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The influence of the party creates an unknown divergence in class consciousness that ultimately creates a need of base desire that can only be partially satisfied by The Party. This suppression of socially rejected the releases a relapse of even greater desire that it contorted into support for The Party's doctrine. This reformation in the conscious mind is where a person will once again look for a way to feed such needs, and The Party will be right there like a mother nursing a new-born to gratify them, "he clung to O'Brien like a baby, curiously comforted by the heavy arm round his shoulders", an instinctive feeling towards the man that has been portrayed to have neither consciousness or compassion. Due to his inhuman attributes, Winston gazes towards this prophet of Big Brother with respect and awe, wishing he could become like him. But by doing so Winston reevaluates himself as a creature that is not fit to be called human as he clings to life under the Party, and people like O'Brien. By idolising a person, you do not reduce them as beings of a lesser state than human, but casting away the thoughts of that person being imperfect, they surpass the guidelines in what it means to be human. The beat generation is oppressed by society as it was composed of homosexuals, prostitutes and criminals that were shunned by society for their decisions or the way they were from birth. This oppression unlikely created the many pieces of controversial, now renowned for its revolutionary aspects, pieces of literature that reshaped the thinking in modern writing and the minorities in 1950s/60s America.

'Watchmen' explores a realm, through incredibly detailed recurring visual themes and story, where those we deem under the title "superhero" with or without superpowers in fact have deep and complex psychological profiles in this serialised text. Sometimes these profiles overlap with the degrading humanity of the sea captain in "Tales of the Black Freighter" that acts as a subplot for the true meaning or voices behind the minds of many of the characters as it is interlinked with key moments. The almost omnipotent Dr Manhattan has advanced the work under the American government, doing incomprehensible research. The shady, half-cracked Rorschach, armed with little more than a latex mask and an ironclad will "of there is good and there is evil, and evil must be punished", is a right-winged beyond insane vigilante that pursues a self-imposed guilt

and responsibility for justice to the uttermost limits. The readers witnesses how the characters further gain an understanding of the gravity of a world facing a constant threat of apocalypse and how their true humanity is tested in the face of the trials in their lives. Nevertheless, to truly understand the messages Allen Moore and George Orwell delivers, we must understand the characters. Most of them have retired to their normal lives integrated with the ever changing society, except for the both the weakest and strongest of them.

Those who were living on the back alleys of America, outside of the 'American Dream' where reduced to nothing more than the outcasts of society. Yet by Ginsberg living with the very people that were deemed unnecessary, he shortly discovered that the true Americans lived in those isolated places, much more human than the monotonous society that craved the inhuman humans to function. "Howl" describes the beat generation exploring spiritual transcendence within themselves through drugs and the unadulterated human experience in a neo platonian approach. Rorschach is disappointed in the helplessness of the human state when needing to defend others, "We do not do this thing because it is permitted. We do it because we have to. We do it because we are compelled", an ideology that we can clearly see is Rorschach's creed, much more black and white than the other senses of morality presented in the other Crimebusters; there is no grey for Rorschach. "Fearful Symmetry" itself is structured and panelled as a mirrored chapter to emulate the rise and downfall in Rorschach himself. Where another pool of blood would later spill on his side from the death of a prisoner, or another type of dog, either reawaken or change the humanity of Rorschach once again during a prison breakout. "Nobody got out" from the turning point of Walter Kovacs into Rorschach, he may have truly left his old self that was simply "too soft" to tackle the unjust world. Rorschach in that fire not only killed the murderer but too killed off his sympathetic and human side; leaving behind not only his weaker compromising within himself the punishment for criminals but the bond between Walter Kovacs and Rorschach. The dominant personality shifted in that moment. The separation of the costumed hero and the person behind the mask must surely be touched upon when discussing dehumanisation.

