

Acknowledgements

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1. Introduction

In 1516, Sir Thomas More published his work on political, social and religious philosophy called *Utopia*, in which he coined the title as a word describing the setting where man and society are blissfully organized in a perfect state. Etymologically, the term ‘utopia’ derives from the two Greek words “no” and “place” (Newman 167), which ironically implies its non-existence and indicates that such a perfect idea is impossible. Its counterpart is usually termed ‘dystopia’, and holds contrasting ideas. While they may have some recognizable features in terms of dark plotlines showing seemingly perfect societies, the underlying themes of dystopian literature often depict technological misuse, intervening, totalitarian governments, and a repressed, unenlightened society enslaved by a powerful elite. From that point of view, a dystopia is indeed a perfect world for the ones in control. Furthermore, Booker argues that dystopian literature is in direct contrast to utopian literature. He characterizes dystopian literature as “not so much a specific genre as a particular kind of oppositional and critical energy or spirit” (3) Booker holds the ideas of dystopia to be regarded as “answers” in a dialogue with the utopian idealism, in that its role as a warning against utopianism and social criticism is propelled mainly by its direct opposition to the ideas of utopia.

With a critical approach to political ideology and the advances of technology, works of dystopian literature often question the imprisoned life in a totalitarian society — a society that often mirrors those we once had, are in, or are possibly moving towards. Comparatively, the art of rock music shares the same expression through audial and lyrical performances. In many cases, rock bands and artists are inspired by the critical spirit in dystopia to criticize the obliviousness of society, the advances of science and technology, and the abusiveness of authoritarian forces. Yet simultaneously, the very same artists are trapped in a cultural machine as authorities themselves, commanding the audience as servants, and serving the bourgeois industrial society above – all of which suggests a curious tension in the rock music sphere. Thus, this thesis sets out to examine the relationship between rock music and dystopia.

The dystopian works *Nineteen Eighty-Four* and *Animal Farm* by George Orwell, *Brave New World* by Aldous Huxley and *We* by Yevgeny Zamyatin provide the primary literary material this thesis will examine in a musical context. This is due to their canonical status in

addition to their significance as inspiration for a number of musical works reflecting the dystopian prophecies. As an echo of and counterpoint to dystopian literature, this thesis will explore the rock opera *The Wall* by Pink Floyd as a case study. However, the musical corpus extends beyond this album, and spans other Floydian releases as well. The reason for representing dystopia through primarily *The Wall* is related to the integration of the album as a concept. The live performances, artwork, lyrics, album, and motion picture all add to the bombastic dystopian mirror that *The Wall* represents.

The album narrates the story of protagonist Pink who is born into post World War II England. Growing up in a home deprived of a father figure (who was killed during the war) and an overprotective mother, Pink has the consequences of the war imposed on him already as an infant. As he attends school, he discovers his teachers are bitter, manipulative tyrants oppressing the children. In his adult life, he marries and ends up a famous rock star personality, though his lifestyle is all but glorious. Pink learns of his wife's affair, which results in him cheating on her. Self-loathing and deprived of any interpersonal communication, Pink turns to materialistic culture to help fill his emotional void, only to have the rest of his human spirit drained by his depressing state of mind. Bricks progressively build an idea of a wall throughout the album, representing the different issues in his life. Ultimately, all of Pink's experiences result in a psychological barrier, disconnecting him from the outside world. He reawakens a dictatorial figure, bent on subverting society and establishing an authoritarian reign. The story culminates towards the end, when his mind is put on trial. Pink eventually undergoes an examination of himself, by himself, which leads to the shattering of his mental wall.

Within the story of Pink is also the dark narrative of the rock star icon and the game of industry in opposition to artistic expression, as a depiction of how the celebrated rock star life is paralleled to that of dystopian totalitarianism. Furthermore, the underlying motif in *The Wall* carries an anti-authoritarian, pro-peace message – notions at the heart of Pink Floyd's music and Roger Waters's (Pink Floyd's bassist and singer) solo material, as well as of rock music in general. The contrast between the dictatorial performance in concerts, in which the subjugation of fans and technological superiority controls the show, and the quest to enlighten the audience about oppression and obliviousness signals a discordance in musical performances, and in Pink Floyd music. Artists use the traditions of dystopia to warn the audience, but also actively engage

in the dystopian dictatorial fashion in order to do so – the impact and echo dystopian literature has in the criticism found within rock music becomes self-contradicting.

1. a. Wagner and the *Gesamtkunstwerk*

During the first half of the nineteenth century, the opera composer Richard Wagner helped develop the idea of a “*Gesamtkunstwerk*”. In this expression lies the notion of an art form spanning multiple styles and forms, encompassing a united artistic statement. For Wagner, this may have been limited to the art forms of the early nineteenth century; however, the range of art in modern times possibly expands Wagner’s idea beyond what was comprehensible at the time. While the analogue arts of dancing, music, song, and paint are exercised to this day, the technological advances of the twentieth century allowed for an expansion and greater interpretation of art.

Wagner’s initial perception of a *Gesamtkunstwerk*, is realized in the concept of *The Wall*, in which album, motion picture, merchandise, websites, live performances, video projections, lyrics, and artwork contribute to the immersive artistic expression. The notion of *Gesamtkunstwerk* applies to much of the contemporary pop rock music scene, in which artists are portrayed as much a brand of consumer culture and a token of ownership by the record industry, as they are ambassadors of art and proclamation.

1. b. Authoritarianism in dystopian literature and rock music

Authorities in dystopian literature are the tyrants of oppression, and omniscient dominators of life, emotions, will, and freedom. They control their citizens through different means. In *Nineteen Eighty-Four* the Inner Party and Big Brother, the governing structures, utilize strict rules, fear, torture, and a special “Thought Police” to frighten people into behaving and ultimately thinking according to the Party’s agenda. This kind of enforcement is found in some tyrannical dictatorships in our world, namely the Soviet Union under Stalinist rule, North Korea and most notably the Third Reich, in which the cult of personality and ideological supremacy shaped the national identity into celebrating demagogic personas. Similarly, citizens of The World State in *Brave New World* are subject to party-agenda impositions during infancy and

adolescence, which in return makes the lower castes (Gammas through Epsilons) obedient adults without having to use violent means.

The notion of mind control is addressed in the criticism of the culture industry as proposed by the German critical theorists Theodor Adorno and Max Horkheimer. They argue that popular culture is a mass-selling, shallow product from an established industry whose purpose is to numb the minds of people, thereby effectively preventing them from developing critical sense and ultimately make them unable to question the ideologies which they are a product of (Adorno and Horkheimer 40-41). Pink Floyd, and the rest of the evolving progressive rock scene during the 1960s and 1970s, was part of a wave of musicians incorporating classical music into the already well-established rock genre. This anti-conform movement is in contrast to the ideas of Adorno and Horkheimer, in that the bands of the time sought to experiment with and explore the artistic territory beyond what was deemed pop music. However, due to the commercial success of Pink Floyd, the element of true art in Floydian music might be contested by the notion that Pink Floyd has become an enterprise in the wake of their affluence.

Adorno and Horkheimer suggest that “popular culture entertains and enthralls, subtly imposing mass conformity at the expense of any real aesthetic content, meanwhile stimulating its audience to consume not only its own products, but those of its advertisers” (Booker 13). In many ways, the propositions by Adorno and Horkheimer are at the very core of the criticism found in rock music. The artist-audience relationship represents an unbalanced dialogue, in which the artist, atop the stage, screened by fences and security, encourages the audience to rebel against control and governance. Yet at the same time, the musician is usually dependent on authoritarian forces in the form of labels and managers in order to support their artistic act. Thus, the performative relationship between the revolt against authority and exercising repression as an authority is rather paradoxical. In the musical context expanding beyond live performances, the echo of the culture industry is evident in the branding of rock stars and the consumerism inherited in promoting merchandise, record releases and ticket sales. In addition to illustrating the mind-dulling effect of mass culture, the works of Adorno and Horkheimer can be seen as a critique of capitalistic societies and consumerism in the twentieth century, as depicted in *Brave New World*, where the inhabitants of The World State are encouraged to buy new products instead of repairing broken ones. Moreover, the rulers of The World State refer to Ford (Henry

Ford) as their society's Messiah and operates with a calendar where year one (1 Anno Ford) is 1908 – the year Ford's first model T was completed and ready for consumption by the public.

Adorno and Horkheimer's assertion of the culture industry is somewhat similar to Louis Althusser's notion of *interpellation* – a process in which the individual is produced by ideological forces in order to adhere to a societal code. This is done by a governmental body whose beliefs and ideas ensure the continuation of that specific ideology or societal structure without the use of violence or fear. The process of interpellation, Althusser claims, is impelled subtly by "Ideological State Apparatuses" (ISAs). According to Althusser's second thesis on ideology, these are common everyday institutions like churches and schools (Booker 14), whose purpose is to promote the existence of ideology through material forms (Althusser 318). In Althusser's work on interpellation there is a noticeable warning against mass-controlling forces like religions or school systems and the oppressive powers they hold in forcing their appropriate ideological control over their subjects. This critique is in line with the Marxist tradition of ideological criticism as a false consciousness in which Althusser "identifies ideology not simply as an illusion that hides the truth of social practices, but as the material fabric within which those practices are necessarily carried out" (Booker 15). This is a recognizable feature in dystopian fiction, where the authoritarian bodies in control construct an integrated culture which fosters repetition among those living in society and upon generations to come. This process of using ISAs to dictate attitudes, values and lifestyles is what ultimately renders the dystopian society unalterable. The overarching dogmas have no notable weaknesses and are not subject to improvement because no living person residing in a dystopia has the knowledge or will to question their own intellect and therefore cannot succeed in unraveling the ideologies under which they are captive. Elements of ISAs are present in *The Wall*, whose critique of schools and fascistic behavior addresses and exemplify Althusser's statements.

Another tool used to steer the minds in dystopian fiction is language. Mikhail Bakhtin's take on language is central in understanding the significance language can have on the divide between proletariat and authorities. He argues that language is at the core of separating the groups in society, which is a notion relevant for dystopian fiction, in which the bourgeois derives from the working class society by means of thinking and thereby also means of language (Booker 18-19). Because of the powerful effect language has on an individual's thought-process, Bakhtin claims governmental structures in dystopian fiction not only strive to keep language at a

level which serves the system, but refrain citizens of their state from potentially using it to voice resistance against the authority and break free from the “desired” mindset, even if that uprising is constructed using a discourse already set by the state (19). Bakhtin’s notion intertwines with Althusser’s ideas of interpellation and ideology, but uses language as a concrete example. The language of the artist is conflicting in its relation to both a bourgeois society and proletarian one – while the musician speaks down to the audience, an upper class dictating a lower class, they speak in words applicable to the listener, placing themselves in the audience among fellow men: the revolt against authoritative forces is shared between rock artist and fans. As such, the language does not separate, but assimilate bourgeois and proletariat, which is the case in *The Wall*, whose language seeks to penetrate the will of an audience, and encourage them to take in the artistic expression of criticism, social enlightenment and a dystopian narrative about psychosocial elements.

The degree of impact authorities can have on language varies, from extreme authoritarian attempts of destroying, erasing and reconstructing language (and thereby thoughts, as seen in the novel’s concepts of “Doublethink” and “Doublespeak”), such as that of the Inner Party in *Nineteen Eighty-Four*, to the more gentle assessment of The Seven Commandments in *Animal Farm*. If, according to Bakhtin, language separates the structures of society, music as universal communication may also serve as the tool for rock stars to separate themselves as authorities from the proletarian audience. Indeed, the physical and mental divide between artist and audience is present due to the veneration of the musician.

Aside from language, and in contrast with the divide between artist and audience, the collective unity often found among the proletariat in dystopia also translates into the fan culture in rock music. In dystopian fiction, this unity encompasses everything from clothing and appearance to opinions, ideas, and similar matters of the mind. Regarding rock music, clothing and appearance is eminent in the unifying relationship between and among idols and fans. Even the fact that the anti-conformity culture in rock music is associated with a specific fashion, usually consisting of (ironically) militant apparel and band merchandise, is in essence, a testament to the conformity in wanting to express detachment. Ultimately and paradoxically, the insurgent spirit typically at the root of rock music is negated in the unity of an obedient audience. In dystopia, collective unity provides stability for the governing regime to work with, in addition to predictability and control of the masses. The loss of individualism is a key element in

dystopia, and any attempt of deviating from the set norm is considered an offensive act. In a critique of the Soviet Union, Freud points to what fuelled most of the criticism of the upper-class bourgeois society: hatred for others rather than love for one's own ideals. Freud continues comparing what he terms "the persecution of the bourgeois" and the persecution of Jews by Nazi Germany to a similar phenomenon in the developed world named "the narcissism of minor differences". This term involves using "scapegoats" for features in other humans we find abnormal and are reluctant to accept, even if these features only slightly diverge from the accepted norm, such as religion or ethnicity. In the literary context, scapegoats are frequently used in dystopia in order to illustrate the ways in which governing forces execute their power. The character Snowball in *Animal Farm* is exiled by Napoleon because of his conflicting views on the purpose of the farm and animalism. Similarly, the World Controllers's view of the Savage Reservations in *Brave New World* is reminiscent of a segregational perception of society, whereas those reluctant to abide by the norm are subject to severe discrimination.

