



The Poetry of Estrangement or Utopia Suviniana

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ABSTRACT

The aim of this article is to provide an overview of utopian poems (written and published in both English and Croatian/Serbo-Croatian) by the distinguished utopian scholar Darko Suvin, addressing burning issues of the present historical moment. Suvin's utopian poetry is of two types, pastoral/Morrisian ones based upon various Chinese and Japanese cultural models and "utopia in retrospect," based on the historical ex-Yugoslavia model. However, both types advocate a classless society and investigate the necessity of revolution.

KEYWORDS: *Darko Suvin, estrangement, poetry, utopia,*

Will freedom be able to sing
The way the slaves sang about it?

—Branko Miljković

The worlds of poetry justify their inhabitants.

—Darko Suvin

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I. Introduction

For decades, Darko Suvin has enjoyed a worldwide reputation as a distinguished science fiction and utopian scholar, best known for his seminal work *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (1979), equally important for both SF and utopian studies. Suvin's introduction of the Russian formalist/Brechtian-inspired concept of *estrangement* (Russian *остранение*, German *verfremdungseffekt*) proved to be revolutionary in both academic fields of research. His definition of utopia is now one of the recognized stepping-stones in the study of utopia.¹

However, it is less known that Suvin is not just a dedicated and fruitful theoretician but an accomplished poet, and a utopian one at that. It has been only recently, with the publication of *Defined by a Hollow: Essays on Utopia, Science Fiction, and Political Epistemology* (2010), that a wider reading public became aware of that fact. Namely, out of its eighteen chapters, four of them are dedicated to Suvin's poetry exclusively. Thus, this reader proves to be a miscellany, an anthology of Suvin's most important scholarly as well as his poetic writings, containing altogether thirty-three poems and fourteen essays. Poetry seems to have become rather important to Suvin, as suggested by his recent publications.² Although this might have come as a surprise to some, this poetic impulse is not a novelty in Suvin's case. Back in 1987, he published his first collection of poems in English—*The Long March: Notes on the Way 1981-1984*.³ Yet not even this was Suvin's first poetic attempt. In his own words, "I started writing poetry in Croatoserbian (in its variant of 'Croatian literary language') in 1951. . . . I wrote also in English . . . during studies in the U.K. (1954/55), some during studies in the USA (1964/65), but then no more until the mid-70s in Canada when I started dreaming in English."⁴ Therefore, a proper study of Suvin's poetic production must include his poetry both in Serbo-Croatian and in English, and while his English poems started appearing in Canadian and American magazines from 1983 onward, his first poem in Serbo-Croatian was published as early as 1960, in the Zagreb literary magazine *Književnik*.⁵ In 1990 a collection of Suvin's poems in Serbo-Croatian was published under the title *Armirana Arkadija (An Armored Arcadia)*.⁶ Quite expectedly, in Suvin's poetry, in both languages, as in his scholarly writings, utopia plays a prominent part. In one of his essays Suvin claims that poetry is, just like philosophy, very congenial to the interest for the estranged.⁷ Therefore, our task is to explore what *novum* is

introduced therewith and what estrangement arises “out of an alternative historical hypothesis,” that is, whether Suvin’s own definition of utopia is applicable to his own poetry.⁸ Or paraphrasing the introductory lines of the Serbian poet Branko Miljković: Will utopia be able to sing the way the theoretician wrote about it? And finally, whenever discussing poetry, and utopian poetry in particular, we must reconsider the questions Gadamer posed several decades ago, which still address burning issues: “Is there still a task for a poet in our civilization? Is there still a time and place for art in an age where social unrest and the discomfort with our social life in an anonymous mass society is felt from all sides and where the demand for rediscovering or reestablishing true solidarities is advanced over and over again? . . . Is there still a stable framework in the art of words, when only the constantly changing contents in their instability constitute the center of legitimation for literature in general?”⁹

2. Engagement in an Inter-Utopian Dialogue

What first comes to notice where Suvin’s utopian poetry is concerned is what Jameson stresses as one of the characteristics of the utopian genre—its intertextuality, for “few other literary forms have so brazenly affirmed themselves as argument and counterargument. . . . [T]he individual text carries with it a whole tradition, reconstructed and modified with each new addition.”¹⁰ Therefore, when discussing Suvin’s poetry, we must bear in mind two things: (1) the intertextual dialogic nature of the utopian genre per se and (2) the fact that Suvin is a connoisseur of the genre. Namely, references to various utopian authors, works, and concepts are scattered freely across Suvin’s poetic oeuvre. Among those whom Suvin singles out are Cyrano de Bergerac, William Morris, H. G. Wells, George Orwell, Ursula K. Le Guin, Ernst Bloch, Karl Marx, and Vladimir Illych Lenin, to name but a few. Symptomatically, when apostrophizing various utopian worthies, Suvin usually uses their first names, or even nicknames, and not instantly recognizable patronymics. This technique, coupled with preceding modifiers (“poor Eric,” “poor George,” “rationally absurd Jonathan,” “cool Evgeniy,” “the bounder Bertie Wells,” “old Bert”), creates a curious effect—one of poetic playfulness suggesting instantaneous familiarity and, at the same time, a peculiar estrangement. Whatever the case, Suvin is

never prone to idealization, always keeping a critical distance, thus fully conforming to Moylan's well-known definition of critical utopia: "A central concern in the critical utopia is the awareness of the limitations of the utopian tradition, so that these texts reject utopia as a blueprint while preserving it as a dream. Furthermore, the novels dwell on the conflict between the ordinary world and the utopian society opposed to it so that the process of social change is more directly articulated. Finally, the novels focus on the continuing presence of difference and imperfection within the utopian society itself and thus render more recognizable and dynamic alternatives."¹¹ The best example of this critical approach can be found in Suvin's treatment of Orwell in his poem "Eightie-Foure is Icummen In: Lhude Sing Goddam! Or: 1948–1984–2048":

Poor Orwell/Blair, reaching for the granddad
Of all us satirists, rationally absurd Jonathan, to flesh
Out cool Evgeniy, invert the bounder Bertie Wells; fashioning
Out of his pain, rage & dead despair a finally—we must admit—
Bad book, more important than a score of Jameses on ladies
(Or flower-girls) leaving the shopping mall at five; supplying—
Mediocre language stylist, insular politician, memorable
Politician of the English language—our century with its
Small change in slogans, alas still with us in these 80s:
War is Peace. Slavery is Freedom. Bigotry is Strength.¹²

