

Nuclear Texts & Contexts

Fall 1989

No. 3

ISSNTC Monographic Series to Begin

The International Society for the Study of Nuclear Texts and Contexts is pleased to announce the inauguration of a series of papers to be published under its imprint. The Board of ISSNTC has agreed that there is a need for a vehicle for linguistic and literary work on nuclear issues which can accommodate more lengthy and discursive pieces than can fit in *Nuclear Texts & Contexts*. Already in preparation: the full annotated version of James R. Bennett and Karen Clark's bibliography of publications relating to the bombing of Hiroshima and Nagasaki which is excerpted beginning on page 4 of this issue.

The format will be the same as *NT&C*: photocopied and stapled. We are not equipped to handle book-length manuscripts, but we can handle 10-30 pages or so. A larger typeface will be used in the monograph series, to improve legibility. The series will be entirely self-supporting, with a small charge sufficient to cover the costs of desktop publishing and postage for each item, somewhere in the range of \$2.00-\$5.00, depending on length. See page 8 for more information.

Contributors are invited to submit manuscripts to editor Paul Briens, *Nuclear Texts & Contexts*, Department of English, Washington State University, Pullman, WA 99164-5020. All submissions will be anonymously refereed and evaluated for relevance to our subject, originality, and quality of scholarship. Because of the limited resources available, it is requested that all submissions take one of the following forms, in decreasing order of desirability: 1) computer files on diskette using Microsoft Word or MacWrite for the Macintosh, 2) Microsoft Word (IBM version) files on 3.5 inch IBM-compatible diskettes, 3) plain text (ASCII) files sent via BitNet to HRC\$Ø4 at WSUVM1, 4) plain text files on Mac or IBM 3.5 inch diskettes, or 5) typed manuscripts in standard monospaced typefaces such as Courier, double-spaced. We reserve the right to reject long manuscripts which need to be retyped.

Obviously there are more prestigious outlets for publication, and many with wider readership. However, we believe there is a role for a series of worthy monographs whose focus makes them of peculiar interest to our membership but which may be too specialized for other journals. We invite your participation, both as readers and writers.

PB

New Scholarship Anthology Proposed

First the bad news: the proposal for a Special Session which I put forward to the Modern Language Association Program Committee was turned down. The form letter I received listed the most common faults of proposals, none of which applied to ours. A panel on "Nuclear Temporality," it circled round Derrida's assertion that "a nuclear war has not taken place," and thus is "fabulously textual," a discourse without a referent. Richard Klein (Cornell, French) took a Derridean line with his analysis of classic paradoxes of anticipation; John Treat (Univ. of Washington, Japanese) pointed out that to the Japanese such a war *has* taken place, and has affected their ideas of the capacities of discourse; and J. Fisher Solomon (UCLA, English) used Popper and Aristotle to argue that a potential future is a referent which is "real."

I have taken up the MLA's offer to forward to me the committee's comments and will give them the benefit of the doubt while waiting. Meanwhile, I want to thank the members of the panel as well as all those who submitted for the session. It was a pleasure to encounter some of the good work being done, even if I couldn't include all of it in the particular topic I settled on. Another positive aspect is that Jean Kittrell can add this proposal to the dossier of such proposals, accepted or not, that will serve as evidence of our activity when we apply to become an Allied Organization.

Now the good news: if MLA wasn't interested in us, UMI was. I got a letter from the Editorial Development Coordinator at UMI Press, who had noticed my call for papers on nuclear war and literary theory. She feels that this would be a good subject for an anthology of criticism, and has asked me to edit such an anthology. This is to ask you for your help, which you can give in two ways.

The first way is to answer this *Call for Papers* with work of your own, either completed, in progress, or projected (I will perhaps commission some pieces specially for the collection). Anyone who submitted for the MLA session is already in the running, without needing to do anything further.

The second way is to drop me a note with the names of essays—including sections of books—which you think would be good additions to such an anthology. I certainly haven't read everything, and I'd hate to miss a really good essay just

because it hasn't jumped out at me.

It's too early to be drafting the anthology's structure, but I have a few ideas for likely sections.

1) Derrida's essay "No Apocalypse," which has been so influential, not to mention controversial, in nuclear criticism; along with essays that extend it or counter it.

2) A section on feminist-nuclear criticism.

3) A section on nuclear war and narratology and/or theory of language.

4) A section that would function as a seminar on an exemplary text, probably *Riddley Walker*, which seems to me to be the richest ground for theoreticians.

I have told UMI that I would submit a formal proposal by January 1—which is not to say that the anthology will be fully assembled by then, only that I will have the equivalent of a first draft.

To close, I would like to announce the appearance this October, in Paris, of a special issue of the journal *Cahiers du Grif*. Co-edited by Melinda Guttman (CUNY) and me, with the help of a lot of French translators, its subject is "The Nuclear Arts in America." Partly criticism, partly anthology of the arts (even ceramics!), it deals with the resurgence of nuclear consciousness in the eighties. No such resurgence has taken place in France: our editor-in-chief alternates between being hopeful that this issue may be a revelation to the French, and being cynically resigned to the triumph of cultural chauvinism. It's too early to tell whether this one will be a win or a loss on our ongoing scoreboard.

Peter Schwenger
Mt. St. Vincent University

Annual Meeting of ISSNTC Planned

Despite the fact that we have no formal session scheduled at the Modern Language Association Annual Meeting this year, there will be an open meeting of the International Society for the Study of Nuclear Texts and Contexts on Thursday, December 28, at noon, during the MLA meeting in Washington, D.C. We have not yet obtained a room, but look for a poster with our logo (similar to that on the front of *Nuclear Texts & Contexts*), announcing the place. President Jean Kittrell will be unable to attend, but board members H. Bruce Franklin, William J. Scheick and Paul Brians will be in attendance. It might be wise to check with one of these people before leaving for Washington to get last-minute instructions on the meeting.