This kind of scapegoating is characteristic of authorities depicted in dystopian fiction, where the prosecution of minorities, or generally people deviating from the collective unity, is widespread and feared. In *Nineteen Eighty-Four*, the Hate Week and Two Minute Hate account for creating a divide between the followers of the Party ideology and the targeted Emmanuel Goldstein, a rebellious persona non grata, whose involvement with a counter movement is presented as hostile and a symbol of failure and deception. In contrast to Freud, who considers scapegoating as a fundamental feature of civilization itself, these notions of celebrating a homogenous culture are very much relevant when addressing the governing structures of dystopian ideologies. In *The Wall*, Freud's ideas on scapegoating and persecution is found in the mental discordancy of Pink and his aim to purge Britain of anyone deviating from a set of principles, similar to the Nazi ideologies or the dystopian Ingsoc in *Nineteen Eighty-Four*.

1. c. Technology and science in dystopian literature and rock music

According to Adorno and Horkheimer, the idea of the Enlightenment era held scientific progression as tool for subjugation, rather than uncovering facts of life. Furthermore, they claimed that the growth of scientific method during this period led to a dominating positivistic approach for understanding and explaining phenomena. Apparently the positivistic thinking has

rendered modern society unable to rely on independent thoughts and individualism, and instead focus on an algorithmic way of thinking (Booker, 12-13). Along with the criticism of authoritarianism often found in rock music are the cries of warning against technological abuse, also usually depicted through the lens of authoritarian structures and ideologies.

This idea by Adorno and Horkheimer is similar to Nietzsche and his thoughts on science and religion, which claim that the rise of scientific methods and positivistic approaches can result in an oversimplified axiomatic mechanization of life. Technological advances within science may neglect possible alternatives to what has been deemed “the truth”. Furthermore Nietzsche claims humans are religiously worshipping the ways technological and empirical methods are used to describe phenomena. He points to art as a solution to compete with the research-based dominance, and argues that art is “the weapon of choice in this battle against dehumanizing technology” (Booker 36). The work of Adorno and Horkheimer, and Nietzsche are both interesting to examine in the context of rebellion in music. As art, rock music is in the forefront of the battle Nietzsche refers to through lyrics and music. Yet at the same time, rock music has been dependent on scientific advances in order to develop as an art form. Moreover, musical performances whether live or in studio, are literally only possible to take place due to technology and mechanical equipment. In order to warn against the potential misuse of technology, *The Wall* utilizes technology as an integral part of an artistic expression, in the form of projections, constructions, and sound equipment. Additionally, scientific advances such as drug injections become problematized, as they arguably are equally beneficial to the individual as they are destructive. One might claim that, in *The Wall*, dehumanizing technology becomes art.

In the context of technology as an authoritarian tool for control lies the dystopian theme of surveillance and scrutiny. In *Discipline and Punish*, Michel Foucault’s ideas and concepts on how society is under surveillance are illustrated through the theorist Jeremy Bentham’s idea of a panopticon – a structure designed to watch its inhabitants without them knowing if they are being observed or not (Foucault 63-65). This element of intellectual imprisonment is typically echoed in dystopian literature in which societies are constantly being monitored for derivative behavior. Foucault argues the panopticon is ideal to describe tendencies within modern societies where the massive flow of information is generated, and gathered by the authorities to provide them with data on the activity of the societies they control (Booker, 26). In the dystopian setting, Foucault’s idea of panopticism is recognizable in how society is under constant surveillance by a

faceless entity. Expanding beyond being watched by simply an authority, as described in Bentham's incarceration institute, is the notion of mass surveillance – everyone watches everyone, in a family of Big Brothers. In *Nineteen Eighty-Four*, the children are encouraged to scrutinize their parents. Similar in *We*, the transparent glass architecture gives rise to a dimension of mutual observation between proletarians. Anyone can at any time observe the existence of the residents, and judge whether their activities are in violation with the ideology of OneState. In dystopia, there is a sense that every movement and voice is subject to the interpellated society, and that the slightest misbehavior is picked up by one's neighbor and consequently reported to the authorities, much like how Tom Parsons's daughter denounces her father to the Thought Police for overhearing him criticize Big Brother in his sleep. In the musical sphere, the notion of mass surveillance is present in aspects of the musical society. Fan culture thrives on discussing albums, interpreting lyrics, and sharing music. Technology has made the massive thought-sharing community possible. YouTube videos, online debate, Internet forums, comments and responses are all woven into a peer-reviewed web to the extent that anything not abiding the code of what is deemed appropriate or within the spirit of that artist is frowned upon and expelled. In the concert setting, the technological devices of modern day are ensuring everyone is partaking in a massive bootleg panopticon culture through video and sound capturing. As such, modern technology is ever expanding, ever intruding the private sphere beyond our grasp.

1. d. Society, the individual, and the collective in dystopia and rock music

Society in dystopian literature is often one of the key features in determining the degree of anti-utopianism. How communities are described and depicted can aid the reader in understanding the dystopia in which they live. Moreover, the setting provides as a starting-point as to how we may interpret their surroundings and how the environment in which they live affects their lives. In *Nineteen Eighty-Four*, protagonist Winston Smith lives in a city referred to as "London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania", while D-503 in *We* is an engineer in OneState, a massive totalitarian region. The animals of *Animal Farm* are inhabitants of Manor Farm, a setting which parodies life in The Soviet Union, and the characters in *Brave New World* are citizens of London in the World State.

Therefore, one way of looking at society in dystopian literature is through a geographical scope. The Oceania of *Nineteen Eighty-Four* spans North and South America, Great Britain, Australia and South Africa. In addition, Orwell's world includes Eurasia, which is the rest of Europe and northern part of Asia, and East Asia, an area covering the rest of central Asia and China. In *We* the action is set in OneState, a region made entirely out of glass, and cut off from the outside world by a surrounding wall. *Brave New World* is set in the World State, which parallels the real world except as one nation. The Earth is fully colonized into the World State, with the exceptions of several Savage Reservations which are used to study how man lived before the World State came to power. In *Animal Farm*, Manor Farm is gradually turned into the post-Russian Revolution Soviet Union, a political region that held a large portion of Asia and Eastern Europe. The mutuality of settings between these dystopian literary works is related to the massive political entities in which the plot takes place. While not explicitly mentioned in each novel, the geographical link to the real world is visibly present, which adds to the globalism of dystopia. Music is often said to be a universal language, and rock music in particular, can in the context of dystopian settings, function as a borderless call to action for an oppressed audience or society.

In these transparent, fictional settings in dystopian literature, citizens carry out their lives under strict impediments. The notion of freedom is more than often limited to an illusion of freedom in that citizens are free to act within borders of what the authorities see fit according to their agenda. Rebellious acts towards the state are strictly forbidden, with severe consequences for doing so, which is the case in many countries in the paralleled real world. Rock music might have a different impact on societies in countries where authoritarian oppression silences and rebukes political demonstration. For some, rock music is the channel through which the rebellion against injustice can be heard. In dystopia, the common action among authorities is thus to detach mindsets, personal opinions and imaginations from citizens as a way to abolish any potential resistance towards their policy. However, there are seemingly slight differences among dystopian literary works on this topic, for instance in *Brave New World*, where the amount of leisure time, sexual encouragement, and intensive pursuit of happiness should contradict the dystopian spirit. Still, according to the dystopian spirit of stale lifestyles, the Huxleyan recreational society arguably mimics the narrow-minded sense of the blithe aspect often depicted in dystopian literature. Indeed, in the wake of the sexual revolution during the 1960s along with the

rise of rock music; the groupie culture might adhere to an artistic dystopia, in which the prophecies of *Brave New World* are echoed. The rock star life style euphoria might render individuals deprived of any intellectual stimulus. One could certainly argue that the World State's attempt at removing painful experiences and individual passion echoes the utopian criticism in that a supreme authority seeks to suppress the freedom of action of their citizens. This suggests that a society is equally dystopian in a stale pleased setting as in a horrific one.

2. The depiction of authoritarianism in rock music

“I twist the truth, I rule the world, my crown is called deceit

I am the emperor of lies, you grovel at my feet

I rob you and I slaughter you, your downfall is my gain

And still you play the sycophant and revel in your pain

And all my promises are lies, all my love is hate

I am the politician, and I decide your fate”

Motörhead – “Orgasmatron”

The main lyricist of Pink Floyd, Roger Waters, has never been vague in his critique of authoritarian forces and oppressive leaderships. His musical and lyrical works in Pink Floyd and as a solo artist more than often draw on the notion of criticism against oppressive powers, be this nations waging war or demands from a record label. Pink Floyd’s albums and Waters’s solo records such as *Radio K.A.O.S.*, *Amused to Death*, *The Final Cut*, *Animals* and *Wish You Were Here* are all filled with poetic riot. At the pinnacle of Waters’s career and musical heritage stands *The Wall*, a grand opus constructed of bricks of alienation, consumerism, ideology and the loss of individualism, narrating the struggle of life in modern society.

From early age, Waters had a troubled time due to abusive figures in his life, including teachers and girlfriends. Furthermore, Roger’s father was absent during his childhood, as he was dispatched to fight in World War II, and Roger was subsequently taken care of by his mother. During his adult life, the fame and stardom eventually sparked the idea for an album narrating the struggles in life. Pink Floyd’s *The Wall* is a manifestation of Waters’ fears, experiences, and resentments, narrated through a persona named Pink and his life, which closely resembles that of Waters. Themes of hate, conformity, and mass control in *The Wall* restate the characteristics of dystopian literature. Furthermore, echoes of authority and dictatorship are found throughout the album, during live performances, and in the motion picture. Waters and David Gilmour (guitarist and vocalist of Pink Floyd) sing of abusive authorities in school, love and loss, and growing up in a home without a father figure and an overprotective mother (though according to Urlick, Waters pointed out in an interview in 1979 that the mother figure presented in the story of *The Wall* was not a depiction of his own mother, although some features might be reminiscent of her, as well as of any mother in general). Progressively and throughout the record, Pink’s mental issues culminate in building a psychological wall around him, to separate himself from the “outside” world. Pink ends up a totalitarian figure, commanding the execution of individuals of a

deviant sexuality, ethnicity, religion, and physicality, similar to the Nazi persecution of diverging individuals during World War II. This portrayal is as much a result of his issues growing up, as it is a critique of totalitarian, fascist regimes in modern times.

In the context of authority and musicianship, several Floydian releases deal with being under control, scrutiny and feeling artistically repressed. As with every employer and their employees, the record companies control their signed artists to a certain extent in terms of legal issues, deadlines, marketing, touring and so on. By the time *Dark Side of the Moon* (1973) had become a best seller, Pink Floyd found themselves at the height of success, and were consequently targeted by their label who expected a brilliant follow-up. This was in many ways planting the seed which eventually grew to become Waters's resentment for the divinity of rock star status. Waters's disapproval of the temporal constraint under which Pink Floyd (and possibly artists making art in general) were, and the record company's demand for "another hit", was manifested in their 1975 release *Wish You Were Here*. In the songs "Have a Cigar" and "Welcome to the Machine", Waters refers to record labels exploiting artists for profit and treating them as mere cogs in the commercial machine. His notion of labels and their profit-driven business model is reminiscent of an industrial assembly line production, in which music and art is pieced together and shipped out to the public in a throwaway consumerist manner, similar to the Huxleyan spirit of materialism. Waters's criticism of the mind-numbing music production is an echo of the claims of Adorno and Horkheimer. They seek to dismantle modern culture as mere shallow mind control. However, Pink Floyd is interesting to look at in terms of the commerciality of music at the cost of artistic expression. Being one of the most successful rock bands in the history of music, their degree of distance to the mainstream musical blueprint and achievements of success based on deviating from the norm effectively rebukes the notions of Adorno and Horkheimer.

Given the contextual relationship between musicians and management, Waters's criticism is reminiscent of the idiom "biting the hand that feeds you". This is also the case for the rioting in dystopian fiction, in which the injustice by authorities (who "provide" for their citizens) calls for upheaval by the suppressed citizens to usurp (albeit with seldom success) the elite who controls them. Therefore, Pink Floyd, and in a wider sense, rock music in its rebellious nature, can be said to contradict itself in a dystopian context: while the rock artists seek to spread awareness to the allegedly oppressed masses and audience through behaving like dictators in

front of their subjugates, they themselves are by definition the same repressed masses by a controlling elite, which in their case is represented by record companies. The musicians on stage are put on display by managers and labels in the industry, similarly to the levels of control and authority depicted by the puppets in *The Wall* during live performances: the inflatables are subject to higher dominion, although they are the ones targeted as being authoritarian.

The authoritarian criticism in *The Wall* partly derives from the lyrical content. Early on in the album, we hear Waters's laments about being trapped as a child in an educational system which harbors abusive authority. The Teacher (sometimes referred to as The Schoolmaster) is one of the characters in *The Wall* emphasized as a body of power performing outside the borders of accepted behavior. Teachers are in general considered to be a resource for acquiring knowledge. Waters however, depicts teachers as figures abusing authority, especially seeing as young students often tend to be susceptible learners. Interestingly, in Waters's live performances of *The Wall*, the different characters affecting Pink are presented to the audience as large puppets, whose strings are being pulled by someone else. In the lyrics of "The Happiest Days of Our Lives", the Teacher is explicitly mentioned as a victim of manipulation by his spouse: "But in the town it was well known / When they got home at night, their fat and / Psychopathic wives would thrash them / Within inches of their lives". The puppeteering on-stage therefore might suggest a higher force controlling those apparently in charge, which raises questions about what or who ascendancy is. As suggested, the face of authority is masked behind public servants in the form of inflatable puppets on stage. The master of puppets in the live performances of *The Wall* is invisible to the audience, which adds to the eerie dystopian aspect of dehumanized authority and faceless manipulation – the root of authority cannot be spotted, targeted, or destroyed as an object or ideology by the audience. This argument adds a grim undertone to the notion of authoritarianism in music. The musician is nothing but a ragdoll misdirecting the authoritarian responsibility away from industrial leadership. At the same time, the tendency of rock stardom is also to sympathize with the proletarians, the audience rallying. In this context, the representation of Pink in *The Wall* seems similar to the musician in that he is exploited by authorities, but also becomes one himself.