The beats would take drugs in order to clear their minds of the restrictions that were set on their minds by society since birth; reverting to a childlike curiosity of the world, becoming innocent in the simplicity of their drug infused experience. Instead of using drugs to deal with their physical

pain as some critics would suggest, the beat generation would use drugs to reach a level of enlightenment and drown out the undeniably loud noise of the city in order to experience the pure ecstasy of humanity, and then to transcribe it onto paper. Separating the body and the mind to reach a higher level of understanding outside of human boundaries. This spiritual experience is gained by the poet dehumanising themselves, in order to look over humanity from a viewpoint that is beyond the reach of the oppressive society. This viewpoint funnily suggest that to understand the literary work of "Howl" without requiring to "translate poetry into prose" and keeping it poetry, would be to read it on a similar level of drug fuelled brilliance as the literature was written with. The arrest Ginsberg and his publisher Lawrence Ferlinghetti proved the distaste that the poem received by conventional writers of the time. That instead of diminishing Ginsberg's merit emphasised the important messages that Howl shows. As the more ignorant and processed minds of the general public would see the poem with no redeemable literary merit, deemed it as pornographic. Richard Eberhart described "Howl" as poem that "has created a furor of praise or abuse whenever read or heard", the poems significance lies in also how it received. The dehumanised society that "Howl" compares to, negates the base values that keep society from Ginsberg's perspective. Such as working together in order to achieve an equal society where every person is the same. [ Supermarket in America section ]. Nevertheless simultaneously drawing people ever closer to the Ginsberg's work. This attention arises from the public's need for a release from the world around them through "Howl" as they indulge themselves into the experience of the poem itself. Addressing both the literal howl that Ginsberg, over many years compiled together for one message, to the world about his dehumanisation, but positive dehumanisation by idolising those rejected from society as more than human, in order to analyse themselves and the world around them. Whilst the poem actually with further thought, shows to address the many problems of society, mental institutions and how the creative minds that are within us are greatly suppressed. Blake dismissed the attitude in society to ignore the obvious problems with the world. Edward Blake came to understand the cruelties of the world we reside in, "he understands perfectly and he doesn't care" as he did not overlook the unimaginable things he has seen a human do to save their own lives. His humanity sways in either direction, possibly the most or least human character depending on the situation he is in. "It's all a joke! Everything anybody ever valued or struggled for [...] Why aren't you laughing?" from Moore's 'The Killing Joke' can be used to describe the extent of the

understanding the Comedian has for the world. He instead cheats his emotions by externalising them simply laughing them off as if it was a joke. This deep understanding can be said to humanise the Comedian as he inadvertently plays the hero with that understanding. Blake saw the nonsense that accompanies so many things as becoming ridiculous, so that instead of drowning in sorrow it's best to laugh with that nonsense. Edward permitted himself the understanding of the nonsensical governmental and societal mind-sets. To be the comedian is the role of the person insulting the world and the audience, yet to still be praised and paid for it; the role that Edward Blake found himself most comfortable in.

An example of exactly what social attitudes Blake dismissed can be found in the other texts too. Because the dreams Winston had were a symbol of Winston's unaltered humanity, the Party inevitably needed to enact its "boot stamping" on that shred of individuality. The American society forced the patriarchal values and the very same corrupted values of men and women onto their children in a 'Hitler youth' like fashion to continue their legacy of dehumanisation, leaving their children "raised in public institutions" to follow the same course of life they did. Ultimately, in order to jump through the social hoops that will present themselves, referring to "Moloch who entered my soul early", to the next generation in a sexless life. With society ingrained into an impressionable child since an early age, they will grow up believing the values that are materialistically important to them. A very machine like process that Ginsberg and the beat generation are all too aware of. The line "they broke their backs lifting Moloch to Heaven!" represents this sort of mentality. Every person sacrificed to benefit those who sit at the top and will continue to do so for seemingly eternity. Ginsberg directed the "angelic bombs" against society as an act of war, rejecting the right wing values that rejected his homosexuality to such extreme lengths and prosecuted the very existence of the society's undesirables. Becoming the very bitterness in his poetry.

To further extend on the analysis of Rorschach, it cannot be ignored that Rorschach gave the murderer/paedophile a choice into whether he lives or dies. This implies that at the time he still and still does have a sense of morality; instead of simply having a crazed maniac on the streets murdering the members of the criminal underworld. This overall sits better with us as a reader. Rorschach leaves us with the interpretation that he is not entirely responsible for the death of the man. The choice is what is important here, the choice to live with a reminder of the man's evils as a cripple for life or die in helplessness accepting the judgement of Walter Kovacs. The

traumatic upbringing of Rorschach is what moulded him to be and act the way he is. This mirrors the machine producing society envisioned by Allen Ginsberg. Those who have been forsaken by society become changed as they are cast aside. The “angel headed hipsters burning for the ancient heavenly connection” who have been rendered holy by Ginsberg in their refusal to conform to the world around them. However with such a refusal, they have been left as outcasts, seeking a home where they belong. A home that Walter Kovacs has never experienced, being treated as nothing more than an abortion that never happened. Treated less than human by his physically detached mother as she sells her body gives Walter an imprint on the evils of what it is to be a human in Moore’s world. This imprint inevitability is presented through strange eating habits, stripped to bare minimums of nutritional needs, extreme and almost erratic violence and discrimination of anyone who he deems is in the wrong.

