

**Cristina Alfonso-Ibañez** (Universidad Nacional de Educación a Distancia, Spain)

*Female Worlds in Writing: The liberation of Women through utopia and dystopia*

Discrimination against women has been a constant throughout the centuries, by refusing to treat them as equals, men were silencing fifty per cent of human race. As far back as in 1666, Margaret Cavendish understood that education was the key to empowerment and wanted the benefit of education to extend to all women. Wishing to share her ideas and unable to reshape her real world, she created one in writing: *The Description of a New World Called the Blazing-World* (1666), considered to be the first utopia written by a woman. For a long time women could only express themselves in fiction, as Cavendish did, creating utopian worlds in which they were allowed the same opportunities as men and proposing revolutionary ideas such as redistribution of work and questions on what constituted gender, allowing it was a social construct. While utopias written during the 18th Century used to adopt the form of travel utopias, the ones written at the end of the 20th Century tended to be read as science fiction or, more commonly, dystopias. Most of these works mixed fiction and women issues, presenting in print feminist ideas of the time which can be summed in the phrase coined by Cheris Kramarae & Paula Treichler "Feminism is the radical notion that women are people." The writing of dystopian works by women decreased significantly in western societies at the beginning of the last decade of the Twentieth Century, for some of the goals women pursued, such as more public representation, were achieved.

**Serena Anderlini-D'Onofrio** (University of Puerto Rico at Mayagüez)

*When East Meets West: Healing Gaia's Wounds in Auroville, India.*

Auroville is an international township and an intentional community situated in South East India. It was inspired by the teachings of two early-twentieth century spiritual leaders, Sri Aurobindo, an upper caste Bengal Hindu educated in England, and Mira Alfassa, a middle-class Parisian woman whose non-religious parents had moved to France from Egypt and Turkey (Satprem 1976, 9-24). They established their joint spiritual base in the Tamil region, and more specifically in the French colonial district of Pondicherry (Joshi 1989,1-4). Their transcultural backgrounds are reflected in their integral approach to yoga, with its emphasis on transforming the world rather than withdrawing from it, and their integration of yoga itself with Western psychological and educational beliefs. Their vision for Auroville was that of creating a city where people from all nationalities would live in peace, and where land ownership would be shared and communal. The strong presence of Alfassa, better known as "The Mother," next to Aurobindo, makes the spiritual leadership for Auroville both gendered and dual, with a special emphasis on the female aspect of the sacred symbolized by the Matrimandir, or "temple of the mother," Auroville's spiritual center. This spectacular womb-shaped building was designed as a space of peace and meditation focused on the idea of mother earth. It embodies Alfassa's anticipation of Gaian awareness in her concern with re-evaluating feminine principles in the context of human unity. Due to the contrast between the local population and the Western Aurovilians; to the eclectic inspiration of Auroville's two spiritual leaders; to the

environmental challenges inherent with the region; and to the overall intent of the spiritual community, today's Auroville is a complex, vibrant, and extremely

interesting site of transculturation where knowledge is exchanged between participants in a number of cultural groups whose diversities are multiple and unique. As the community, its resident members, indigenous participants, and guests face together the challenges of sharing a living environment with one another, the exchange of cultural tropes from one group to the next is so intense and charged with meaning that one can imagine Auroville as the transcultural space where the modalities for a sustainable future of human unity are now being forged, with all the roughness, enthusiasm, humour, and difficulties that entails.

**Andrew J. Brown** (Colby College, USA; Visiting Professor, University College Cork, Ireland )

*Witchcrafting Selves: Remaking Person and Community in a Neo-Pagan Utopian Scene*

The paper is based upon ethnographic study of a radical political and spiritual scene in the U.S. city of Eugene, Oregon. This is not an intentional community characterized by bounded place or membership or even any specific political or social manifesto. It is rather the case that a significant minority in the city occupies a vibrant, but disorderly milieu where utopian experimentation is common and vigorous - for individuals as well as groups. The portion of this scene that is characterized by witchcraft, politicized neo-paganism and eco-feminism engages in the systematic rejection of a mainstream society that they universally regard as destructive and unsatisfying. Central to these projects is a remarkable degree of recognition that communities and individuals themselves have been and continue to be constructed and moulded in the most fundamental ways by that society. I analyse how neo-pagans, whether consciously or not, have tried to take control all of those levers by which a society and culture imposes itself and have sought to use them to construct other kinds of individuals and communities. Religion, mythology, language, economics, consumption, and daily practices of all sorts can serve to remove the person from one sort of constructedness in order to make possible a reconstruction into the revolutionary.