While Waters had unfortunate experiences with teachers, they are excellent models for how authority is abused. To a certain extent, they are very much the dictator role of a dystopian world in a system in which young people are obliged to participate. Having said that, authority

works on different levels. A rebellion against authority could either mean an uprising towards a specific person or a group who hold an authoritarian position or against authority as an idea or force. The criticism towards teachers in *The Wall* is what may represent Waters's resentment for that figure, not teachers in general, but the potential abuse in the system – indeed, this is true for every element subject to criticism in *The Wall*: the grand concept is put on trial, the cogs of the machine are not as targeted as the contraption itself. The system, in this case, is the educational machinery in schools, an ISA bordering to a totalitarian pedagogical *Gesamtkunstwerk*, in which teachers impose on students a set of knowledge, in order to have them believe in what they are told is the truth.

The brainwashing effect of having information repeated to you over and over again (an educational approach which was popular in earlier pedagogical paradigms, possibly during Waters's childhood) is effectively portrayed in *Brave New World*: a tape is played to children throughout their adolescence, teaching them what the World State deems appropriate, instead of having face-to-face education like in modern classrooms. Waters's take on criticizing the authoritarian abuse of teachers and the system in which authority takes place, echoes Althusser's notion of interpellation along with Adorno and Horkheimer's work on the culture industry; students are being fed what is important for them to know in order to fulfill a given role in life and in a society without necessarily developing a critical sense of questioning the conditions under which they live. Based on his adolescence in post-war England, Waters suggests that the abusive authorities in educational ISAs sought to perpetuate the already established path to success in life for students, "[...] and crush them into the right shape, so that they would go to university and 'do well.'" (Urick).

Pink is reborn a dictator in the last part of the album. Much like Big Brother in *Nineteen Eighty-Four* or the Benefactor of *We*, Pink, the new risen dictator orders the audience what to do and what to avoid, in a threatening manner, effectively abusing his powers over others. In a musical setting such as this, the chanting and propaganda being conveyed is arguably more reminiscent of the Nuremberg rallies than a performance of art, which suggests a criticism of previous fascist regimes, along the lines of those in dystopian fiction. The notion of mass suggestion is as ever-present in stadium concerts as during rallies. The individuality in an audience is devoured by the mass appeal of an artist, the artistic demagogue, in his musical cult of personality.

The Nuremberg rally-like arena is most present in the song “Run Like Hell”, where the song itself can be seen as a contradiction between the musical expression and the narrative. The uplifting and joyful chords and melodies of the intro and the interlude seem almost to make a mockery of fascistic ideology. This contrasting expression was often amplified during the live performances where Roger, in a dictatorial fashion would encourage the audience to “[...] have a clap! [...] Put your hands together! Have a good time! Enjoy yourselves!” (“The Wall Concert Identifications”) Thus the audience was ordered to adhere to the commands of the authority and impersonate movements. Similarly, the cheerful, enthusiastic audience participation often found in large arena rock concerts is an audience/artist relationship reminiscent of totalitarianism forcing encompassed control over society in dystopian fiction. The grandiosity of *The Wall* in concert adds to the *Gesamtkunstwerk* in the performance. Pink Floyd have always pioneered in tying visual art together with a musical experience, often through the use of surround sound and large-scale video projections. The resulting effect for any concertgoer is as much joyfully captivating as it is comprehensively imprisoning. The immense installation of technological equipment used to ensure the value of the production echoes the incarcerating feeling of being present at an ideological, political rally, a celebration of fascism, or in the context of dystopia – an audience with the Benefactor or Big Brother.

In the reprisal of “In the Flesh”, the structure and dynamic flow of the song is more or less the same as “In the Flesh?” at the start of *The Wall*, though while the opening track is given as an introduction for the audience attending the concert, the reprise is part of the dictatorial narrative. In the reprise, Pink proclaims his totalitarian position as an artist. The song borders to a parodic statement of how rock music performances border to political rallies, mostly due to Waters’s echoes of Freud’s concept of the narcissism of minor differences: “Are there any queers in the theater tonight? / Get ‘em up against the wall / There’s one in the spotlight / He don’t look right to me, / Get him up against the wall / That one looks Jewish / And that one’s a coon / [...] / There’s one smoking a joint and / Another with spots / If I had my way, / I’d have all of you shot”. The parody lies in the dystopian spirit of abolishment of whatever does not comply with the totalitarian dogma. Freud’s notion becomes put to the extreme and ridiculed in the form of dictatorship. By addressing the minor differences in the audience, Waters suggests for the audience that such totalitarianism is unreasonable, unachievable and, paradoxically, seems to almost encourage anti-conformity in society, in the form of a totalitarian dictator.

While the reborn protagonist acts as a dictator in the latter half of *The Wall*, the end takes a turn in terms of authority. As Pink's mental disorder climaxes in The Trial, his mind turns to a courtroom where the surrounding characters in his life critically examine his actions and his mental state is put on trial. Leading the séance is the Judge, and his jury, accompanied by a prosecutor, the Teacher, the Wife, and the Mother, all of whom are eager to have a say in the case. The Judge seems to be the most interesting voice of authority in Pink's culminated trial. A character of status for which we hold utmost respect in a society founded on judicial premises, is addressed in the lyrics as "Worm, your honor". This animalistic allegory suggests something rotten, a decay, notions which recur throughout the second half of the album, although in the form of mental dissolvent first and foremost. In contrast, "worm" might also be used to describe a cleansing ritual. Decomposition is an important aspect of rendering the soil available for new growth. This would have a significance in reflecting dystopian image of authority; while some might see the authority as the totalitarian reigning force whose agenda is purely rotten and made to force society into mental decay, authoritarian forces always seem to view themselves as "knowing what's best" for society, hence making them "cleanse" those in opposition to them, and attempt to instate their minds accordingly to a desired ideology – establish a totalitarian ISA. In any case, the suffering proletariat might be voiced as the inevitable loser in the system of authority and justice, through Waters's thoughts on the judicial system; at the end of "The Trial", Pink's sentence is based on the judge's call alone, before which he claims "The evidence before the court is / Incontrovertible, there's no need for / The jury to retire." This dictatorial decision-making is similar to that of a "kangaroo court", in which the judicial practice is executed outside the principles of law. The mockery of the abuse within a system of justice is further enhanced by the visuality of the judge, whose image is illustrated as a wandering posterior – yet another indication of Waters's thoughts on authoritarian abuse.

However, in the context of authority and "The Trial", it should be noticed that the voices of the Teacher, the Mother, the Wife, and the Judge are not them speaking, but rather Pink's view of how he experiences them, staged within a psychological courtroom. Hence, the entire scene is played out as Pink having a discussion with himself and acting as his own dictator. Still, this confined space of multiple voices is only perceivable as Pink's mentality on the audible version of *The Wall*. In the live performances, and the motion picture, the puppets are visualized and as such their voices belong to their depiction as standalone characters instead of Pink's

manifested imaginations. This makes their appearance as authorities seem less internal as representations of Pink's mindscape, and subsequently more oppressive as external authoritarian figures. No matter the format, whether audio, motion picture or live performance, the depiction of the individual combating oppression is detrimental for interpreting the anti-authoritarian theme in *The Wall* and rock music in general, as it suggests self-reliance is achievable, despite cultural, emotional, and political despotism.

Musically, "The Trial" stands out as the most theatrical piece in its orchestral composition and dramatic vocal performances. Alongside the opera stylistic musicality, the lyrics suggest that Pink (or even Waters as the author, dictator and musician) realizes his personal disease and admits to begin dismantling his own wall, both as Pink and himself, seeing as the only lines spoken by Pink at this point is relating to his private state of sanity: "Crazy toys in the attic I am crazy / Truly gone fishing / They must have taken my marbles away" is sung between the voice of the Teacher and the Wife. Aside from being tropes and euphemisms for insanity, the "toys in the attic" and marbles (from the idiom "losing one's marbles") may indicate that Pink/Waters realizes he was crazy already in his adolescence, when the bricks began to form the wall. Between the Mother and the Judge the lyrics suggest Pink/Waters spiraled downwards in a mental depression during his adult life as well: "Crazy, over the rainbow, I am crazy / Bars in the window / There must have been a door there in the wall / When I came in". The bars in the window signify an acknowledgement of an imprisonment of self, akin to a penitentiary. In its echoes of Foucault's panopticism, the lyrics of "The Trial" might suggest the epiphany an individual experiences in society, when discovering that even though the dystopian omniscient authority monitors virtually every aspect of living, the world beyond bars in the window holds free will and an unshackled existence. The two last lines ("There must have been a door there in the wall / When I came in") could be the recollection of a period in Pink's life without the fetters of modern systems, ideologies, and authorities propose a flicker of sane reflection regarding the situation in which he resides. Pink ensures himself that there is in fact a way out of the embodied terrors of living under the dictatorships of others and oneself, which makes for a culmination in narrative of *The Wall* as an anti-totalitarian performance and tells the audience of the possible fulmination against the rigidity in society.

During the final lines of "Stop" ("And I'm waiting in this cell / Because I have to know / Have I been guilty all this time"), Pink questions himself as to determine whether his dictator

persona and his mental distortion is his own fault. Hence, the Judge is created in “The Trial” as a figure of imagination to reflect on Pink’s experiences with authorities in his life. The Judge is created for this session alone, and the role of the Judge is that of Pink’s conscience trying to free Pink from his own shackles. What this does in the dystopian context then, is indicating that every subject has free will and individual freedom from the oppressive mindscape. Along with the lyrics in “Stop” this argument is strengthened by the last lines in “The Trial”: “Since my friend, you have revealed your / Deepest fear / I sentence you to be exposed before / Your peers”. However, the preceding lines (“In all my years of judging / I have never heard before of / Someone more deserving / Of the full penalty of law / The way you made them suffer / Your exquisite wife and mother / Fills me with the urge to defecate”) suggest being exposed before ones peers is equal to a death sentence. In the case of Pink’s reflection of his mentality, his “death row” is to be stripped of his dictatorial façade and made mundane with a restored mentality. This notion of autonomy and liberation from the totalitarian is reflected in *We*, when D-503 learns of the free life in nature which lies beyond the Green Wall, whose shattering in itself could resemble a link to the mental collapse of Pink’s psychological barrier, and the physicality of tearing down a wall during concerts.

The Teacher, Mother, Wife, and possibly Pink himself are all personas involved in Waters’s own life, affecting more or less only him. The nature of rock music as an art is often to rise against the unfair imposed force of authorities, be that politicians, governments, the police or other power structures. In *The Wall*, Waters arguably deals with ISAs, without necessarily having the threads of real life persons intertwined into the musical experience. However, in both the preceding and successive albums (*Animals* and *The Final Cut* respectively), the lyrics deal with authority on a similar level like *The Wall*, but directly targeted at specific political persons of importance during the time in which the albums were written.

The songs of *Animals* feature simple song titles like “Dogs”, “Pigs (Three Different Ones)”, and “Sheep”, in which the lyrics narrate the lives of different animals paralleled to humans. Much of the societal criticism and metaphorical animalism in *Animals* can be traced back to Orwell’s *Animal Farm*. Although Waters does not necessarily address the Russian Revolution like Orwell, he borrows the animal traits from the novel in much of the same manner in his critique of modern society at the time. Pigs are used to describe the leaders, the ones in control, the upper society, and the pinnacle of western capitalism itself. Beneath the pigs in the

hierarchical society are the dogs: hard-working pawns in the game of riches, who seek to chase achievements and eventually become pigs themselves. Below everyone, both in status and intelligence are the proletarian sheep (and other animals as well in Orwell's novel). Not able to grasp the situation they live in, the sheep of society are incapable of critically approaching the injustice and oppression of which they are victims.

In *Animals*, the song "Pigs (Three Different Ones)", Waters crosses the threshold going from criticizing authority as an abstract figure in general to ridiculing of a specific person. Similar to the criticism of governance referred to in "Have a Cigar" and "Welcome to the Machine" of the album *Wish You Were Here*, the lyrics in Pigs point fingers to figures of power, but rather political personas, not industrial forces. The first pig is referred to as a liar, a faker in commercial business overlord and a notion of authority in a broader interpretation: "Big man, pig man, ha ha, charade you are / You well heeled big wheel, ha ha, charade you are / And when your hand is on your heart / You're nearly a good laugh". Most importantly in the third verse, Waters echoes the form and ridiculing from earlier verses. Waters's mockery of Mary Whitehouse, a social activist whose aim as the leader and founder of Mediawatch-UK (formerly known as the National Viewers' and Listeners' Association) planned to limit TV and Radio broadcasts in order to stop pornographic, homosexual, blasphemous violent, and profane content, is arguably transparent in "Pigs (Three Different Ones)": "Hey you Whitehouse / Ha ha, charade you are / You house proud town mouse / Ha ha, charade you are / You're trying to keep our feeling off the street / You're nearly a treat". According to Rose, the censorship of the NVALA and Whitehouse's transferal of her personal repression onto the public proved problematic in England. Rose continues by claiming Waters suggested Whitehouse threatened to alienate people intellectually, by not allowing them to communicate through feelings, ideas, and thoughts (111). The lyrics in "Pigs (Three Different Ones)" suggest a reproof of the authoritarian forces in Britain. Waters places himself with the British proletariat, and sympathizes with their rebuke of Whitehouse as an official, by calling her a "house proud town mouse" and a charade – a jester in the court of authorities. Waters ends the verse in a tone similar to the other two verses ("But you're really a cry"), by signaling Whitehouse's actions and attempts to silence as ridiculous and unlikely to happen. "You're nearly a treat" suggests Whitehouse borders to a comic relief in the otherwise formal world of politics, due to her propositions.