We are anxious to meet with as many of our members as possible, both to plan for the future and to discuss informally our common interests. Please try to attend.

Other Meetings

The Eleventh Annual Conference on the Fantastic in the Arts will be held in Ft. Lauderdale, Florida, March 21-25. Write Program Director Marshall B. Tynn, 721 Cornell, Ypsilanti, MI 48197, for further information. Papers on nuclear war fiction have been presented at this meeting in the past.

The Second International Conference of International Philosophers for the Prevention of Nuclear Omnicide was held in Moscow, June 20-25 of this year. For further information, write IPPNO at 1426 Merritt Drive, El Cajon, CA 92020, or phone (619) 447-1641.

The *Facing Apocalypse II* Conference was postponed.

Book Reviews

Ira Chernus and Edward Tabor Linenthal. *A Shuddering Dawn: Religious Studies and the Nuclear Age*. Albany, New York: State University of New York Press, 1989. 210 pages. \$16.95 Paper, \$44.59 cloth.

This book consists of eleven chapters aiming to show how a new religion—a nuclear religion—has come into being, but a religion which is false and unsatisfying, even though it incorporates traditional themes.

What are the major theses of this new nuclear religion? Apocalypse is one, reflected prominently in the popular press. Even as televangelists predict an Armageddon in which the forces of good and evil do battle, with the former prevailing and ushering in a new era, so the forces of good (capitalism, democracy, and Christianity) will engage the forces of evil (communism and totalitarianism) in a final battle. The former, through its nuclear bombs, will be victorious, of course, and will bring in a new heavenly age of peace and harmony on earth.

A nuclear war requires great courage, martial enthusiasm, the certainty of one's cause, and a willingness to sacrifice, if necessary, one's life for it. Thus we have committees warning us of the present danger and extolling us to screw up our courage and boldly face them, knowing that God and the Bomb are on our side.

At the same time a feeling of fatalism exists among many, an attitude that nuclear incineration is inevitable. Thus we find a number of contemporary groups who comprise a nuclear death cult which laments the coming end of the world. There is nothing we can do to avoid it. We can only resign ourselves and wait. Just as religion incorporates rituals so nations involved in the nuclear arms race have evolved a set of rituals they go through as they confront each other. Their military go through the ritual of positing the worst case scenarios and strategies for dealing with them. Diplomats go through the ritual of meetings and conferences, proposals and counterproposals, bluffing and posturing.

In this nuclear age people are both horrified by, and yet relentlessly drawn to, the immeasurably destructive weapons they have created, just as, for many, God is a being they stand in awe of and cower before, yet cannot draw away from. Those who question, are critical of, and are not committed to nuclear arms as their security, are considered heretics to be disdained, muted, and excommunicated. Theologians on the right have constructed a new doctrine of God to fit the nuclear age. It asserts that a nuclear holocaust is the ultimate expression of God's sovereignty over history. God, who is the master of time, will bring time to an end through a nuclear catastrophe. Whether or not humankind survives is inconsequential. God will survive and He (or She) will create again when He (or She) wills to.

Do the authors accept this new Deity? Obviously not, and they see their book as an attempt to demonstrate that the new religion is deceptive, that the nuclear God is not the true God, and that modern man must realize this and turn to another Deity and a religion of hope, not despair, if he is to become the master, rather than victim, of the nuclear monster he has created.

Donald Bishop
Washington State University

John Wittier Treat. *Pools of Water, Pillars of Fire: The Literature of Ibuse Masuji*. Seattle and London: University of Washington Press, 1988. 294 pages. \$30.00.

This study is significant not only because it is the first monograph published on the Japanese author Ibuse Masuji in English, but also because it explores Ibuse's personal and literary response to the violence of the twentieth century. Selecting from interviews, the large volume of translated and untranslated secondary studies (listed in the bibliography), and Ibuse's fourteen volumes of collected works that include short stories, diaries, journals, essays, and novels, Treat blends psychological, biographical, literary, and historical insights to explain why and how Ibuse Masuji came to write *Black Rain*, one of the most vivid accounts of the atomic bomb's consequences for the Hiroshima survivors.

Using biography, Treat convincingly explains Ibuse's development of detached narrators and his themes of isolation, alienation, and death. Ibuse's move from a small village near Hiroshima to Tokyo, where he studied literature at Waseda University, alienated him from having a stable sense of place; this experience, Treat implies, accounts for Ibuse's dispossessed protagonists—the vanquished, castaways, and hibakusha (surviving victims of the atomic bomb). By the end of the 1920s, Ibuse had developed his understated, third-person narrators as a means “to observe the world and its terrors” (263). Since the 1930s, Ibuse increasingly worked on historical fiction and, as in *Waves* and *Black Rain*, uses historical settings and forms, especially diaries, to create a sense of authenticity in his fiction. Treat traces Ibuse's focus on death from human and man-made disaster and “survivor's guilt” to the deaths of many of his relatives during his childhood, the death of close literary friends (including famed author and disciple Dazai Osamu), and the deaths of friends in World War II. Ibuse has thus often written to memorialize the dead and particularly those who are in danger of being forgotten in the historical record.