“When you gaze long into an abyss the abyss also gazes into you”, it seems the good doctor gazed much too long in his attempts to profile the mind of Rorschach. The psychiatric reports truly show a distinction in the past and present Walter Kovacs. Along with the gap in mental stability, there is a large difference in the morality and consciousness we would use to define how human someone really is. To elaborate on the Nietzsche quote, as Dr Malcolm psychoanalyses Walter in his own way, Rorschach too breaks down the thinking of Dr Malcolm. Rorschach uncovers the true reasons that Dr Malcolm has undertaken the task to ‘help’ him recover his mentality to the social norms or even grasp the concepts of his mind. Rorschach is portrayed as the better human being in this chapter, with greater insight into the more corrupt and selfish attitudes that are hidden away in a greedy society. This is embodied by Dr Malcolm’s rotund, rich and plump character; with a loving wife to come home to and a middle class pill-popping condition. The exact opposite of what Walter Kovacs embodies and the type of person that Rorschach hates the most. Rorschach’s monologue with the doctor almost becomes the mouthpiece for Alan Moore, a description of the truth of comforting conspiracies, “that is the real horror”. The experiences that Rorschach has gained throughout his life has chipped away at his humanity.

Unlike the comic book classics of Batman, Superman or the Flash who are usually idolised by the public as heroes and defenders of good against evil, the Watchmen are met with both praise but overall hate by the public’s view of their marvels. In this world, unlike Nineteen Eighty Four, the words dystopia or utopia do not easily fit the cookie cut definitions that many would use to

describe the nurture of all the people in this world of Moore's work. Orwell's dystopia has clear dissimilarities to the world we currently live in and this distance allows the reader to be less or more sympathetic with the characters. Moore has placed the characters in a world where even though they are the 'heroes' of the text, their actions seem to have direct implications on the events of the world around them. Consequently creating the many thoughts of "what if?" so and so would have happened otherwise. Making the characters have a humanity that requires close attention to understand. As Jon stood by and allowed the Edward to murder a Vietnamese woman who he had supposedly impregnated mercilessly. This brings up an evaluation of both the ethics that Jon and Edward hold. Thinking on this morality is comparative to Even the meaning of what it means to be human itself is contrasted with different interpretations across the cast of the Watchmen. Characters such as Jon Osterman and Adrian Veidt lose more portions their humanity as the story reaches its climax.

To the Proles, Big Brother has a definite omnipotent and omniscient presence that cannot be erased; much like the description of God in multiple religious scriptures. The Proles are shown to be ignorant to their control; we as the reader further acknowledge and can relate this to societies to this day. The Proles who are free from the Party's control still however show the greatest detest to those who are insane, but those who are insane may be the ones who have realised the truth. "Until they became conscious they will never rebel, and until after they have rebelled they cannot become conscious", those who became conscious join other likeminded people to oppose the Party or Beat generation's aim to . The Proles are neglected but not dehumanised as they do what they seem to think is natural, their rituals of waking up, cumbersome hours of work and to have sex when they please alleviate their mental burdens. The Proles create a personal realm of fantasy of distraction and ignorance that they do not want to step out of, as they would have to confront the unpleasant truths of the real world. René Descartes' "I think therefore I am" places the Proles as they are because of the limited ways they act, to follow that way of life is an artificial one that is placed upon them by the Party's restrictions. As a modern day reader it would seem ridiculous for a person to be deluded to such an extent, but television and the internet are prime examples of escaping from one world to another. For that the reason the Proles will dedicate "the few cubic centimetres inside your skull" to Big Brother and all that they stand for, simply because it is easier to become a majority of many than a minority on one. The mediocrity among them creates a living mass of worship, by

worshipping another, they become dehumanised as they lose their individuality. At this point Ingosc does not even have to exist; the Proles can instead direct that blind loyalty towards worshipping money, the opposite sex or the aim for longevity; which increasingly draws greater parallels to the real world. This mirrors the underlying obsessions of the public that draws people to power within a society, allowing them to have the mentality to do whatever it takes in order to achieve that power. That attitude is what dehumanises society, as the further they become 'civilised', the further they become more beast like. Nothing more than a mass of people looking to achieve the goals that were implanted in them since their youth by the institutions of the world they live in.