Paradoxically, according to Suvin, Orwell's dystopia *1984* is a bad book but still more important than a score of works written by Henry James.¹³

The utopian impulse is evident in Suvin's treatment of all the aforementioned authors, in his need to turn to them and praise or criticize their achievements, that is, to continue the never-ceasing diachronic inter-utopian dialogue with a heightened awareness of his own historical position. This should not surprise us, since, in Suvin's own opinion, a poet is a "narrating *histor*, a teller of (hi)stories committed to an understanding that functions equally as his ethics and his esthetics: for each of us has debts contracted in time toward the living and especially the dead, and the poet pays those debts."¹⁴ Yet Suvin stresses the equal significance of the synchronic history: "Given that readers are the central reason for the poem's existence, the overriding question for a Marxist or socialist—which includes, no doubt in complex ways, a Marxist

or socialist poet—is surely the relation of the poems he is writing to the synchronic history, ongoing in the flesh of these readers.”¹⁵

Another aspect of intertextuality in Suvin’s poetry is his frequent appropriation of the so-called mythical precursors of utopia—Elysium, Elysian Springs, the Blessed Islands, Ogygia, Arcadia, the Golden Age, Earthly Paradise, Eldorado, and so on. However, all those mythical or ur-utopian concepts are well known in Western culture. The true *novum* is introduced with Suvin’s appropriation of less familiar utopian concepts and elements from Chinese and Japanese traditions. According to Lyman Tower Sargent, “The strongest non-Western utopian tradition is found in China.”¹⁶ Yet Sargent points to a kind of West-centric approach that has long been dominant among utopian scholars: “While some well-regarded scholars argue that utopianism is a Western phenomenon and that utopias do not appear outside the West until the influence of More’s *Utopia* was felt, others have argued that utopianism developed independently in non-Western cultures. . . . Probably the best-known early non-Western utopia is ‘The Peach Blossom Spring,’ a poem of T’ao Yüan Ming (also known as T’ao Ch’ien) (365–427), that describes a peaceful peasant society. . . . In ancient China, Moist and Legalist thought had utopian elements, and the same can be said for neo-Confucianism and Daoism.”¹⁷ And indeed, long has modern utopian scholarly thought been haunted by Krishan Kumar’s dictum that “utopia is not universal. It appears only in societies with the classical and Christian heritage, that is, only in the West. Other societies have, in relative abundance, paradises, primitive myths of a Golden Age of justice and equality, Cokaygne-type fantasies, even messianic beliefs; they do not have utopia.”¹⁸ It has been quite recently that Western scholars have begun to contradict this rather restrictive view. Among the first was Sargent, while Zhang Longxi’s “The Utopian Vision, East and West” not only provides insight into the Chinese utopian tradition but clarifies much of the conceptual confusion.¹⁹ Therefore, concerning new themes, motifs, subjects, and utopian topoi, not only are Suvin’s utopian poems based on Chinese literature and culture refreshing to the field, but this encompassing West-East orientation and reach makes them, obviously, all the more important. Just like in the case of the Western utopian tradition referred to in his poetry, Suvin’s “Chinese” poems are swarming with various references to Confucianist and Daoist teachings and Chinese thinkers, poets, toponyms, and typical culture-revealing symbols (jade, bamboo, etc.). To a less informed reader this could also be quite a dazzling source of cognitive estrangement.

Similarly, when it comes to the Japanese utopian tradition, Sargent points to a potentially tectonic change in our perception, stressing that “even Japan, which was once thought to have no such tradition, has recently been shown by young Japanese scholars to have one.”²⁰ Suvin’s appropriation of Japanese tradition is usually based on explicitly stated sources—Saigyô Hôshi’s tanka poems, Yanagita Kunio’s *Tôno monogatari*, or Katsushika Hokusai’s woodblock print series *Thirty-Six Views of Mount Fuji* (e.g., “Jedanaest vizija planine Fudî majstora Hokusaija” [Eleven Views of Mount Fuji by Master Hokusai]).²¹ Thus, in one of his finest and most complex poems, *Visions Off Yamada* (1988), “many lines are pieced together from Yanagita’s stories and poems, with small alterations but against a different horizon.”²²

This “different horizon” is the present historical context from which the poet embarks upon his utopian journey, paying visits and homage to various utopian predecessors around the world. We are used to Suvin being outspoken in his essays (especially the newer ones, written in the last twenty years), and yet this particular aspect of his utopian poetry might surprise unprepared readers. Fully aware of his Don Quixotian position, Suvin exclaims:

My old
Scholar friends may smile sarcastically that I
Still write about injustice, burnt up with the pain
And stupidity of it all, trying to uncover
Just in whose interest which piece of it unfolds,
Deeply moved at proof of refractory refusals to yield. (“Song of the
Capacious Whales”)²³

The poet does not shy away from pointing his finger in the direction of those he finds responsible for the injustice: “Priests and bankers have undone us” (“Sonnet on Sexual Synthesis”).²⁴ Similarly, in the poem of the suggestive title “The Decay of a Ruling Class Spreads Stench Everywhere (in Wu’s Style)” he claims that “in people’s bloodstreams the Beast rises out of / Banks and bureaus.”²⁵ Likewise, in his scholarly essay “Where Are We? How Did We Get Here? Is There Any Way Out? Or, News from the Novum,” Suvin claims that “SF builds a second tier of displacement and condensation by means of the principal agents’ journey through spacetimes unfamiliar to the implied readers. This journey is also the readers’ voyage toward making sense, simultaneously, of the story being read and of one’s own position under the stars and banks.”²⁶

And just like the alliterative “banks and bureaus” unexpectedly surface in his poetry, suggestively revealing a socially engaged poet, so does “one’s own position under stars and banks” in his scholarly writing uncover his poetic sensitivity.

Besides religion, banks, bureaus, and other power structures, class is yet another historically and socially mediated obstacle for utopia to be achieved in Suvin’s poetry. In the poet’s opinion, “class society laughs at history and classics,” making the pessimistic lament in one of his counterprojects understandable:

Oh, love, briefer than the turtle, you and me,
No phoenixes, will not see the blessed classless time.
 (“Counter-Projects [in Han-Shan’s Style]”)²⁷

It would be worthwhile here to pause and clarify the concept of counterprojects that Suvin himself claims to have borrowed from Brecht’s playwriting practice.²⁸ Quite a few of his poems are designated as such, containing the term either in the very title or in the subtitle. In his 1990 essay on William Morris, Suvin explains that a counterproject is a kind of “a ‘contrary’ proceedings of subversion and inversion,” which originates “in the ethos and attitude of dialectical negation and sublation.”²⁹ This concept/technique of Suvin’s contributes greatly both to the cognitive estrangement and to the intertextual quality of his utopian poetry. Even though *counterproject* has not been as influential a term as *estrangement*, it is quite illuminating where Suvin’s poetry is concerned—all the more so for our understanding of the poems from *The Long March*.