Most significantly for the readers of *Nuclear Texts and Contexts*, Treat's concern centers on Ibuse's vision of natural and historical catastrophes and how people survive them. According to Treat, Ibuse rejects a progressive view of history; rather, the repeated patterns of violence of the historical and natural world over the centuries “challenges us not to conquer but simply survive” (72). Thus, Ibuse is interested in how ordinary people confront death and destruction as symbolized by images of water (deadly whirlpools, stormy oceans, and radioactive rain) and “pillars of fire.” As Treat argues, these images describe the recurring pattern in Ibuse's works of a “beautiful end” which Treat defines as “that particular experience of witnessing with both fear and fascination the destruction wrought by history or nature” (123). In Ibuse's early works, such as “Confinement” and *Waves* [the English translation is still in print] humans can do little to counter the onslaught of disaster. But, Ibuse's later works such as *Black Rain* reflect a growing humanism; although his heroes are commoners who are, like his castaway characters, “caught between conflicting natural and political forces they can not control” (159), they survive their predicaments by recreating rituals to memorialize the dead and protect the living during times of social collapse. Thus, in *Black Rain*, the protagonist Shigematsu overcomes his reluctance to play the role of a Buddhist priest and recites sutras at the mass burnings of Hiroshima bomb victims. These rituals are further complemented by a faith in the regenerative powers of the

natural world. Hence in *Black Rain*, Shigematsu raises carp and watches baby eels swim upstream; these symbols of hope partially compensate for his niece who is dying of radiation sickness. As Treat states, Ibuse's heroes replace a destroyed civil order with rituals and folklore that affirm “the sanctity of life, the most important of all faiths for Ibuse's hibakusha” (222).

Treat's contribution to the study of nuclear war fiction and the fiction of atrocity is that his study allows the reader access to the voice of Ibuse Masuji whose seventy years of literary production addresses the critical issue of humanity's survival in the twentieth century.

Alan Hunt
Washington State University

Edward Linenthal. *Symbolic Defense: The Cultural Significance of the Strategic Defence Initiative*. Univ. of Illinois Press, 1989. \$19.95. 139pp.

Edward Linenthal is a religious studies professor who spent a year in MIT's arms control program. His book is an original but erratic attempt to marry symbolic analysis with the arms controllers' “realism.”

Much of the book is simply an overview of the SDI debate—what Caspar Weinberger and William Buckley said, why the Union of Concerned Scientists disagreed, and so on. It is easier reading than you might expect since there are over 100 cartoons ranging from the notorious (Auth, Trudeau) to the obscure (the *Colorado Springs Gazette Telegraph*). Linenthal's stance through much of the book is agnostic, almost disengaged. He skims the surface of debates on whether the Russians were really ahead in the early 80s and whether SDI technology would work as promised, but he is more interested in telling us who said what than in submitting arguments to trial by evidence. Only at the end of the book does his own point of view clearly emerge.

Linenthal argues that the existential vulnerability of the nuclear age is psychologically stressful, producing recurrent political crises. In the early 1980s it produced both the nuclear abolitionist movement and Reagan's nostalgic “Grand Vision” of an America safe from attack beneath a space shield. This Grand Vision was immune from expert criticism partly because of its psychological appeal, but also because its supporters touched on the core themes of American symbolic identity: the triumph of human will over limits; the transcendent power of American inventiveness; the need for a new frontier (in space); and the innocence of America.

Linenthal argues that the cartoonists were more successful than the experts in debunking SDI because they were able to mobilize accessible popular images with which ordinary people could identify. He also claims (incorrectly in my view) that SDI emasculated the abolitionist movement by forcing it to defend the “establishment dove” position of the arms controllers.

Linenthal's book is weakened by four obvious problems. First, he exaggerates the ideological success of SDI. His claim that “the shapers of the strategic defence ideology won a clear victory in the battle over visions of utopian futures” (p. 71) seems dubious at a time when both the Cold War and SDI research budget are melting away. Even at the height of SDI's popularity, SDI weapons were deeply controversial.

Second, Linenthal often confuses right wing propaganda with American culture. His claim that SDI's appeal “transcended ideological boundaries” (p. 10) is belied by opinion

polls giving it far more appeal on the Right of American politics. Nor is it hard to see why: SDI allowed the military to co-opt peace movement rhetoric while continuing the arms race. Yet Linenthal never considers SDI as a Strategic Discourse Initiative by the Great Communicator. His insistence on a literal, not an ironic, reading of SDI supporter's statements sometimes seems naive.

Third, the book does not give any sense of the audiences to which interventions are addressed. Provincial cartoonists and Harvard defence intellectuals are all jumbled together as if they were all talking to each other and to the same audience.

Finally, Linenthal does not use symbolic analysis to reveal the social construction of all ideological realities, but to legitimate the "realism" of the Harvard/MIT arms controllers. Only the abolitionists and the SDI supporters are subjected to deligitimation by symbolic analysis. This is very problematic.

Nevertheless, the book is a useful resource for those seeking snappy quotes or cartoons or for those seeking an overview of the SDI debate.

Hugh Gusterson
Center for Psychological Studies in the Nuclear Age

Vladimir Gakov's review of Martha Bartter's *The Way to Ground Zero: The Atomic Bomb in American Science Fiction* (Greenwood, 1988) did not arrive in time for this issue. It will appear in no. 4, January, 1990. We regret the delay.

Hiroshima, Nagasaki, and the Bomb A Bibliography of Literature and the Arts

Editor's note: The following is excerpted from a much longer and more detailed annotated bibliography which will be published in the ISSNTC series announced on page 1 of this issue.

- Bary, Brett de. "After the Apocalypse: Hara Tamiki's Writings on the Bombing of Hiroshima." *Journal of the Association of Teachers of Japanese* 15.2 (Nov. 1980) 150-169.
- Craig, David, and Michael Egan. *Extreme Situations: Literature and Crisis from the Great War to the Atomic Bomb*. Totowa, NJ: Barnes and Noble, 1979. 309.
- Lifton and Hersey's writings on Hiroshima briefly placed within the history of repeated atrocities.
- Derrida, Jacques. "No Apocalypse, Not Now (full speed ahead, seven missiles, seven missives)." Tr. Catherine Porter and Phillip Lewis. *Diacritics* 14.2 (Summer 1984) 20-32.
- "Nuclear weaponry depends, more than any weaponry in the past, upon structures of information and communication" which are entangled in the realities of the nuclear age and the "fable of nuclear war." Extraordinarily sophisticated weaponry coexists with "sophistry" and "the most cursory, the most archaic, the most crudely opinionated psychology, the most vulgar psychology."
- Dorsey, John T. "The Responsibility of the Scientist in Atomic Bomb Literature." *Comparative Literature Studies* 24 (1987) 277-90.
- Discusses the conflicts between moral scruples and the joy in science in *Command the Morning, Hiroshima Diary, The Bells of Nagasaki, In der Sache J. Robert Oppenheimer, The New, The American Hero, The Devil's Heritage*, and other works.

