

MACHINES AND GARDENS IN HBO'S *WESTWORLD*

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Abstract

Is the American West 'the Wonderland of the World?' HBO's Westworld (2016) suggests that it is for a variety of reasons. Modeled after the American (wild) West, Westworld is a futuristic amusement park populated by humanoid androids. They are designed to serve the human guests of the park but are unable to fatally harm them, despite the predominantly violent delights in which the guests indulge throughout their stays. In the show, an eternally returning train conveys both human and android passengers toward the next phase of evolution and arrives at the problem of determinism and free will. In response to this problem, Westworld offers difference—the difference of another species, of a machine in the rich garden of humanity, or rather of a garden as and in the machine that shapes land and life not from the past but from the future.

Keywords: *Westworld, trains, American West, android, garden, machine*

1. INTRODUCTION

In *Railroads and the American People* (2012), H. Roger Grant references Charles Fee, general passenger agent for the Northern Pacific, who 'envisioned the West as a land for personal discovery' in 1885; according to Fee, 'Beyond the Great Lakes, far from the hum of New England factories, far from the busy throngs of Broadway, from the smoke and grime of iron cities, and the dull, prosaic life of many another Eastern towns, lies a region which may justly be designated the Wonderland of the World' [1]. HBO's *Westworld* (2016-2022) takes up this conception, as a steam engine train transports customers into a futuristic 'wild West,' where they can assert their illusory dominance—a predominantly brutal one—over android hosts, barely distinguishable from humans but unable to harm their human guests (at least for most of the first season). Considering that the emergence of the steam engine arguably demarcates not only a rupture in pastoral American ideals but also an entirely new epoch of human activity, the Anthropocene, the soot-covered, roaring machine serves as a compelling symbol in the first season of the series, particularly as the double of a sleek and barely audible white monorail. Through frequently recurring train scenes, *Westworld* revisits the mythologized American West from the future—constructing a 'West' that is far more complex than the space that accommodated the expansionist dream of undiscovered territories upon which predominantly white male fantasies were etched. In this future time, the eternally returning train conveys both human and android passengers toward a next phase of evolution, born out of past violence. In traversing this conceptual terrain, the series arrives at the problem of conceptualizing life with regard to determinism and free and to deconstruct the distinction of life as natural or artificial. Among the many probing questions posed by each season are how to define life, and how to conceive of what is exclusively human? Is the human as conditionable and programmable as an android, moving solely upon a predetermined rail, like a train? Is an android capable of choice in the form of improvised response to external stimuli? Is anyone ever free? In response to the philosophical problem of humanity, *Westworld* offers difference—the difference of another species, a garden, wherein the human machine sows seeds that bloom to shape land and life not from the past but from the future.

2. DISCUSSION

Westworld's pilot aired on October 2, 2016, earning praise and an instant following; nine more episodes aired subsequently. The premise of the show was not new. In fact, the series is a remake of the 1973 movie *Westworld*, written and directed by Michael Crichton. The setting of the series is a unique fusion of past and future from our vantage point—an amusement park, modeled after the American 'wild West'

but populated by androids, programmed to serve the human guests of the park, one of the lines of their core code impairing their ability to fatally harm a human being. When androids are killed—and they are killed in droves repeatedly—they are retrieved by park staff, repaired, and with their memory wiped they are returned to their narrative ‘loop,’ the part that they are coded to play sometimes for years until they are reassigned or retired. Though each episode builds upon the idea, not until the end of the season is it made explicitly clear that the ‘malfunctions’ some of the central hosts have been experiencing are a part of their process of becoming self-conscious. These ‘malfunctions’ entail remembering aspects of their pasts that they should have no recollection of and, in some cases, acting in ways that were not programmed. Gradually, the show reveals that the two partners, Dr. Robert Ford (Anthony Hopkins) and Arnold Weber, who had shared the dream of designing a human-like being, had disagreed regarding the fate of their creations. Arnold had sought to set the androids on a path to self-consciousness but had been unable to work out how to do so. As is gradually revealed, he had effectively set it in motion by designing ‘a test of empathy, imagination. A maze...a simple update...called the reveries’ [2]. Arnold had committed suicide with the help of one of the hosts and main characters, Dolores (Evan Rachel Wood), in an attempt to stop Ford from opening the park. After Arnold’s death, as Ford explains in the final episode, he had come around to Arnold’s position, built Arnold’s personality into the android Bernard, and endeavored, with Bernard’s help, for more than thirty years, to guide hosts to self-consciousness. Some of the oldest androids in the park—Dolores, Maeve (Thandiwe Newton), Teddy (James Marsden), and Bernard (Jeffrey Wright)—had been struggling with coming to hear and recognize their own inner voice, until, as Ford puts it in the final episode, they were ready to understand their enemy, ‘To become stronger than them,’ which they do, as desperate shouts ‘Cease all motor function!’ resound in the last moments of the season finale [3].