Yet the appropriation of ancient, foreign, or exotic utopian forms, along with a whole catalog of references to various utopian authors, thinkers, philosophers, revolutionaries, and concepts/topoi, is not what makes any given poetry collection a truly utopian one. However, it does help create the necessary intertextual background to Suvin’s poems, which casts a new—and critical, at that—light upon the utopian tradition. In Suvin’s handling, this tradition has been broadened in order to encompass both Chinese and Japanese contributions. It is no wonder, then, that Michael Hulse in his review of *The Long March* extols Suvin’s outstanding achievement: “His typical poem wears many masks: it may speak in the style of a favourite classical Chinese poet, it may carry epigraphs from Adorno or Hippocrates, it may adopt a persona or mimic the political moralizing of Brecht. In other words, . . . Suvin . . . is several poets rolled into one.”³⁰

3. Utopia Suviniana

As we have seen, Darko Suvin's poetry abounds with various utopian references. Yet what interests me primarily is his original contribution to utopian poetry. In his poetic writing two distinct utopian models can be detected. One is a Rousseauian escapist withdrawal from our high-tech civilization into more secluded, rural landscapes. This model, as will be shown in this article, is rarely restricted to a concrete geographic locality. Moreover, it is like a signifier floating freely in time and space, reluctant to recognize its signified. Contrary to this, the other model is a true Bakhtinian chronotope—the inseparable intertexture of time and space as evidenced in Suvin's poetic treatment of the Socialist Federal Republic of Yugoslavia. Since the two utopian models possess inherent *differentiae specifae*, they will be discussed separately.

3.1. Eo Rus, or I Am Going to the Countryside, with Morris

The Rousseauian drive to escape into the peaceful, simple, and natural life of rural communities, the geographic setting of which may vary from the Mediterranean region to faraway Chinese or Japanese shores or a curious mixture of all, marks many of Suvin's poems. This is exactly what makes Bryan N. S. Gooch point to the pastoral aspect of Suvin's poems from *The Long March*.³¹ The poem "Eo Rus, with a Catch" offers a revealing insight into this kind of ideal:

The longest time my ideal has been a village in the sun,
Preferably Mediterranean, but Caribbean or Malayan would
do,
Which I imagine to be a place of forthright and quiet people
Whom it would be a joy to meet at noontime and eventime.
The ground I enjoyed would contain only a small stone house,
A flower garden, some vegetables, and scattered trees for
shade;
Haze would hang over the faintly visible hamlets far off,
And smoke ascend steadily from still cottage roofs.

Peach and plum would line the little rural paths,
Orchid and iris grow by the bridge on the brook below,

By which walked butterfly girls in satin and silk,
Garrulous youths in minium red and kingfisher green.³²

The essential question here is what differentiates this utopian poem from a plain rustic pastoral. The answer to this question lies in the skillful implementation of the cognitive estrangement technique, which makes the village of learned peasants an alternative to the reality that we are familiar with. Namely, in addition to a uniquely widespread desire for learning and discussing “rare writings,” what makes this ideal locus a geographic impossibility is its subtle blending of the suggested Mediterranean, Caribbean, and Malayan elements concerning architecture, vegetation, and style of dress.³³

Interestingly, not only is the utopian ideal of the now well-known SF theoretician quite often bereft of any iconic SF traces,³⁴ but it is private, meant sometimes only for two, as in the following lines:

Can we two
Still find a little island to rule,
Willing muscle, supple mind

Together? (“On Looking at the Olympic Gymnasts”)³⁵

This reduced utopia for two comes as a surprise and could be interpreted as an indication of the fundamental disappointment with both utopian theory and praxis. The disillusionment is evident in Suvin’s Serbo-Croatian (e.g., “Pjevajte mi o propasti mitova u tropima tropâ, o utopiji” [Sing to me about the ruin of myths in the tropical tropes, of utopia] [“Ergonauti” {Ergonauts}])³⁶ and English poems:

Our forces have not only been routed but dis-
Oriented: not quite knowing what to fight for
We don’t know how to fight. (“News from Nowhere”)³⁷

When taken together with proper utopian lines, quite often placed side by side within a single book, and all being set within a concrete sociopolitical context, these poems of disappointment, paradoxically, emphasize the need for utopia, turning the seemingly escapist poems of utopian helplessness and futility into bold statements of the Blochian hope principle. Sometimes,

defeatist lines, like in the poem “News from Nowhere,” are followed by intriguingly rebellious admonitions:

But remember, the oppressors seem strong
Only before they are overthrown. When the train moves
Fast, the villages seem to be retreating; . . .
Just blow up the engine, and the world will settle
To an epoch of rest.³⁸

Just as William Morris once knew, the epoch of rest demands a revolution preceding it. Suvin does not shy away from advocating the need for violent overthrow of the existent unjust social system. In his own words,

Alas! All of this presupposes the great millenary operation
Shifting the Golden Age from past to palpable future,
The Revolution righting the reversed, topsy-turvy world. (“Eo Rus,
with a Catch”)³⁹

As suggested by these lines, the nonconformist scholar proves to be an equally outspoken, revolutionary poet. Yet one more thing must be mentioned before we proceed with the discussion of utopia proper in his poems, and that is Suvin’s poetic strategy of combining a seeming naïveté with elements of self-directed subversive irony, obvious from the very title of his poem “Eo Rus, with a Catch,” the catch being the vehicle of irony. Namely, the pastoral-utopian escapist reality invoked by the first four stanzas is rendered all the more impossible by the last stanza’s suggestion that a revolution is a prerequisite for the utopia to be achieved. Furthermore, all the (personal) hopes are shattered by the pessimism of the final determinist line “But I shall not live to taste the tea-scented ocean,”⁴⁰ turning the whole poem irrevocably, in retrospect, into a frustrated attempt at wishful thinking.