_____. "The Theme of Survival in John Hersey's *Hiroshima* and Ibuse Masuji's *Black Rain*." *Tamkang Review* (Spring 1984) 85-100.

A comparison of two works of the *gembaku bungaku* (atomic bomb literature) genre, *Hiroshima* and *Black Rain*, focusing on survival.

_____. "The Use of the Grotesque in Betsuyaku's *Zo*." *Studies on International Relations* (Nihon U) 4 (November 1982) 185-200.

Dorsey's review of the play, *Zo*, reveals what he calls Betsuyaku's "limited approach to Hiroshima, concentrating on the weakness and humiliation of a handful of people." Dorsey reviews various types of the grotesque—from low comedy to extreme disparity. The grotesque behavior of the protagonist defies a dignified death.

_____. and Naomi Matsuoka. "Without a Trace: *Ashita*." *Studies on International Relations* 9 (November 30, 1988) 202-215.

Compares Inoue Mitsuharu's work, *Ashita*, and the film, *Tomorrow/Ashita*, by Kuroki Kazuo. "Both [Mitsuharu and Kazuo] were in search of a Nagasaki which had disappeared," "both succeeded in recreating that lost world," and both "at pains to show how similar the situation in Nagasaki on 8 August is to where we are now."

Dower, John. *War Without Mercy: Race and Power in the Pacific War*. New York: Pantheon, 1987. 416.

An account of the propaganda by both the U. S. and Japan to dehumanize the other in order to increase hatred and to facilitate slaughtering the other. Analyzes the "linguistic softening of the killing process" (89). Dower attempts to understand "how stereotyped and often blatantly racist thinking contributed to the adoption of exterminationist policies." Franklin, H. Bruce. "Nuclear Promise and Threat." *The New Encyclopedia of Science Fiction*. New York and London: Viking/Penguin, 1988. 336-38.

Outlines the background of Hiroshima and Nagasaki in science fiction, and argues that after these atomic bombings society became so influenced by the nuclear promise and threat that distinctions between science fiction and the rest of the culture rapidly began to fade.

Hikins, James. "The Rhetoric of Unconditional Surrender and the Decision to Drop the Atomic Bomb." *Quarterly Journal of Speech* 69 (1983) 379-400.

The atomic attacks were launched because of an American commitment to the rhetoric of unconditional surrender conceived by President Roosevelt in 1943 as a means of unifying a group of nations against a common enemy. By 1945 it had metamorphosized into a body of public opinion which operated to constrain policy makers.

Inoue, Yasushi. "The Writer's Role in the Nuclear Age." *Japan Quarterly* 31.2 (April-June 1984) 126-28.

Examines the purpose and motivation of literature in the nuclear age, in contrast to pre-Hiroshima literature.

Jackson, Earl, Jr. "Toward a Phenomenology of Oe Kenzaburo: Self, World & the Intermediating Microcosm." *Transactions of the International Conference of Orientalists in Japan* 25 (1980) 47-59.

Lammers, Wayne and Osamu Masaoka, comps. *Japanese A-bomb Literature: An Annotated Bibliography*. Wilmington, OH: Translation Collective, Wilmington College Peace Resource Center, 1977. 132.

An annotated bibliography of significant Japanese publications relating directly or indirectly to the damage and afteref-

fects of the atomic bombings. Over 350 of the books are in the library of the Hiroshima/Nagasaki Memorial Collection of the PRC and are available for interlibrary loan. Titles are divided into 15 categories including anthologies, documentaries, graphics and photographic records, poetry, etc. (Most in Japanese only).

Treat, John W. "Atomic Bomb Literature and the Documentary Fallacy." *Journal of Japanese Studies* 14.1 (Winter 1988) 27-57.

_____. "Early Hiroshima Poetry." *Journal of the Association of Teachers of Japanese*. 20.2 (Nov. 1986) 209-231.

Discusses poems written by survivors 1946-1955.

_____. "Hiroshima noto & Oe Kenzaburo's Existentialist Other." *Harvard Journal of Asiatic Studies* 47.1 (June 1987) 97-136.

Relationship of existentialism and the treatment of victims of the Hiroshima bombing.

_____. "Hiroshima & the Place of the Narrator." *The Journal of Asian Studies* 48.1 (Feb. 1989).

Tsukui, Nobuko. "Yoshie Hotta's *Judgment*: An Approach to the Atomic Bomb Literature of Japan." *Arizona Quarterly* 42.3 (Autumn 1986) 197-212.

Genbaku bungaku, a "new category of literature," written mainly by Hibakusha (surviving victims), has produced all kinds of traditional and many innovative literary expressions. The non-hibakusha writer, Hotta, places his formally traditional novel, *Judgment*, in a global East-West context and in the history of atrocities against civilians.

Wilson, Michiko. *The Marginal World of Oe Kenzaburo: A Study in Themes & Techniques*. Armonk, NY: Sharpe, 1986. 159.

Reveals Kenzaburo's "marginal world" to be the result of his questioning of the traditional concepts of Japanese autobiographical fiction, *shishosetsu*, because it "...restrains the function of imagination" as it binds the protagonist 'I' to the everyday environment." Examines the various techniques and themes of the author.

Yoshida, Sanraku. "Kenzaburo Oe: A New World of Imagination." *Comparative Literature Studies* 22.1 (Spring 1985) 80-96.

