



RESEARCH PAPER

Illustrating the Bizarre World of Dystopia and Havocs Created by  
the Nuclear Nukes in Martin Amis' Anti-Utopian Fiction

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ABSTRACT

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This research explores the study of Martin Amis's *Einstein's Monsters* to exhibit the philosophical concept of dystopia or anti-utopia. With the abundant evidence from stories and an essay which are collected in Einstein's *Monsters*, the researcher comes to find out that utopia cannot be maintained by Europeans due to several reasons, for instance, the proliferation of nuclear nukes, escalation of science and technology and many more. In doing so, the researcher has brought the concept of Krishan Kumar and M. Keith Booker. The theoretical concept of 'anti-utopia' is proposed by Krishan Kumar's *Utopia and Anti-Utopia in Modern Times*. Simultaneously, the concept of 'cacotopia' is proposed by M. Keith Booker. This research paper focuses on the five stories namely "Bujak and the Strong Force," "Insight at Flame Lake," "The Time Disease," "The Little Puppy That Could" and "The Immortals" where these stories portray the post-nuclear apocalyptic vision which demonstrates the philosophical concept of dystopia.

Introduction

The present research paper explores how Martin Amis's *Einstein's Monsters* illustrates the post-nuclear apocalyptic vision via the philosophical concept of dystopia. The researcher borrows the idea from Krishan Kumar's *Utopia and Antiutopia in Modern Times* to explore how modern versions of utopia and anti-utopia engage in debate about the future of modern society, and especially the role of science within society. Kumar prefers to call it anti-utopia instead of dystopia. Interchangeably, Martin Amis is critiquing scientific optimism through his short

stories which reflect catastrophic scenarios. Furthermore, Amis is criticizing anthropocentrism and call for bio-centric harmonism. In addition, *Einstein's Monsters* engages with large modern traumas and exhibits the post-nuclear holocaust world. Martin Amis's five short stories collected in *Einstein's Monsters* (1987) project an anti-utopian world created by nuclear warfare during Second World War (1939-1945) and the cold war. It is all about nuclear warfare which destroys the entire humanity and creates a nuclear holocaust. Amis presents several anecdotes related to nuclear warfare through his five stories i.e. "Bujak and the Strong Force or God's Dice," "Insight at Flame Lake," "The Time Disease," "The Little Puppy That Could" and "The Immortals". The initial story of "Bujak and the Strong Force or God's Dice" portrays the condition of people after a nuclear attack on Hiroshima and Nagasaki. Generally, this story talks about a Polish man, Bujak whose father and two brothers were killed at Katyn because of nuclear warfare. Likewise in the second story, "Insight at Flame Lake" features Dan whose father worked in delivering nuclear weapons, and one day Dan's father committed suicide. As a result, Dan suffers from a unique disease called schizophrenia. Dan stays with his uncle, Ned. Similarly in the third story, "The Time Disease", the narrator's wife has suffered from time disease which reverses the aging process, which is unwanted as all humans want to do is grow older, ill, and die in a bizarre post-apocalyptic world. Likewise in the fourth story, "The Little Puppy That Could" takes the idea from a children's fable in which society is victimized by a giant mutated dog that eats one human a week. The last story, "The Immortals" is narrated through the first-person point of view in which he narrates the end of time, as the last humanity came to New Zealand to die from radiation poisoning. All these stories depict the post-apocalyptic vision because of nuclear activities.

In Martin Amis's long introductory essay "Thinkability" acclaims, "Nuclear weapons can kill a human being a dozen times over in dozen different ways: and, before death- like certain spiders, like the headlights of cars they seem to paralyze" (EM 8). It means nuclear weapons can kill the entire mankind a dozen times in a dozen different ways. Amis further states, "Einstein's Monsters', by the way, refers to nuclear weapons, but also to ourselves. We are Einstein's monsters, not fully human, not for now" (EM 6). These lines indicate that Einstein's Monsters not only refer to nuclear weapons but also humans because people create nuclear weapons to destroy one another with a damaged psyche. Amis links monsters with nuclear weapons simultaneously with human beings and they become nuclear beings. Nuclear weapons are not only destructive but also fear creators among humans in their psyche. It captures the entire humanity in invisible jail. Stories of *Einstein's Monsters* demonstrate a society that is on the verge of apocalyptic collapse. Nuclear energy is germinated only for the alternative use of natural energy which halts in the eradication of natural sources and its energy as a result ecosystem runs smoothly. With the evolution of technology, several innovative inventions take place to upgrade human life and standard. In opposed to, during the Second World War USA