On some other occasions, like in *Visions Off Yamada* (1988), there is an evidently more optimistic tone. Namely, part 2 of the poem, set in “October, the stormiest month,” ends in a variation of Shelleyan revolutionary hope, “Let us dream / A spring not far behind,” which brings us back to the already discussed Morrisian urge for the necessity of the utopian revolution.⁴¹ Oriental in origin and far removed from despair, the pastoral/utopian poem *Visions Off Yamada* is essentially a different case, especially its first part, “In Praise of

a Wonderful Sight.” Although it is placed within the section titled “Poems of Doubt and Hope 1983–1988,” there is not a frustrating catch of doubt in it—only the blissful promise of possible fulfillment:

Come see my own home
In that wonderful age.

Now, I rent a too crowded apartment.
Then, it’s the house of a kind-hearted person.

Here, all my children are arranged words.
There, they are also bodies, blended with yours.⁴²

Suvin’s previously noted amalgamation of Western-type pastoral and Eastern ambience creates again a uniquely estranged utopian vision of a new possible world or another “universe of discourse.”⁴³ As already mentioned, the whole poem is Suvin’s counterproject of one of Yanagita Kunio’s *Legends of Tôno. Visions Off Yamada* can be taken as a case study of Suvin’s counterprojects. The seemingly naive fragment of the Japanese folk vision of otherworldliness is transformed into a vivid presentation of a futuristic commune of a “wonderful age” to come.⁴⁴ This ideal utopian age is, paradoxically, at the same time close at hand, as suggested by the emphatic, repetitive phrase “come see,” and painfully distanced from us, which is underlined by the third stanza desire “I wish I could come” and the final juxtaposition of “Now” and “Then,” “Here” and “There.” The contemplation of this utopian society inevitably invokes the concept of Walter Benjamin’s auratic perception.⁴⁵ Just like in the case of the legendary Chinese painter who “entered his completed painting while beholding it . . . a person who concentrates before a work of art is absorbed by it; he enters into the work.”⁴⁶ Thus, in Suvin’s poem we are constantly being invited to enter this estranged pastoral world in which an egalitarian (“Believe that we can all live well”), ecologically preserved commune (“Springs flow non-acid to the left & the right / Scoop it up & drink, the water never fails”) is built on the foundations of a Japanese chimera. Similar to the previous cases, the Japanese setting is just the pretext (or a pre-text) of a truly utopian society. The cognitive estrangement is achieved through the subtle weaving of the close and the distanced, pointing toward an alternative reality/history set against the horizon of present-day inequality and pollution (“But heavy smog hides all mountain

tops”). Interestingly, in the midst of the recognizably Japanese ambience, we hear the distinct ring of Lincoln’s famous Gettysburg Address. The lines “The spacious houses / of the people, for the people” are yet another example of Suvin’s smooth transition from one set of ideas to another, no matter how geographically or ideologically distant they may be.⁴⁷

Obviously, to claim that this kind of Suvin’s utopia is plainly pastoral would be partially misleading, and the term has been chosen in the absence of a better one. Yet all the poems belonging to this category are marked by their nonurban setting and their nonindustrial, nontechnological, unpolluted, classless society, the formation of which may or may not have been preceded by a revolution. These are also, as we know, the major characteristics of William Morris’s *News from Nowhere*. This, as well as various references to Morris and his work, may contribute to the possible reclassification of this type of Suvin’s poems from pastoral to Morrisian.⁴⁸

3.2. Utopia in Retrospect, or The Golden Age of Yugoslavia

A major shift in Suvin’s life and writings occurred in the 1990s—first with the violent breakup of his homeland, the Socialist Federal Republic of Yugoslavia, and then with the NATO bombing of Serbia. The tremendous change was reflected in his poetry, too, leading to the prevalence of yet another model of utopia in his poetic oeuvre. The new turn, marked by a clearly stated political/epistemological interest, is evident in his recent poems featuring the topos of utopia in retrospect. This in particular refers to his delving into and worrying about the ostensibly Communist past of the former Yugoslavia,⁴⁹ in the creation of which Darko Suvin was an active, albeit young participant. Not only is the vigor of a youthful Communist activist (as evidenced in his *Memoari jednog skojevca* [*Memoirs of a Young Communist League of Yugoslavia Member*])⁵⁰ cherished in the poems, but Yugoslavia, as a once utopian project now lost forever, is looked upon with a curious mixture of nostalgia and bitterness for, first, turning into an oligarchy that betrayed its revolutionary roots and, second, being at the end so mercilessly and perfidiously torn to pieces in the 1990s secession wars by nationalists of all colors, with a little help from their foreign friends:

Cijelo jedno pokoljenje Titovog mira pade u zaborav
Trenomice, kad se to trima elitama i jednoj njemačkoj banci
Svidi. (“Čitajući Lukanovu ‘Pharsaliju’”)⁵¹

[A whole generation of Tito's peace was obscured by oblivion
Suddenly, when the three elites and one German bank
Found it appropriate.]

This "paradise lost" motif imbued with a pervasive feeling of frustration would grow stronger and become more and more frequent in Suvin's poetry. There is a Cavafian fatalist quality in the lamenting final lines of "Čitajući Lukanovu 'Pharsaliju'" (Reading Lucan's *Pharsalia*):

Više no ubijene i nade
Izgubismo ovdje: tu smo uništeni do kraja naših života.⁵²

[Much more than the killed ones and the lost hopes
Did we lose here: here we stand wrecked till the end of our lives.]

The magnitude of the loss is best described in the Wittgensteinian-intoned poem "Three Doctrines from Heine":

When we lie together in post-coital bliss
Don't ask me about Yugoslavia, how grand it
Was, how come it got pushed so bloodily amiss:
There are good reasons—I cannot stand it.

I beg you, leave Yugoslavia in peace
Don't mention world banks—NATO—elites—bandits
Don't call up traitors or errors, just give me a kiss:
There are good reasons—I cannot stand it.⁵³

Similarly, in the poem "Le Ceneri di Tito (Berlin Day, End of C20)" the same sad old story is repeated:

Now you can touch what we lost with Tito's brotherhood & unity
Now you see how a people's revolution is eradicated
One million & three quarters dead in the partizan war
A ton of TNT to wipe out every dead partizan
These dead are dangerous they must be killed again by bombs & lies
The grounds salted with durable uranium

Moon; the Upper Palace stands dreary in the dusk,
 Broken tiles on its long fading roofs thick with red
 Leaves, crumbling walls covered with heavy moss.