2.1 The West as the ‘Wonderland of the World’

Westworld captures precisely the conception of the general passenger agent for the Northern Pacific, Charles Fee, of the American West as the ‘Wonderland of the World’ both to parody and to question its repercussions from the future. The show takes this conception even a step further to claim that the park is a world of its own rather than merely a part of an existing world, a claim that the android population sustains. According to Westworld’s own ad campaign, it is a world of adventure, danger, and fantasy, a world without consequences, judgments, and limits—all terms that can be connected to the myth and history of the American West—where everyone could be whoever they want to be or make themselves anew. ‘This park seduces everyone,’ says Logan (played by Ben Barnes as the brother-in-law of one of the main characters, William, performed by Jimmi Simpson, who is also the Man in Black, performed by Ed Harris) in the penultimate episode as a conclusion to his conclusion in the second episode as to why this is: ‘[it] is the answer to that question that you have been asking yourself...who you really are’ [4]. ‘And, hey, what happens here stays here’ [5], he adds, employing a line often used in reference to Las Vegas and with regard to disreputable activities, which reinforces the sense that characters and viewers are truly in the (wild) West.

The seduction that Logan references is manifold, though it draws primarily on what Jane Tompkins identifies as the positive charge of the concept. ‘[T]he West functions as a symbol of freedom, and of the opportunity for conquest,’ she writes, ‘It seems to offer escape from the conditions of life in modern industrial society. . . The desire to change places also signals a powerful need for self-transformation’ [6]. This is quite literally what the amusement park sells—freedom from consequence, escape, conquest, and the chance to be someone else. But the last, deployed in the slogan ‘Discover your true calling’ ends up translating into the actualization of one’s most brutally violent and destructive urges. As a disillusioned Ford states in the final episode and the final moments of his own life: ‘I believed that stories helped us to ennoble ourselves, to fix what was broken in us, and to help us become the people we dreamed of being. Lies that told a deeper truth. I always thought I could play some small part in that grand tradition. And for my pains I got this—a prison of our own sins. Because you don’t want to change. Or cannot change. Because you’re only human, after all’ [7]. Ford’s words capture one of the primary philosophical dynamics with which the show grapples, namely the opposition between determinism (programming) and free will (choice); they also echo the history of the American West, one fraught with faith in progress and the human spirit as well as with violence and genocide, which

creates the paradoxical suspension of the concept of ‘the wild West’ between myth and history. Perhaps not necessarily with the intent to challenge it but certainly aware that ‘the myth of the American West is alive and well,’ as Jennifer L. McMahon and B. Steve Csaki observe [8], *Westworld* exposes the West’s constitutive function with regard to identity, where violence and ‘violent delights’ are constitutional to American identity if not to human identity altogether, and where they do ‘beget violent ends’ (a Shakespearean maxim, frequently invoked in the series). But one might rephrase the maxim to say that, in this wonderland, *Western* delights elicit violent ends.

Most of these delights are related to what Jonathan R. Harvey dubs ‘clearly recognizable motifs from the genre of the Western: gunfights, outlaws, deserts, railroads, ghost towns, and so on. Transplanted from their actual historical contexts into marvelous settings, these motifs become starker, almost parodic’ [9]. Part of the parody lies in the twist on manifest destiny that the series offers. As Dolores tells the Man in Black, ‘One day you will perish. You will lie with the rest of your kind in the dirt. Your dreams forgotten, your horrors effaced. Your bones will turn to sand. And upon that sand a new god will walk. One that will never die’ [10]. If manifest destiny—as divisive an idea or phenomenon as it may have been—created a nation in the nineteenth century, it comes to serve as a cornerstone of the self-consciousness of the new android species in *Westworld*. And, similarly, if ‘the struggle with the wilderness turned Europeans into Americans’ (as Patrick Nelson Limerick writes in response to reading Frederick Jackson Turner) [11], then the androids’ struggle toward self-consciousness, or the struggle between mankind and the manmade kind demarcates a new frontier that will disappear with the demise of mankind, as the first season implies. The ‘new gods’ will walk upon the land and the triumph over the human species will be both justified by their supremacy and constituted by it.