This way of silencing media, and attempt to reprieve the masses of intellectual freedom is evocative of the processes which The Ministry of Truth in *Nineteen Eighty-Four* and the perpetual indoctrination in *Brave New World* use to screen the citizens from what the authorities believe is misinformation. Waters's criticism towards a real individual through his music and lyrics recalls dystopian literature and its themes, but realizes its potential as a criticism towards authority by pointing it at a relevant setting to which the audience can relate. Moreover, the absence of any concrete setting and references to real life individuals or happenings underlines a universal applicability in *The Wall*, thus making Waters's concept relevant beyond its original temporal context. The three different tours signify a pertinence of *The Wall* as an image of different societal settings. Oppositely, focusing on specific incidents or persons might cause a work of art to lose its longevity and pertinence, as its theme of criticism might not transcend the targeted subject or object.

The 2010-2013 tours proved prominent examples of the temporal longevity of *The Wall*, during which the projected images and videos carry criticism of authority with a state of the art visual appearance due to marvel engineering and technology. One can interpret the images projected onto the wall during the verses of "Run Like Hell" as a narrative telling the story of past and present societies (Quezada). During the first verse, the animal allegories are displayed, echoing the roles of society as seen in *Animal Farm* and its musical counterpart, Pink Floyd's *Animals*. The pictures are accompanied with text, which are references to consumerist culture, furthermore exemplified by showing all the characters wearing iPhone headsets and the i-branding of Silicon Valley-giants Apple: "iLead" for the first images of pigs, followed by portrayal of dogs with the line "iProtect" and subsequently "iFollow" paired with sheep. However, the fourth picture shows sheep uprising with the text "iResist", which serves as a message indicating the battle of the proletariat, the combating of injustice and oppression in the 21st century, warning authoritarian forces of a societal uprising. Yet the fifth image tells the truth of modern society, namely the authoritarian pigs and the line "iProfit", commenting on the perpetual global imbalance of politics and commercialism. The final image shows slaughtered lambs supported by "iLose", which interprets as a metaphoric conclusion of modern culture.

In the video from the second leg touring with *The Wall*, "Run Like Hell" includes details absent during the initial tour. Before the first verse is an epigraph from Franz Kafka's *The Trial*, speaking of the persecution of Joseph K, which evokes questions of freedom and authority

(Kliwer). Similarly, leading up to the second verse is a paraphrasing from *Nineteen Eighty-Four* that tells of Winston in the end of the novel, where he has been “cured” by the party. The textual addition fortifies *The Wall* as an echo of the Orwellian dystopia, and presents a text originally predating the message in *The Wall* in the context of modern society. Waters’s intention of using a certain extract may be to its appeal to the political and cultural lobotomy arguably found in the age of mass-production and consumption. Furthermore, the paragraphs affect the audience in that they illuminate the criticism found in the projections and images in the following verses.

Instead of depicting political statements through the universal animal allegory, the performance focuses on real life leaders, ideology and politics in the second verse. The first image shows Iranian leader Ali Khamenei accompanied by “iTeach”, followed by children and the words “iLearn”. These two images suggest the immense power inherited in speeches, rallies, preaching, all of which are significant channels to voice ideology and religion, hence the image of a spiritual leader. Following the children is another authoritarian statement, with pictures of Mao Zedong, George W. Bush, and Joseph Stalin. The image is supported by “iBelieve”, which mirrors the point of view of authority and ideology in dystopia. The governing forces in dystopian literature often aspire to achieve political greatness, without necessarily taking the consequences of their actions into account. Successively, a picture of Adolf Hitler, with the text “iPaint” which echoes the previous statements, supplements the notion of consequences of the actions carried out by central political figures of modern time. Additionally, the paint reference might be added to Hitler’s image, seeing as he not only a failed as a professional painter, but was of the belief that he possessed the power to “paint” Germany’s future, much like demagogues in dystopian fiction. Moreover, the dictatorship referred to in “Run Like Hell” is reminiscent of the artist as a demagogue on stage. The images of famous tyrants provided by the projections empower the performance of Waters/Pink as the front man of authorities. During these passages of the song, *The Wall* becomes in essence a totalitarian *Gesamtkunstwerk* due to the grandiose authoritarian statement for which the artist is responsible, but also partly due to the narrative in *The Wall*. Waters effectively paint the audience with fear in the second verse of “Run Like Hell”:

You better run all day
And run all night
And keep your dirty feelings

Deep inside. And if you
Take your girlfriend
Out tonight
You better park the car
Well out of sight
'Cos if they catch you in the back seat
Trying to pick her locks
They're gonna send you back to mother
In a cardboard box
You better run

This is partly Pink performing as a dictator, but mostly Waters parodying oppression in dystopia. The lyrics suggest a link between the suppression of sex and love, as depicted in *Nineteen Eighty-Four*, and a version of authoritative forces, whose aim is to prohibit lust and desire. Finally, the dictator performance, in which Waters is coated in a black leather jacket, along with the backing band whose clothing is uniform and bear the unifying logo of hammers (an imagery in *The Wall* mimicking dystopia and modern totalitarianism), functions as the most eminent moment of how rock star status is a mirror image of societal supremacy, through an integrated dystopian concert setting. The added elements of a wall wide as the concert hall and projections on the wall symbolizing a political setting, such as those in Ancient Greece or The Roman Forum – breeding-grounds for democratic debate – contrast the dictatorial performance on stage.

The two last images are respectively illustrating deceased bodies (“iKill”) and tombstones (“iPay”), both of which signify the inevitable result when individuals “learn” from those who “teach”, “believe” and “paint”. This monumental closure of what is perhaps the peak of authoritarian criticism in *The Wall* displays the eerie reality of dystopian fiction in today’s world in an almost recipe-like manner, going top to bottom, explaining how authority demands and society delivers.

The facelessness of authority is manifested in the bridge part of “Run Like Hell” during which a video sequence running in the background shows American military troops killing several Iraqi civilians. Among these were two Iraqi journalists at work for Reuters. Their

execution was based on the assumption that their camera equipment was weaponry. This incident is referred to as the July 12, 2007 Baghdad airstrike, and was leaked by the whistleblower website Wikileaks, which is famous for providing classified documents and media to the public – content meant to be confined to a limited amount of people, most notably military and political leaders. By presenting this, the authoritarian message of the song becomes twisted and contrasting. The dictatorship of Waters as Pink turns into a criticism of itself by parody. In his orders of persecuting minorities, he takes the face of being a fascist dictator. One could argue the video playing in the background to enhance the notion that the war today moreover The War on Terror, fronted by the U.S. is similar to the xenophobia and racial profiling found within Nazi ideology.

Using the leaked video might signify another criticism, which is against the authoritarian forces not approving of the leaked documents Wikileaks provide. In the nature of Waters's personal opinion on governing forces, displaying and spreading classified, unauthorized material might also be criticism against censorship through the voice of the proletariat, and himself as a part of that proletariat. Recalling Bakhtin's assertion on language as a tool for separating bourgeois and lower class, Waters's voice unifies the language between audience and musician, removing some of the distance between the two. Using a classified video clip for demonstration, one might understand Bakhtin's "language" as something transcending the state of mere oral sounds, namely that of protesting using other "voices" while censored.

The authoritarian reproof is fortified in the musicality of the live performance of *The Wall*. From June 2011, Waters would do a solo performance of a newly added song named "The Ballad of Jean Charles Menezes" immediately following Another Brick in the Wall pt. 2 ("It's a surprise to people,"). The lyrics address the brutal killing of a Brazilian who was mistakenly accused of being participant in the London subway-bombing incident in 2005. The added piece might work as a commemoration for a victim of the pursuit of terrorists (which lines up with the rest of the theme in the reworking of *The Wall*), although choosing the specific incident of a person killed by the police – an authoritarian force – in which the killing was based on a code which regulates how officers of the state can act upon suspects, shows a unique relevance in *The Wall* for amplifying the post-9/11 geo-political atmosphere. What is interesting to notice considering the added elements to performance is that they were worked-in to fit the show as they happened. This made the 2010-2013 tours commentaries on modern life, in which incidents

were incorporated into the concert in order to keep it relevant, almost like a musical documentary. The added narrative transforms *The Wall* and the otherwise stale rock opera in terms of structure, which suggests an anti-dystopian element in rock music. Usually, artists will not have a fixed set list, and will more than often open up to improvisations on stage. *The Wall* is in its production a dystopian musical machine, in that the massive stage performance demands certain limitations on musical freedom and spontaneity. “The Ballad of Jean Charles Menezes” can therefore act as a testament to rock music as a counter-movement to the rigidity found in Adorno and Horkheimer’s criticism towards the culture industry.

Pink Floyd’s and Waters’s massive live shows move beyond lighting, video, projections and sound-systems. Recalling the animalism in Floydian performances, *The Wall* (and later Pink Floyd/Roger Waters shows) have a history of using pigs during certain songs. Performances would either have a floating pig (possibly a reference to the idiom “pigs might fly”) hovering with writing, street-art, and tagging, or mounted pigs in the back of their stage that would pop out and monitor the audience with spotlight-eyes. The use of animals, and especially pigs, have been especially significant in Pink Floyd’s artwork, lyrics, and performances since the album *Animals* and its accompanying tour. For the album art, Pink Floyd mounted a giant inflatable pig between two pipes at the London Battersea Power Station, which as a location is a monument for power, supplying the commercial and industrial interests in London. Furthermore, every picture taken of this scene is either from a great distance or behind fences, barriers or barbed wire, which suggests rising to the top and becoming a member of the wealthy elite is unattainable for the average person (Rose 94).

In the context of Waters’s animalistic counterparts, the pig is effective for supplementing *The Wall*’s reprimand of authoritarian force. While the wall and the puppets are on-stage, an inflatable pig is being propelled throughout the venue disturbing and provoking listeners. The unreachable pig might make for a further enhancement of the inability of the audience, the every-man, and the sheep, to step up and criticize authority. Ironically, the anti-authoritarian writing and printed messages on the floating pig (like the “Impeach Bush Now” statement on the pig’s side from a *Dark Side of the Moon* performance Waters did as a solo artist at the Hollywood Bowl in 2006) are read on a figure made to depict the sovereignty of leaders. However, this might also suggest that, even though a president, one of the most authoritarian figures in our world, is physically unreachable by the public, the power of bringing them to justice and call for

a political change is still a viable option for the everyman – a contrast to the situation between the proletariat and the governing forces in dystopian literature. Still, the notion that the artist is above the everyman strains the argument about bringing authorities to justice. While it can be said that rock artists seek to sympathize with the audience and the proletarians, the fact that stardom to some extent alienate artists from the everyman makes the call for upheaval come forth as scarcely credible. Or, perhaps the musician hamstring himself, in that he encourages replacing or removing authoritarian forces – which by and large can signify a revolt against the artist himself. Even though the Benefactor in *We*, Big Brother in *Nineteen Eighty-Four*, the World Leaders in *Brave New World* or Napoleon in *Animal Farm* are not untouchable, the divide between proletariat and bourgeois, and societal control created by the totalitarian governments makes any uprising seem impossible. The characters are not technically unable to unite and overthrow authority, but the ISAs that embody values and attitudes in dystopian society make any collective change of mind unlikely, due to the power of imposed flock mentality and mass suggestion – much like any rock concert.

The echo of the dystopian prophecies from Orwell, Huxley and Zamyatin was eminent long before the post 9/11-era. During the 40 years succeeding World War II, the geo-political tension between the self-proclaimed free West, fronted by the US, and the Communistic East, led by The Soviet Union, erect both physical and mental walls throughout the world. Most notably was The Berlin Wall. This segregation by political force is a typical feature of the authority depicted in dystopian literature, in which the government seeks to separate people. The Savage Reservations in *Brave New World* are walled inside to keep the citizens of World State shielded from the “primitive culture” of the savage people, which indeed only are meant to represent regular citizens of our world in the twentieth century, but viewed as lesser humans by inhabitants of the fictional World State. This may compare to the personal and spatial separation in Germany (and Europe at the time as a whole), in which the Eastern Bloc tried to prevent East Germans from having contact with the other side.

In the wake of the shattering of The Berlin Wall, was a performance of the *The Wall*, memorable for its relevance and political agenda during a time where global authorities had let their shackles of conflict and oppression imprison generations of individuals in a society not far fetched from dystopian literature. On 21 July 1990, Waters staged a concert in commemoration of the past events. This time around, the show still lay emphasis on the solitude and psychology

within the human mind like the original album, but given the circumstances of the performance, the audience's interpretation and Waters's intention might have been to mark the shattering of political barriers first and foremost, but also personal walls which might have been built during the aftermath of World War II.

Performing on the Berlin-show with Waters was a vast array of famous guest musicians including The Scorpions, Sinéad O'Connor, Bryan Adams, Joni Mitchell, and Van Morrison among others. Given the range of artists performing alongside Waters adds to the idea of *The Wall* being a collaborative project – not a single effort by one individual. In terms of authority, this conjoined effort is interesting in relation to dystopia, in that the authority on stage is a multitude of single authorities. Yet in this setting, the authorities collaboratively underline the abolishment of authority, as given in the context of the concert, due to their presence and engagement at a performance designed as a counter-authoritarian production. Moreover, the versatility of the psychological and alienation themes in *The Wall* indicates a universal applicability; not only for the reason that any member of the audience may relate to the message and position themselves in the plot, but owing to the fact that *The Wall* emphasizes pacifism, individualism and anti-consumerism, all of which are testaments to its success and longevity.