In Oceania, basic ideas such as free speech, independent thought, and the right to privacy are non-existent. What modern man takes for granted every day, the 'human rights' do not exist in that world; as the words do not exist in the language of Newspeak. If you control the language you control the mind-set. Thus controlling the mind-set you control how the person is expressed through every pore of their body which is what the thought police pick up on. In Newspeak terms 'Ownlife' is a crime you can commit by living a life that is private, a privilege to human beings, and to just yourself not concerning the party. Enforcing how the Party wants you to be isolated but not individual. When these rights are removed a person in Oceania is just as expendable as the next. Consequently it drives up the fear and need for safety. Overall it creates the thought of safety and that, "the future [...] an age when thought is free", is longed for by the public. The idea of attaining happiness comes to mind. The concept of what happiness is has been discussed and debated on for hundreds and will do for the next thousand. The Party, being the all-knowing being it is knows that the happiness longed for by all that is ruled is shared collectively.

Examples of this can be the lottery, where there is the chance you can win a life changing prize, all you have to do in return is pay a small sum for an attempt of attaining that dream. But happiness for Winston is just to know that he is okay in what he is doing.

If The Party rejects a person's needs, they will long for them even further. If The Party delivers in full, the oppressed will feel as if they have no need for their supposed rulers. A Freudian reading of this topic would bring about "The return of the repressed", which can be applied to some extent. Winston for example from his faintest childhood memories can only remember one instance of his mother, or a time before the war. But because memory is so fragile the world around him eventually allows the unconscious side of him that rejects the doctrine of the party to

seep out of him eventually leads him into the Ministry of Love. When such primal instincts reach their peak and are only partially calmed, the people of Oceania become utterly dependent on Big Brother. To simply say that they are dismissed or become or start to idolise a being either subjectively or objectively is not clear enough. In this instance, the Party successfully replaces the will to live, with the will to follow. By comparison, the beats would take drugs in order to clear their minds of the restrictions that were set on their minds by society since birth. In part two of the poem "Howl" Moloch, an ancient god that requested child sacrifice, becomes synonymous with the word 'society'. The society that Ginsberg lived in, "ate the brains and imagination", as a sacrifice in order to keep society the way it is. In order to fuel Moloch, that creates the anonymity and conformity of millions in their "grey flannel suits", stamping out the minds of the beat generation for being different than the designated "mind of pure machinery" formed by the consumption of young ambitions into the vessels of society's mentality. Moloch, or in this case, society is dehumanised by its mass accumulation of capitalist beliefs to the point where "whose fingers are ten armies" or "whose fate is a cloud of sexless hydrogen", connoting the endless wars that go to support such a society and the on-going cold war of the time. Each generation born in a time of war not knowing a life without it leading up to a point where there are "boys sobbing in armies" unaware of the life they have lived controlled by others.

To become part of society, the individuality of a human must be lost; therefore humanity must be abandoned to progress society. To escape from their memories of their past experiences while living as an outcast to the conformist society, Ginsberg depicts the various methods of escaping such a life. This would happen through taking drugs, excessive sex or suicidal tendencies, the beats would try to escape their reality by ascending to spirituality. Conveyed clearly in part one of "Howl" as those "who ate fire in paint hotels or drank turpentine in Paradise Alley, death, or purgatoried their torsos night after night" is as clear as it needs to be when describing the slang and usage for drugs. Ginsberg may be comparing those who required a "fix" of various drugs to those of Dante's Purgatorio who punished their bodies by doing the same mistakes over and over again. Dehumanising themselves (their bodies) in order to gain higher spirituality.