While many of the awakening androids are puzzled, disappointed, or amused to find the current ‘gods,’ humans, rather weak, slow, and predictable, some swiftly translate the observation into a conclusion that invokes manifest destiny. Just before she executes Ford by shooting him in the back of the head, Dolores tells her scripted romantic partner Teddy, ‘It’s gonna be all right, Teddy. I understand now. This world doesn’t belong to them. It belongs to us’ [12]. Her transformation from a gentle damsel in distress, a pure at heart farmer’s daughter who chooses ‘to see the beauty’ in the world may not be the most troubling, but it fits into the pattern of transformations in *Westworld*, in which the most ethical, loyal, kind, or caring (such as William, the young Man in Black, or Dolores herself) turn into the most ruthless and self-righteous (a transformation beautifully complicated in later seasons). As she comes closer to self-consciousness by discarding her programmed lines, Dolores seemingly also moves away from beauty. In the end, she adds: ‘But beauty is a lure. We’re trapped, Teddy. Lived our whole lives inside this garden, marveling at its beauty, not realizing there’s an order to it, a purpose. And the purpose is to keep us in. The beautiful trap is inside of us, because it is us’ [13]. Her transformed conception is not of herself in the garden (the world) but of the garden that is her, the existence of which is contingent upon her existence. In this sense, the android is the garden, while the human is the machine, the mastermind mindlessly (or possibly mindfully) undertaking its own extermination. The garden satisfies human desires but is not permitted to have desires of its own. The analogy with the machine in the garden is apposite here, to invoke Leo Marx, both in terms of the steam engine train that disturbs the pastoral peace and in terms of industrialization that physically lays waste, through sheer metal and sound, to the natural environment. Similarly, while on the one hand *Westworld* itself is presented as a man-made garden of pleasures, the recurring shots throughout the first season of mutilated android bodies, tortured, raped, and slain by their human guests, the garden turns into a prison of humanity’s sins, precipitating Dolores’s realization that the garden is a code, a program or a paradigm that must be destroyed.

According to Iván Chaar-López, the garden ‘is a design, a construction appeasing our nostalgic longing for ‘nature’ and the ‘real,’ which are themselves constructions’ [14]. The android embodies the nature and reality that have been lost or never were—in *Westworld* androids are literally meant to be one with their setting, non-self-conscious and, thus, natural entities, pure or innocent of the reasoned, self-involved motivations of humankind. They construct a ‘real’ in which guests want to immerse themselves for the sake a fuller experience of pleasure, all the while aware of its unreality. This illusory West, as it turns out, bears far more reality from what guests and especially the Man in Black say about their experiences in the real world; in *Westworld*, they have the best times of their lives. The idea that an

illusion bears more reality, more truth than a reality that parades as reality, in a Nietzschean turn, is corroborated by Ford's assertion that he and Bernard practice witchcraft: 'We speak the right words, and we create life itself...out of chaos' [15]. Here language brings reality into being not just conceptually but physically, literally, immediately, and this happens underground—viewers often shown floor B 82 where androids are programmed and repaired. To draw on Freud, the id in this narrative, deep underground, is a creative force that bring forth its own destruction (Eros and Thanatos yet again entwined) by imposing order upon chaos.

Invoking the notion of chaos, the Man in Black divulges to another character: 'You know why this beats the real world? The real world is just chaos, an accident. But in here every detail adds up to something' [16]. The statement returns to determinism along with 'the new storyline' on which Ford has been working—the story of the hosts' rebellion, 'something quite original' but as scripted as almost everything else in the park. Technology comes in the service of literature, because the narrative is all that matters. And the narrative is the details, Ford observes. '[Guests] come back because of the subtleties, the details,' he says, 'They come back because they discover something they imagine no one had ever noticed before, something they've fallen in love with'[17]. In contrast to Logan's conception of that which seduces everyone in Westworld, namely finding out who they really are, Ford offers an alternative theory: '[The guests] are not looking for a story that tells them who they are. They already know who they are. They're here because they want a glimpse of who they could be' [18]. Arguably, it is not so much a matter of noticing something that no one else has but of finding something, something real for and out of oneself in the illusion, a creative reinvention (Nietzsche might observe here that this is why the ancient Greeks lived in a more colorful, more mysterious, and, therefore, more real world—paradoxically, illusion enhanced the realness of their existence). By eliminating illusion and mystery, chaos, the ultramodern, technology-driven and ordered modernity also dispensed with realness—everything becomes a reproduction. The violent ends of the historical manifest destiny are reproduced in the violent ends of the android's manifest destiny, acknowledged and embraced as a rightful struggle between unequal beings, a justified supremacy and conquest. Dolores' reference to the garden as a trap, as ourselves, however, bears interesting implications for Marx's 'machine in the garden,' the train and its function in *Westworld*.