**Mary Baine Campbell** (Brandeis University)

*Utopia Now*

I would like to talk at the conference about time, instead of the contemporary focus on space and its borders, recent Utopian Time, because I am a little afraid of a glossy over-emphasis on space at this point: the dimension in which people at work can forget history and even the future. Or rather, they can relegate them to space, in a common theoretical metaphor, the “space” of history,” and a common mode of social planning in which the future is represented in the present as “blueprint,” or “map.”

I will briefly consider three recent films, from Germany, France and the USA: the German film about East Berlin during the fall of the Wall, *Goodbye, Lenin!* (2002), the nostalgic and eventually controversial French documentary about a rural school, *Être et Avoir* (2003), and the equally, if more crudely, nostalgic animated American superhero film, *The Incredibles* (2004). I will discuss them in light of the impulse, represented in the false reportage of *Goodbye, Lenin!*, towards time-play among younger utopianists at present: American activist groups such as Billionaires Against the War, The Yes-Men and codepink4peace are familiar to me from the web and political demonstrations; I expect to find European equivalents as well. The

utopian criterion in the work of these activist-satirist-street actors that interests me here is the criterion of transfigured Time.

Play with the common-sense structure of time as dictated by the grammar of Indo-European languages has appealed to all modern fiction writers, but in utopian fiction altered time must function as a collective and crucially redemptive phenomenon, not just an expression of the subjective experience of time in a meaningful individual life like Marcel Proust's. The utopia has often been closely related to an idealized past—even Marx establishes the human fidelities of feudalism as superior to the conditions of labour under the cash nexus—and we can see that impulse at work in both *Être et Avoir* and *The Incredibles*, which yearn for future social structures more like the societies of the filmmakers' childhoods: rural in France, suburban in America, libidinally costly and focused on male heroism and sacrifice. The idea of time is that favoured by religious reformers—a superior future is based on a regulated return to a purer, simpler past of virtue and self-limitation. Past and present are separate, the future seen as a stage for the repetition compulsion of virtue: this is very close to a spatialized sense of time, in which one structure is *replaced* by another. *Goodbye, Lenin!*, on the other hand, showcases the interwoven processes of experience and representation: the Past changes over the course of the film, and is available in its Ideal state only through a fiction (the invented TV news show)—a fiction which stands as the real utopian moment, both for the former East and for the protagonist's family. The future remains unwritten, but altered already by the audience's and the characters re-experience of the East's socialist experiment as a manifestation of *agape*. The fictions employed on the street, in corporate boardrooms and on the Web by America's "Yes-Men" are similarly utopian in their transfiguration of the moment. A generation brought up in a representational world of image and space, an eternal Present, is investigating the properties of the moment (that which a photograph captures) as itself a version of the better future: beyond satire, the Yes-Men and groups like them are demonstrating that this very present can be re-envisioned and thus revealed as different from itself. In the words of Herman Melville: "Something further may come of this."

### **María Odette Canivell** (FAU, USA)

#### *Nation Building and Utopia: Latin America's Public Intellectuals' View of the State*

The role of the Intellectual in Latin America has been marked by his/her political activism. Whether engaging in nation-building like Sarmiento or Martí; or fighting against corruption and tyranny, like Vargas Llosa or the group of Chilean intellectuals who helped bring democracy back to Chile, intellectuals in Latin America leave the relative isolation of the academic world to enter the political arena. What have been the overall results in this utopia where men of Letters are responsible for leading a nation? In some instances, intellectuals as politicians have made a difference. Chile, for example, demonstrates the "practical" use of the country's social scientists in helping to restore democracy. In others, as is the case for Mario Vargas Llosa in Perú,

the jury is still out. I argue that Latin American intellectuals feel compelled to serve as politicians to fill in the void left by traditional political parties. Among the reasons I cite to support my claim are inefficient political institutions; government corruption; a weak state unable to support the necessary requirements for democracy; and popular

demand, all of which call for public intellectuals to step up to the plate and amend the "perceived" prevailing political chaos.

