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Dystopia In Pink Floyd Albums

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Abstract

This study examines the reason for the use of dystopian elements in alternative and especially rock music genres in 1970s Europe. Since the modern ages, Europe has been under the influence of an optimistic idea of progress that accompanies the transformation processes with significant social impacts such as the Renaissance, geographical expansion, the Enlightenment, the French Revolution, industrialization, and technical inventions. When these transformations lead to harmful and destructive consequences, philosophical and cultural pessimism –at least towards current relations– arises against that progressive optimism. The purpose of this article is to trace this destruction-pessimism cycle after the Second World War, where dystopian elements were the main modes of cultural expression. Dystopia, the opposite of utopia, connotes the suppressive social and political system, criticizes existing social relations, and envisions the future of societies as gloomy. Dystopia in rock music has distinctive characteristics in terms of its exceptional lyrics and musical style. Primarily performed by the progressive sub-genre, dystopia in rock music depicts this world and its future in a pessimistic way. From the 1970s onward, rock music witnessed both technical and contextual changes. Some progressive groups such as Pink Floyd, Eloy, and King Crimson epitomized this change and reflected dystopian concepts in their lyrics. Having published striking concept albums, Pink Floyd exemplified dystopian visions via the albums *Animals*, *The Wall* and *The Final Cut* and Roger Waters' solo album *Amused to*

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Death. While *Animals* expressed social and political criticism of military, political and lower classes, inspired by George Orwell's book *Animal Farm*, the album *The Final Cut* criticized the war machine and nuclear arming. Lastly, the album *Amused to Death* leveled at the culture industry and television shows by laying bare what the "Gods of the market" want. Addressing this issue has significant implications concerning the criticism power of the albums which describe existent capitalist relations with dystopian traits. As a result, pessimism, through dystopian elements, turned into Cold War rhetoric, including not only resentment towards the political elite but also opposition to the culture industry.

Keywords: Utopia, Dystopia, Rock music, Self, Culture.

Pink Floyd Albümlerinde Distopya

Özet

Bu çalışmada 1970ler Avrupası'nda alternatif ve özellikle rock müzik türlerinde distopik öğelerin neden kullanılmaya başlandığı incelenmektedir. Avrupa Yeniçağ'dan itibaren Rönesans, coğrafi yayılma, Aydınlanma, Fransız Devrimi, sanayileşme ve teknik buluşlar gibi önemli sosyal etkileri olan dönüşüm süreçlerine eşlik eden iyimser bir ilerleme düşüncesinin etkisinde olmuştur. Bu dönüşümlerin olumsuz ve yıkıcı etkileri söz konusu olduğunda ise iyimserliğin karşısında felsefi ve kültürel bir kötümserliğin –en azından mevcut ilişkilere dönük olarak– geliştiğini gözlemlemekteyiz. Bu yazının amacı, distopik öğelerde ifadesini bulan bu yıkım-kötümserlik döngüsünün İkinci Dünya Savaşı sonrası kültürel yansımalarındaki izini sürmektir. Ütopyanın tam tersi bir kavram olan distopya, baskıcı toplumsal ve siyasal sistemi çağırıştırır, var olan toplumsal ilişkileri eleştirir ve toplumların geleceğini karanlık olarak tarif eder. Rock müzikte distopya ise sıra dışı sözleri ve müzikal üslubuyla ayırt edici özelliklere sahiptir. Özellikle progresif alt tür tarafından icra edilen rock müzik türü içinde distopya bu dünyayı ve geleceğini karamsar bir şekilde tasvir eder. 1970'lerden itibaren rock müzik hem teknik hem bağlamsal değişimlere sahne oldu. Pink Floyd, Eloy ve King Crimson gibi bazı progresif müzik grupları bu değişimi özetleyerek şarkı sözlerinde distopik kavramları yansıttılar. Çarpıcı konsept albümlere imza atan Pink Floyd, *Animals*, *The Wall* ve *The Final Cut* albümleri ve Roger Waters'ın solo albümü *Amused to Death* ile distopik vizyonun temsilcileri oldular. George Orwell'in *Hayvan Çiğliği* kitabından esinlenen *Animals* albümü, askeri, siyasi ve alt sınıflara yönelik toplumsal ve siyasi eleştiri getirirken, *The Final Cut* albümü savaş makinesini ve nükleer silahlanmayı eleştirmekteydi. *Amused to Death* albümü ise "piyasa tanrılarının" ne istediğini gözler önüne sererek kültür endüstrisini ve televizyon yapımlarını hedef almaktaydı. Bu konuyu ele almak, mevcut kapitalist ilişkileri distopik özelliklerle anlatan albümlerin eleştiri gücüne ışık tutmaktadır. Sonuç olarak kötümserlik, distopik unsurlar yoluyla, sadece siyasal elitlere duyulan hıncı değil, aynı zamanda kültür endüstrisine karşı çıkışı da içeren bir Soğuk Savaş retoriğine dönüşmekteydi.