Relates Kenzaburo's role in establishing a new literary canon. Yoshida covers various themes and techniques the author uses to universalize his message—that "the experience in Hiroshima and Nagasaki makes clear that one single bomb may mean instantaneous and simultaneous death for everybody on earth."

James R. Bennett and Karen Clark
University of Arkansas

Forthcoming Scholarship

Brians, Paul. "Nuclear War Fiction for Children." *Science Fiction, Social Conflict and War*. Ed. Philip Davies. Manchester: Univ. of Manchester Press.

Franklin, H. Bruce. "Eternally Safe for Democracy: The Final Peace of American Science Fiction." *Science Fiction, Social Conflict and War*. Ed. Philip Davies. Manchester: Univ. of Manchester Press.

_____. "The Ultimate Weapon as American Science Fiction." *Literature and Science: Essays Theoretical and Practical*. Ed. Paul Privateer and George Rousseau. Cambridge: Cambridge Univ. Press.

Klein, Richard. "The Future of Nuclear Criticism." *Yale French Studies*.

New Scholarship

Brandt, Anthony. "Thinking About the End." *Esquire* July, 1984, pp. 25-26.

Gakov, Vladimir and Paul Brians. "Nuclear-War Themes in Soviet Science Fiction: An Annotated Bibliography." *Science-Fiction Studies*, 16 (March 1989): 67-84.

Gery, John. "How Nothing Has Changed: From Stevens's 'The Snow Man' to Gunn's 'The Annihilation of Nothing'." *Poesis*, 7:1 (1986): 23-34. _____. "En Route to Annihilation: John Ashbery's *Shadow Train*." *Concerning Poetry* 20 (1987): 99-116.

_____. "Love and Annihilation in Calvino's *Qfwfq* Tales." *Critique* 30:1 (Fall 1988): 59-67.

_____. "The Sensible Emptiness in Three Poems by Richard Wilbur." *Essays in Literature* Spring 1989.

Gitlin, Todd. "After the Thaw." *Tikkun*. Nov./Dec. 1988.

_____. "The Greatest Story Never Told" and "Coming Detractions: Notes on the Right's Mobilization Against the New Detente." Both available from the Institute on Global Conflict and Cooperation, University of California, San Diego (Q-086), La Jolla, CA 92093.

Green, Dorothy and David Headon. *Imagining the Real: Australian Writing in the Nuclear Age*. Sydney: Australian Broadcasting Corporation, 1987.

Gottlieb, Annie. *Do You Believe in Magic? The Second Coming of the Sixties Generation*. New York: Times Books, 1987.

Hefley, Margie R. "Walter M. Miller, Jr.'s *A Canticle for Leibowitz*: Annotated Bibliography." *Bulletin of Bibliography*, 46:1 (March, 1989): 40-45.

Kath, Ruth. "Nuclear Education in Contemporary German Children's Literature." In *The Lion and the Unicorn: The International Scene*, v. 18 (1986): 31-39.

Noel, Daniel C. "Ironic Convergence: Nuclear Numbing and New Age Scientism." *Artifex* (St. Paul, Minn., Spring, 1989).

_____. "Realizing Dreams: Star Wars, 'Star Tours,' and the *Anima Machinae*." *Spring: Archetype and Culture*. 1988.

Wilson, Rob. "Postmodern as Post-Nuclear: Landscape as Nuclear Grid." In Robert Merrill, ed. *Ethics/Aesthetics: Post-Modern Positions*. Washington, D. C.: Maisonneuve Press: 1988, pp. 169-192.

Witham, Barry B. "English Playwrights and the Bomb." *International Journal of Politics, Culture and Society* 2:2 (Winter 1988): 287-301.

Miscellany

Published this summer: the fourth and final issue of *Melt-down*, an elaborate comic strip story in watercolors which started with Chernobyl and ends in a battle of superbeings able to absorb huge amounts of radiation battling inside an Indian reactor (Epic Comics, 387 Park Avenue South, New York, NY 10016).

A recent compact disc (Conifer CDCF 168, distributed by Allegro), contains new recordings of Witold Penderecki's *Threnody for the Victims of Hiroshima* and Nancy Van de Vate's *Chernobyl*. Szymon Kawalla conducts the Polish Radio and Television Symphony Orchestra.

The Def Jeans company is currently running an advertising campaign on MTV and in posters featuring a contrast between their product ("Def") and a nuclear explosion ("Dumb").