Compared to how Winston's deformed prisoner-of-war crippled body in room 101 erased Winston's spirituality to instead make Winston focus on the brutality of reality. Juxtaposed to this, Ginsberg through his poetry dehumanises the beats in order to free them from their mortal pain, while immortalising them through his poetry. Instead of being the drones of society that are

desensitised to violence and are comparatively living tools for the upper government. “The Proles, normally apathetic about the war, were being lashed into one of their periodical frenzies of patriotism” of the dystopian 1984 are also representative of the society that Allen Ginsberg would have lived in. Society deems the beat generation to have little to no value therefore they are expelled or shunned like the people who choose to think for themselves in nineteen eighty four. Winston follows the protocol of his society to the point where he internally rebels against it and relishes every moment that stands as an act of defiance against the Party. Those who express human nature are the ones who become punished in the end. Even though current society falsely projects the idea of free speech or human rights yet these rights become violated in the darker places of society. Ginsberg expresses human nature in “Howl” both good and bad ways. In order to honestly give a portrayal of the human condition, rejecting the fabricated domestic vision that the culturally oppressed America would want it’s people to envision. In the propaganda of Oceania, the Party member must stay dedicated and loyal to Big Brother, Winston alone represents the many that deviate from this with their developing. The very corporate and repressed America would not allow such writing to be on the minds of the masses. It would serve as the catalyst for America to give up the restricted rights to the minorities. Those who are black, homosexual, disabled or foreign where deemed as unnecessary, or the necessary evils that are at the bottom of America. The lack of people such as mentioned before in Oceania is a clear observation to the eradication of those minorities; immediately degrading those who are not ideal.

It is only natural for those who are lacking in power to ride on the coattails of those who have attained a degree of the power that they themselves wish to have. It is the nature of all living things to find some being greater than their selves and place their trust in that being, following in orthodoxy. To the point that they will do anything to calm their eroding minds. In order to escape from the pressure of that trust from others, those beings full further seek a greater entity in which to believe in, and those greater beings too seek still greater and stronger beings to place their faith in. This is how all kings come to be, this is how the leader of the pack is formed. This is how Gods are born. With The Party having gained this status due to the mass worship from the people of Oceania, there is little a man can do to change the tide in power to empower the people and not the institution. People will flock to symbols of power within a society in order to gain power themselves; similar to the Nietzsche’s ‘will to power’. The rejection of humanity allows

beings to be placed above human constraints. This is evident in the way O'Brien is machine like, with no remorse for the pain of a lesser creature. O'Brien does not only embody the ideals of the party but be a physical manifestation of the principles of Moloch from "Howl" part two by ensuring the progression of a problematic society. To reject society is one of the basic elements of the beat generation's creed. By "waving their genitals and manuscripts" in defiance to attract public attention to their cause, any action against the beat generation only enables them to reach a higher level above humanity. Their protest continues to positively dehumanise them, in the light that Ginsberg displays their struggle to become more human. This compares to how Winston relished every little small act of defiance against the party. No matter how insignificant, as long as it went against the party's creed it was accepted by the person. One of the most influential symbols of the beat generation, Carl Solomon, becomes a secular "superhuman" Jesus metaphor for the beats in the poem as he became crushed by the same insanity his mother faced. This act went to further inspire the thoughts of actively supporting the beat generation's ideals and the realisation of power being problematically distributed in society, causing the dehumanisation of many.

At the top of the pyramid lie the great, the capitalist and those chosen to continue Big Brothers legacy along with the representation of the 'ideal' American people. At the collective bottom lays those who are unable to face reality, those who choose to escape from its burdens through whatever means necessary even if it means ending their own lives. But through sheer will power there are those who reject to be absorbed into the power of those who are part of society. Adrian Veidt too chose to abandon the inheritance granted upon him in order to see how far his will would take him, showing great promise in his individual humanity among the masses. This is where Winston would seek out all of what the party forbids the outer party to involve themselves. But in all of history no human has stood on top of the world. Not even the idol that Adrian looked up to, Alexander III of Macedon, could take that position. Not even Gods have been to a place in where all other beings are underneath them, as for that to happen, it must be accepted as a universal truth. Which is why everyone wants to stand on the heavens and end the unbearable vacancy on the world's throne is no more than a dream for billions Veidt may have abandoned elements of his humanity in order to grasp this power, but Jon clearly stated that through even all of Adrian's sacrifice he could not end that vacancy. And it shall thus remain a dream to distract those from the reality that infects their minds and bodies. To gain that position,

you yourself must be dehumanised in the process of stripping all that labels you as human. The body, the mind, the human, consciousness and all those that are referred to as the seven deadly sins must be removed for a person to transcend others. However, this is impossible even through death. Therefore no character throughout the three texts was able to achieve this; even the deaths of Ginsberg's closest could not abandon their humanity without leaving the emotion of sorrow for Ginsberg.