Anahtar Kelmeler: Ütopya, Distopya, Rock müzik, Benlik, Kültür.

Introduction

Since the modern ages, Europe has been under the influence of an optimistic idea of progress that accompanies the transformation processes with significant social impact such as the Renaissance, geographical expansion, the Enlightenment, the French Revolution, industrialization, and technical inventions. When these transformations lead

to harmful and destructive consequences, philosophical and cultural pessimism –at least towards current relations– arises against that progressive optimism. After the Second World War, the Western capitalist world entered a pessimistic stage with total mass consumption infecting it with Cold War relations and the fear of being defeated by the Soviet camp. Because of this unique condition, American society was quickly transformed into the same criticized conditions narrated in George Orwell's *Nineteen Eighty-Four*. Similarly, most Western countries experienced the same dystopic situation. Rock music emerged as a result of this doomy and dystopic situation. It was also influenced by the 1968 movement and the mystical tendencies of the hippie lifestyle. The effects of mysticism and drugs have manifested themselves in every aspect of rock culture, from lyrics to clothing, and paved the way for an experimental style of music. Those musicians and their audience witnessed the turmoil of the late 1960s and protested vigorously against the Vietnam War.

In this study, first of all, the roots of rock music, as an opposition to the commercial and popular music industry, are examined. Then, the dynamic relationship it establishes with the audience is delineated. This dynamism has also strengthened the expression of the self in the field of culture. Afterward, the bohemian and dystopian elements in rock music, the independent cultural production process, and the political environment that paved the way for these are covered. Finally, by tracing the dystopian elements in the albums of Pink Floyd and Roger Waters, the formation of the protest against the political situation is evaluated.

Dystopian Culture

Dystopia is a societal design formed in opposition to its utopian predecessors. A dystopian society is characterized by unfavorable human life conditions, despair for the present and future, and tyranny that subjects people to oppression. The word's etymology is based on the Greek affix –dys which gives a negative meaning to the word attached. Like dystopia, utopia is also etymologically a neologism with a prefix –ou added to the word 'topos'– meaning a place that does not exist, and it terminologically represents a place of perfection and happiness. This directly or indirectly gives utopia a positive sense. Nevertheless, as Finley put it, "in ordinary speech 'utopian' has not only a positive connotation but even more commonly a negative, pejorative one: 'impractical,' therefore

useless and even dangerous because it diverts attention and effort from the realizable" (Finley, 1967, p. 4). Despite their arguments about real life, utopias force current life situations and, again, as Finley comments have nothing to do with the Kingdom of Heaven, which glorifies the Golden Age of the distant past (Finley, 1967, p. 8).

The Industrial Revolution was a turning point for the emergence of dystopian thinking. This was a critical period in which classical utopian content started to be criticized or handled in terms of the technical capacity of a utopia. In general terms, romantic works underlined that natural sources should be distributed equally, considering their scarcity. The Industrial Revolution challenged this discourse of scarcity and ascetic self-sacrifice; by offering new opportunities, it made people believe in the realization of a utopian world (Armytage, 1961: p. 135-136) This obliquely explains why utopians of the twentieth century are hard to be placed in specific categories since this century was largely characterized by the consequences of industrial relations, and sooner or later, this would diversify the utopian discourse.

Dystopian views can also be considered utopian because both are pessimistic about the existing human life. The difference between these visions is in their expectation of the future life. While utopian works envision a positive human life, dystopian ones hold pessimistic ideas even for the future. The absence of alternatives for individual life resulted in a critical conversion from utopia to dystopia due to the fact that the discordance between individual and social happiness is the absolute dead-end. While favoring technology and bureaucracy for the sake of common happiness, utopian views inevitably turned towards dystopian alternatives. Consequently, as Nail Bezel put it, dystopian works push human beings into three kinds of alienation: alienation from ego, nature, and human culture. In dystopian works, the mechanization of society turns people into objects (Bezel, 2001, p. 9).