New Fiction

- Ballard, J. G. "The Secret History of World War 3." In Gardner Dozois, ed. *The Year's Best Science Fiction: Sixth Annual Collection*. New York: St. Martin's Press, 1989.
- Barrett, Neal Jr. *Dawn's Uncertain Light*. New York: Signet, 1989. Sequel to *In Darkest America*.
- Bear, Greg. *Eternity*. New York: Warner, 1988. Sequel to *Eon*. Rather glosses over the holocaust which occurs at the end of *Eon*.
- Butler, Octavia. *Imago*. New York: Warner, 1989. Third volume in the *Xenogenesis* series, sequel to *Adulthood Rites*.
- Dale, Floyd D. *A Hunter's Fire*. New York: Signet, 1989. Post-holocaust Russian invasion novel.
- Eco, Umberto. *The Bomb and the General*. Illus. Eugenio Carmi. Tr. William Weaver. New York: Harcourt Brace Jovanovich, 1989. A beautifully illustrated picture book for children about ending the threat of nuclear war which manages to be both frightening and silly. Not recommended.
- Ellison, Harlan and Richard Corben. *Vic and Blood*. New York: St. Martin's, 1989 (due Nov.). Paperback reprint of recent comic book adaptation of *A Boy and His Dog*, with a new sequel.
- Finch, Sheila. "Ceremony After a Raid." In *Amazing*. July, 1989.
- Fuller, John G. *The Pack*. New York: St. Martin's Press, 1989. Rats irradiated by a nuclear disaster attack a beach community.
- Godfrey, Martyn. *The Last War*. Collier Macmillan Canada, 1986. New York: Collier Macmillan, 1989. Young adult "easy reading" post-holocaust novella.
- Linaweaver, Brad. *Moon of Ice*. New York: Arbor House, 1988. An interesting alternative-history novel in which Hitler developed the atomic bomb and used it to win World War II. Set decades after the war.
- MacDonald, Caroline. *The Lake at the End of the World*. New York: Dial, 1989. Young adult novel about survivalists who fled underground to escape the threat of nuclear war and find themselves faced with ecological disaster instead.
- Mace, David. *Fire Lance*. London: Grafton, 1986. New York: Ace, 1989. Postholocaust military thriller.
- McIntyre, Vonda. *Dreamsnake*. London: Gollancz, 1989. New edition of this classic feminist postholocaust novel. Remains out of print in the U.S., but a new collector's edition is planned.
- Nakazawa Keiji. *Barefoot Gen: Life after the Bomb, A Cartoon Story of Hiroshima*. Vol. 3. Philadelphia: New Society, 1987.
- Pohl, Frederik. *Homegoing*. New York: Ballantine, 1989. A lightly humorous sf novel set after various disasters, including a nuclear war involving SDI.
- Pournelle, Jerry E. *There Will Be War, Volume VIII: Armageddon*. New York: Tor, 1989. Collection of original war stories, many of them nuclear.
- Shirley, John. "Recurrent Dreams of Nuclear War..." in *Heatseeker*. Los Angeles: Scream/Press, 1989.
- Slonczewski, Joan. *The Walls of Eden*. New York: Morrow, 1989. Nuclear winter science fiction novel by "a former organizer for the nuclear freeze campaign and a member of the Society of Friends."
- Vonarburg, Elisabeth. *Le Silence de la cité*. Paris: Denoel, 1981. Trans. Jane Brierly as *The Silent City*. Victoria: Tesseract, 1989. (Tesseract is an imprint of Porcépic: 235 Market

Square, 560 Johnson Street, Victoria, BC V8W 3C6, Canada.)

- Weldon, Fay. *Polaris and Other Stories*. New York: Penguin, 1989. The title story relates to Polaris nuclear submarines.
- Wells, H. G. *The World Set Free*. London: Hogarth Press, 1989. New edition of the most famous pre-World War I atomic war novel.
- Wolf, Christa. *Accident: A Day's News*. Trans. from the German by Heike Schwarzbauer & Rick Takvorian. New York: Farrar, Straus & Giroux, 1989. About the Chernobyl accident.

New Editions and Translations

Recently published by Heyne, German publisher, translations of Vernor Vinge's *The Peace War* (as *Der Friedenskrieg*) and *Marooned in Realtime* (as *Gestrandet in der Realzeit*), David Brin's *The Postman* (as *Gordons Berufung*), and Tim Powers' *Dinner at Deviant's Palace* (as *Zu Tisch in Deviants Palast*).

New editions from British publisher Legend: James Morrow's *This Is the Way the World Ends*, Howard Waldrop's *Them Bones* (Sept.), Philip K. Dick's *Dr. Bloodmoney*. From the British Women's Press, new editions of Suzy McKee Charnas' *Walk to the End of the World* and *Motherlines*.

The Yugoslavian Lazar Komarcic award for best translation of a science fiction novel was given to Zoran Jaksic, for his Serbo-Croatian version of Roger Zelazny's *Damnation Alley*.

A new luxury edition of *Where Late the Sweet Birds Sang* by Kate Wilhelm has been published by Easton Press (47 Richards Avenue, Norwalk, CT 06857, USA).

The Soviet literary agency VAAP is offering translation rights to Vladimir Mikailov's *A Guardian for My Brother* ["recruits from Earth's past fight to preserve its future by trying to avert interplanetary nuclear war"]. Write The Copyright Agency of the USSR (VAAP), 6a Bolshaya Bronnaya Street, Moscow GSP 103670, USSR; telex 411327.

Gakov Tour a Success

ISSNTC was the official U.S. sponsor of a month-long lecture tour by Soviet journalist and critic Vladimir Gakov this May and June. Our thanks to all the dozens of people who worked hard to make this project possible. He spoke to numerous campus and civic groups in six states on various issues, including Soviet science fiction and nuclear war. Sample copies of *NT&C* were distributed at several of his appearances.

Except for the cost of a Telex to extend the official invitation, all funds for the tour were raised locally. Enough was earned to pay all expenses and buy Gakov a laptop computer. Unfortunately, red tape at the U.S. end prevented him from taking the computer with him; he hopes to get it some time next spring.

PB

Work in Progress

- Lenz, Millicent. *Mushroom Clouds Over Gaia: Imagination in a Nuclear Age*.
- Treat, John Whittier. *The Ruin of Words: Japanese Writers and the Atomic Bomb*.
- Schwenger, Peter. *Letter Bomb* (nuclear war and literary theory).

Nuclear War Fiction in Eastern Europe

Ion Hobana (Bucharest)

Normally NT&C does not publish regular articles; but we decided to make an exception when Ion Hobana, distinguished Romanian writer, scholar, and past President of World SF—the international science fiction organization—sent us this communication. It was impossible to provide the sort of bibliographic documentation that our readers are used to, but we thought the subject was of enough interest to reproduce it in this issue. We apologise for the small type needed to fit it in our limited space. **PB**

In 1969, commenting upon Jacques Bergier's assertion that "The atomic bomb first exploded in *The World Set Free* (1914)," I claimed for the Romanian writer Victor Anestin (1875-1918) the co-fatherhood of the idea of using nuclear energy for warlike purposes. Indeed, in the novel *A Celestial Tragedy*, introduced by Anestin in the February 4, 1914 issue of *Ziarul stintelor poulare si al calatoriilor* (The Journal of Vulgarized Sciences and of Travels), there was a reference to the most remarkable discovery made by the earthlings of the year 3000: "In physics, they have managed to go to the roots of the structure of matter; moreover, at present, they make use of intra-atomic power . . . They have used this extraordinary power in wars as well; but, because of its disastrous effects, the states have signed a convention under which they pledge to use it for scientific purposes alone." Obviously, between this fleeting mention and H.G. Wells' detailed, vivid and colorful description, there is only a conceptual link.