I first entered the Theatre Academy in Mahzhong Park
 Before the Ma Po revolt. I was adept at reading old scores
 & spent satisfying years in the capital, debating
 Fine points of musical doctrine, that pillar of the state.
 At that time, the reign was peaceful, stable, growing
 More prosperous. Each Fall, audiences crowded into
 The Lower Palace, officials rode busily by, from afar
 Embassies arrived to hear us making music, women wore
 Their hair long & ogled us as they fanned themselves.⁵⁸

Although at first this poem could be interpreted as one of Suvin's poetic "chinoiseries," as evidenced by the widespread use of elements evocative of Chinese ambience, it is yet another example of a successful estrangement technique, wherewith once Socialist Zagreb is relocated into an ancient Chinese setting.⁵⁹ Thus, mourning for the lost glory of the Socialist/Communist Yugoslavia's utopian days is intriguingly rewritten in the form of the traditional Chinese lamenting for the loss of the golden age of the Han or Tang dynasty. Interestingly, this—we could say visionary—poem was written in 1984. As early as that, for Suvin, Yugoslavia was a *fait accompli*.

There are several references helping us establish the historical period, the most conspicuous being the Ma Po revolt (a reference to the Croatian nationalist Mass Movement, known in Yugoslavia as MASPOK) and the possible reference to Tito's split with his wife, Jovanka ("The Emperor was forced to give way, the beloved beauty, / Our patroness, sacrificed to appease the army").⁶⁰ Both events occurred in the 1970s. Therefore, in Suvin's poetry it is not the whole period of post-World War II Yugoslavia that is presented as utopian. The utopia proper lasted from 1945 until the early 1970s, when the germs of corruption ("but the enemy . . . was within us by some unknown flaw") began to appear.⁶¹ In his poem "Shipwreck in Pannonia: A Sonnet with a Tail," Suvin makes explicit the flaw that would ultimately undermine the Yugoslavian utopia: it is "the malignant cells of fratricide spreading."⁶² Moreover, Suvin shrewdly notices that the ultimate source of Yugoslavia's failure lies in the fact that the comrades of his generation

never became truly
What they suffered for, explorers & dredgers in permanent warm
Currents, a permanently creative revolution. (“Shipwreck in
Pannonia”)⁶³

So, however pleasurable, peaceful, stable, prosperous, enjoying international respect, and art-and-education-oriented (as suggested by stanza 2 in “After the Fall”) Yugoslavia was, it turns out to have been a flawed utopia. And indeed, many would argue that historical Communist/Socialist Yugoslavia was far from being a utopia achieved. Yet, as in the case of any other utopia, leaving the axiological debates aside, what interests me here is not the true essence of real Yugoslavia but its literary transposition in Suvin’s poetry. Our only imperative is the poetic, utopian Yugoslavia as a possible world, one “constituted by complex and intimate feedback with the readers on the basis of its not being identical with, and yet being imaginatively supported by, their empirical world.”⁶⁴ Actually, Suvin’s poetic Yugoslavia conforms to Bakhtin’s idea of the chronotope: “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. . . . In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. . . . This intersection of axes and fusion of indicators characterizes the artistic chronotope. The chronotope in literature has an intrinsic generic significance. It can even be said that it is precisely the chronotope that defines genre and generic distinctions, for in literature the primary category in the chronotope is time.”⁶⁵ Thus, owing to Suvin’s peculiar treatment of historical Yugoslavia, with its singular spatial and temporal delineations, his poetic Yugoslavia becomes not only a chronotope but a utopian chronotope at that—and one that defines his poetry generically as utopian.

Alas, there is no Yugoslavia anymore, and Suvin is an elderly man. But unlike the escapist esoteric Yeats, who, having realized that “that is no country for old men,” finds a refuge from the terrestrial Tír na nÓg of contemporary Ireland in withdrawal to mystical Byzantium, Suvin chooses not to yield, resolved not to let us forget:

Putniče, kad te turizam nanese na stijene Dinare
Il žale Dalmacije blistave po plavim talasima,

Sjeti se da je tu nekoć bila federacija
 Jugoslavija bratskih naroda, ugledna za mirni svijet;
 Mržnju i krv, patuljaste grobove
 Velike prošlosti ugledat ćeš sada. ("Magnarum Rerum Parva
 Sepulcra")⁶⁶

[Traveler, when as a tourist you stumble across the rocks of
 the mount Dinara
 Or blue waves bring you to the shining shores of Dalmatia,
 Remember that here once was a federation
 Of brotherly peoples, Yugoslavia, respected in the peaceful
 world;
 Hatred and blood, the dwarfish graves
 Of the great past you will see now.]

And despite the passing crises, the rebellious poet has always known the
 raison d'être of his poetry:

Knowing who I'd like to write for
 (The four whales who hold up the corners of heaven:
 Women, workers, the learners, the loving),
 Always tried again, not thinking it possible to
 Attempt individual salvation. ("Song of the Capacious Whales")⁶⁷

In Suvin's words, much of his poetry is driven by communicating as
 clearly as possible a search for his own bearings that could also be of use to
 a "necessarily complicitous reader."⁶⁸ In his essay "Brecht's 'The Manifesto'
 and Us: A Dypitch (2000–01)" Suvin claims that the terms *didactic* and *propa-
 gandistic* could be misleading since "all poetry teaches attitudes or bearings."⁶⁹
 Paraphrasing Heidegger, we could say that all poetry not only teaches atti-
 tudes or bearings but is essentially philosophical for "the nature of poetry . . . is
 the founding of truth."⁷⁰ Yet Suvin's Yugoslavia chronotope also has one more
 immediate practical purpose, and that is to remind us of the once great hopes
 that flourished in the twentieth century. Is everything lost if we have to be
 reminded of how hopeful humankind once was? Are we hopeless? The answer
 to this question is contained in one of Suvin's recent poems, "Ausklang: My
 Lady Hope":

“We all must grow up, my Lady, my love,
How can I again see you?”
“Remember how knowledge led you to love,
Hold fast to that, & you’ll see me.”