In different works, dystopias emphasize the oppressive characteristics of modern politics from which there is no escape. In Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*, the characters are already in a dystopian world, and there is no hope or exit for them (Parrinder, 2005, p. 6). Another characteristic of dystopias is their secrecy, which makes it difficult to predict what will happen in the near future. This

burdens individual with fear about their existence and what kind of ruling they will be subjected to.

The twentieth century is full of examples of dystopias because the affluence resulting from the Industrial Revolution did not bring the promised happy future. The influential books of H. G. Wells, Yevgeni Zamyatin's *We*, and George Orwell's *Nineteen Eighty-Four* are classic examples of dystopian literature. As noted above, dystopia is positioned as the opposite of utopia. According to one view, utopias are worsening because of the disappointment caused by current (twentieth-century) modern conditions. For instance, when Orwell wrote *Animal Farm* (1945), he targeted the Stalinist regime, criticizing its totalitarian elements at the expense of revolutionary socialist ideals and political objectives. To give another well-known example, his *Nineteen Eighty-Four* was celebrated as the most outstanding dystopian work deciphering the common panopticon society created by most Western ruling classes.

Rock Music and Its Political Connotations in the 1970s

The ethnomusicologist Andrew Blake explores England's popular music scene throughout the twentieth century. He posits that the emergence of rock music at the end of the 1960s differentiated itself from the commercial relations of the music market and the prevailing understanding of music. Rock music composers and lyricists, living in their "Faustian world," waste their health at the expense of artistic production (Blake, 1997, pp. 125-27). Bohemian style was at the center of the evolution of rock music because of the political agenda. Blake expresses this situation with the following words:

Nevertheless, there is a specific political moment here. The French near-revolution of 1968 and public demonstrations elsewhere in Europe and the United States articulated a widespread revulsion against the American war in Vietnam and its supporters in European governments, including the UK's – clearly the 'classless society' envisioned in the early 1960s was still, in fact, ruled by entrenched elites...But manifestations of this age of protest were as often cultural as directly political (Blake, 1997, p. 146).

Regarding the political dimension, ethnomusicologist Peter Wicke stresses the participant feature of rock culture. Rock music fans are not passive spectators. On the contrary, they are dynamic participants in the music, making it their attribute, and receiving influence from it (Wicke, 1991, p. 73). This characteristic describes the cultural development of rock music, which points to its complex orientation. While the music industry confined rock music within its borders, rock music did not refrain from affecting

ordinary life. Therefore, it is usual for rock music fans to create the culture of their everyday life in accordance with openness to the new signs of progress in rock culture.

Wicke proposes not to label them as a complete sub-culture. He says:

The use of the concept 'sub-culture' to describe those cultural contexts which give rise to particular systems of meaning was significantly discredited at the end of the sixties when the ideology of the student movement and their sub-cultural offspring, the hippies, adopted the term and interpreted it in the sense of a 'subversive culture'. They linked this to the hope of a revolutionary explosive force, supposedly residing in these sub-cultures, which was to make the youth of the world the creators of a completely new society, beyond both capitalism and socialism (Wicke, 1991, p. 81).

Regarding the roots of rock music, the historian Rene Kolloge points to the effect of African-American music and the impact of Americanization in European youth culture. According to Kolloge, the developments behind the evolution of youth culture are also valid for rock culture. This thread was also witnessed in the British effect on rock music and groups throughout the 1960s and 1970s. Kolloge expresses this sensitive situation with the following words:

Music was in these days considered as one way –often the only way– for British teenagers to forget everyday worries and miseries, so that they started to produce music on almost all objects available to them, mostly household articles and only seldom 'real' instruments because these were too expensive to afford (Kolloge, 1999, pp. 126-27).

The 1960s was a period when talent and status lost their clear-cut affirmative correlation since the media and the art world adopted a classless view of musical performance. For Andrew Blake, the portrait of musicians and music culture changed the direction of the success of rock groups of the 1960s in England. This change also affected the flow of youth culture from the United States to Europe, mainly England. Young British music fans came especially from lower middle-class families. Their deviant situation in school and districts was nourished by being labeled as disobedient and "internal others" (Blake, 1997, p. 95). Afterward, the culture of this youth culture started to be investigated not as a penal issue but under cultural studies.