Throughout Waters's career, the performances of *The Wall* have proved interesting for understanding rock music as a critical voice against authoritarian forces. As depicted in this chapter, the musician fronting the stage is as much a part of the dictatorial ritual through a commanding stage presence as he or she is a part of the revolting movement they are fronting. However, the traces of dystopia in rock music spans beyond merely questioning leadership and oppression – put differently, the horrors of leadership and oppression in dystopian literature can be traced beyond totalitarian figures and ideologies, namely in materialistic features, in technological abuse and scientific advances.

3. The depiction of technology, and scientific advances in rock music

“All-seeing instrument. Supreme perception
Omnifocal accumulator
Thief of integrity. Its gaze upon the blind
Information divinity by man designed”
Meshuggah – “The Demon’s Name is Surveillance”

In the literary world of dystopia, technology arguably accounts for a large part of the authoritarian abuse in terms of the genre’s theme and characterization. *Nineteen Eighty-Four*, *Brave New World*, and *We* all depict the horrors of scientific advances in the hands of totalitarian forces, and technology is often the primal instrument for the totalitarian force in their pursuit for an obedient audience. The same is the case in the musical sphere, in which microphones used to record vocals and instruments on the album provide the same platform on which the musician can act. One could even argue that the notion of authoritarian rule is impossible without technology, which calls into question whether technology is to be regarded as the ultimate authority. Indeed, the ideas and ideology of the Nazi Party in Germany could not have been properly broadcasted and spread without the use of media. Likewise, the Nuremberg rallies might not have achieved the same effect without speaker systems. Ultimately, the darker sides of science and those in charge of it are commented upon in dystopian literature as alternate (or relevant) realities.

Surveillance is a significant, recurring theme in dystopian fiction. Often only available, but also sustained and improved through the advances of technology, surveillance has deep roots within the technological branch of dictatorial misuse. Frequently in dystopian literature, the use of technology for surveillance purposes is supported by the authoritarian rule in their quest for omniscience, and thus fortifies the notion of authority. So is the case throughout *The Wall*. A close reading of the lyrics reveals some of the notions of technological abuse found in dystopian fiction. “Mother”, a song early in the narrative, is a dialogue between young Pink and his mother, in which Pink is worried about aspects of living and seeks advice about his present life, being born into a war, as well as the looming future. The mother in return reassures Pink in an eerie tone, that she will shield him from harm and secure his frail existence within her overprotective motherhood:

Mother do you think they'll drop the bomb
Mother do you think they'll like the song
Mother do you think they'll try to break my balls
Mother should I build a wall

Mother should I run for president
Mother should I trust the government
Mother will they put me in the firing line
Is it just a waste of time

Hush now baby don't you cry
Mama's gonna make all of your
Nightmares come true
Mama's gonna put all of her fears into you
Mama's gonna keep you right here
Under her wing
She won't let you fly but she might let you sing
Mama's gonna keep baby cosy and warm

Ooooh babe ooooh babe ooooh babe
Of course mama's gonna help build the wall

Although seemingly comforting, yet mildly frightening, the song reads as more than what the narrative implies. The mother figure interprets as a technological device. Reading into the lyrics in the second chorus suggests that the mother resembles a dehumanized mechanical instrument in Pink's life, whose programmed task (or motherly instinct) to protect her child leads to overprotection (which again might be the cause of Pink's growing psychological trauma) and supervision over everything in her son's life. In the 2010-2013 live performances of *The Wall*, a video on the circular screen shows a rotating surveillance camera almost continuously throughout the song "Mother" (Kliwer; Quezada). The added visuals of the electric all-seeing eye strengthen the notion that society is always subject to the spotlight of the state. The echoes of

dystopian literature is apparent in the technological depiction of the Mother: during the performance, the quote “Big Brother is watching you” was displayed on the wall, but with the “Br” crossed out and replaced with an “M” – a combined play on dystopian literature and *The Wall*.

Hush now baby, baby don't you cry
Mama's gonna check out all your girlfriends for you
Mama won't let anyone dirty get through
Mama's gonna wait up until you get in
Mama will always find out where
You've been
Mama's gonna keep baby healthy and clean
Oooh babe, oooh babe, oooh babe,
You'll always be baby to me

The representation of the mother shows the listener how authority affects us as listeners and members of society. In addition to showing us how authoritarianism seeks out to protect citizens, albeit the process in which the protection is carried out could very well be more damaging than good, even if the intention suggests otherwise; seen from the authoritarian point of view in dystopian literature, the technological “abuse” for surveillance and mass control is a necessary step to ensure the safety of the citizens, not for causing harm. This view is particularly promoted in *Brave New World*, whose narrative presents the positive and productive aspects of mind control and indoctrination – although with a clear grim undertone. The notion of always being watched, or rather, not knowing whether one’s existence is under authoritarian scrutiny or not, is the grounding principle of Foucault’s concept of panopticism, in which the anonymous surveillance dictates the behavior: because the prisoner cannot see the authority watching, he or she has to assume the monitoring of their existence.

In the context of rock music and dystopia, the concept of anonymous monitoring connects to the bootleg culture of live performances. Although the tradition of recording concerts unauthorized has been a part of the communication between audience and artist for nearly half a century, the technological advances in the recent decades have exploded into online video

communities, and large databases containing live clips – audio as well as video. Given that the medium for capturing sound and picture has been made standard equipment for anyone carrying a cellphone, one might argue that elements of panopticism in live performances has rendered audiences (as well as artists) victims of anonymous surveillance – they have to assume they are being recorded and logged, in every movement.

Technology is furthermore subject to criticism in accordance with Waters's anti-war message, and he points to the lost idealism of the post-war dream (a theme strongly echoed in the succeeding Pink Floyd album *The Final Cut*) in "Goodbye Blue Sky", which has an eerie musicality to it, as well as a dystopian title. The song starts with birds whistling, and young Pink talking to his mother, amazed by an "airplane in the sky", only to turn into tonal shifts between major and minor chords, each part respectively indicating blue, peaceful, skies and the incoming blanket of airplanes. The latter is accompanied by lyrics about warfare, and the dreadful situation of living in a war-ridden region, which itself is a critique towards the abuse of technology. The phrases "Did you see the frightened ones / Did you hear the falling bombs" are according to Waters referring to the living situation in civilian Britain during World War II, where people had to protect themselves in shelters from airplane strikes – an attestation of a politically ruined era and the terrors of technology in the hands of warmongers (Scarfe 170). In the line "Did you ever wonder / Why we had to run for shelter / When the promise of a brave new world / Unfurled beneath a clear blue sky?", Huxley's concept is mentioned as a notion of the better world that was to come after the war, and is in a sense being mocked in a condescending fashion, hinting at the naivety of man, and how the brave new world was nothing but a post-war illusion.

In the way that "Mother" constitutes some of the technological abuse in the form of surveillance, "Comfortably Numb" serves as one of the most prominent songs conveying the misuse of science and drugs. Waters problematizes combating unwanted behavior with science, which links closely to the relationship between authority and proletariat in the context of dystopia, by means of narrating an experience between someone in charge seeking to manipulate an individual into performing according to their wishes. The vocal melodies alternate between Waters and Gilmour as the Doctor and Pink respectively. The lyrics explicitly tell of a situation between the two characters, in which Pink is sedated by drugs, but also suffers mentally between his past and present in a disillusioned existential crisis, and the Doctor is brought in by Pink's manager who needs the artist in a proper state in order to perform at a concert. While this is very

much the case in terms of the narrative in *The Wall*, it is also a precise testament to the act of mind control, in addition to the authoritarian exploit found in dystopian novels. *Brave New World* in particular deals with chemical numbing, in the form of *soma*, a drug designed to relieve the citizens of any harmful thoughts with no side effects. Read as a critique on physical treatment and medical care as the definite remedy, the lyrics of “Comfortably Numb” also become a comment on issues related to defining pain, how communication and interpersonal connectivity proves vital for dealing with mental instability, and thus, how the lack of such activities results in psychological deterioration. The song also addresses the sensation having one’s power as an individual in society taken away, in that medicinal drugs are the emotional substitute for feelings. Pink’s self-anesthetizing is interpretable as the blissful distance, and the personal freedom often sought after in stardom, where external forces, such as the insatiable hunger for more music from the audience, and the perpetual profit-demand by the culture industry, overload the musician. Yet at the same time, drugs are also self-destructive as much as unshackling. In the last sentence (“I have become comfortably numb”), Pink admits his defeat to the external forces of authority and technology, and has, to his manager’s desire, become numbed. The fact that the abusive scenario is exemplified using characters representing a manager, or the music industry in a wider sense, and a defenseless artist, puts the dystopian theme of authoritarian force taking advantage of society in context of a situation easily relatable to the music industry and modern society – once again, consumerism and productivity shadowing individualism and the free will. The succeeding song “The Show Must Go On” is the ultimate transition between Pink being numbed down to a dehumanized product of the industry and his rise as a dictator. The title suggests the notion of a machinery, in which the music industry forces its pawns to work in order to have the cogs turning and the profit pumping out at all costs.

The concept of relentless machinery is present in the musical elements of some of the songs as well. In the song “Goodbye Cruel World” (a title which indicates Pink physical and mental retraction) the major musical element consists of a technologically driven droning bass line playing tones in octaves, much like a non-stopping machine. Similarly, this musical machinery is also found in “Don’t Leave Me Now”, between the Hammond organ and piano. What is interesting to note is that the premise of the sound in rock music, thus also its characterization, is built on a foundation which abuses technology. From a technological point of view, tweaking sound signals and waves to an extent that contorts the signal gives the distortion

guitar sound which is famous in rock music. This shows how rock music, paradoxically, in order to make an impact as rebellious music, more than often turn to the abuse of technology in order to, possibly, rebel against the very same notion. Aside from the occasional distorted sound, Pink Floyd are known for using other sound effects, most notably the delay which echoes a tone, chord, or vocal line. Cross-cutting organic sounds into digitized sound is another technical studio-engineering element in Pink Floyd music which Rose argues has a significant purpose for the song's expression. In the song "Sheep" of *Animals*, Rose suggests the transformation of Waters's vocal line, going from a sung word into a synthesizer merge, makes for a transition from a pastoral setting in which the sheep blissfully live, into "the reality of the alienating technological world" (115). This is in contrast to Nietzsche's suggestions on art as combating the dehumanization found within science. Or rather, the conversion of Waters's organic voice into the programmed synth proposes a paradox in the light of Nietzsche's argument. The act of going from human to inanimate is as much a critique in line with Nietzsche argument, as it is a failure to echo his point – the song is art, the implementation is technological. Indeed this is true for electronic music as a whole. The idea of exploiting technology to manipulate and shape a product is nothing short of the technological abuse found in dystopian works. In *Nineteen Eighty-Four*, the residents of Airstrip One are subjected to large TV screens in their home monitoring them making sure they obey state code while at the same time spewing state code propaganda to make sure they are properly indoctrinated – an element of control similar to how the musician as the authority establishes a one-way dominance over a musical art form through means of technology.

Still, the technology in musical recording serves other purposes than capturing instruments and voices. A vast majority of records use recording technology for non-musical sounds and expressions. For *The Wall*, this includes phone calls, glass shattering, helicopter sounds, airplane crashes and gunfire, among others – all of which beneficial for interpreting *The Wall* and Waters's focus on anti-war mentality. By capturing sounds outside the musical spectrum, a desired musical experience and expression can be achieved. This is a testimony to the versatility of technology and how it potentially enhances the music; the ringing telephone tone adds to the impression of Pink's loneliness and unwillingness to make contact with anyone; the glass shattering provides an element of frustration regarding Pink's anger, and the airplane crash and the gunfire are supplementary for the war imagery and execution respectively. All in

all, the non-musical elements arguably add to the aural (and moreover the narrative) impression instruments cannot provide.

Due to the splendor of the live performances of *The Wall*, and rock concerts in general, the technology through which the authority is exercised, is often literally amplified during live shows, in contrast to any studio session. For *The Wall*, the enormous stage construction has been credited for most of the signature live performance. Assembling a physical wall during a show may be considered very captivating, but also a fairly aggressive move towards sending a message. The latter half of the performance is characterized by being a physical divide between band and audience, which sends a rather strong message in itself. While accompanying the lyrical theme of psychosis, the wall also portrays the progress of the story and Pink's mental state, purely in visual means by watching the crew build the wall brick by brick, as they coincide with the songs, which is something unique in terms of concert experience. Furthermore, the assembling of a physical divide seems to echo the dystopian imagery of authority shielding themselves or society from external impulses by means of technology.

In the context of depicting the divide between an authority and the masses, the grandiosity of the live performance borders to an act of theater or musical, with its combination of music, literary material, visuality in pictures and figures, props, merchandise, symbolism, values and attitudes. In accordance with Wagner's *Gesamtkunstwerk*, the vast selection of elements surrounding the concept of *The Wall*, including the album, live performances, motion picture, toys and other related features gives it an ideological status, as if being the definitive product of a culture. What this adds to the technological abuse in dystopia then, is the inclusion and involvement of a cultural product, carefully weaved into every aspect of that which constitutes the multitude of it – such is the case with the abusive elements found in dystopian fiction: surveillance, spreading propaganda through indoctrination, Doublespeak – everything created and maintained in order to keep the seams of the woven web of totalitarianism from unraveling. Considering *The Wall*, the plurality of elements in the performance adds to its theme of criticism and parody of fascism. In the live setting, visual art unites with music and lyrics to convey the narrative of mental decay, enlightenment, alienation and closure.