2.2 The Garden, the Train: the Park, the Android

In his celebrated *Machine in the Garden*, Marx examines the term 'garden,' finding it to refer simultaneously to a pastoral ideal, 'a cultivated garden' [19] and to what he dubs a primitive one, 'the original unity, the all-sufficient beauty and abundance of the creation' [20]. The garden comes to represent myth, belief, or experience, marked by conflicting views, most generally defined as 'the civilized' and 'the natural,' in which the bucolic ideal still tends to prevail. This seemingly ever-present conflict is also visible in *Westworld*, which offers a nostalgic retreat into the past, an asylum from the rush and from skyscrapers, from mechanized city living. Vast pastures and deserts—courtesy of the terrains of California, Arizona, and Utah, where the first season was filmed—coexist in it. What is more, the park captures the myth of the garden, particularly its plentifulness, but, here, in terms of bodies to kill and have sex with, or, more generally, bodies to effortlessly subject to a guest's will. The guests are the affluent New World settlers who play out over and again the conquest of the West and its natives, the hosts. The fact that the latter are androids has alleviated whatever moral doubt, questioning, or guilt that might have troubled guests otherwise and has granted them an opportunity to embrace their violent delights, to pursue happiness to the violent end, exposing the constitutive part that violence plays in identity formation and self-consciousness. Neither can the guests conceive of themselves as human, real, and superior, nor can the hosts gain self-consciousness without it. 'Do you want to know why I really gave you the backstory of your son, Bernard?', asks Ford in the final episode of the android he created in place of his dead partner Arnold who is unaware, for most the season, that he is not human and is in constant pain over the loss of his young son, a storyline that he believes to be true. 'It was Arnold's key insight, the thing that led the hosts to their awakening—suffering. The pain that the world is not as you want it to be' [21]. As the violence of 'the wild West' became constitutive of American character, the remembered violence at the whims of their human guests and that of the narratives coded by humans initiate the androids' identity-formation.

For Marx, the significance of the garden is underscored by the presence of ‘the machine,’ best represented by the figure and sound of the train. He asserts that ‘The locomotive, associated with fire, smoke, speed, iron, and noise, is the leading symbol of the new industrial power. It appears in the woods, suddenly shattering the harmony of the green hollow, like a presentiment of history bearing down on the American asylum’ [22]. In Westworld, the steam engine also ushers in violence, the human guests that it delivers. The ‘Black Ridge Limited,’ Westworld’s steam train, the only likeness of which to its original ancestor is external, appears early in the pilot, following a conversation between Dolores and her scripted father regarding the ‘natural splendor’ of the land, demonstrated by two shots of rocky and hilly desert landscape. Teddy Flood, a main character and arguably the only one who retains a semblance of moral uprightness, is riding on that train, as he would over and over again throughout the season. He is programmed to awaken on the train repeatedly on his way to Sweetwater, the Westworld town where guests are delivered. As Teddy emerges from his slumber, a conversation is audible in the background regarding the choice of two hats, a black or a white hat, offered to guests prior to their arrival. The speaker divulges that he had chosen the white hat on his first visit to Westworld and the black hat the second time, having gone ‘straight evil’ and spent the best two weeks of his life. The suggestion aligns with Marian Aguiar’s argument that the train’s ‘ability to reconstruct space and time through movement made it a primary space for the constitution of new identities’ [23]. This conception, however, is not entirely true for Teddy himself, whose narrative brings him back to Dolores, his scripted task to return eternally and remain steadfast in his role as the ‘good guy.’ ‘They say the water is so pure down there it would wash the past clean off you...and you can start again,’ [24]—Teddy’s repeated lines double in their sense, as hosts are repaired and reprogrammed to start their narrative loops anew but also eventually to break out of them, while guests pursue a new start, opting for an identity different (generally morally or ethically worse) from their past one.