Regarding the representative dimension, rock music mediated the self-images of the youth. While the cinema was the only escape from certain borders, rock culture had created a new way of cultural substantiation for young people. After this realization, many boys left the streets for leisure with all due reference to the performance halls and clubs. These performances provided a space of encounter for the musicians and the audience. Peter Wicke put this relationship in the context of the audience's reception:

... the significance of the teenage sub-cultures which grew up around rock music and became the social starting point for the different playing styles and stylistic forms lies in this, that they continually evade and break up commercial contexts and link the music with their own values and meanings which are outside the control of commerce. In the words of John Clarke and Tony Jefferson, sub-cultures are: 'being involved in a struggle fundamental to the social order – that of the control of meaning...' (Wicke, 1991, p. 90)

In addition to meaning, Rene Kolloge contributes to the issue by stressing youth cultures' ability to create an alternative lifestyle distinct from institutions. Although leisure time is the main space for this realization, it would otherwise be an important time for exhibiting identity. Kolloge emphasizes that access to the rock culture is not being transferred from the institutions but the media. Young people identify with rock heroes and feel safe by realizing their culture and meaning. Such self-realization efforts give people more opportunities for self-expression. The more the subjects become aware of themselves, the more they seek time for themselves. Thus, with the effect of postmodernism, lifestyles express themselves in the youth culture very intensely and personally (Kolloge, 1999, pp. 38-41). From political to individual, youth culture in rock music has changed its direction since its inception. While the 1960s and 1970s had a much more political and revolutionary tendency, the reactions of the 1980s and 1990s provided more enunciative expression of the self free from the dominant culture.

Dystopian Traits in Rock Music

In light of the findings of musicologists, the marginality of this youth culture can be characterized mainly by these common facts: internalized others, followers of new musical trends and socialization, and individual reactions to the dominant culture. While Blake (1997) indicates the class-based origin of the culture in specifying the deviant character prevalent in the 1960s and 1970s, Wicke articulates the significance of the fusion of musicians and audiences in the new socialization spaces, such as pubs, performance halls, and clubs. Identification tendency is the concern of Kolloge (1999), who relates the issue to the abundance of leisure time the youth consume to identify themselves uniquely.

Studying rock culture to explore its dystopic elements depends on the way it bears political opposition. Studies on rock culture analyze it from a European political theory perspective while emphasizing the political power of resistance in it. The notion of hegemony, specified by Gramsci, was articulated to situate the 1970s rock culture in the

context of power relations and resistance. However, rock culture creates a resistance potential, leading to its authority and power relations. The musical culture was eventually interpreted as creating the opportunity for resisting the overpowering cultures through cultural practices (Blake, 1997, p. 97). It is also related to the production conditions of rock music, for it also provides insight into the inception of rock music within the relations of the culture industry, in which both performers and producers have mutual interests.

Nevertheless, the relations between musician and audience subvert this kind of cliché. Behind rock music lies political reflections mediated through the audience. This was primarily obvious in the formation of Rolling Stones, Pink Floyd, and Beatles bands (Wicke, 1991, pp. 91-92). Distinct from their predecessors, rock musicians, as they mostly declared, had no primary capitalistic concern and interest in the market. Rather, rock musicians defined the purpose of their music at the end of the 1960s as the free creation of style. While communitarian and individualistic divisions are complex to specify, rock musicians of the 1960s experienced division in meeting the demand of crowds or personal creativity, no matter the audience or producer's demand. Wicke quotes this division as follows:

This contradiction broke down at the end of the sixties when the strands of rock music separated into different stylistic directions, which either, like the art rock of Genesis, Gentle Giant or Yes, began to place the autonomy of the 'rock artist' above the demand for collectivity, or which, like the hard rock of Led Zeppelin, Uriah Heep and Black Sabbath, sacrificed the individualistic ideal of creativity to an unbroken common experience (Wicke, 1991, p. 112).

Rock music was mainly influenced by the movements of the late 1960s and the mystic tendencies of the hippie lifestyle. Mystic and hallucinogenic effects were evident in every part of the rock culture, from song lyrics to clothing. The hallucination had a connection with the style of psychedelic music. This kind of musician and audience witnessed the turmoil of the late sixties and voiced strong protests against the Vietnam War. A critical division should be made between the first rock audience and the culture of the sixties, mostly the hippies, which were, by and large, of a well-educated middle-class origin. They adopted a passive manner to change the world into a peaceful place. While this attitude reminds the public mind of an anarchical situation, both groups were evaluated on the same scale (Kolloge, 1999, p. 150). However, these rebellious reactions were predominantly expressed against the Western culture industry and US military

aggression, as was expounded in the case of the US and Western Europe in the post-World War II period.