“But you’re no longer a girl, my love,
Rosy as dawn & eyes shining.”
“We all grow up, old man of mine,
I’m a woman now, eyes shining.”⁷¹

So, Suvin’s poetic formula, as suggested above, is: knowledge + love = hope. One element from this poetic formula—knowledge—is what differentiates utopia from plain daydreaming. And as Bloch once cautioned us, “Everybody’s life is pervaded by daydreams: one part of this is just stale, even enervating escapism, even booty for swindlers, but another part is provocative, is not content just to accept the bad which exists, does not accept renunciation. This other part has hoping at its core, and is teachable. It can be extricated from the unregulated daydream and from its sly misuse, can be activated undimmed.”⁷²

4. The Locus of Forking Paths, or The Utopian Horizon

In his essay “Locus, Horizon, and Orientation: The Concept of Possible Worlds as a Key to Utopian Studies,” Suvin warns us that “we have first to learn the lesson of the dynamic utopias, where locus constantly tends toward and yet never fuses with horizon.”⁷³ Phillip E. Wegner underlines that this introduction of “twinned concepts of ‘locus’ and ‘horizon’ is precisely what . . . generates a fourfold schema of possible worlds: ‘open-ended or dynamic utopia,’ ‘closed or static utopia,’ ‘heterotopia,’ and ‘abstract or non-narrative utopia(nism).’”⁷⁴ This dynamic approach toward utopia is evident in the ever distancing horizon of Suvin’s utopian poetry, be it in one of his estranged, Oriental(ized) counterprojects or in his (n)ever fully attained utopian horizon of Yugoslavia, both set against the historically determined present reality. The theoretical implications of this dynamic approach to utopia are practically implemented and most

fully applied in Suvin's Serbo-Croatian poem "To zlatno staro vrijeme" (That Old Golden Time) from *Armirana Arkadija*.⁷⁵ The poem itself is a three-part structure consisting, paradoxically, of four parts! Namely, between the first and the third stanzas there are two parallel stanzas marked as 2a and 2b. The Borgesian forking-paths-like structure of the second stanza implies two different, mutually exclusive future nows—one dystopian (2a) and one utopian (2b). The third stanza apostrophe to the reader, positioned at the crossroads of time, is a warning, similar to, for example, the one contained in Marge Piercy's *Woman on the Edge of Time*, that the future utopia's existence depends on our present-day actions and choices. Suvin himself mentions several times the mytheme of Hercules at the crossroads.⁷⁶ As shown earlier, this proactive approach to utopia is present even in Suvin's most pessimistic poems, either in the form of an admonition addressed to the readers or in the form of an implied call for revolution.

In summary, what kind of conclusion can we reach about Suvin's utopian poetry? First, although one of the major contemporary proponents of utopian ideas, Suvin keeps a critical stance both toward the utopian tradition en masse and toward his own utopian creations, quite frequently undermined by fine irony, which qualifies his utopia as critical. Second, his utopian poems of estrangement introduce a cognitive *novum*, making them alternative to the readers' community/history. This is most obvious in his counterprojects, where East and West, rural and urban, and hope and doubt are seamlessly amalgamated. Above all, his utopian ideal is far from being a dogmatic, petrified blueprint but, rather, an evocation of Bloch's hope principle, based on a dynamic relation between the given utopian locus and the attainable but ever distancing utopian horizon. As Wegner points out, "It is in its myriad forms of border crossings—and in its openness to diverse perspectives, the connections it draws across various fields, disciplines, and cultures, and the depth of its political commitments—that the real importance of Suvin's work for our dire present situation emerges."⁷⁷ And finally, addressing Gadamer's questions quoted earlier, yes, in our age, more than ever, there is a burning need for poets like Darko Suvin, who can teach us both to remember and to look forward, never renouncing utopian hope and ideals.

Appendix

That Old Golden Time (1966)

To Winfield Scott

I.

Once we lived in the golden present tense
Where knives frightened the threatening beasts
And axes split only rings of timber
Useful for building homes and bridges;
The Sun peacefully traveled round the Earth, river flowed
And children were taught that hatred was sin
At sea, on land and in the unfathomable air.

2a.

Now we're watching
the stony face of chaos
Knives and axes grow
in the night
And every evening the Sun
is bloodily ominous;
Children copiously renew,
surpass old hatreds
In the muddy currents
of the partitioned world
In the canyons of untamed
cities and rivers
In the encrusted jungles of
land, sea and perturbed air.

2b.

Now we're enjoying the ripe
noon of time
Where mobile habitats do not
require the primitive tools
And axes and knives
rest in the Museum of the State,
An estranging warning of blood
within our golden Sun;
Children can no longer grasp
that adults once hated
People on this small globe
of the expanding whole
Open toward
the intent stars.

3.

Into what time are you marching with me,
Hypocrite reader, my friend, my comrade?
Yourself summon the future scene, don't you know,
Contradictory actor on a temporary stage?
You, who impatiently rush over rivers and suns,
Can you see your tracks at the crossroads of time,
Before it gets fearfully too late,
Ostrich, moa, brother of mine?

Note: My translation, with D. Suvin. Since the final line is a quote from a well-known Yugoslav children's song about animals, and thus untranslatable, Suvin kindly supplied an English variant ending for this translation.

To zlatno staro vrijeme (1966, in *Armirona Arkadija*)
Winfieldu Scottu

I.

Nekada smo živjeli u zlatnom današnjem vremenu
Gdje su noževi plašili prijeteće zvijeri
I sjekire raskolile samo prstenje stabala
Korisnih u gradnji domova i mostova;
Sunce je mirno obilazilo oko Zemlje, rijeka tekla
I sva djeca učila da je mržnja grijeh
Na moru, kopnu i neznanom zraku.

2a.

Sada gledamo u
kamenno lice kaosa
Noževi i sjekire rastu
u noći
I svake večeri Sunce
na krvavo sluti;
Djeca obilno obnavljaju,
prestizu stare mržnje
Po mutnim tokovima
pregrađenog svijeta
U kanjonima nepripitomljenih
gradova i rijeka
U skorenim džunglama
kopna, mora i uznemirenog
zraka

2b.

Sada uživamo u zreloom
podnevu vremena
Gdje pomične postojbine
primitivne alate ne traže,
Te sjekire i noževi
počivaju u Muzeju države,
Začudna opomena krvi
u našem zlatnom Suncu:
Djeca više ne pojme
da su odrasli znali mrziti
Čovjeka na malom globusu
ovog sve šireg sustava
Otvorenog prema
netremičnim zvijezdama.

3.

U koje li to vrijeme koračaš sa mnom
Čitaoče, prijatelju, družo moj?
Zar ne znaš da budući prizor sâm prizivaš
Proturječni glumče na privremenoj pozornici?

Nestrpljivi hrlioče preko rijeka i sunaca
Vidiš li svoja stopala na raskršću vremena?

Prije nego li bude jezovito prekasno,
Ježole, dragole, dragi brate moj?

4. Through the Centuries (2010)

At times I suddenly sink into myself
Diving thru the centuries when I was somebody else

Stronger, braver, bloodier,
Beaten or defeated

But immediate, physical,
In bloody centuries (like this one)

Always rebellious
What you're doing makes no sense.