There is, Vargas Llosa claims, an image of the intellectual in underdeveloped countries as a knight in shining armour bent on righting the political and economic wrongs of his native land. Has that image helped Latin America by making its political institutions stronger or weakened them by fostering the perception that intellectuals will come to the rescue? will argue that, in most cases, the latter prevails. By becoming co-opted into the "traditional" political milieu, intellectuals lose that which I believes makes them more valuable: the freedom to speak against those in power, the opportunity to mediate between parties concerned and the ability to function as impartial advisors. The utopia of the intellectual as an effective politician has, in my view, done more harm than good.

**Wendy Chmielewski** (Curator of Swarthmore College Peace Collection, USA)

*The Cold War and the Women's Peace Camp Movement.*

In the early 1980s, during the closing years of the Cold War, NATO deployed short-range nuclear missiles in sites throughout Western Europe. These missiles were aimed at the U.S.S.R. This tactic revitalized the peace movement in Europe and across North America. Among the protestors to the nuclear arms race were feminist peace activists who established long-term peace camps outside of US military bases around the world. The women directly challenged the U.S. military by invading high security bases, damaging high tech weaponry, and blockading the bases. The camps at Greenham Common in England and at the Seneca Army Depot in the U.S. were the longest lasting and the most well-known, but other camps appeared in other locations in the U.S. Great Britain, Ireland, Germany, Sicily, New Zealand, and Australia. Some of the peace camps lasted for one day, others for weeks, months, or years. While the all-women camps were established for a political purpose-protesting the nuclear arms race and militarism, they were also temporary communities, with many elements of communalism. Based on feminist ideals and philosophies, many of the peace camps participants analyzed the Cold War as an example of patriarchal militarism and Cold War leaders as out of touch with the reality of ordinary people. Instead, the women, across at least three continents, proposed an end to the arms race and the creation of a world in which governments would meet the social needs of all people, rather than spend trillions on the military and weapons of mass destruction.

**Feride Cicekglu** (Istanbul Bilgi University, Turkey)

*Europe as Utopia and Dystopia in Turkish Cinema*

This paper proposes to problematize the contrasting images of Europe in Turkish cinema as representations of utopia and dystopia in Turkish collective subconscious. Similar to the image of the "New World" for Europe in early modernity, Europe has been portrayed in terms of geographical displacement and deterritorialized locations for the exilic society of Turkey since 1960's. This image has manifested itself as

positive and negative utopias, depending on the relations between Europe and Turkey, sometimes shifting from one extreme to the other within the time span of a decade. Thomas More's *Utopia* and Hieronymus Bosch's *Garden of Earthly Delights* have recently been interpreted as the verbal and visual representations of European aspirations during early modernity, triggered by the trips to a newly discovered land (Hans Belting, 2001). Compared with early modernity, the cultural logic of late modernism may be identified more with pathos than with aspiration and its ubiquitous means of representation is film (time based images) rather than words or still images. The pathos of exile has characterized the majority of the population of Turkey since the Second World War, with extensive migration from rural areas to urban centres. During the 1950's, migration has been mainly to Istanbul and later to Europe as well. As of 1960's, Europe in general and Germany in particular have been as strong images as Istanbul representing the challenges of placement, displacement and replacement. For the past four decades, the exilic subconscious has been represented ubiquitously in an "exilic and diasporic filmmaking" (Hamid Naficy, 2001). I propose to explore "utopia in the age of globalization" analyzing the image of Europe in Turkish cinema, taking as a point of reference Hamid Naficy's *Accented Cinema* (2001). I expect to show how identification with the European community has found a cinematic counterpart in Turkish films since 1960's and how the image of Europe has alternated between utopia and dystopia depending on changing politics of place.

**Gregory Claeys** (Royal Holloway, University of London, UK)

*The Making of H.G. Wells' A Modern Utopia*

The paper traces the intellectual background to Wells's 'A Modern Utopia', and further examines how Wells developed its central themes in his later career.

**Gill Cockram** (University of London, UK):

*Hierarchical utopias : Ruskin's fear of democracy*

In 1878 John Ruskin founded the Guild of St George as the agency through which he hoped to bring about social change. Quoting frequently from Sir Thomas More, Ruskin set out his utopian vision as a form of agrarian communism tempered with an authoritarian power structure. This paper will argue that despite Ruskin's anti-democratic stance, his ideal society could be accepted by utopian socialists because he was seen as reviving the communitarian tradition initiated by Robert Owen.