The Case of Pink Floyd: Syd Barrett and Roger Waters Periods

The British band Pink Floyd pioneered by Rick Wright, Nick Mason, Roger Waters, and Bob Klose first emerged in 1964 under the name Sigma 6. Later it took other names, such as the Meggadeaths and the Screaming Abdabs. In a short time, guitarist and vocalist Syd Barrett joined and took the lead in the band and changed its name to Pink Floyd, combining two American blues musicians' surnames. In its early years, the band played blues songs in an improvised, psychedelic fashion with extended solos. After Bob Klose left the band, Syd Barrett took the leading role and quit jazz-oriented music for the sake of British psychedelic-space music. At the time, Pink Floyd became one of the most favorite musical groups that performed in underground venues.¹

The band released its first album, *The Piper at the Gates of Dawn* (1967), as a distinguished work of British psychedelic music. This album reflected the creative aspect of Syd Barrett, with the songs full of poetic lyrics. In 1968, David Gilmour joined the band as a second guitarist and vocalist. Barrett's using LSD and losing self-control started to take its toll on the band. Under these circumstances, other members took the lead, and after the release of the second album, *A Saucerful of Secrets* (1968), Barrett left the band (Dallas, 1987, pp. 35-37).

The period after 1970 represents the breakthrough era of Pink Floyd, in which Roger Waters had an influential role until he departed the band in 1983. Throughout this time, the albums *Meddle* (1971), their magnum opus *The Dark Side of the Moon* (1973), *Wish You Were Here* (1975), *Animals* (1977), *The Wall* (1979), and *The Final Cut* (1983) were published. Of these albums, *The Dark Side of the Moon* was the first concept album that dealt with the corrupting effect of money, violence, war, and neurosis. *Wish You Were Here* was an album dedicated to Syd Barrett, and its concept was criticism of the music industry. *Animals* was their first full-fledged concept album, full of dystopic elements and pessimistic feelings toward the world. Inspired by George Orwell's *Animal Farm*, Roger Waters identified military, administrative and lower classes by comparing

¹ <https://www.guitarnoise.com/artists/pink-floyd/> (01.10.2022)

them with animals. *The Wall* was their legendary album, mainly conceptualizing the communication problem between the audience and the band members. Last of all, the album *The Final Cut* was the last concept album of Pink Floyd led by Roger Waters, and it was mournful about the Second World War and Falklands War. The album was utterly obscure and pessimistic.

Dystopian Concept Albums of Pink Floyd: *Animals* and *The Final Cut*

The dystopian elements of Pink Floyd's music depend strongly on the oppositional position of the band members. As the most influential and political figure, Roger Waters created most of the composition and lyrics of the songs and also the concept of the albums. His father was a socialist and died in the Second World War when Waters was a child. He is also a socialist and used its connotations in all his concept albums, *The Dark Side of the Moon*, *Animals*, *The Final Cut*, and *Amused to Death*. The first full-fledged concept album was *Animals*^{*}, in which social and political classes were symbolized by animals inspired by Orwell's *Animal Farm* (Kahyaoğlu, 1985).

While the book targeted the Stalinist regime, Roger Waters used metaphors for modern Western societies. Three of the five songs are directly related to this dystopic vision. These songs are "Dogs", "Pigs", and "Sheep". This criticism placed itself at the very heart of the capitalist system. Waters described the hypocrisy of the Western capitalist system using sarcastic language, and the album's sound distinguished itself with traumatic guitar solos. This progressive kind of rock announced its message through the distractive musicality and unrestful lecture of Roger Waters in the songs.

The second major dystopic concept album of Pink Floyd was *The Final Cut*[°] (1983), which was also, in a way Roger Waters' solo album because Waters mainly used anti-war narratives in the songs, including his father's name. In the album, Roger Waters strongly demonstrated their discontent with the current neo-conservative policies of Thatcher and the military aggression of British-American politics witnessed in the Falklands War. The album harbors a high level of despair. Waters usually condemns the British and American

* Pink Floyd, *Animals*, 1977 LP Columbia AP-1

° Pink Floyd, *The Final Cut*, 1983, [Harvest](#), [EMI](#) (UK)

politicians of the time for their attachment to the war machine and indifference toward the nuclear destruction of the world, culminating in great despair in the album's last song.