Note: My translation, with D. Suvin.

4. Kroza stoljeća (2010, in *Preživjeti potop*)

Desi se da odjednom propadnem unutar sebe
Ponirući kroz stoljeća gdje bijah netko drugi

Jači, hrabriji, krvaviji,
Pobijeđen ili poražen

Ali neposredan, tjelesan,
U krvavim stoljećima (kao ovo)

Pobunjen uvijek
To što radite nema smisla.

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Notes

1. According to Suvin, science fiction is “a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment,” while utopia is “the verbal construction of a particular quasi-human community where sociopolitical institutions, norms and individual relationships are organised according to a more perfect principle than in the author's community, this construction being based on estrangement arising out of an alternative historical hypothesis” (Darko Suvin, *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* [New Haven: Yale University Press, 1979], 7–8, 61). Among those who acknowledge their indebtedness to Suvin's groundbreaking work are, for example, Patrick Parrinder, the editor of a collection of essays published under the telling title *Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia* (Durham: Duke University Press, 2001), and Fredric Jameson, who admits that he follows Suvin in believing utopia to be a socioeconomic subgenre of science fiction as a broader literary form and stresses the essentially epistemological function of science fiction and, consequently, of utopia (*Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* [2005; London: Verso, 2007], xiv).

2. See Darko Suvin, “Političke pjesni za Zagrebom” (Political Poems After Zagreb), *Novi Plamen* 17 (2012): 240–43; and Darko Suvin, “Političko-epistemološke pjesni za Beogradom” (Political-Epistemological Poems After Belgrade), *Novi Plamen* 18–19 (2013): 334–37. Similarly, the 2012 Croatian publication of *Preživjeti potop* (*Surviving the Deluge*) comprises three essays and a thirteen-page-long appendix containing “Pjesme začudnosti

(1983–2011)” (Poems of Estrangement [1983–2011]). Darko Suvin, *Preživjeti potop* (Zagreb: Mentor, 2012). Also, chapter 9 of his recent publication *In Leviathan’s Belly* contains five of his poems. Darko Suvin, *In Leviathan’s Belly: Essays for a Counter-revolutionary Time* (Baltimore: Wildside Press for Borgo Press, 2012).

3. Darko Suvin, *The Long March: Notes on the Way 1981-1984* (Toronto: Hounslow, 1987).
4. “Bibliography A: Writings on SF and Utopia / nism,” in “Darko Suvin: A Life in Letters,” ed. Phillip E. Wegner, *Paradoxa* 23 (2011): 347.
5. See “Bibliography B: Poems and Prose,” in “Darko Suvin: A Life in Letters,” ed. Phillip E. Wegner, *Paradoxa* 23 (2011): 353.
6. Darko Suvin, *Armirana Arkadija (An Armored Arcadia)* (Zagreb: Naprijed, 1990).
7. Suvin, *Preživjeti potop*, 117.
8. Suvin, *Metamorphoses of Science Fiction*, 7–8. This article does not enter into the formal properties of Suvin’s verse due to length limitations. On the other hand, it is important to stress that he has always agreed with Brecht’s and Jameson’s stance that the message is in delightful form. I hope that on such totally unknown terrain as Suvin’s utopian poetry, even a first overview may be useful.
9. Hans-Georg Gadamer, *On Education, Poetry, and History: Applied Hermeneutics*, ed. Dieter Misgeld and Graeme Nicholson, trans. Lawrence Schmidt and Monica Reuss (Albany: State University of New York Press, 1992), 73.
10. Jameson, *Archaeologies of the Future*, 2.
11. Tom Moylan, *Demand the Impossible: Science Fiction and the Utopian Imagination* (London: Methuen, 1986), 10–11.
12. Darko Suvin, *Defined by a Hollow: Essays on Utopia, Science Fiction, and Political Epistemology* (Oxford: P. Lang, 2010), 95.
13. Here, we could say that Suvin sides with H. G. Wells in his well-known quarrel with James.
14. Suvin, *In Leviathan’s Belly*, 22.
15. *Ibid.*
16. Lyman Tower Sargent, “Utopia,” in *New Dictionary of the History of Ideas*, ed. Maryanne Cline Horowitz, Encyclopedia.com, 2005, accessed January 23, 2014, <http://www.encyclopedia.com/topic/Utopia.aspx>.
17. *Ibid.*
18. Krishan Kumar, *Utopia and Anti-utopia in Modern Times* (Oxford: Basil Blackwell, 1987), 19.
19. Zhang Longxi, “The Utopian Vision, East and West,” *Utopian Studies* 13, no. 1 (2002): 1–20.
20. Sargent, “Utopia.”
21. Suvin, *Preživjeti potop*, 97–99.
22. Suvin, *Defined by a Hollow*, 109.
23. Suvin, *Long March*, 103–4.
24. *Ibid.*, 24.
25. *Ibid.*, 61.
26. Suvin, *Defined by a Hollow*, 171.

27. Suvin, *Long March*, 15–17.
28. Darko Suvin, “Counter-projects: William Morris and the Science Fiction of the 1880s,” in *Socialism and the Literary Artistry of William Morris*, ed. Florence S. Boos and Carole G. Silver (Columbia: University of Missouri Press, 1990), 96.
29. Ibid.
30. Michael Hulse, “Tricks with Knives,” *PN Review* 79 17, no. 5 (1991), accessed March 21, 2013, http://www.pnreview.co.uk/cgi-bin/subscribe?item_id=4416.
31. Bryan N. S. Gooch, “Integrality,” *Canadian Literature* 117 (1988): 154.
32. Suvin, *Long March*, 33.
33. While stone houses are typical of Mediterranean rural architecture, orchids and “butterfly girls in satin and silk” are evocative of an Asian setting, the point being that it would be highly improbable/impossible to find them all in the same place.
34. One of the rare proper SF poems is Darko Suvin’s sonnet “U kozmičkom brodu” (In the Spaceship), in *Armirana Arkadija*. Yet even there the space travelers, referred to as shepherds, are rushing toward “sretnom ostrvu čežnje / gdje pada sila i nepravda, ubojna ne curi / krv i razumno biće ne režu na reznje. // U međuzvezdanom vihoru mirno vječan / izranja složni svijet, mudar i srećan” (101) [a happy isle of longing / Where injustice and might are defeated / blood is not spilt in slaughtering. // In the interstellar storm peacefully eternal / Rises harmonious world, wise and festal]. Unless otherwise noted, all translations are mine. I would like to express my gratitude to Darko Suvin for being so kind as to help me with the translation of his Serbo-Croatian lines into English.
35. Suvin, *Long March*, 85.
36. Suvin, *Armirana Arkadija*, 94–100.
37. Suvin, *Long March*, 43.
38. Ibid.
39. Ibid., 33.
40. Ibid.
41. Suvin, *Defined by a Hollow*, 108.
42. Ibid., 106.
43. Suvin, “Counter-projects: William Morris and the Science Fiction of the 1880s,” 96.
44. Yet even Yanagita’s legends were not completely devoid of political implications. As Tsurumi points out, “*The Legends of Tono* . . . is a work which truly blends politics and literature.” Taro Tsurumi, “How to Read *The Legends of Tono*—A Century After Its Publication,” *Daily Yomiuri Online*, accessed March 15, 2013, http://www.yomiuri.co.jp/adv/wol/dy/opinion/culture_101108.htm.
45. Walter Benjamin, “Little History of Photography,” in *Selected Writings, vol. III: 1935–1938*, ed. Michael Jennings, trans. Edmund Jephcott and Harry Zohn (Cambridge: Belknap Press, 2002), 519.
46. Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” in *Selected Writings*, 119.
47. Suvin, *Defined by a Hollow*, 105–9.
48. In our recent correspondence, Suvin cited William Morris and William Empson as major influences on his pastorals.

