat Julió was born in 1929 to Republican parents. When the Civil War broke out in Spain, and it was clear that the Republicans were on the losing side, the family went into exile in France. At the age of ten, she and her parents then emigrated to Chile in the “SS Winnipeg”, the ship which the Chilean poet, Pablo Neruda, organized to carry more than two thousand refugees to Chile, fleeing from the Franco troops. Years later, Montserrat Julió returned to Catalonia, in 1957. She had then become a writer, an actress, and a film star. Her dystopian novel has not yet been translated into English, which was one of her wishes. The title of her novel was certainly catching long before the Hollywood film “Back to the Future”.

Memories are what remain of past emotions and experiences. If these memories are barbaric, as all wars and dictatorships are, can the future be any different? Thus, the title: memories of a barbaric future! Or could the title be understood as being a barbaric past which cannot – and should not – ever be forgotten. After the barbaric Spanish Civil War (1936-1939), the country has not yet gone through a process of national remembering and coming

to terms with the past. Therefore, such a future will always be chained to the past. The last page of the novel not only details the end of humanity but also illustrates the death and destruction of language. What follows is a short example:

*Dub-o, fn- i -o- de -I he vi-cu- m-i o
de -i el- record- que crec po—eir no -ón
re- mé- que -ro—o- de llum enc---*

[I doubt, if I have even lived at all or if the memories, I think I possessed are nothing more than flashes of light ...]

In 1980, the East German writer, Christa Wolf, won the prestigious “Büchner Prize”, and during her address, she claimed that the survival of “mankind” [sic!] depended on women since men have an inclination toward self-destruction. This theme is expressed in her novel, *Cassandra* (1983), in which Cassandra (the main character) warns her fellow citizens of Troy’s doomed future, but her predictions are ignored. Wolf grew up in Germany during the Hitler regime, her father had joined the Nazi party, and then after the war, she lived in East Germany, where she supported the socialist regime. Whilst she was writing her novel, the war between Iran and Iraq was being fought (1980-1988). Like Virginia Woolf before her, Christa Wolf offered a woman’s response to militarism and war, not forgetting many men’s opposition to war also. Wolf’s dystopian novel imagines the historical story of the Trojan war by introducing the Greek myth of Cassandra, the prophetess who foresaw and predicted the downfall of Troy, but no one believed her. Cassandra’s fate for what she believed was “telling the truth”, was – death by execution. As Wolf

explains in her essay “Conditions of a narrative”, Cassandra “learns techniques to deaden emotions”, as indeed Christa Wolf, herself, does, by turning to literature which provided for her “a valiant, if groundless, effort to create a shelter at the same time for free-floating reason and for oneself”²².

According to the Greek Myth, Apollo is attracted to the Princess of Troy’s beauty. Cassandra refuses his favours, and he promises that, if she accepts him as a lover, he will give her the gift of prophecy. She accepts. He breathes his gift into her mouth but becomes enraged when she goes back on her word and refuses to become his lover. He then curses her by informing her that no one will believe her prophecies. Cassandra is eventually taken prisoner by Agamemnon, who blames her for the downfall of Troy. In Christa Wolf’s *Cassandra*, the events take place just before her execution. Written in the first-person singular, the novel clearly describes the political concerns of both Christa Wolf and Cassandra regarding rigid patriarchal social structures and the impossibility of having their fears understood and dealt with. Words, words, words. Who says them and who believes them? Who acts upon them?

The following quote comes from Christa Wolf’s Büchner Prize Lecture, titled “Citadel of Reason”, where she defines and discusses the term civilisation:

Our antipathy to this outmoded word may serve to make us realise how threatened is the continued existence of what it stands for. And yet this word, unlike political and scientific terms, has its admirers, emits an aura, as do other words which occur to me randomly such as: ‘peace’, ‘moon’,

‘city’, ‘meadow’, ‘life’, ‘death’. Do we really want to give them all up? Do we seriously mean to replace them with the concepts: ‘nuclear stalemate’, ‘earth satellite’, ‘settled conurbation’, ‘fertile area’, ‘kinetic form of matter’ and ‘expiry’?²³