***Amused to Death* and Dystopic Desperation of Roger Waters**

Amused to Death^{*} was Roger Waters' third solo album, which has both high musical quality and conceptual strength. The album criticized Western culture, particularly mass media, by using the metaphor of a gorilla watching television. Every time the gorilla switches the channel, the song also changes. According to Waters, watching will either heal us or destroy us. Nevertheless, whatever the result, the eventual outgrowth is the loss of our own culture. The album has an opening scene featuring the memoirs of a veteran. The song trios "What God Wants" and "The Perfect Sense" form a narrative set expressing how we view everything about modern society, from protest to warfare, with indifference, just as if watching television. Like iconoclasm, Waters exposes the icons of popular culture with a strict and cruel question, not theologically, materialistically. It is striking that people who watch television still have an unwavering patriotism and keen awareness of the enemies we see on television.

Regarding the visual dimension of the television, the opening song is critical for understanding that war is not happening in real life but on television. For this reason, the first song that narrates the war memoirs of a veteran directly connects us to the changing channels, and people eventually realize that they are just going from one show to another. At this point, Roger Waters questioned why we see the world from the perspective of benefit, not human life realities or nature. He expresses this feeling with the words, "Can't you see, it all makes perfect sense, expressed in dollars and cents, pounds shillings and pence" in the song "Perfect Sense." These all happen by watching and glamorizing the triumph against the enemies and believing that God is on their side.

In the last part of the album, Roger Waters asserts that too much entertainment will eventually destroy all human nature and spirit. In the song "Amused to Death", he says, "what is the heart life of a color TV, what is the shelf life of a teenage queen," pointing to the equal worth of human life and market place of the culture industry.

^{*} Roger Waters, *Amused to Death*, Columbia, 1992.

While desperation and darkness manifest themselves throughout the album, the last song, "Amused to Death" is full of such words for the current situation. Also, it has negative implications for the present-day landscape of the world. As he says, "we did as we were told, we bought and sold, it was the greatest show on earth" proving there is no hope for the future, Roger Waters also offers an alternative contrary to his previous works. While its dystopic atmosphere is strongly felt, the album connects itself to the last words of a veteran, which also appeared at the beginning. This man left his fellow soldier's dead body in the no man's land 74 years ago, and he never knew the exact place and never forgot the human pain caused by this event. Roger Waters believes that although people watch television without reflecting, a humanistic side is always hidden inside them.²

Conclusion

The general tendency in rock music is to express the world in negative terms and challenge social and political rules, but this does not mean that rock music has no ideal condition or alternative. Audiences believe that rock music is about knowing that the world is not running as you wish but that there is a way to change it. Some rock bands use dystopic elements to oppose what is happening. This mainly occurs in the sub-genre of general rock music, which is progressive in its musicality and content. Usually, this kind of music delineates the world's future in a pessimistic way, as we see in the Pink Floyd albums *Animals* and *The Final Cut*, just as other progressive bands Eloy and King Crimson did in different ways.

Nevertheless, Pink Floyd and Roger Waters albums differ in their tense political opposition and objection to the culture industry through dark dystopic elements. In *Animals*, modern Western societies are divided into classes, and each class is symbolized by an animal. *The Final Cut* album exhibits the daring warfare machine in the context of British neo-conservatism. Lastly, Roger Waters' solo album *Amused to Death* targeted the culture industry and television shows by laying bare what the Gods of the culture industry wanted.

² <http://www.rogerwaters.org/atdanalysis.html>, (09. 06. 2022).

While the albums *The Dark Side of the Moon* and *The Wall* reflect the political and cultural unrest after the Great War, in *Amused to Death* we observe the manipulation of agencies from a more cultural aspect, the hegemony of mass media. Pink Floyd not only condemns war and politics in their concept albums but also puts the culture industry on its agenda. As a distinct feature of *Amused to Death*, dystopian vision acquires a new sense of tenuous hope for Waters' stress on the hidden and still existent humane burden. Typically subjects who have no power against the sovereigns, together with the hegemonic cultural tools they encounter, are like mindless sheep that do not speak out against exploitation and conformist dogs quarreling with each other. Now it is futile to seek a human relationship between people in this world. Instead, there is self-promotion and opportunism. There is also no room for empathy because we are in an endless race. Therefore, increasing alienation and decreasing solidarity is an inevitable fate. But from the album's point of view, it is the will and agency of the subjects that create resistance against oppression.

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