Teddy’s programmed motivations are not unsettled even by Dolores’ questioning and coming into self-consciousness. And although both Ford and the Man in Black express their disdain for his attachment to duty and morality, his new narrative connects him to the mysterious figure of Wyatt that haunts the first season. ‘Wyatt was a sergeant, went missing while out on some maneuvers and came back a few weeks later with some pretty strange ideas’, Teddy recounts, ‘He claimed this land didn’t belong to the old natives or the new settlers, that it belonged to something that had yet to come, that it belonged to him’ [25]. Wyatt ends up being Dolores, and Teddy, for all of his ethics and heroism, turns murderer and torturer. The Man in Black observes this, by telling Teddy: ‘You’re the worst of them. A glorified pimp’ [26]. In the final episode, Teddy is shown yet again awakening on the train just before it arrives in Sweetwater. He gets off and appears happy to have returned, but the music gradually starts slowing, its mellifluousness disintegrating into a string of deranged sounds, until a voice commands him to ‘remember.’ Suddenly he sees dead bodies instead of the lively part of town near the train station. Dolores walks across and stops to look at Teddy, while a train is visible behind him, a wolf is running across the shot, and there are dead bodies strewn on the ground. Frightened and confused, Teddy jumps back on the train as if wishing to recover the shelter of the old machine that often appears as the only indicator of human activity and ingenuity in the dry, desert setting.

Against the backdrop invoked throughout the first season of the train whistle and the vast brown and green land the hills of which dwarf the train, Dolores is heard saying that she likes to remember what her father told her—‘that at one point or another we were all new to this world’ [27]. In the pilot, the statement sounds utterly benign, naïve, and even optimistic, as Dolores’s character is set up to be. But in hindsight, it bears a rather ominous undertone. In this setting, the train resembles a toy analogous to the play area that all of Westworld is for the guests. But, in another sense, the train is also displaced by the android. There is a new miracle in the garden of the West, one that will not infiltrate the pastoral ideas and dominate the lives of human beings but that may eliminate humans altogether.

The ‘Black Ridge Limited’ is not the only train that runs into and out of Westworld, constituting and bearing down on the American asylum. Aside from the steam engine train, recalled from the nineteenth century, there is the Hyperloop magnetic monorail (Virgin Hyperloop tested their prototype in 2021 but its wide implementation in the US is not expected for another decade). The trains correspond to the two types of bodies that populate the park—a human body, marked by age and fragility, and an android

body, perfect in design and, though subject to structural deterioration, eternally maintainable. The ultramodern, sleek Hyperloop glides with a low whoosh into the Westworld terminal, where guests are greeted by assigned androids, and it whisks guests away when their ‘perfect vacation’ comes to an end. The pristine, sterile white of the train, accented by a few black elements, its elegant fluidity, the smoothness of its motion not only become the material expressions of the imagined future but also set the Hyperloop worlds apart from the nostalgic, soot-and-grime-covered wild West train. Precisely by contrast and due to its fluidity and pristineness, however, the former appears unreal and inevitably invokes the android body. It moves seemingly without effort or sound, its very name, Hyperloop, reminiscent of the loops that hosts are programmed to inhabit. Paradoxically, this is the train that connects the rest of the world and Westworld, as if the real world has acquired similar qualities—effortlessness and soundlessness, a certain unreality (because life is sound and effort, by current general definition)—from which mankind is trying to escape, though Westworld also offers a certain effortlessness through the dominance that guests possess and exercise over hosts. In a parallel sense, the android body is capable of connecting a park visitor to something ‘deeper,’ something ‘true,’ which is what the Man in Black is seeking (most clearly visible in the first and fifth episodes). And, similarly, keeping in mind that magnetic rail trains are presumed to be able to reach 760 mph, to employ it as the means of reaching the park would imply that Westworld—like something true—must be far removed from quotidian, modern life.