created nuclear weapons and launch them via air force in Hiroshima and Nagasaki. Now, the actual problem arises that do nuclear energy and weapons are useful to mankind or it is just creating an apocalyptic environment?

### **Literature Review**

The story "The Little Puppy That Could" illustrates the mutated dog and project the anti-utopian world. Likewise in, "Insight at Flame Lake" Dan gets affected by schizophrenia which is a bizarre disease. Similarly, in "The Time Disease" the narrator's wife has suffered from time disease which reverses the aging process in an apocalyptic world. In "The Immortals" the entire world comes to an end due to radiation poisoning because the ozone layer is being depleted. In the last story "Bujak and the Strong Force" Bujak suffers from the grief of his father and brothers who were killed at Katyn. The world is slouching towards dystopia because of scientific optimism. Overall it is clear that the five stories illustrate a post-apocalyptic vision where people die bizarrely. Thus, nuclear weapons aged our planet beyond repair as well as, it affects human lives physically and psychologically which can be vividly seen in *Einstein's Monsters*. Martin Amis is a phenomenal experimentalist English author and the concept of utopia and dystopia come from England. During the Second World War, Amis is active in producing literary works related to the destruction of the planet earth. Generally, his essays, novels, and stories project anti-utopian view, for instance: *Dead Babies* (1975), *London Fields* (1989), *Time's Arrow: Or the Nature of the Offence* (1991), *Two Stories* (1994), *God's Dice* (1995) and many more. So, he calls Sherriff where he is watching a bloody game of war and trying to control it. Demonstration of catastrophic vision is vividly seen in *Einstein's Monsters*. Being an English he exhibits the massive destruction that takes place in England. His philosophical concept of dystopia is alike to Krishan Kumar's *Utopia and Anti-utopia in Modern Times*. Amis's five stories depict the bizarre world of dystopia where the consequences of the Second World War are vividly seen. As Krishan Kumar and Martin Amis are reformists, their ideas are matched in exhibiting a dystopian world view.

### **Material and Methods**

This research is qualitative in nature. To analyze the selected text, the researcher has brought the concept of Krishan Kumar and M. Keith Booker. The theoretical concept of 'anti-utopia' is proposed by Krishan Kumar's *Utopia and Anti-Utopia in Modern Times*. Simultaneously, the concept of 'cacotopia' is proposed by M. Keith Booker in *The Dystopian Impulse in Modern Literature* which does not celebrate the end of the world rather it warns mankind for their massive destructive activities which create artificial apocalypse. These philosophical concepts can be applied and vividly found in Martin Amis's *Einstein's Monsters*.

## Textual Analysis

This research work tries to analyze Martin Amis's *Einstein's Monsters* through the lens of the anti-utopian concept. In this research work, the researcher focuses on how the world is challenged via the dystopian impulses by projecting the five stories where those untimely deaths of Bujak's father and brothers, Dan's father, the killing of innocent people by a mutated dog, people die from radiation poisonings demonstrate the pathetic condition of people living in a dystopian world. To support this, the researcher has borrowed the notion of dystopia from Krishan Kumar's *Utopia and Anti-utopia in Modern Times* as well as *Utopias and the Millennium* and M. Keith Booker's *The Dystopian Impulse in Modern Literature*. The word, 'Dystopia' literary refer to an imagined place or state in which everything is unpleasant or bad, typically a totalitarian or degraded one. But nowadays actually it does not seem imagined but it comes true after Second World War. Krishan Kumar's view on dystopia is a never-ending process because in 'Kalyuga' people have moral erosion so the cold war takes place in various forms. In his book entitled *Utopia and Anti-utopia in Modern Times* he states, "Utopia and anti-utopia are antithetical but yet interdependent. They are contrast concepts', getting theirs meaning and significance from their mutual differences. But the relationship is not symmetrical or equal. The anti-utopia is formed by utopia, and feeds parasitically on it" (Kumar 1987, p.100)".