As previously discussed in music and lyrics, the notion of machinery addressed by Waters in *The Wall* is significant for interpreting the concept as a statement supporting individualism and pacifism. Visually, the marching hammers are symbols of the fascistic

imagery in *The Wall*, cleverly designed as a parody of totalitarian forces of our time. The logo of hammers and marching hammers themselves are represented in almost every aspect of the album and live show, which is another testament to *The Wall* as a *Gesamtkunstwerk* and its expression as a musical ideology, although one that warns of totalitarianism, not encourages.

The Teacher's face can be seen transforming into a hammer in the motion picture, possibly echoing the authority inherited in his position, in addition to foreshadowing the dictatorship in man, as Pink becomes the "same" figure later in the narrative. As Pink performs as a totalitarian, his followers are clothed in uniforms, a symbol of collectiveness in itself, but symbolically enhanced through the logo of crossing hammers – an emblem used by the band throughout the show, both as patches on their stage suits, but also through physically crossing arms in a salute reminiscent of other ideological communities. In the context of images and projections, marching hammers are set to accompany the songs towards the end of the album, which amplify the totalitarian setting, in that the lyrics suggest Pink and his army resemble a neo-Nazi movement with a desire for usurping the nation and an ethnic purging of Britain.

In "Waiting for the Worms" endless waves of walking hammers depict the consequences of dystopia, in which lack of communication between humans and a mental deterioration causes man to "follow the worms" and join the ranks of those not capable of resisting the authoritarian forces. Not being able to utter oneself across social borders then renders the citizen in a sheep-like trance, recalling Bakhtin's assertion on language as the abstract divide between bourgeois and proletariat. Instantly, the masses of red and black marching hammers give the impression of a faceless, relentless movement similar to war machines thundering, destroying everything in their path. Moreover, replacing human beings and human faces with a tool adds to the dehumanizing element often found in relation to dystopia and technology, in which humans are being exploited as instruments to support the cause of governing forces. Gagged, or linguistically mutilated, the dystopian societies follow the worms in accordance with the overarching ideology supporting the authorities. Not being able to think independently cripples the element of talk independently, which is why an audience during a performance will echo the words of the artist, when the musician invites to communicate with the audience through a call and response dialogue.

Much like the call to fascism in society as depicted in the machinery of hammers in *The Wall*, the dialogue in live performances between authority and audience constitutes the frailness

of falling into herd behavior. Waters's derision of dictatorship and mass psychology is precise in its presentation of how easily the mass suggestion comprehensively entralls and imprisons the individual. Through microphones, projections, instruments, and amplifiers, the obliviousness of society is put on display for criticism.

4. The depiction of society, the individual, and collectivism in rock music

“The dust in my soul makes me feel the
weight in my legs
My head in the clouds and I’m zoning out
I’m watching TV but I find it hard to stay
conscious
I’m totally bored but I can’t switch off”
Porcupine Tree – “Anesthetize”

Society in a dystopian setting is often both blissful and horrific at the same time. In dystopian fiction, the author usually presents the people living in these societies as either oblivious and ignorant, or enlightened and skeptical – hence the blissful and horrific experiences of living in a dystopia. In this lies the duality of dystopian societies: living among oppression in totalitarian states are the proletariat, the sheep of society, the ones who conduct their lives blissfully, completely unable to “wake up” from their oppressed life and realize the circumstances under which they live. Among the rank and file, in the same society resides the “awakened”, reflective citizens, (usually protagonist(s)), aware of the ongoing injustice and the immense power with which the authoritarian forces reign, yet still trapped within the totalitarian regime. Just like the leaderships in dystopian fiction might be written to depict the gruesome realities of Nazism, fascism, religion, ideology, and mass control, the point of illustrating the general masses of the public as oblivious and content in dystopian literature could very well be to mirror a society where ignorance is the norm – perhaps to parallel those communities to societies in modern life. Two scenarios are ideal for exemplifying this statement: Society during Nazi Germany was subject to propaganda for propelling hate towards a faction of people based on an ideology (to some extent mimicked in the daily routine of Two Minutes Hate and Hate Week in *Nineteen Eighty-Four*), in the spirit of Freudian scapegoating. Likewise, inhabitants living in post-industrial society thriving on economic growth and increasingly wealthier living conditions are arguably becoming less and less critical of their own civilized culture as the needs of that society are increasingly sated (similar to the leisure society in *Brave New World*). Both examples deal with a community put to intellectual rest through different means, but whereas the former example deals with brainwashing in a war-ridden scenario, during which the ideological forces were strong and society was under political pressure, the latter example illustrates modern

brainwashing in a time where consumerism and popular culture might be more threatening to the free will than arms. Indeed, any modern society could also be subject to both.

In the rock music sphere, some artists thus feel inclined to make a statement about the growth of ignorance among society. The anti-dystopian musical corpus in rock music's history includes works created to warn citizens of military dictatorships and the tragedies related to waging war, which could be interpreted as audible propaganda from the artist as an authority promoting his or her political view. In addition there is a trend to support individualism and the recession from the consumerist-driven society of modern day. *The Wall* has images of society relating to war, in a sense that echoes the Orwellian concept of media constructed hate towards those representing a conflict of interests, as seen during Hate Week and the daily Two Minutes Hate. In *Nineteen Eighty-Four*, citizens of Oceania are force fed propaganda through TV screens, and are as such indoctrinated to express hatred towards an idea or a belief, which in turn nurtures alienation and fear – two concepts at the heart of Waters's musical criticism and wish for resolution in *The Wall*. The story of Pink and his accumulating mental disorder prepares the listener for the theme of alienation and how members of society, living as victims of authoritarian abuse, react. Waters's narrative focuses on growing up in post-war England, in the "brave new world", where the Western victory and the rebuke of fascism, the absence of the horrors of totalitarianism would pave way for a new generation of children to blossom uninterrupted by the wages of war. Societal criticism is evident in one the preceding songs, which incorporate Althusser's assertion on ISAs. The school machinery is probably the most evident apparatus for continuing the dystopian interpellation in modern society. Waters point to a reality where the *Brave New World*-indoctrination of information is close to practice. "The Happiest Days of Our Lives" is in its title, an ironic play on the joyful, careless period in which an individual is amenable and curious. The reality was for Waters, of course, much different, should one examine the lyrics of the song:

When we grew up and went to school
There were certain teachers who would
Hurt the children anyway they could
By pouring their derision

Upon anything we did
And exposing every weakness
However carefully hidden by the kids
But in the town it was well known
When they got home at night, their fat and
Psychopathic wives would thrash them
Within inches of their lives

The lyrics describe how the school, a mandatory educational institute provided by the government, houses figures of power whose desire is to spew onto the children vomit from their personal turbulent lives, thereby breaking spirits instead of encouraging cultivation. In the context of dystopia, Waters comments that the role these post-war teachers took on, was that of harassing the children, “trying to keep them quiet and still, and crush them into the right shape, so that they would go to university and “do well”. (Urick). Furthermore, these lyrics also suggest the Teacher is merely a product of his wife, much like the puppets on stage are controlled by someone else – the disguise of authority. This echoes, or rather foreshadows the role of the mother in Pink’s life, and proposes the supremacy of matriarchy in terms of authority. Related to dystopia, the contrast in gender (given the patriarchic weight of authoritarian figures in dystopian fiction) and force might suggest “what gives life, controls life”. This notion of motherly instinct and domestic control is found visually in the motion picture of *The Wall*, where during “The Happiest Days of our Lives”, the Teacher and his wife are eating. The scene is however scripted in a way that perverts the classic family image and victimizes the husband in an almost a child-like manner, similar to a mother-and-son relationship; at one point he is force-fed meat he at first is reluctant to eat. The omniscient “fat and psychopathic wife” may thus be responsible for the riptide of qualms in the classroom. The resulting effect is that Pink becomes much the same obnoxious authority, echoing the traumatic experiences lashed onto him in school, which ultimately represents the everlasting negative spiral of repetitive patterns depicted in dystopian fiction.

Much like “The Happiest Days of our Lives”, the song “The Thin Ice” of the early half of the album, addresses the listener and warns about the constant uphill climb in life and possibly refers to the undying ripples of hate always flowing from generation to generation:

If you should go skating
On the thin ice of modern life
Dragging behind you the silent reproach
Of a million tear-stained eyes
Don't be surprised when a crack in the ice
Appears under your feet
You slip out of your depth and out of your mind
With your fear, flowing out behind you
As you claw the thin ice

The lines provide a metaphorical image of life as a fragile, weighed down journey destined to abruptly come to an end. Although being born usually means having no innate ideas, Waters suggests modern day people are born into the inheritance of generations preceding them, along with the consequences of earlier actions, and that these things are burdens everyone carry with them as they struggle through life. In the context of music and idolization, the lyrics “Don’t be surprised when a crack in the ice / Appears under your feet” read as a description of the ascended status often associated with playing in a popular band. This interpretation is in line with the general theme and origin of *The Wall*, namely that of dealing with the personal chaos affiliated with fame, the psychosocial environment of touring, and managing the difficult relationship to fans. The glorious façade of stardom collapses due to the frailty of mind, which signals the humanity in musicians as authorities, as opposed to the upper entities in dystopian fiction, whose throne cannot be usurped by proletarian coercion. “Dragging behind you the silent reproach / Of a million tear-stained eyes” suggests precisely this pressure from fans. The anticipation and satisfaction of millions of followers transforms into a fan base scrutiny, effectively reversing the notion of surveillance between social classes in dystopian literature – proletarians monitoring authorities. Indeed, the amount of pressure Waters experienced during the *Animals* tour, evidently resulted in him spitting on an eager, intoxicated fan. The concertgoer’s careless attitude for the art on stage, signified, for Waters, a distanced relationship between artist and audience, which had stretched far beyond the intimate dialogue musicians share with their followers. This was in fact the episode that sparked the initial idea for *The Wall*.

Back to the idea of a contaminated beginning, this notion is echoed in the music as the album starts with “In the Flesh”. This notion of pre-existing perception as opposed to a tabula rasa, links to the indoctrinated values of children in dystopian fiction. In *Nineteen Eighty-Four* the children are raised to scrutinize their parents and report to the authorities. The similarity between adolescence in post-war England as depicted in *The Wall* and that of growing up in Oceania is that both are results of an omniscient body of authority, which frame the early lives of citizens in a society. The state of mind that follows this kind of adolescent trauma (although it is not perceived as trauma for children in dystopian fiction) is the one being dealt with in *The Wall*. As Pink gradually spirals into a degree of personal lucidity and breaks free of the repressing forced stability, Waters signals that free will and individualism in society is in fact achievable, in contrast to the world described in dystopian fiction.

The notion of enlightenment and individuality in dystopian fiction is usually focalized through the protagonists. Winston Smith (*Nineteen Eighty-Four*), D-503 (*We*) and Bernard Marx and John (*Brave New World*) all bear traits of being nonconformists in the totalitarian society they are living in, and raise rhetorical questions, bordering on solutions, about the ways in which they are controlled and supervised. Like Pink, whose attempt to escape from his mental prison makes him succumb to the pressure of life, the characters that attempt to defy the state in dystopia, merely by thought, are ultimately detected and “made docile”. Still, Waters, or the artist, might be similar to the protagonists in dystopian fiction, in that the authority on stage usually claims to offer hope for the repressed audience.

While dystopian literature shows the futility of resistance in a totalitarian regime, the rebellious rock music combats the dystopian notion by offering inspiration to defeat despotism. Thus the role of the artist becomes that of the oppressed character in dystopia and the musician takes on the role as the enlightened sheep, the one inhabiting a “solution to the problem”. In “Outside the Wall”, the end-piece of the album, the narrative about Pink is somewhat over, in that Waters, along with a child choir, accordion, and flute, addresses the listener about the situation of the music industry and rock music. Almost like an answer to the spitting-incident, “Outside the Wall” works like a conclusion of the album and of Waters’s thoughts on the alienation between artist and audience, and artist and culture industry. Furthermore, as “The bleeding hearts and the artists / Make their stand”, Waters proposes that rebellious music is a signal of hope and prosperity, even though the act of combating injustice and oppression through

music is a protracted process of determination: “And when they’ve given you their all / Some stagger and fall, after all it’s not easy / Banging your heart against some mad buggers wall”. The last line refers just as much to the fight against deranged leaders in society, like Pink, as to the battle fought between profit and artistic freedom in the culture-industry as referred to by Adorno and Horkheimer.

True to their rebellious nature, musicians might try to become the voice of the downtrodden everyman and tend to support a belief that confronts injustice and corruption – not endorses it. In most parts of the world, politically motivated music is not prohibited, although the tradition of cultural censorship is far from abolished. Interestingly, in the context of society and authoritarian regimes, a lot of rock music is, however, banned from non-democratic states whose governing leaders will have citizens persecuted should they choose to oppose any authority, by means of art as much as uprising. In Sam Dunn’s documentary *Global Metal*, Dunn explores the metal culture and rock music history in countries whose import of Western culture has been strictly controlled or prohibited. Musicians and metal fans from Indonesia, Brazil, China and India (among other countries) voice a common concern about being culturally repressed by the authorities. The music scene in Brazil witnessed the rise of metal culture simultaneously as the fall of the totalitarian regime, and as such metal was, to some, affiliated with democracy and liberation. Similarly, creating heavy music was the expression of hate and anger for metal bands in Indonesia and India, and they used the aggressiveness in metal to channel their emotions, to not misbehave in the streets – which can be considered equally oppressive in terms of keeping society under control. In that way, rock music is merely reduced to an endless well in which society screams into, an outlet for their rebellion against injustice, while the act of demonstration is lost within a cultural product, and not properly engaged with publicly as a political statement.