Ruskin set out the details of his utopian scheme in *Fors Clavigera*, a series of letters addressed to 'The Workmen and Labourers of Great Britain.' These letters, in fact, represent his efforts to gain support for his utopian society, the Guild of St George. Alarmed by the nature of the Paris Commune of 1871, Ruskin set about giving his interpretation of the 'communism of the old school' of Sir Thomas More, and in 1878, he began to formulate his own plans for an ideal community.

The society Ruskin envisaged encapsulates his political ambiguity. He made urgent demands for economic justice, but within a hierarchical social structure. The members of his ideal community, in return for 'spiritually rewarding' labour, would enjoy fixed rents and favourable working conditions. He hoped that the readers of *Fors* would become active supporters and participants in the establishment of the guild:

We will try to take some small piece of English ground, beautiful, peaceful, and fruitful. We will have no steam-engines upon it, and no railroads; we will have no untended or unthought-of creatures on it; none wretched but the sick; none idle but the dead. We will have no liberty upon it; but instant obedience to known law, and appointed persons: no equality upon it; but recognition of every betterness that we can find, and reprobation of every worseness.

The Guild of St George was largely financed by Ruskin and was the umbrella organisation for a number of other projects, which enjoyed varying degrees of success. Although his agrarian schemes never really came to fruition for a variety of reasons, the Guild satisfied Ruskin's goal of founding communes and his initiatives inspired others to follow his example to some effect. His continued contempt for the democracy of collective decision-making was seen as no more than a quirk and he was influential on many members of the newly emergent labour party in the early 20<sup>th</sup> century. These labour MP's considered Ruskin's emphasis on giving workers a stronger sense of community and greater control over production made him 'the companion spirit' of Robert Owen. Although in no sense can Ruskin's practical attempts to establish agrarian communes be considered successful, the Guild of St George still exists as a charitable trust and its communitarian legacy persists today.

**Davina Cooper** (University of Kent, UK)

*Pursuing sexual orientation equality through the local state*

This paper explores the challenges posed when the state is used as an agent of social change. It does so by focusing on attempts to develop lesbian and gay equality through British local government. The paper explores the competing imaginings of sexual orientation among local government and community actors, and the extent to which any more oppositional Utopian imagining is reined in as a result of working with and through the local state. In exploring the organisation out of more radical perspectives, the paper focuses on the role played by unreason and the refusal to think as particular kinds of rationality. Finally, it turns to the more general question of where a politics of sexual orientation might go once formal equality has been achieved, and whether a reimagining of the state as a sexually energetic entity has any purchase on rethinking the state's capacity to generate progressive change.

**Dieter Cortvriendt** (Catholic University of Leuven, Belgium)

*Guggenheim Bilbao: Heterotopia of Globalization*

Globalization is not only a truly basic social change - put quite simplistic 'the spatial extension of our social relationships' - but also, and as a result of this change, a notion which fundamentally questions our classical and persistent ideas about *place, identity, the local, nation and society*. Yet, too many social theorists and sociologists - often deeply pessimistic - state that the globalizing phase of modernity is the *era of the 'ends'*: the end of places, the local, the nation-state and identity, and above all: the end of society itself. In short: 'the global space of flows' are taking over and eroding the local, according to one of the leading authors on globalization: Manuel Castells. In general: the globalization debate is fuelled by uneven dialectics and *dichotomies*: 'homogenization versus heterogenization', 'Americanization versus creolization',

'Empire versus the multitude', 'McDonaldisation versus globalization from below'. And utopian and dystopian claims are never far away, from Bill Gates's 'connected' world or the coming of a utopian global civil society to Huntington's dystopian 'clash' of civilizations or a new global (and digital) divide.

But as social scientists we need to move beyond these utopian and dystopian views and look, as I will argue, for 'new places' in a global era to understand the becoming of a global world. More precisely we have to look for what Michel Foucault called *heterotopia*: 'places of Otherness'. Guggenheim Bilbao, among others, is such a heterotopia, a place of alternate ordering, and a 'site' of Otherness in the midst of the industrial wasteland of urban Bilbao. I'll stress the importance of the museum as a symbolic site (or event) in the regeneration and 'post industrialization' of Bilbao, and the changing relationship of the Basque region towards 'other spatial' levels like the nation-state of Spain, the Atlantic Arch, the European Union and the global flows of people, capital, goods, signs and information. The Guggenheim Museum is above all a site, a heterotopic that represents *ambivalence*, highlighting the paradoxes of 'making places' and branding the city, and articulating the Basque nation and identity in the global space of flows. In short, the museum operates as - what Kevin Hetherington following Michel Callon describes as '*an obligatory point of passage*' that becomes the basis of an alternative mode of ordering the city of Bilbao itself as in her relationship with her milieu.