To aid Krishan Kumar's concept the researcher has borrowed the ideas from M. Keith Booker's *The Dystopian Impulse in Modern Literature* where he mentions, "Indeed, much of the history of recent utopian thought can be read as a gradual shift from utopian to dystopian emphases, while utopian thought itself has come more and more to be seen as escapist or even reactionary" (Brookers 1994, p.22). Carolyn See reviewed Amis's *Einstein's Monsters* with entitled, "Humanity is washed up true or false?" acclaims, "*Einstein's Monsters*, a collection of five short stories about life before, during and after the surely upcoming nuclear holocaust" (See 1987, p.32). See affirms, "By doing that, Mr. Amis has created stories that please at least as much as they horrify" (See 1987, p.34). She intends to say that Amis's stories were created to please as well as to horrify because Amis keeps the myth of Perseus and Andromeda in "The Little Puppy That Could". So, it is clear that nuclear warfare has adverse consequences in the entire world where every creature gets affected. Simultaneously, in *National Review* Avid Lipsky states, "Amis's *Einstein's Monsters* has metamorphosed instead into a kind of anti-nuclear polemicist" (Lipsky 1987, p.1). He intends to argue that Martin Amis's *Einstein's Monsters* is an anti-nuclear collection of stories. In addition, Lipsky urges, "When nuclear weapons become real to you, he tells us, hardly an hour passes without some throb or flash, some heavy pulse of imagined super-catastrophe. The hydrogen bomb has claimed its first English target, and it is the career of Martin Amis" (Lipsky 1987, p.1). When nuclear weapons are real to mankind then we hardly pass an hour because of fear regarding nuclear weapons.

Furthermore, in *The Washington Post*, Bruce Cook asserts, "It's the Bomb that makes everyone so crazy today, then in the post-holocaust world of "The Time Disease," the bombs have made everyone a whole lot crazier" (Cook 1987, p.11). He means to say that fear of the nuclear bomb makes everyone so crazy in the post-holocaust world. As in the story of "Time Disease," the narrator's wife suffers from a time where her aging process is reversing which is unwanted because of the post-holocaust world. Cook further claims, "What the earth was like before man came along, and what man did to mess it up. "What was the matter?" he asks. "Was it too nice for you or something? Jesus Christ, you were only here for about ten minutes. And look what you did" (Cook 1987, p.13). Similarly, John P. Clark reviewed *Einstein's Monsters* in *Penn State University Press* where he acclaims:

"This isn't the first time he's blended fiction and non-fiction on an apocalyptic theme. The 1980s was a decade rich with cultural nuclear paranoia. Pop songs like Frankie "Goes To Hollywood's Two Tribes" and Nena's "99 Red Balloons" spewed out of our radios, and nuclear horror films like the BBC's ghastly *Threads* scared the life out of us. Meanwhile, in the literary world, the feeling of impending doom was best summed up by Amis's disturbing and brilliant book *Einstein's Monsters*." (Clark 1998, p.9)

Simultaneously, *Einstein's Monsters* reviewer, Matthew Selwyn asserts in *The Irish Times*, "The unprecedented scale and ferocity of this reality is almost impossible to conceptualize in fiction but Amis's strange and halting stories grope for some form of expression which begins to 'deal' with the nuclear question" (Selwen 2011, p.2). He means to express that nuclear question and theme is difficult to absorb but Amis conceptualizes artistically in fictional and non-fictional stories. Selwyn further affirms, "From monstrous dogs to schizophrenic teens, a philosophical strong man to an omniscient spectator that pays witness to our destruction, this is a violent, unusual response to the overwhelming anxiety of Amis's time" (Selwen 2011, p.2). Selwyn means to clarify through all the five stories where monstrous dog i.e. "The Little Puppy Could" to schizophrenic teen i.e. "Insight at Flame Lake", a philosophical strong man i.e. "Bujak and the Strong Force or God's Dice" to an omniscient spectator i.e. "The Immortals" which pay witness to our apocalyptic events. Likewise, Selwyn asserts, "In our age of irony, the greatest irony is that of Einsteinian knowledge: both the twentieth century's biggest leap forward in the understanding of the cosmos and the biggest threat to our continuing existence" (Selwen 2011, p.2).