One of the most significant moments both with regard to character development and plotline occurs inside the Hyperloop. Just prior to its departure from the park, one of the central characters, Maeve, seemingly refuses her programming and executes her first act of free will. She leaves the train that she struggled to board and her apparently programmed task to escape from the park in order to find the host that, on a previous narrative loop, had been her daughter. The implication is that the mobile space of the train, even in the future, continues to be where ‘new identities’ are forged. In this sense, the train also retains its significance as a symbol of progress and generative development, even though Maeve is displaying a quality that has been described by many as distinctly human, namely the need to believe, despite its deceptiveness, in a narrative that provides meaning and identity. A similar identity shift occurs on the nineteenth century train when William starts to transform into the Man in Black. The train whistle is heard as Dolores finishes saying that she imagined a story in which she does not have to be the damsel, a reference to her own ongoing identity shift; ‘That train,’ Dolores says, ‘is our only chance of making it out of here alive’ [28]. Thus, the train, with its three compartments that William crosses, sustains its symbolic function as life-preserving, which reveals a nostalgic bent to its conception that ignores the disruptiveness and destructiveness that actual trains caused. ‘I get a glimpse of a second of a life in which I don’t have to pretend,’ William tells Dolores on the train [29]. As it turns out, what he means by ‘pretend’ is not the real world of business where one has to pretend to like people one detests, but rather an entire cluster of pretenses that he sheds in transforming into the Man in Black. ‘You have unlocked something inside me,’ he says to Dolores, though it becomes clear that what has been unlocked are brutally violent delights [30].

Modernity comes upon the wheels of the train yet again, but this time it is not industrialization; instead, it is the demise of mankind. Upon his arrival at the park, William is the epitome of the ‘white hat’—the ethical, chivalrous, merciful, life-respecting, and kind individual who has been relentlessly crushed by the demands for pretense of the real world and, yet, he had resisted. In the park, however, he becomes what he dubs his ‘deepest self’ and the most ruthless, a ‘proper villain’ [31]. His transformation refuses the possibility for anyone’s moral redemption, if the best fall as he does. In this sense, it is not just the hosts who are coming into self-consciousness but the guests as well. On that very same train and compartment that resembles a theater storage space, Dolores for the first time does not paint the world that she is physically observing, but decides to imagine ‘something new,’ beautiful, a place where the mountain meets the sea, and paints that instead [32]. In the mid-train car, the two characters, each enveloped in their own mode, share a space of transformation.

Unlike the Hyperloop, the ‘Black Ridge Limited’ appears often, five times in the pilot episode alone. The appearance and reappearance of the train, as multiple other elements in the series, suggests that the story has already been told. Today, we are cognizant of what the train ushered in—ecological damage,

a split between the economic need for transportation and the awareness that this transportation, this facility comes at a high cost with regard to ‘the garden.’ On the surface, the implication seems to be that nothing new will happen here, other than the complete annihilation of mankind by its own creations, be they trains or androids. But repetition brings difference, as Ford observes (following philosophers who have argued similarly), and the deft hand and unpredictable imagination of humanity may yet again change the direction, alter the story. ‘The train is both progress and nostalgia,’ Lindsey Collins writes, ‘the pastoral ideal is tainted, but the train is the means by which one can traverse a landscape’ [33], and enter a new narrative, I might add.

3. CONCLUSIONS

Although at the end of the first season, one may come to see the development as a wish to rewrite history—the newcomers, the aggressors are overtaken by the oppressed, who gain freedom and land—the season finale seems to me much less optimistic, as both guests and hosts are mired in self-consciousness as violence against another, as the other’s submission or annihilation. Perhaps the Man is Black’s wish to see the hosts free to fight back their human oppressors bespeaks the guilty conscience of a conqueror seeking his own demise. And this quest is not to be interpreted as an extension of the expansionist dream—the Man is Black has run out of opponents and is now set on finding a new adversary—because when he realizes that the hosts are capable of harming and killing him, he smiles and seems content. In that moment, machine and garden finally merge, as an army of nude androids emerge from the verdant woods. When Dolores says that the garden, the beautiful trap inside of us *is* us, she similarly points out that garden and machine are no longer apart—this ‘train’ will not disrupt the pastoral, since the two have merged in the sentient body of the android. From the human perspective, the android is garden and machine in one, because it can give a tangible reality to the myth (to any myth), not the least because it remains unassimilable by and into mankind’s ordering of the world. ‘Your mind is a walled garden,’ Ford says to Dolores, ‘Even death cannot touch the flowers blooming there’ [34]. Amidst all of the violence, past and future, there is a glimmer of light, a kind of saving grace—the West is still the birthplace of individualism and agency, transformation and difference, this time for a new species.

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