The aim of literature, Wolf emphasizes, must be “peace research”, and she explains:

Every place and landscape, everything about human relationships which literature has described minutely, exactly and partisanly, painfully, critically, devotedly, fearfully and joyfully, ironically, rebelliously and lovingly, should be erased from this map of death and count as saved. It’s about time literature written by Germans was not ineffectual; the efforts and achievements of literature in both German states over the last three decades in grieving and rejoicing, this literature’s confrontation with the ‘truth of the here and now’ ought to count for once, to the benefit of both countries. After such a long-time literature should be consulted and taken at its word for once, just this once, in order to help safeguard the survival of life on earth²⁴.

Words and meanings, language, and truth. Orwell’s dystopia *Nineteen Eighty-Four* describes how the Ministry of Truth reduces words in order to rewrite history and control the population. Indeed, language in all its forms and richness is vital in utopian and dystopian works. In *Beyond Good and Evil*, Nietzsche (who has been criticised as being both anti-women and

pro-women) begins his work with the following statement:

SUPPOSING that Truth is a woman – what then? Is there not ground for suspecting that all philosophers, in so far as they have been dogmatists, have failed to understand women – that the terrible seriousness and clumsy importunity with which they have usually paid their addresses to Truth, have been unskilled and unseemly methods for winning a woman? Certainly she has never allowed herself to be won; and at present every kind of dogma stands with sad and discouraged mien – IF, indeed, it stands at all!²⁵

From a very different perspective, and during the 1990s war in Bosnia-Herzegovina, the weekly German magazine, *Der Spiegel* (the mirror), invited the American artist, Jennifer Holzer, to create an artwork of protest, which she called *Lustmord* (the pleasure or lust for murder). Her work was especially memorable because of her images which brought the shocking reality of the warzones into the lives of its readers. What she did was the following: she added a small white envelope to the cover page of the magazine. By lifting the flap of the envelope, the reader was not only reading the message within but was becoming “physically” involved in the Balkans war. Inside the pages of the magazine, there were full-page photographs of quotes and slogans, painted onto women’s bodies. The letters were red (and read): a mixture of red ink together with blood which had been donated by Yugoslav women. This made the “imaginary” become real. Some of the slogans provoked terrible images, others

were “imagined”. The violence of the images were results taken from nameless women who had been raped, violated, or killed during the war. The emotions which these images and words aroused in the magazine’s readers was very different from the violent images often seen on TV news. The slogans were unimaginably brutal. The method of invoking barbarous images shook the readers’ definition of real reality. When thousands are killed in war and in gender violence, it is often the story of the *one* which most affects the public.

Sarah Ahmed’s work, *The Cultural Politics of Emotions* (2004), explains how emotions travel (e+motion) either from inside the self to the outside, or from the outside inwards. For example, imagine an emotional speech being addressed to a crowd and how the words produce emotions which travel from person-to-person like a wave. Emotions, together with the images and language that emotions can produce, have the possibility to unite or divide people into <us # them>. Images can also become translated into words that “stick” together, such as in the language of hate, violence and fear of the imagined “other”.

Human suffering has now become a spectacle on our screens, and we have become *voyeurs* in a sense, knowing we can switch off, not become involved, and continue with our lives. Or not. The phrase “war on terror” recalls the American military campaign after the 9/11 September attacks. The strange, and contradictory, phrase: “Humanitarian war” covers up the real conditions and suffering of people. Violence has become a commodity, so it is no wonder that people and even children take to arms and become inspired in mass shootings.

Despite the horrors of the past and the fears of grim futures, it is the power of the imagination that offers a space for creating new ways of living, new forms of political resistance and new ideas for coming together. To quote Harold Goddard whose words end the excellent book *Disposable Futures* (2015), he writes:

Imagination is neither the language of nature nor the language of ‘man’, but both at once, the medium of

communion between the two –as if the birds, unable to understand the speech of man, and man, unable to understand the songs of birds, yet longing to communicate, were to agree on a tongue made up of sounds they both could comprehend –the voice of running water perhaps or the wind in the trees. Imagination is the elemental speech in all senses, the first and the last, of primitive man and of the poets²⁶.