Similarly, Matthew Selwyn further acclaims, "The stories are stylistically so different some a form of realism, others faintly fantastical or dystopia, one is even a retelling of the Greek myth of Perseus and Andromeda that it can be hard to judge them as a whole" (Selwen 2011, p.4). It indicates that Matthew investigates Amis's *Einstein's Monsters* where he asserts that the Amis presents the stories so stylistically

and uniquely where there is the blend of fiction and non-fiction. Especially, Selwyn analyses the story of "The Little Puppy That Could" which brings the allusion from the Greek mythology of Perseus and Andromeda. At last, Selwyn explores, "... which nuclear weapons exist, in which one is at all times on the verge of a global holocaust" (Selwyn 2011, p.4). This interesting line connotes whence nuclear weapons exist till then the Earth is on the verge of a global holocaust. Likewise, Tom Craig reviewed *Einstein's Monsters in British Council Literature* by asserting, "*Einstein's Monsters* collecting five short stories vividly portray nuclear catastrophe and apocalypse" (Craig 1998, p.1). Similarly, Victory Crayne asserts, "His short-story collection *Einstein's Monsters* (1987) finds stupidity and horror in a world filled with nuclear weapons" (Crayne 2013, p.26). Furthermore, David Howard Davis's book entitled *Ignoring the Apocalypse to Prevent Environment Catastrophe Goes Astray* clearly states, countries are making nuclear weapons to secure their nation but nuclear weapons cannot ultimately provide national security rather "The destruction caused by nuclear is international" (Davis 2007, p.3). Michael D. Gordin's *Utopia/ Dystopia Condition of Historical Possibilities* mentions that the dystopia is a utopia that has gone wrong. Furthermore, they state that dystopias portray the actual societies to warn their people. They inscribe:

"Dystopia, typically invoked, is a utopia that has gone wrong, or a utopia that functions only for a particular segment of society. In a sense, despite their relatively recent literary and cinematic invention, dystopias resemble the actual societies' historians encounter in their research: planned, but not planned all that well or justly. One need not be a cynic to believe that something in the notion of dystopia would be attractive and useful for historians of all stripes." (Gordin 2010, p.1)

Amis directly acclaims that the dinosaur era, humans are last but they cannot last because of nuclear activities. Amis further delineates, "We crackle with cancers, and we fizz with synergisms, under the furious and birdless sky. Shyly we peer at the heaven filing target of the sun" (*EM* 126). These lines justify that solar radiation does not only affect the human but also affect to the entire ecological system. The sky becomes birdless. The ozone layer is being depleted because of nuclear smog and other factors as a result, excessive solar radiation hits on the earth. Additionally, he acclaims, "...who never did anything or went anywhere and is now painfully and noisily dying of solar radiation along with everybody else" (*EM* 126). It means the innocent human and other creatures also get affected by solar radiation, as a result, the sky becomes birdless and humans have several diseases related to skin. Thus, Amis is critiquing scientific optimism by depicting the pathetic condition of a dystopian world.