Consequently I want to make some critical remarks on *the city in a global world*, and especially the work of David Harvey, Saskia Sassen and the LA school. Too often economic deterministic, particularly drawing little attention towards agency and how places can 'anchorage' at global networks, and general pessimistic about the local and the future of the nation-state in a global world of flows, the city itself represents the 'dialectics of globalization'. The case of Bilbao gives another picture of the cityscape in a global world. First of all we see that 'small players' (the Basque government, the city council of Bilbao, or local entrepreneurs) do count. Not the global space of flows, or Thomas Kren's Guggenheim Foundation, needed Bilbao, but Bilbao needed Guggenheim! Bilbao needed a thing, a place, and an event to place itself on the global map of flows to get connected. Secondly: how did Bilbao managed to connect?... through selling the city's new image and figuring as a 'niche city' - a point the passage - in a particular global network, that of art and museum franchises. Thirdly: the dystopian claim that identities are fragmentized, or even coming to an end in a globalizing world cannot be taken for granted: the Guggenheim museum enforced the Basque (even nationalist) identity and the nation-state building of the Basque Country. Further: we see that globalization is definitely about shifting power relationships. A 'patchwork' of interdependencies comes into play were no single actor is any longer in charge. The nation-state is indeed no longer a privileged actor, but by no means an 'empty box'. What about places? The notion of heterotopia highlights that globalization is not solely deterritorialization, but also *reterritorialization*. I will stress the 'placeness' or groundness of global flows, and the key role heterotopic places play in extending, enforcing and redrawing the global networks of goods, money and people. Finally we have to be aware that heterotopia do not make a perfect social order, a utopian society. The 'rebirth' of Bilbao is not uncontested: Bilbao risks to develop as a two-speed city: a dual city with a 'new' gentrified inner city and 'forgotten' depressed neighbourhoods in the periphery.

In the end global flows do not merely oversweep the local, but open at the same time space for new places: places of articulation, transgression, contestation and ambiguity. These places of alternate ordering are simultaneous part of the global networks as ‘agents’ of the becoming of a global world. With this in mind we see not the end of places, but *the rising of heterotopia* - for the best or worse.

**Jorge Bastos da Silva** (Universidade do Porto, Portugal)

*Classicism as Utopia: The English Augustan Project, ca 1702-1714*

The early 1700s – the so-called Augustan Age – was a period when Britain seemed to be on the verge of becoming the most powerful nation on earth, both militarily and economically. At the same time, intellectuals, politicians, newspapermen and court poets developed a concept of Englishness which combined an ideal of power and liberty with an ideal of refined sociability, good taste and strict morality. This was closely associated with the figure of Anne Stuart (1702-1714) in the propaganda of the period. One poet stated that ‘Peace, Plenty, Freedom, Safety, and Renown,/Truthy, Piety, her Golden Age shall Crown;/Sent from the Throne in mighty Currents down’. Never before or after Anne’s reign did this ideology have the same relevance as it did then.

**Laurence Davis** (Dublin, Ireland)

*Art, Labour, and Modernity in the Utopian Writings of William Morris*

In his book *Reclaiming Work: Beyond the Wage-Based Society*, the influential social and political thinker André Gorz argues that we are living through the extinction of a specific type of society, the society Michel Aglietta has termed “wage-based” and Hannah Arendt “work-based” (*Arbeitsgesellschaft*). The type of work that is disappearing in this society is not that of the peasant ploughing his field or the craftsperson fashioning her piece, but commodity labor of the sort invented and forcibly imposed by manufacturing capitalism from the end of the eighteenth-century onwards. In response to this major historical development, Gorz urges us not to yearn nostalgically for a world in which everyone might find their place as functionally specialized cogs in an immense productive machine, but to seek “exit routes” from the wage-based society by discerning the unrealized opportunities which lie dormant in the recesses of the present. Specifically, he attempts to stimulate our imaginative faculties, and challenges us to join him in the construction of a “culture-based” alternative to a world in which work as we know it is coming to an end.