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- Wolf's Acceptance speech to the Büchner Prize: "Citadel of Reason": file:///C:/Users/33966090-N/Downloads/titusland,+SR_1982_Wolf-1.pdf.

NOTES

1. Geoff Mulgan, *The Imaginary Crisis*, 2020, https://www.ucl.ac.uk/steapp/sites/steapp/file/2020_04_geoff_mulgan_swp.pdf, p.16.
2. <https://www.radiox.co.uk/artists/john-lennon/john-lennon-imagine-meaning-behind-the-song/>.
3. John Ruskin, *Sesame and Lilies*, 14th edition, George Allen, Sunnyside, Orpington, 1894, p. 171.

4. *Ibidem*, p.141.
5. <https://historycollection.com/grim-realities-of-life-in-londons-19th-century-slums/8/>.
6. It is interesting that Coventry Patmore's narrative poem "The Angel in the House" was first published in 1864, (one year before Ruskin's *Sesame and Lilies*), and then expanded in 1862.
7. Mary Shelley, *The Last Man*, Lincoln, University of Nebraska Press, USA, 1965, p. 176.
8. All references to Charlotte Haldane will be as 'Charlotte' or 'Haldane'. Her husband will be referred to as 'J.B.S.'.
9. Judith Adamson's excellent biography on Charlotte Haldane is titled *Charlotte Haldane. Woman Writer in a Man's World* (1998). The reference on how to define Haldane's novel is in the 'Introduction' to the biography (p. 1), where Nan Bowman Albinski and Daphne Patai believed it could be read as either dystopia or utopia.
10. Naomi Mitchison, *Among You Taking Notes. The Wartime Diary of Naomi Mitchison. 1939-1945*, volume edited by Dorothy Sheridan, Weidenfeld & Nicholson, *Kindle Edition*, p. 148.
11. <http://www.virginianicholson.co.uk/singled-out>.
12. Whilst writing this, news has been published by the media that Israeli scientists have managed to produce an embryo in a laboratory, without sperm, eggs or a womb.
13. According to Judith Adamson, Charlotte Haldane was "bereft" at having given the fictional Christopher such a tragic death in her novel *Man's World*. She wrote a long unpublished poem about him. See: *Charlotte Haldane*, p. 54.
14. Charlotte Haldane, *Man's World*, London, Chatto, and Windus, 1926, p. 18.
15. *Ibidem*, p. 124.
16. *Ibidem*, p. 169-170.
17. *Ibidem*, p. 77.
18. *Ibidem*, p. 104-106.
19. *Ibidem*, p. 311.
20. Judith Adamson, *Charlotte Haldane: Woman Writer in a Man's World*, London, Macmillan Pub. Ltd., 1998, p. 33.
21. In the original Catalan, the text reads as follows: *Vacil·lo, perquè tinc consciència que els mots en la meua història, guardaran un sentit indesxifrabre, no podran anar més enllà d'una representació gràfica, compondran un mosaic de jeroglífics siderals i abstractes, llançats a la cara de lectors absents i anònims. Vacil·lo, també perquè la humanitat, que sempre ha viscut a correccueta, ha ultrapassat, amb in comptables accions abominables, el marge del propi llenguatge i per a descriure una emoció apocalíptica, no ha inventat les paraules.* Julió, Montserrat, *Memòries d'un futur bàrbar*. Barcelona, Edicions 62, 1975, p. 17.
22. Christa Wolf, *Cassandra. A Novel and Four Essays*, London, Virago Press, p. 226.
23. Wolf's Acceptance speech to the Büchner Prize: "Citadel of Reason": Article Online: <https://socialistregister.com/index.php/srv/article/view/5479>.
24. *Ibidem*, p. 177-178.
25. Friedrich Nietzsche, *Beyond Good and Evil*, London, Penguin Books, 1973, p. 13.
26. Harold Goddard, quoted in *Disposable Futures. The Seduction of Violence in the Age of Spectacle*, 2015.