The Party too relies heavily on the devotion from its people. That collectively have power, yet individually are insignificant; "No one party member owns anything, yet collectively the Party owns everything in Oceania". The party relies on this idolisation for those who control it in order to sustain its power. Such as how a government will redirect all the hate and negative views to an external 'threat' that they would fabricate. During the 'Hate week' of Oceania, the Party had decided to change the focus of the war yet again. However it is not idolisation that keeps the Proles under the thumb of Ingsoc, but the need and dependency that would otherwise be found from the bonds of a family. By severing these bonds and the ties that come along with the traditional family, the human psyche that has developed a sense of 'love' and sex, thus the deprived members of that society will look for those desires in a solvent of unhappiness that is the Party.

A world without sex is distasted, as sex is an advertisement welcoming in the chance to live. Therefore the party supplements the need for sex with the need for a fruitful future, aiming towards the need for universal happiness among so called peers. This urge is then re-routed into the frustration behind the two-minute hate and protest against unknown enemies. Sex has always been a centrepiece for a great deal of literature in both a compassionate and violent manner. Allen Ginsberg turned no blind eye to the sex that was repressed in 1950's America. Some would interpret it as just a vulgar text but it is more than that, by expressing the raw unadulterated human nature that lies latent in our society. The back street alleys and secluded places that the outcast few sought out after in order to fulfil their human desires is somewhat reminiscent to the liaison of Winston and Julia.

Dan Driberg, Hollis Mason and Laurie Juspezyk become the staple for the average man or woman in their society as their humanity does not deviate from our understanding of what it is to be human. More specifically, by comparing both generations of Nite Owls to the other costumed adventurers; we can see how human the others really are. Dan Driberg's reactions to his

successes and failures as so human, that they are reflected in us as we relate ever closer to him. “Y'know, this must be how ordinary people feel”, understanding the differences between his status as an average man and the costumed vigilante as he confronts Adrian with Rorschach. Dan and Laurie display the raw emotions that we would see in the ever fluctuating mental state of a person throughout their lives. The relationship of Dan and Laurie is very similar to the relationship of Winston and Julia in Nineteen Eight Four. The females of the relationships are more sexually aggressive that would otherwise be seen as extremely controversial in our still underlying patriarchal society, while the man is more emotionally frail and arguably physically weaker. This comes from Dan Driberg and Winston's fear of sexuality and inability to come to terms with their impotency I contrast the ideal man would otherwise be a symbol for longevity. They are in fact more human going against this ideal vision. Dan and Winston have a fragile humanity, but still a humanity that is the most relatable.

Rorschach or Walter Kovacs is represented as arguably the most mentally complex character. Or would this be Dr Manhattan? Dr Manhattan being the only character with superpowers he literally is a superhuman initially pursuing a crime with a sense of justice, thus instead of a ‘costumed adventurer’ Jon becomes the one and only ‘superhero’. His transformation from nuclear physicist to a blue man who can brand the moon physically and mentally distances himself from other humans. Furthermore used as America's super weapon and nuclear deterrent, Jon becomes a tool for his country. The Vietnamese even viewed Jon as a god, a status that a human cannot achieve therefore through this idolisation Jon becomes more than human. Put on a pedestal by his government, Jon further becomes idolised. Idolised in a way that Moore very deliberately depicts Jon as alien, “shaping me into something gaudy and lethal” that Jon clearly feels conflicted about as his humanity slips away from him. Similar to the shaping of the people of America to fit into the ‘American Dream’, as society aims for an ideal image they simultaneously create an image of a fantasised twisted antithesis of the ideals of the American. Allen Ginsberg also displays this distaste for an artificially envisioned America, “Whole families shopping at night! Aisles full of husbands! Wives in the avocados, babies in the tomatoes!”, the monotonous nature of society is criticised across all three texts from the “grey flannel suits” mentioned in Nineteen Eighty Four to those sacrificed for temporary peace by the hands of old men in political power in the wars of the Watchmen that parallel real life historic casualties of millions dead. The poem “A Supermarket in California” touches upon commercialism but

moreover onto the droning nature of following the predestined patterns of how to live our lives, written as an ode to Walt Whitman. This tribute is seen through the description of the trees and the moons that are part of the natural world Walt Whitman mentions in his work. Symbols of a “lost America” such as cars and dark houses will lead them only to loneliness and isolation further away from society, “Will we stroll dreaming of the lost America of love past blue automobiles in driveways, home to our silent cottage?”; In the final stanza of this poem it’s obvious that Ginsberg is following Whitman around. Ginsberg seems not so optimistic when he states “Where are we going the doors close in an hour” this lets Ginsberg know that this vision he is having won’t last, the very vision of being with his spiritual father and pursuing a natural world away from human contempt. The ‘I’ and Whitman are characterise themselves as marginalized people, not integrated, by emphasising their solitude throughout the poem.