My contribution to the discussion of 1969 was only the preliminary fruit of my investigation of this subject. The imagination of science fiction writers seems to be inexhaustible, springing upon us ever new surprises, in case we take the trouble to unbury them from under the (metaphorical) dust of the world's libraries.

While H.G. Wells found the necessary information in Frederick Soddy's book *The Interpretation of Radium* (1909), Anestin had probably read Gustave Le Bon's *Evolution of Matter* (1909). His "Intra-atomic power" is the "intra-atomic energy" of the versatile French writer, who inspired other authors as well. Our prestigious and honorable predecessors were far from ignorant of this duality of scientific discoveries and inventions. In *Red Star* (1908), a novel by the Russian A. Bogdanov, the spaceship taking the hero to Mars is propelled by an atomic engine which uses something resembling an ion drive. Victor Anestin also assured us that nuclear energy could be used for air and space transportation: "For their locomotion, earthlings resort only to this kind of power, because they can disintegrate atoms faster or slower, according to their needs. That is why their air is populated by immense ships, apt to carry unimaginable loads In recent years, they have been studying the means of visiting the Moon, the earth's satellite, through the utilization of intra-atomic power"

The war unleashed several months after the appearance of *A Celestial Tragedy* for a while eliminated the theme of atomic power from the landscape of science fiction in Eastern Europe. Yet, it only reappeared all the more brilliantly in *The Absolute at Large* (1922), the novel of the great Czech writer Karel Capek. While introducing his discovery, its hero Rudolf Mark speaks about "The total and perfect utilization of atomic energy. . . ." while later on he embarks upon exemplification best suited to manufacturer G. H. Bondy's practical-mindedness: "You could hardly imagine what tremendous energy there is in these atoms. With but a hundredweight of coal in your cauldrons you can circle the world in your ship, you can light all of Prague, you can set in motion the whole of Rustonka, or—well—whatever you like; with a coal as small as an egg you can heat your whole house and cook for all the family. Eventually, we shan't need even coal; we will be able to heat our houses with the first pebble we come across or with a handful of clay gathered in front of our house. Each particle of matter contains more energy than a huge steam cauldron; it is only a question of squeezing it out, of knowing how to burn matter out!"

But Mark's "perfect carburetor" releases—as a by-product of this burning—what its inventor called the Absolute, the divine substance—"God embodied in a pure chemical state." Being warned that around his Carburetor some strange phenomena are taking place, apt to spread beyond all limits, Bondy risks developing it anyway, lured by the prospect of fabulous profits. He buys the

invention and embarks upon the industrial production of the carburetors—which brings about deep-going socioeconomic upheavals: millions of proletarians lose their jobs. The overproduction of material goods becomes a nightmare, causing the disruption of transport, trade, and government activities—due to the effects of the Absolute upon people's consciences. A mystical fervor suffuses those who benefit by Marek's invention. Each religion, nation, and race, attempts to annex the Absolute, triggering off wars which soon develop into a devastating conflagration. The carburetors are destroyed. The thirteen survivors of the Last Battle proclaim their brotherhood after having slept under a birch tree.

This satirical indictment of intolerance in relations among people and nations was followed in 1924 by *Krakatit*, a novel written in an entirely different tone. Resuming the examination of the aftermath of releasing nuclear energy (krakatit is an atomic explosive), Capek presents in Engineer Prokop a protagonist who acts heroically, rather than being a mere spectator to the application of this discovery (like Marek), or a profiteer (like Bondy). Prokop is aware that "Matter is a terrible force" and wonders whether this force might not be used against mankind. His fears are fulfilled when, taking advantage of the fact that the engineer has suffered an attack of fever, his former colleague Jiri Tomes steals from him the formula for krakatit. The thief falls victim to the first attempt to produce the explosive.

The owners of the "Baltin Works" make highly attractive offers to Prokop and do not shrink even from using as a lure Prokop's love for the daughter of one of them, Princess Wille. Eventually, the anarchist Daimon tries to seduce him through the eternal mirage of the hope of universal dominion. He tells the hero, "The power at your disposal has no parallel in mankind's history. You shall conquer the world with the help of a mere handful of men."

In order to make this prospect concrete, Daimon causes a fragment of krakatit to explode by a remote-control electric wave, annihilating the acolytes who have mutinied against him. Yet, nothing can induce Prokop to give up his humanistic creed. And, in order to preclude any incidental revelation, such as the one during his illness, he decides to forget the formula for krakatit.

This theme of "The Sorcerer's Apprentice" was also put to good use by the Soviet authors V. Nikolsky in 1927 and by V. Orlovsky in the year 1928. Nikolsky's novel, entitled *A Thousand Years Hence*, describes a laboratory experiment which unexpectedly results in the release of the energy hidden in atoms which brings about "the death of nearly one half of Europe." The fact that the author very precisely indicated the year of the first atomic bomb test is, of course, a mere coincidence, but he remarks, strikingly, "The explosion in 1945 accelerated the natural process of disintegration of the old world"

As for Orlovsky's novel, it is actually entitled *The Revolt of the Atoms*. The German scientist Friedner aims to endow his country, defeated in the war, with a weapon capable of ensuring its world supremacy. In his experimental installation there occurs a spark which escapes his control and begins absorbing the surrounding matter in a slow nuclear reaction. The resultant fiery sphere scours Europe, continuously increasing in volume. Mankind is threatened by a tremendous catastrophe. Friedner's Soviet assistant—together with his fellow countrymen and with progressive scientists in the West—works out a scheme for salvation: as it has magnetic properties, the sphere may be locked in an electromagnetic trap and propelled by a gigantic cannon beyond the boundaries of the atmosphere. But it will take so much explosive that all arsenals will be exhausted; hence governments are against the project. But the people invest the Congress of Scientists with full powers, and the result is a small artificial sun in the sky.