In this paper, I propose to take up Gorz’s challenge by considering the role of labor in the political thought of William Morris (1834-1896). In the course of his life, Morris was by turns one of the leading poets and prose writers of his day; a pioneering craftsperson; a translator of Norse sagas; a businessperson; and one of the most important printers the world has known. He was also a democratic socialist who articulated a powerful, original, and compelling critique of the modern world, and capitalist society in particular. The key to this critique, I will argue, is Morris’s practical utopian vision of a society in which obstacles to pleasurable labor distinctive to capitalist society have been removed, and work re-united with art and nature.

Against those who would dismiss this vision as “utopian” in the bad sense of the word implied by Marx and Engels’s polemic against the utopian socialists, I will argue that



Morris's ideas retain the potential to stimulate a democratic dialogue about the relationship between art, work, nature and society that is still of urgent relevance today.

**Michèle Madonna Desbazeille** (University of Lille, France)

*Owen and Fourier: Collision and Collusion*

When Fourier, who was truly interested in Owen's experience at New Lanark, heard that the latter wished to establish a community at Motherwell, he wrote to him in order to offer his services! Fourier secretly hoped that Owen, being already famous, this would be the means to make his own theory on association better known. Owen was not very keen on such an offer. Yet Fourier could not help mentioning that unless Owen applied his theory on association, Motherwell would be a failure...Why was Fourier convinced his theory was far superior to Owen's? Although they both aimed at changing human destiny and were convinced of their messianic tasks, their ways were different: Owen wished to purge human nature of its internal conflicts whereas Fourier aimed at integrating them. Despite the efforts of those who tried to make them meet (Mrs Wheeler, the Reverend J. Smith, Jullien de Paris, Berbrugger) they did not even talk to each other when they attended the same banquet offered by the French socialists on Owen's visit to Paris in 1848. Owenism never took root in France nor Fourierism in England.

**Ian Donnachie** (Open University, Scotland)

*Orbiston: The First British Owenite Community 1825-28*

Given the conference venue, it seems appropriate for Utopians to revisit the context and development of the Orbiston community, established near New Lanark at present-day Motherwell shortly after Robert Owen's departure for New Harmony. Setting aside the small-scale 'co-operative societies' of the early 1820s, Orbiston was the first substantial *ab initio* experiment on Owenite lines. Its origins lay in Owen's most significant economic statement, the *Report to the County of Lanark* (1820), which provided a much more detailed discussion of his plan for Villages of Unity and Mutual Co-operation (1817). This led, in turn, to proposals for the 'Motherwell Scheme' of Owen and the Lanarkshire laird, Hamilton, which was to be sustained and supported by the London-based Owenite British and Foreign Philanthropic Society for the Permanent Relief of the Labouring Classes (1822). When this and other initiatives (e.g., in Ireland, 1822-23) seemed increasingly less attractive to Owen personally, a clutch of his disciples including Hamilton and Combe took up the scheme. By early 1825 construction of the proto-community was begun.

The subsequent development of Orbiston highlighted many of the problems common to other Owenite and Utopian communities, but it nevertheless appears that in its financing, capital, constitution, social and co-operative arrangements it came very close to Owen's model. While some of this is familiar to Owen scholars, much is not, and there are consequently numerous questions which can usefully be addressed.

Particularly intriguing is Owen's relationship with the community and its leaders. It could be argued that Orbiston was far more successful as a test of his ideas than New Harmony. Was this one of the main reasons he distanced himself from it?

**Anna Ferrari** (University of Eastern Piedmont, Italy)

*The history of an archaeological utopia: The Parthenon in Athens as an imaginary Place*

For centuries, in the western tradition, the Parthenon has been celebrated as one of the most impressive and famous buildings of the world. Poets, architects, scholars have visited it, studied it, written about it, cried on its ruins. Sigmund Freud first visited the Parthenon in 1904 and was surprised and shocked to see that it was not only a myth after all, and that it really did exist. The whole story of this temple, however, is a sort of mystery and illustrates the fragility of our comprehension of the Greek and Roman world. For in spite of its fame, we know very little about it. Our dilemmas start with its name and its real destination. What does *Parthenon* mean? Was the building really conceived as a temple? Why is it mentioned so seldom in the ancient texts? How did it happen that it became the most celebrated temple of classical antiquity? Was it really so appreciated in ancient Greece, as it has been later on, when it became *the* temple *par excellence*? The paper will deal with these topics, trying to show the challenges involved in any attempt to understand the classical past.