In the early eighteenth century, there was the triumphant rise of science so the writer like Jonathan Swift was warning of the potential dangers of overdependence on science and technology may give fruitful impact but the

consequences in the future will be disastrous like in *Einstein's Monsters'* "The Little Puppy That Could". Martin Amis portrays the aftereffect of nuclear activities where the little puppy transforms into a giant cannibal dog that eats a human in a week. Martin Amis mentions:

"The dog was eight feet long and four feet high...In times of yore, the dog ate pretty well anything he could keep down, like a shark...The village was his food. He seemed to need about one human being a week. He wasn't all that greedy, and human beings, he found, went a long way. Nobody in the village had any idea what to do about the dog." (EM 95)

These lines justify that nuclear activities create mutation effects not only in humans but also in the entire ecological system. The dog is mutated into a giant cannibal which is eight feet long and four feet high. The giant dog ate anything like a shark so his food was the village. The dog ate one human being a week for sure. Nobody in the village had any idea about what to do with the dog. So, the villagers were in trouble. Amis cleverly uses the metaphor of a dog for nuclear weapons which can eat millions of people at any time. So, the people do not know what to do with nuclear nukes. The effects of nuclear activities are non-negligible. A survey by United Nations Organization mentions that still in Hiroshima and Nagasaki people are in the effect of nuclear radiation where many people get birth as handicapped. So, nuclear nukes have impacted on culture, way of living standard, and in perspective to look at the world. Ruth Levis mentions regarding utopia and dystopia:

"The anti-utopia is formed by utopia and feeds parasitically on it. It depends for its survival on the persistence of utopia. Utopia is original; anti-utopia is copy only, as it were always colored black. It is a utopia that provides the positive content to which anti-utopia makes the negative response. Anti-utopia draws its material from utopia and resembles it in a manner that desires the affirmation of utopia. It is the mirror-image of utopia but a distorted image, seen in a cracked mirror." (Levis 1992, p.100)

The aforementioned lines intelligibly mean that dystopia is just a copy of utopia so utopia and dystopia are not exactly opposite, though they are antithetical and different. Dystopia needs utopia for its survival because dystopia is like a parasite. Utopia always provides positive content to which anti-utopia makes the negative response. Furthermore, Carl states, "Dystopia, utopia's twentieth-century doppelganger, also has different escaping its literary fetters" (Carl 1989, p.1). This excerpt justifies that Martin Amis was born on August 25, 1949, just four days after the Russians successfully tested their first atom bomb. So he had only four carefree days but even the four days his juniors never had. Martin Amis asserts that he spent half the time under a bubble so he did not know much about nuclear nukes and

deterrence. Paul Fussel explores that dystopian fiction implements the defamiliarization technique. Concerning, he affirms:

“The principal technique of dystopian fiction is defamiliarization: by focusing their critiques of society on spatially or temporally distant settings, dystopian fictions provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable.” (Fussel 1988, p.19)

In Amis’s *Einstein’s Monsters* the discourses are unique and different in comparison to other sorts of stories/fiction. Amis states, “Although we don’t know what to do about nuclear weapons, or how to live with nuclear weapons, we are slowly learning how to write about them” (EM 9). Amis directly utters that we do not know what to do about nuclear weapons but still we are learning about how to live with them as well as how to write about them. So, the discourses are straight forward which directly touches the readers' hearts. Furthermore, in “The Time Disease” Lou utters:

“Others say that *time* was a result of the first nuclear conflicts (limited theatre, Persia v. Pakistan, Zaire v. Nigeria, and so on, no really big deal or anything: they took the heat and the light, and we took the cold and the dark; it helped fuck the sky, that factor) and more particularly of the saturation TV coverage that followed: all day the screen writhed with flesh, flesh dying or living in a queer state of age.” (EM 72)

## Discussion

Amis’s *Einstein’s Monsters* portrays the threat of nuclear weapons where he acclaims in *Insight at Flame Lake*, “It liquefies, and bubbles, like boiling water. And now the lake looks like boiling steel what with the sun piling into it day after day” (EM 61). Samson, the narrator, delineates, “A personal holocaust. In the days that followed I saw and felt all of Bujak’s violence” (EM 31). Samson saw and felt Bujak’s violence and sufferings where Bujak alone faces hindrances and nobody is there to help him. Modern people generally face personal problems and they encounter individual holocaust. Krishan Kumar affirms, “The view that utopian thought, which for nearly five hundred years had fired the European imagination with dreams of a better future, was now bankrupt, can be seen to have been widely held even further back in the century” (EM 64). In this regard, Amis (wearing the mask of Samson) asserts in his “Bujak and the Strong Force or God’s Dice” story, “It seems that everyone loses someone in the big deaths” (EM 34). Amis means to say that there is a massive proliferation of death so death is, now, a common issue. Utopian visions are no more and it is bankrupt now. Deaths in Hiroshima and Nagasaki enhance pessimism as a result world is slouching towards dystopia. Furthermore, Krishan