The issues of society continue in the narration in the lyrics of “Another Brick in the Wall, Pt. 2”. In many ways, the apparent theme is a rebuke against the “thought control” and the “education” given in schools by oppressive teachers in a system that favors producing and reproducing students as products instead of nourishing the intellect. Although the overlying message arguably is about schools and bad teachers, one might claim that Gilmour voices society as a whole. The “we” repeatedly sung throughout the song enhances the notion that not only school children are subject to authoritarian abuse, but the echo of “we” speaks of the entire proletariat, thereby indicating that society is in fact enlightened. However, the inevitable

dystopian fate is apparent in how the child choir (again underlining the plurality of oppression) is chanting, where the singing is almost lifeless and unmotivated. This image is furthermore amplified in the motion picture, where (during this song) school children are seen moving helplessly towards a meat grinder (a metaphor for the loss of individualism, a recurring motif throughout *The Wall*), whilst the lyrics “We don’t need no education / We don’t need no thought control” is sung. Ultimately, this message comments on the dystopian society, in which the unenlightened masses are oblivious, but that “we”, in the real world, are aware of the situation around us, and yet despite this, (and similar to the proletariat in dystopia) are unable to sufficiently take action and rebuke the injustice brought upon society. Finally, the message also echoes dystopia in that it depicts resistance as futile, that the system is unalterable. Any attempt to make a change to the system, whether by thought or force, is without success – much like how Winston in *Nineteen Eighty-Four* eventually “learns to accept” the ways in which The Party works. The droning murmur from the children mirrors the dystopian imagery of a static, perpetual machinery, in the same sense the bass line plays lifelessly in the closing track of the first half of “Goodbye Cruel World”, a song whose title also acknowledges the hopeless effort to recast the machine. Visually, the assembly-line, faceless (or rather masked), uniformed children echo that of English grammar school according to Waters’s critique of education, as previously discussed in “The Happiest Days of Our Lives”, with its emphasis on stale, repetitive regurgitation of what has been imprinted in the minds of the children. In the motion picture, the masked students are seen imprisoned on trains running in tunnels, possibly hinting movement towards an inevitable abyss, an impending doom, a notion that is enhanced as the children fall motionless into the meat grinder. Moreover, in historical context, the depiction of train carts full of internees suggests a similarity to the transport of Jews during World War II, most of whom were destined for gas chambers in concentration camps. This link to a faceless, collective mass extermination makes for an interesting reading of the dystopian elements in *The Wall* as testaments to the fascist connection held in the non-violent system of education, even after the fall of fascism as an ideology; it suggests and warns of a new reign of ISAs in the brave new world, a fear of structure and authority in an otherwise seemingly ordinary post-war everyday.

The Wall deals with loss of individualism on several levels. In addition to being subject to authoritarian forces, the deranged psychosis which the protagonist mentally struggles to resort is addressed later in the narrative, as Pink’s mental instability continue. Indeed, the circularity of

The Wall indicates a never-ending process of breaking with personal issues and coping with individual psychology. At the very end of the album a voice is heard saying “Isn’t this where...” while at the start of the record, the same voice says “...we came in?”, possibly suggesting being lost in a maze. This gives the impression that the figurative wall we erect to divide our mental self from the outside world is non-navigable and that humanity is continuously lost trying to figure out our inner struggles, much like how one can interpret “Outside the Wall” and “In the Flesh?” together to be Pink’s rebirthed perpetuity of psychological issues.

Similarly to Pink’s intellectual affliction being caused by external forces in an oppressive manner, the loss of critical reflection, and individual thinking is addressed through reckless leisure behavior. Specifically, the mind control of citizens of the World State in *Brave New World* consists of exposing them to the religious consumerism in “Fordism”. Inhabitants are indoctrinated to treat damaged goods as worthless, and repairs are considered foolish. Likewise, acquiring new items, and buying fresh products is the appropriate thing to do to honor the creator of their society, “Ford” (a reference to Henry Ford and the homogenous assembly-line mass-production), which suggests that part of the Huxleyan criticism in his anti-utopian fiction lies in the insatiable nature of modern society.

In “What Shall We Do Now?”, Waters’s lyrics constitute a repetitive rhetoric wave of questions regarding how the consumerist culture in society has positioned itself as a vital part of modern humanity. This song, which is not a part of the original studio album, but an extension of “Empty Spaces” in the motion picture, remarks upon dystopian society in that it deals with the insatiable nature of man (as depicted by Fordism in *Brave New World*).¹ To an extent, Waters ridicules modern society and accuses materialistic culture of replacing our own identity and individualistic self, in that we seek to accomplish ourselves by means of adopting other people’s identities and ideas. In “Empty Spaces” the lyrics “What shall we use to fill the empty / Spaces where we used to talk” comment on how the lack of communication prompts Pink to fill his empty spaces of his personality, his life, with something materialistic. Waters’s use of “we” is a critique towards society in how we buy ourselves out of psychosocial issues, and replace basic needs with commercial ones. *The Wall* as a concept (along with several other Pink Floyd releases) is founded on the lack of interpersonal communication and the consequences thereof. More specifically, *The Wall* is about alienation and building personal mental walls between what is safe and comforting, and what is hurtful. The lyrics continue with “How shall I / Fill the final

places / How should I complete the wall”, which suggests that Pink, or “we” in a broader sense, are looking for materialistic reasons to shield ourselves from matters solvable by dialogue. In essence, Waters echoes Bakhtin’s claim about language as the factor for separating people. The human discourse has been altered in modern society: materiality and technological devices become the channels for utterance – not speech. In *The Wall*, Pink’s inability to speak to his girlfriend and make conversation about the roots of his issues is what leads to his self-isolation.

Comparatively in dystopian imagery, the wall, and thus alienation, is erected by the authorities, to shield citizens from what is considered hurtful for them (or against their ability to rise against the state) – ultimately keeping individuals from taking action in any way. In this setting, society is treated as a whole, a collective unity, with an authority’s fixed idea of what is considered inappropriate to expose them to, thereby depriving citizens of their individualism in the form of taking away their ability to feel for themselves. In contrast to this tyrannical approach to control emotion, is the triviality of feeling proposed by the World Controllers in *Brave New World*, in which sensation and the privacy of sexual relations is part of a nugatory culture. This deprives the citizens of the humane features that separate them from the dystopian depiction of a lifeless society. In *The Wall*, specifically in “The Trial”, the dystopian oppression is mirrored in Pink’s mental battle with himself. The prosecutor voices the dystopian concern of individualism, personal thoughts, and ideas in the lyrics “The prisoner who now stands before you / Was caught red-handed showing feeling / Showing feelings of an almost human nature”. The trial is a settlement, a last stand of the human nature combating absolute oppression, Pink’s attempt to fight the system, an allusion to the attempted silence presented by Mary Whitehouse. This musical, visual, lyrical, narrative stream of consciousness offers a solution to the mental instability and moreover the dystopian restraints. *The Wall* peaks as a shattering of the system and signals the fall of dystopia. Rock music becomes a tool for representing the resistance, and evidently a resolution.

The visuality related to the wall and its construction, and the images found in the album, the motion picture and the live concerts all add to the depriving nature of Pink as a representation of issues concerning modern society. All the characters in *The Wall* are caricatures of what they represent. The illustrator and cartoonist Gerald Scarfe did not want to complicate the characters, nor make them seem as appropriation of someone, because he “felt if they were too realistic they would not have the memorable, symbolic power of a more abstract interpretation” (Scarfe 52).

Waters's original idea for the protagonist was Mr. Punch from the English puppet show Punch and Judy. The name is rich in its relation to the design of the punching bag model of Pink later on. Initially, the visuality of Punch was based on the concept of worms, rot, and decay, as Waters's life was quite turbulent at the time (52). Scarfe's early sketches of Punch depicts him as the face of tragedy (as opposed to comedy, in reference to theater masks), with worms filling up his head, eating his brains and pouring out of him. Although rather morbidly depicted, the thematic of Punch as an image of society brings forth the oppressed situation of the masses, with the exception of an explicit sadness, which contradicts dystopian societies. Those living in totalitarian states are oblivious, yet content, while Punch seems to be portrayed as knowingly victimized (52).

What eventually became the replacement of Punch was a spineless person visually akin to rag-dolls, which can be considered an accurate representation of Pink in the context of his issues linked to modern society. In the narrative of *The Wall*, Pink is manipulated by abusive authorities, feelings of love and hate, and his own mentality, which altogether, make for a critical comment on how man is treated in, or experiences, modern society, usually through the abuse of other people. The depiction of Pink as a naked person, with no visible attributes and an expressionless face is a testament to the lack of individualism presented in the story of Pink, as well as dystopian fiction. His face is similar to the masks worn by the students and the followers at the rally in the motion picture of *The Wall*, which further amplify the notion of modern society blindly adhering the call of authority – Pink is one out of many, being fed the same lies and forced upon the same ideology. Moreover, the illustration of Pink's lack of identity gives the impression that the protagonist in *The Wall* might be anyone. Even though the narrative tells of Pink, the content is appealing to a larger audience. This might make the music feel more private and relatable, in contrast to dystopian fiction, which could very well be read as essays on futurism, or even satiric retellings of previous totalitarian regimes. While the protagonists in *Nineteen Eighty-Four*, *Brave New World* or *We* are all characters the reader can sympathize with, many of Pink Floyd's listeners are living a life, or experiencing incidents similar to Pink's, hence the assimilation of language between artist (bourgeois) and audience (proletariat), instead of division, as Bakhtin suggests. This relationship between listener and narrative is extended into real life, as several key issues in the story of Pink are based on events in England during, and in the aftermath of, World War II. In the context of visuality, Scarfe admits his own experience

with education as a child was less than fortunate, and so his inspiration for the visual arts of the Teacher was “a fruitful field” (63). Similarly, when animating the “frightened ones” in “Goodbye Blue Sky”, Scarfe points to his childhood once again, explaining how the artwork was shaped by his own experiences during the war (170). The gas mask heads seen on the animation for this song are reflections of what children had to wear in England during the war. What these creatures represent for the song is the enhancement of trying to survive in an environment, figuratively and literally poisoned by authoritarian forces. They fear not only biochemical attacks, but also a future in which wearing a gas mask is the norm.

Other visual means in *The Wall* that represents the dystopian imagery of society includes the scene in the hotel room during the song “Nobody Home”. The lyrics for this song are similar to “Empty Spaces”/“What Shall We Do Now?” because they echo a criticism pointing to the void of the soul in which modern society attempts to replace individualism and communication with materialism and consumerism. During live shows, the wall would hide a hotel room which revealed Waters watching TV while singing “Nobody Home”. Scarfe’s depiction of the individual mindlessly watching television (114) is a fitting image for expressing the lyrics visually. As a voice of criticism, the illustration effectively recalls dystopian imagery of feeding propaganda to the public, and the masses irresponsibly accepting what is being served through technology, a notion at the core of Huxley’s novel. In the Huxleyan spirit of pop culture being used for enslaving the population lies Adorno and Horkheimer’s argument about how the “industry robs the individual of his function” (Adorno and Horkheimer 42). They claim man has lost his ability to question what is imposed through popular culture, and that the throng of mass produced goods being shipped through mass media are flooding the citizen with tailored, mainstreamed cultural impressions. Simultaneously, they argue the impotence of society to take action is caused by the force of the same society, “which remains irrational, [...] and this inescapable force is processed by commercial agencies so that they give an artificial impression of being in command” (42).

However, the works of Adorno, in particular, are subject to criticism for failing to see beyond the culture provided during the time he wrote his work on the culture industry. In the context of rock music, Melançon and Carpenter suggest Adorno “failed to foresee the industrialization of modern music, as well as the possibilities that would soon be opened to by jazz and popular musicians in the experimentations [...]” (125). They furthermore argue that progressive rock in

its nature as nonconventional music “stands in counterpoint to Adorno’s rejection of popular music, and provides an example of how music can be tied to political and musical progress” (126). Based on this, *The Wall* is in itself, as a piece of progressive rock music, a critical voice against the culture industry simply by its definition. The anti-authoritarian music, lyrics and imagery merely add to the voice of *The Wall* as a social comment and rebuke of music and art as a cultural product for the masses.

Back to the visuality of echoing dystopia, images and animations pave the way for lyrical and musical content to express their potential as criticism, which is why, arguably, live performances are effective at manifesting a message. *The Wall* live arguably illustrates dystopian collective society to a much greater extent than other physical media (record, motion picture, etc.), possibly due to the inclusion of society in the form of an audience. In the context of dystopia, a live performance experience becomes a dialogue between an authority and the proletariat. Both are equally dependent on the other in order for the setting to take place. No artist is capable of arena concerts without support of an audience. Likewise, an audience will probably not experience a performance by the artist if not participating economically and physically. In terms of *The Wall*, which is a musical theater about alienation and thrives on a concept originating from lack of communication between audience and artist, the dialogue becomes paradoxical; The vast live performance would never have been attainable without fans supporting the band.² The language of the proletarian society as an audience and the bourgeois faction represented by the artist becomes synthesized. Hence, Waters’s vision of what *The Wall* should convey thematically might be apparent when attending one of the concerts – people depend on interpersonal communication, which is exactly what the narrative of Pink sets out to illustrate.