Ginsberg knows there is no place for him and Whitman to go to find Whitman’s vision of natural society and the natural man. Their quests through the “solitary streets” make them realize they will be lonely and Ginsberg refers to it by saying “Will we walk all night through solitary streets? The trees add shade to shade, lights out in the houses, we’ll both be lonely”. Therefore he dreams of an allusion to “the lost America of love” that should not go unnoticed. A utopian world, a sort of paradise lost from which they have fallen that their wholesome selves will not be judged but accepted as a part of themselves and nature. Again, this concept can be related back to Whitman’s imagery.

Jon is ultimately dehumanised through his own abilities beyond the human spectrum; both physically and mentally. For example, Jon views all time as simultaneous. This concept cannot be held in the otherwise limiting mind of a human in comparison to others. “The world’s smartest man means no more to me than its smartest termite” is significant in how Jon establishes that his mind is beyond the comprehension of others, a psychoanalytic view of Jon’s mental state is baffling. A more physical representation of this is the watchmaker’s fortress he created on Mars. The subtext of the emergence of the fortress shows not only the importance of the scene [as the very sizes of the panels contribute the meaning of the scene] but moreover the realisation Jon and Laurie reaches. Up till that point the reader had no idea of the second half of the fortress. Not a single person but Jon. We can only understand Jon’s perception at an angle while there is much more too it. The world’s smartest man could not contemplate the true meaning behind Jon’s final words, “Nothing ends, Adrian. Nothing ever ends”, as Jon leaves the

model solar system and galaxy with an ominous nuclear mushroom cloud for Veidt to reflect upon. Leaving Adrian Veidt with his last scene not of an accomplished hero, but a troubled and anxious man.

If everything is preordained to him, then Jon even lives outside the barriers of time thus outside the mould of a human. His analysis of the aging Janey Slater “she’s ageing more noticeably every day ...while I’m still standing still”, is a very clinical viewpoint of the human condition with the visual comparison of Jon’s own agelessness, as the world around him ages, and his physical presence on Mars as he contemplates his next step away or closer to humanity. Laurie, Janey and Edward see clearly how Jon is “driftin’ outta touch” with his emotions and moving further away human morality. Jon Osterman may in fact be in the subconscious of Dr Manhattan’s mind. The display of stress and raw emotion at the TV conference, the lapse in memory of Laurie not being able to breathe on Mars; Jon may be more detached from humanity than ever thinking of even creating his own ‘humans’, but he is still connected to humanity. His physical appearance alone both represents how inhuman and human he is. The obvious blue colour yes and engraved hydrogen atom yes, but it is easy to overlook how Jon has the ability to create himself into any form shape and size. Therefore the question lies in why he chose to recreate himself twice in the form of a humanoid instead of any other boundless form. This suggests that although he may be superhuman, Jon still has elements of humanity within him. He states that he is not omnipotent, in-fact at the mercy of events around him till “the morality of my actions escapes me” could only define his helplessness to change or not change events. Jon is not understood yet isolated. Driving him further away from others, even the myriad of characters in the Crimebusters could only temporarily gain his interest or be a safe haven of people that understood him.

To escape from the dehumanisation that barrages Winston’s world, Winston must idolise the idea of happiness out of everything in his life. Whether it may be in his love for Julia or the ways he thought he was going against the party. The happiness Winston requires is the freedom from fear. It is something in the back of the unconscious mind that screams with reassurance that whatever it is Winston is doing, no matter how immoral it is, is okay. That Winston is okay. “To die hating them, that was freedom”, Winston’s personal creed that in the end, arguably could not be upheld as the society around him had consumed him as he becomes part of the masses of

living dead. Walter Kovacs deviates from humanity but returns to his base humanity in his untimely end. The black and white sense of justice is removed to expose the tender and unadulterated “dirty feelings” of Walter Kovacs that have been repressed by Rorschach. In the end, the tears rushing down the faces of Winston and Walter signify both the birth and end of their humanity, while the extensive conflict between the body and mind continue to shift the balance of humanity in Ginsberg’s work.

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