The hope that nuclear energy could be used for peaceful purposes did not disappear entirely from the panorama of inter-war Eastern European SF literature. A. Iaroslavski took up the idea of his fellow countryman A. Bogdanov, describing the heart of the propulsion device of the spaceship in his novel *The Argonauts of the Universe* (1926) in the following terms: "In a very heavy metal box the size of a large cigarette case, there is an immeasurable force concentrated. It suffices to press a lever in order to release an atom of radium from this box."

From September 29 to December 15, 1932, the Romanian magazine *Realitatea ilustrata* (Illustrated Reality) carried *X-O: The Novel of the Future*, by Leone Palmantini, which was to be marketed as a volume in 1935 under the title *The Drowned Cities*, this time signed with the author's real name: Felix Aderca (1891-1962). In a remote future, humans have withdrawn deep into the oceans, trying to replace the heat of the moribund sun by that of the Earth's incandescent center. Mankind's President, the scientist Pi, is convinced that the proper solution is emigration to another planet more propitious to life, and he works on "decomposing the atom and capturing inter-substantial electric energy" needed for the exodus.

At his death he leaves behind him a "lamp" with eight cones, "like eight furnaces, which, with eight different gases, at a certain temperature generated by the platinum spirals, were meant to gradually disintegrate atoms. The President never found the gas for the last cone . . ." This valuable legacy is examined by the rulers of Earth's submarine cities, under the pressure of the implacable advance of the cold:

"Engineer Whitt resumed the experiments on the decomposition of the atom, examining the special function of each cone. When he reached the last one in his investigations, he realized that the electrons had indeed disintegrated, yet they floated at a rather vast distance from each other, without losing their cohesion, very much as astral systems made up of numerous celestial bodies preserve their force of attraction as well as their reciprocal balance, however great the distances between them.

"This is where old man Pi had stopped: at the weakening of the attraction of the electrons inside the atom, though not at the full cancelling of the atom. The problem was unique. It had never occurred on any of the seven cones, whose function had been limited to gradual release. Old man Pi had fearlessly challenged the difficulty: the definitive disintegration of electrons. His voice was still shouting desperately: 'crush the cell! Destroy the universal attraction of the primary elements! . . . Eliminate the initial love that brought together the first lives!'

"Engineer Whitt had assumed a task similar to that of insinuating himself between the Earth and the Moon or between the Sun and Mars, in order to drive away the attraction between them—to be the first to shatter the celestial system of an atom—the origin of things."

After a number of fruitless attempts, Whitt gives up the idea of seeking a way out of the labyrinth. But his investigations are continued by an engineer named Xavier. In a moment of supreme inspiration, as his mind is spurred by the prospect of imminent death, this advocate of the road to the stars discovers the eighth gas: "Having an oxygen flow pass through the last cone, doesn't one suppress the last links of matter—releasing the electrons almost wrested from the hypothetical center?"

Xavier and Olivia (their initials used in the title given novel in its magazine publication) start towards another planet in the constellation of the Southern Cross. With the same "atomic lamp" Whitt and Lucia reconstruct the cities in the abysses as they now have an inexhaustible source of energy at their disposal. The author ends his novel with a metaphor frequent in the golden age of science fiction: "And while the two human beings remained deep in the heart of the earth—by their own will linked to the latter's destiny—another two people left it, carrying the spark of life into the universe whence they had probably preceded: an Adam and Eve into the heart of the terrestrial globe, another Adam and Eve embarking upon the conquest of a new Earth, in outer space."

We find such benevolent visions almost solely before Hiroshima. That blast, which shone brighter than a thousand suns, wrought a deep upheaval in the minds of the builders of imaginary worlds. In our own days, they denounce instead the absurd balance of terror which may set off a general conflagration resulting in the disappearance of civilization and of the human species itself. But is the future an irrevocable curse?

Ion Hobana, Bucharest

Trivia

"Temperament," an "CDEV" utility for the Macintosh, displays a mushroom cloud and sounds an explosion when the computer is booted up. Sighted recently: a nuclear surfing t-shirt with a mushroom cloud looming over a surfer. Check out the cover of Midnight Oil's *Red Sails in the Sunset*. **PB**

Films

Shohei Imamura's film version of Ibuse Masuji's classic Hiroshima novel *Black Rain* was recently shown at the New York Film Festival to great acclaim (see *New York Times* 9/26/89, p. D1). Producer: Shia Iino. It should not be confused with the current Ridley Scott thriller by the same title.

There is a brief scene in *The Adventures of Baron Munchhausen* in which Vulcan shows off the prototype of a MIRVed missile and briefly discusses the advantages of nuclear war.

Other nuclear themes: *Miracle Mile* (fine postholocaust scenario), *Young Einstein* (punk nuclear age satire), *The Abyss* (very interesting antimilitary thriller).

The Russian nuclear winter film *Letters from a Dead Man* is now available on VHS tape for \$450 from New Yorker Films (16 West 61st Street, New York, NY 10023; phone 212-247-6110; FAX 212-307-7855). It should be available soon for rental from Instructional Media Services, Washington State University, Pullman, WA 99164-5602.

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Submissions to *NT&C* are invited in all areas of linguistic and literary research and pedagogy relating to nuclear issues.

The first of the new series of ISSNTC monographs, James R. Bennett and Karen Clark's *Hiroshima, Nagasaki, and the Bomb: A Bibliography of Literature and the Arts*, will be available by November, 1989. Write *NT&C* for price and ordering details.

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