49. Darko Suvin's latest publication in Serbo-Croatian is *Samo jednom se ljubi: Radiografija SFR Jugoslavije 1945.-72., uz hipoteze o početku, kraju i suštini* (Belgrade: Rosa Luxemburg Stiftung, 2014), accessed May 1, 2014, <http://www.rosalux.rs/bhs/samo-jednom-se-ljubi-drugo-izdanje>. It is now available in English: Darko Suvin, *Splendour, Misery, and Possibilities: An X-Ray of Socialist Yugoslavia* (Leiden: Brill, 2016).
50. Darko Suvin, *Memoari jednog skojevca*, *Danas*, April 24–May 17, 2012, accessed January 23, 2014, http://www.danas.rs/danasrs/feljton/rat_je_stigao_na_radiju.24.html?news_id=238862. Also available at <http://www.gordogan.com.hr/gordogan/wp-content/uploads/2011/10/2009-Gordogan-15-18-25-54-Suvin-Memoari-manji.pdf> and <http://www.gordogan.com.hr/gordogan/wp-content/uploads/2011/10/2010-Gordogan-19-22-127-194-Suvin-Memoari.pdf>.
51. Suvin, "Političke pjesni za Zagrebom," 241.
52. Ibid. Cf. the concluding lines of Cavafy's "The City." C. P. Cavafy, *Collected Poems*, rev. ed., trans. Edmund Keeley and Philip Sherrard, ed. George Savidis (Princeton: Princeton University Press, 1992), accessed March 15, 2013, <http://www.cavafy.com/poems/content.asp?id=58&cat=1>. These two lines are Suvin's appropriation of Lucan's close.
53. Suvin, *Defined by a Hollow*, 415.
54. Ibid., 159.
55. Darko Suvin immigrated to the United States in 1967 and then moved to Canada. In our correspondence, Suvin informed me that he visited Yugoslavia each summer for a few weeks but as a rule went only to Zagreb and the family island retreat at Mali Lošinj.
56. Suvin, *Preživjeti potop*, 108.
57. In Suvin's case, unlike in Shevek's, the return is more figurative than literal. However, Suvin's works are finally getting the deserved attention of the ex-Yugoslav public—his major works have been published in Croatia, Serbia, and Slovenia.
58. Suvin, *Defined by a Hollow*, 100.
59. Zagreb is here, as elsewhere in Suvin's poetry (see "Bear City Blues: A Triptych" or "Kamenita Vrata," both in *The Long March*), transformed into a not-so-recognizable city on the Mud River (the River Sava) at the foot of Bear Mountain (the literal translation of Medvednica Mountain, where the medieval castle Medvedgrad [Bear City] is located). In our correspondence, Suvin referred to the Zagreb of his Communist youth as his utopian *forma mentis*.
60. Suvin, *Defined by a Hollow*, 100. In the mid-1970s Tito began distancing himself from his wife, Jovanka Broz, presumably under the pressure of some influential army leaders.
61. Ibid.
62. Ibid., 94. This is an allusion to the fact that the country whose official slogan once was "Brotherhood [Fraternity] and Unity" of all Yugoslavian nations collapsed in a civil, i.e., fratricidal, war.
63. Ibid., 93.
64. Ibid., 127.
65. M. M. Bakhtin, "Forms of Time and of the Chronotope in the Novel," in *The Dialogic Imagination*, ed. Michael Holquist (Austin: University of Texas Press, 1981), 84–258, at 84–85.
66. Suvin, "Političke pjesni za Zagrebom," 242.

67. Suvin, *Long March*, 73.
68. Suvin, *In Leviathan's Belly*, 21.
69. *Ibid.*, 26.
70. Martin Heidegger, *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper Perennial Modern Classics, 2001), 72.
71. Darko Suvin, "Ausklang: My Lady Hope," in "Darko Suvin: A Life in Letters," ed. Phillip E. Wegner, *Paradoxa* 23 (2011): 341–42.
72. Ernst Bloch, *The Principle of Hope*, trans. Neville Plaice, Stephen Plaice, and Paul Knight (Oxford: Basil Blackwell, 1986), 3.
73. Suvin, *Defined by a Hollow*, 132.
74. Phillip E. Wegner, "Preface: Emerging from the Flood in Which We Are Sinking: Or, Reading with Darko Suvin (Again)," in *ibid.*, xx.
75. Suvin, *Armirana Arkadija*, 106–7; see the appendix. The poem is dedicated to the poet Winfield Townley Scott, to whose family ranch in Santa Fe Suvin was a visitor on his tour of the United States at the end of 1965 and beginning of 1966, as Suvin informed me in our correspondence. "That Old Golden Time" offers yet another interesting parallel with Robert Frost's "The Road Not Taken."
76. E.g., "This kind of science cannot indicate the way to Hercules at the crossroads: we must indicate the way to it" (Suvin, *Defined by a Hollow*, 203).
77. Phillip E. Wegner, "Foreword: Crossing the Border with Darko Suvin," in "Darko Suvin: A Life in Letters," ed. Phillip E. Wegner, *Paradoxa* 23 (2011): 17.