During the initial tours with *The Wall*, Pink Floyd had a “surrogate band” of musicians on stage play through the start of the show, eventually revealing themselves as auxiliary musicians as the real band was publicized behind them (Mason 251). Waters ridicules the idea of rock star status both through the visual means of masking a band, thus appearing to be the real Pink Floyd, but also in the lyrics of the reprise of “In the Flesh”: “And they sent us along as a surrogate band / And we’re gonna find out where you fans / Really stand”. The duality of this lyrical and visual aspect supports the wholeness of the cultural concept and adds to the masked, identity-less *Gesamtkunstwerk* in the concept of *The Wall*. The idea of exploiting the position as a famous

performing artist to fool the audience is interesting in terms of authority, in that it suggests the musical authority inherited in a band is not exclusively belonging a specific set of persons, but rather their function as musicians on stage. Similarly, the authoritarian aspect of dystopia is a construction, an entity, an ideology, composed by those swallowed by the ideological forces and put to life by a common agenda. The World Controllers in *Brave New World* control OneState collectively, as is the case with The Party in *Nineteen Eighty-Four*. The masked, secret persona of authority in dystopian literature connects to the surrogate band in *The Wall* in that its dehumanizing authoritarian figure is the only thing relevant for the fans to relate to. Indeed, this concept of faceless idolization extends to religion and politics as well, and through the use of a masked surrogate band, Waters sets out to convey a lack of reflection among society and a tendency to accept. In relation to dystopian literature, rock music, and specifically *The Wall*, becomes the mirror of society in which the audience must watch themselves be criticized; according to Scarfe, most of the audience would react excitedly to the entry of the surrogate band as though they were Pink Floyd (97). However, it is necessary to include that, considering the surrogate band had masks (Mason 251, Scarfe 97) and as such could have been Pink Floyd themselves, this notion is slightly unfairly proposed. Yet, despite this, the masks depict the power of fame in the concert setting. Considering anonymity and the abolishment of individualism depicted in *The Wall*, the masks worn on-stage by the surrogate band links to the children in the motion picture during “Another Brick in the Wall Pt. 2”, and the depiction of ragdoll-Pink. Masking a face makes it unrecognizable, unidentifiable. The body hiding behind is reduced to mere flesh. *The Wall* thus emphasizes the anonymity and, possibly safety of hiding behind a mask, but also the dehumanizing element of being labeled a number (like the characters in *We*) while at the same time breaks up the social barriers between people – the bourgeois and proletarian society becomes equal.

Aside from the authoritarian aspect, the surrogate band is appealing to look at in terms of society and audience. The audience’s excitement at the sight of what appeared to be the real band, speaks of a relationship between authority and society that thrives on status and idolization. This is a testament to the dystopian setting in which the proletarian society is mindlessly adhering to authority. According to Scarfe, Waters’s wanted to “have a surrogate band playing all the gigs, so that he could avoid the tedium of long tours [...]” (97), perhaps proposing that anyone could be Pink Floyd. Self-contradictory, the notion of a surrogate band

undermines the message of anti-alienating in *The Wall* yet strengthens the belief which sparked the idea of *The Wall*; the relationship between authority and society, the personal connection shared in the sphere between artist and listener, becomes obscured in the face of popularity and fame.

During the 2010-2013-versions of “The Thin Ice”, Waters expands on the child trauma of losing family and invites fans to join in on commemorating lost loved ones (Quezada). Waters said in an interview with USA Today that the narrative in *The Wall* can be an “allegory for a universal story” and that he sought to include photos from fans to project onto the wall, effectively turning the stage prop into a collage – a collaborative wall made up from personal bricks (Elysa). This way, the mental wall in *The Wall* is shared between individuals of society and made relevant to reflect losses caused by governmental decisions. By incorporating the audience into the narrative, the artist descends from the authoritarian throne into the masses, and becomes one with society. One might claim that society ascends to a collective authority, similar to a demonstration against war, due to the massive power inhibited in a pro-peace statement, with the artist as a rallying kick-starter in the center of protests.

The inclusion of school children during “Another Brick in the Wall, pt. 2” reflects the same spirit of collaboration on a musical level, similar to the photos. Apparently, the children dancing and chanting on stage during several sections of this song were invited locally from cities visited during the tour (Angle). This approach to include participants of society other than the artist and band themselves can be regarded as promoting an equal language and dialogue between authority and society, removing the barrier of status between audience and musician, and collectively build an anti-authoritarian performance. This argument extends beyond artist and audience, as the production of an album includes multiple collaborators besides the band. Sound engineers, mixing and mastering professionals and artists are essential in the manufacturing of a record. Additionally, in a live setting, the roster working on the same artistic expression is even greater, including lighting technicians and touring crew personnel.

Another interesting element regarding the voices of oppressed masses is heard in “Run Like Hell”, where, at the start of the song, a crowd is chanting “Pink Floyd!” repeatedly, only to be contested in the end of the song (and transitioning into the start of “Waiting for the Worms”), by a crowd roaring “Ham-mer!” in the same manner. In the interview with Vance, Waters says the chanting of “Pink Floyd!” is panned to the left audio channel, whereas the “Ham-mer!”

roaring is oppositely panned to the right, and suggests that “[t]his is, the Pink Floyd audience, if you will, turning into a rally” (Urlick). Waters’s statement translates as a political message that suggests a majority of the Pink Floyd fan base is politically supportive of the left wing, but is throughout “Run Like Hell” transformed into a rallying mass of right-wing extremists. The car chase and laughter heard in the last minute of the song (along with the lyrical content, as well as the title) gives the impression that those in society not deemed appropriate according to the norm are subject to persecution and ultimately extinction (recalling Pink’s Freudian dictatorial orders of forcing individuals that “don’t look right [...] up against the wall” (In the Flesh) in the song prior to “Run Like Hell”). The crowd is thus either frightened or persuaded into joining the ranks of the fascist regime – means that are common in dystopian fiction. Fear and hatred are common tools that the terror regime in dystopia utilize in order to subordinate protesters of the overhanging ideology. Those in society acting like deviants are either executed or forcefully coerced to change their mind (or have it changed for them). The right-wing extremist interpretation transitions into “Waiting for the Worms”, in which a voice is heard counting upwards from one to four, in a manner resembling a drummer setting the tempo for a song, but more likely to emphasize the dictatorial right-wing rallying which is taking place in the narrative. Moreover, given that the voice counting numbers speaks German, the fascist imagery of war and loss of individualism accounted for elsewhere in *The Wall* is strengthened, in the form of classic symbols used by Nazi Germany during World War II, such as the eagle seen during “Goodbye Blue Sky”, the hammer logo and flag design in terms of color scheme and the rallying crowd – all of which evoke feelings of Nazism and fascism. Indeed the merge of the red and white colors in the Nazi emblem results in the color pink.

Scarfe was worried that the imagery in *The Wall*, particularly the hammer symbol, would end up being adapted by a real fascist group (207), which is evidence of the power inherited in art: its possibility to transcend the musical and visual platform and take its place among society, in this case, as a political statement. This shift from an audiovisual experience to political enactment is part of the generics of rock music that has been evident since the birth of the genre, and in the many forms of subgenres. However, the grandiosity of *The Wall* takes the political criticism to a level of both echoing and illustrating the horrors of ideology in society from fascistic demagogues and seeks to portray the consequences thereof.

5. Conclusion

The literary works of George Orwell, Aldous Huxley and Yevgeny Zamyatin have been crucial in the formation of dystopian literature as a genre, in addition to having grown into being critical literary canons as futuristic depictions of the modern world. In the wake of rock music however, the musician saw a need to artistically express a statement through music, just as the author saw his through pen and paper. The last half-century or so has given rise to a wave of artists voicing an anxiety about politics, technology, and ignorance among the people. Pink Floyd's *The Wall*, and moreover rock music as a genre, seeks to highlight the tyrannical hierarchical structure between authorities, their means of staying authoritarian through technology, and the oppressed, oblivious proletariat, to ultimately inform the masses about injustice and warn against real life dystopia. The ways in which this message is conveyed reach the audience on several levels.

The lyrics, music and artwork of any given musical release, whose theme is social criticism, all address the listener through the physical or digital copy. This is similar to the reader's impression of a book. The liner notes, the written narrative, and included artwork are significant for providing a statement for the recipient. *The Wall* is thoroughly filled with sonic and textual demonstration against the dystopian elements found in life post World War II, as the story retells trauma and dangers experienced by its main author Roger Waters. Through authoritarian criticism, concerns about scientific advances, and the loss of individualism, the music transcends merely mirroring the horrific dystopia in society, but encourages in return hope for the public, the ability to improve, and to not cave in to corruption and exploitation. Based on this, one could argue that rock music differs from dystopian literature in its critique, and functions as dystopias relieving answer and a counterpoint to the irremediable worldview. What makes rock music surpass dystopian literature in its critique is linking the authoritarian disapproval to political figures of modern society, which enables dystopian fiction as relevant criticism in itself – by pointing to real life issues, the prophecies of dystopia are fortified.

Rock music in live performances adds to the artful ridiculing of the upper class bourgeois, and strengthens through sympathy the lower class proletariat and ordinary man. However, the grand paradox in the triumphant aspiration to rebuke authoritarian force is evident in the role of the musician, as they are themselves, the dictator among a horde of followers. The

rock star's status in live performances and the idolization of fronting a message on stage closely resembles the rallying dominance and cult of personality exercised within the most dystopian totalitarian regime. As such, live performances of rock music transforms into its target of critique and can be seen as echoes of dystopian literature, rather than a counterpoints.

Over and above that, the artist is in a unique position as a product of a larger management, and authority. While rock musicians often demonstrate power and dominance, and attempt to distance themselves and their art from concepts of authority, musicians are more than often limited by industry contracts and bodies of power on a higher level. The result is an interlock in the music culture, between an audience or proletariat, the rock artist and the industry or bourgeois – the artist is rendered trapped between both camps. In relation to dystopia, the artist becomes both part of the governing force and of the oppressed society.

There are certain limitations with this thesis. The case study of *The Wall* narrows the discussions down to a level which excludes the wide span of different subgenres of rock. In addition, the temporality and development of rock music history has not been dealt with apart from the timespan of *The Wall* and its performances. Likewise, the range of dystopian works constitutes the popular novels, and subsequently does not reflect the genre in its entirety. The last decade or so has provided the literary range of dystopian fiction with modern takes on dystopia, which might be symptomatic of the modern society. Future possible research might thus examine other subgenres of dystopia, in a modern perspective, to see whether the musical scene adds to the literary branch or not. Within the musical sphere, other genres of music as reflections of dystopia could be worthy of studies as well. Hip-hop, metal and blues are schools of music known to support the cause of concern for dystopian themes. Additionally, instrumental music provides another dimension of analysis, in that the lack of lyrics makes the music and artwork, and the textual elements (such as titles and liner notes) significant for interpreting the possible dystopian reflection.

Other research should comment on the accessibility of producing music without the dependency of authorities. In the wake of Internet and home studios, sharing music online and cooperating across borders, the discussions on the musician as subject to higher authorities might be altered substantially. Without the need for labels to distribute music, the cultural community becomes by and large its own administration. These factors are interesting to look at in relation to dystopia, because the two-way dialogue between authority and society is distorted into a

multitude of voices. Media sharing online becomes in essence a mass musical liberation from the cultural regime held by the industry.

All in all, this dissertation has provided arguments as to how rock music, exemplified through Pink Floyd's rock opus *The Wall*, and music culture echoes dystopian fiction through a cult of personality, establishing dominion over an audience, a society in itself. In this cultural hegemony the dictatorship exercised on stage through technology and authoritarian ideology bears traits of a Big Brother state of performance, in which the audience mindlessly adhere to the authoritarian creed proposed by the dictator atop the scene, behind the fences and security guards – indeed, some concerts might allude more to political rallies than expressions of art. However, in the tradition of rock music lies also the need to enlighten the listener on the dangers of obliviously accepting authoritarian rule and not question the circumstances under which one lives. Hence, the musician seems to team up with the proletarians, sympathize with the audience, and protest the authorities themselves – an act of heroic upheaval, and at the same time, a crippling move towards themselves as cultural authorities. Rock music symptomatically stands out as protests against the world depicted in dystopia, and is therefore a cultural counterpoint to the prophecies in dystopian literature. Finally, the motif of the rock music genre seems to depict a bright new world, in that the rock stars, “the bleeding hearts and artists”, propose hope and liberation for the individual and society, even though the process of reproofing injustice and authoritarian dominion might be a lengthy one.

Notes

1. Waters explains in an interview with host Tommy Vance in Radio 1's Rock Show that "What Shall We Do Now?" was originally "Empty Spaces" only with extended lyrical material, but was reduced and retitled to fit the length and theme. See Urick.
2. Everyone but Richard Wright, who was no longer a performing member of the band at the time of touring with *The Wall*, but hired as a temporary session musician during the tour, had to share the economic loss. See Mason 246.

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Appendix: On the pedagogical relevance of this dissertation

The current curriculum in English emphasizes cultural and cross-cultural material. To experience different perspectives is crucial for acquiring new knowledge and the musical approach used to look at literature is a testimony to the possibilities of multimedia and learning. Moreover, dystopian literature serves as inspiration for a lot of modern music, which makes for a curious study in the classroom. Rock music, or music in general, can provide poetical criticism through lyrics and performance, and likewise is the investigation of dystopian literature interesting look at as a critique due to the depiction of society and authority. The relationship between the two art forms contextualizes the music and literature in a way that might encourage student-participation and challenge the intellect.