Kumar argues that the half-past of twentieth century's anti-utopian see utopia as poisonous inheritance, where he acclaims:

“The current anti-utopians also see utopia as a poisonous inheritance. Its burial by the revolutions of 1989 in Central and Eastern Europe is an event to be celebrated, not mourned, according to Hans Magnus Enzensberger. We should not fear that by bidding ‘farewell to utopia’ we would be losing the element of dream or desire in society.” (Kumar 1993, p.71)

The damage wrought on the ecology due to the violent process of urbanization on the countryside, the Industrial Revolution, and above all the absolute triumph of technology. Vita Fortunati opposes the rise of technology which creates a dystopian world. Furthermore, she explores the world as utopian/dystopian from the perspective of a female. Martin Amis homogeneously criticizes technology and its innovation creates mass destruction. Amis affirms in his introductory essay, "The enemy is not made of flesh and blood but hiding and ice; to them, nuclear holocausts are meat and drink" (*EM* 19). The enemy (nuclear bombs) is not made of flesh and blood so they are almost indestructible. So, Amis argues that the central enemy of humans is none other than technology which is created by humans. Furthermore, Martin Amis is also trying to deliver the same sort of message through *Einstein's Monsters'* story of "Insight at flame Lake".

## **Findings**

Martin Amis wears the mask of Dan and trying to tell that if you would like to check the effect of nuclear activity then you need not do much, just have a glance at the sky where extreme heat could be sensed from the sun which is ninety million miles far from the earth. A thermonuclear detonation gives extreme rise to temperature. Vita Fortunati acclaims, "This sub-category of science fiction was to proliferate after the atom bomb was dropped on Hiroshima in 1945, and its main theme was the terror felt by those living on the eve of destruction" (*EM* 85). Fortunati indicates that after the attack on Hiroshima, there was a massive proliferation of science fiction and the best examples are Amis's *Einstein's Monsters*, McCarthy's *The Road*, H.G. Wells's *The Time Machine*, and many more. Martin Amis's *Einstein's Monsters* (1987) is written after the attack on Hiroshima and Nagasaki. Likewise, Fortunati further acclaims, "In H.G. Wells's *The Time Machine* (1895) and E.M. Forster's *The Machine Stops* (1909), the apocalyptic vision does not serve to celebrate the end of the world, but rather functions as a sort of warning cry that is meant to force humanity to sit up and take notice of its self-destructive practices" (*EM* 86). According to her, most dystopian and apocalyptic fictions do not celebrate the end of the world rather they give the warning to halt the destructive practices. In Amis's *Einstein's Monsters* also he does not only celebrate the apocalypse rather he warns through all the five stories. For instance, in the story "The Little Puppy That Could"

Andromeda states, "But the little puppy did not turn. With a howl of terror and triumph he hurled himself high into the flames and the dog like a blind missile, heat-seeking, like a weapon of spittle and blood, could only follow" (EM 112). It is crystal clear that Amis is just trying to warn the world regarding nuclear nukes by presenting the myth of Perseus and Andromeda. Here, Amis cleverly uses the metaphor of a dog as a nuclear weapon.

Furthermore, Fortunati acclaims, "These modern writers again employed the myth of the end of the world, but they were able to enrich it with references to the potential for self-destruction that man had perfected in the meantime" (EM 87). She affirms that modern writers implemented the myth of the end of the world but the reason for ending the world is not supernatural or natural apocalypse rather it is artificial massive destruction due to nuclear nukes. Amis delineates that playing with nuclear energy is, "digging its own grave" (EM 20). Thus, nuclear nukes create artificial apocalypse by playing with nuclear nukes so they dig their own grave.

Likewise, Fortunati further illustrates, "The end of our civilization is portrayed as inevitable because of qualities inherent in human nature... The apocalypse is no longer feared; it is desired" (EM 88). Fortunati argues that humans are the cause for their dooms and now they are no longer feared; it is desired. Amis also explains the same, "The mushroom cloud above. Hiroshima was a beautiful spectacle, even though it owed its color to a kiloton of human blood ..." (EM 9). Here, he means that the cloud of human blood was a beautiful spectacle so people are fond of violation and become the cause of their fall like the fall of Icarus. Bernard Brodie acclaims regarding nuclear deterrence theory where he affirms that nuclear deterrence is essential to halt the nuclear war. Nuclear deterrence is just a fear creator to one another party thus, nuclear war is denied to be launched. Krishan Kumar also agrees and delineates, "South and Central America, using intellectual distortion, and nuclear blackmail to keep allies, satellites, and peoples inline" (Kumar 1993, p.196). Kumar argues that the US is doing nuclear blackmail by using deterrence theory. Interchangeable, Amis further adds, "Nuclear weapons deter a nuclear holocaust by threatening a nuclear holocaust, and if things go wrong then that is what you get: a nuclear holocaust" (EM 27). Amis explores that nuclear deterrence is applied to halt the war if it fails then it would create a nuclear holocaust.

To recapitulate, Martin Amis's *Einstein's Monsters*, an anthology of stories, projects a dystopian vision for not celebrating the end of the world but to warn mankind. The philosophical concept of dystopia by Krishan Kumar and M. Keith Booker exhibits a new dimension to the study of anti-utopianism. M. Keith Booker's *The Dystopian Impulse in Modern Literature* demonstrates the concept of dystopia where present society is marked via suffering caused by human and political evils and there is no space for optimism for a better future. To some extent, Bernard Brodie's concept of deterrence theory is applicable to project how the dystopian

world has been creating because of the failure of deterrence theory. Interchangeably, Martin Amis further adds a different angle in the study of dystopian where he gives several anecdotes in various five short stories. The first story, "Bujak and the Strong Force or God's Dice" delineates the apocalyptic vision which is created by the Second World War where Bujak's father and brothers were killed and later in the graduation of the story Bujak's wife and sister get raped and two men were lying there even though he has not any sense of revenge. Similarly, another story, "Insight at Flame Lake" features a boy, Dan who suffers from schizophrenia because his father committed suicide. Dan's father worked in delivering nuclear weapons and Dan was also eager to work with his father. Likewise, in the third story, "The Time Disease" the narrator's wife suffers from the time disease which reverses the aging process, which is unwanted as all humans want to do is grow older, ill, and die because of a dystopian world. In the same way, the fourth story, "The Little Puppy That Could" takes the idea from children's fable in which society is victimized by a giant mutated dog that eats one human a week and projects the anti-utopian society. The last story, "The Immortals" is narrated through the first-person point of view in which he narrates the end of time, as the last humanity came to New Zealand to die from radiation poisoning. All the stories depict the large modern traumas and exhibit the post-apocalyptic vision because of nuclear activity.

## **Conclusion**

Amis links monsters with nuclear weapons simultaneously with a human being and human beings become nuclear beings. The atomic age and the cold war shaped American life at each level of society from the boardroom to the bedroom. It captures the entire humanity in invisible jail of fear.

Stories of *Einstein's Monsters* demonstrate a society that is on the verge of apocalyptic collapse. In the twenty-first century, science and technology play a vital role in making a utopian world but technology tyrannizes mankind. So, the artificial apocalypse could be held at any time. In this way, Martin Amis is critiquing scientific optimism and aims to call for bio-centric harmonism by leaving selfegotism. Thus, Martin Amis and Krishan Kumar's projection of dystopian philosophy is not for celebrating the end of the world rather they warn the world simultaneously, they advocate for a utopian world by exhibiting the faces of anti-utopian world view.

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