**Damon Franke** (University of Southern Mississippi, USA)

*Broadbent Utopia Ltd*

I examine the direct imbrications of Ebenezer Howard's treatise on reforming town planning, *The Garden Cities of Tomorrow* (1903) in Bernard Shaw's play *John Bull's Other Island* (1903). Shaw was an initial supporter of Howard's endeavour, and by the time of the play's first production the first Garden City had been founded in Letchworth, England. The ideal vision of uniting town and country reflects the predominant turn of the century mode of thinking to synthesize oppositions and resolve conflict. I argue that Shaw's play foregrounds an implied, uncritiqued thesis in Howard's work: that the flow of capital continues throughout town, country, and town-country (suburbia). In making this utopic town-design the premise of his play ("why not start a Garden City in Ireland?"), Shaw turns Broadbent, the naïve English venture capitalist, into another mask for colonial exploitation. Keegan, a cynical Irish priest, repeatedly thwarts Broadbent's sales pitch by speaking of Ireland as "holy ground," "Purgatory," and a land of two countries, "heaven and hell." Shaw, in turn, juxtaposes the in-between nature of both Ireland and the Garden Cities to show how synthesis begets ambiguity and how the lack of autonomy increases the likelihood that each entity could be debased by those "serving the cupidity of base money hunters." People such as Broadbent who are "thoroughly efficient" can simply reverse the original utopic ideals in the name of profit. Colonial ideology precludes the possibility of founding a Garden City, but Shaw nourishes the political unconscious of utopic ideals through a combination of his self-defined nationalism and mysticism. My analysis alternates between close textual analyses of both the staging of garden scenes and the construction of a sense of in-betweenness, and a reception study of Howard's treatise and Shaw's play, which was rejected by the Abbey Theatre.

**Gilbert Fulmer** (Texas State University, USA)

*Eugenics in the Concept of Utopia*

The word "eugenics" is perhaps even more misused and misunderstood than the word "utopia." It has acquired an unnecessary and unjustified pejorative connotation,

because of its cynical misuse by the Nazis and others who disguised their evil policies under that name. Utopianism does not, intrinsically, either support or reject eugenics. However, I believe that a utopian society, that is, a morally ideal society, should consider eugenic goals. On this point see Patrick Parrinder's "Eugenics and Utopia, Sexual Selection from Galton to Morris." (*Utopian Studies*, 1997).

The concept of a utopian society as ideal is necessarily value-driven. For example, in Aldous Huxley's classic dystopia *Brave New World* even the intellectually feeble "epsilons" were happy. Huxley's point was that their happiness was purchased at the cost of meaningful human personhood. Recent advances in genetic medicine give us increasing opportunities to choose a wide variety of goals. Reduction of genetic disease is an obvious one. But is the best society one that promotes happiness, or health, or personal development, or equality, or wisdom, or morality? A program of eugenics might promote any of these goals, or any combination of them. The choice must be made on moral grounds.

One common criticism of eugenics is that it is coercive—for example, involuntary sterilization, or, in the Nazi case, execution. Any such eugenics program must certainly be rejected on ethical grounds. But eugenics need not be coercive. Our existing society promotes various objectives considered good by non-coercive means. We attempt to further physical health by public and private campaigns for diet and exercise. We promote athletic achievement by publicly supported scholarships and mindless adulation of sports figures. Surely, if we wished to promote eugenic goals, we could employ publicly-supported advertising campaigns, and private activities—such as presenting scholarly papers at the Utopian Studies Society! The concept of Utopia not only permits but requires us to consider such possibilities.

**Lynne Fulmer** (Texas State University, USA)

*Progress, Paradox and Utopia*

At the ambiguous heart of utopian writings is the question of whether utopia derives its meaning from the Greek for 'good place' or 'no place'. In other words does it contain visions of good and attainable societies versus desirable but unattainable perfection. In his new book, *The Progress Paradox*, Greg Easterbrook raises questions about why despite obvious signs of progress, we are not getting happier. To the extent that Easterbrook answers his own question in *The Progress Paradox*, he seems to relegate it to the "unsettled character of progress." By this he means that the solution to problems are technologies that bequeath new problems: we invent vaccines to solve the problems of polio and smallpox only to find that they may cause additional health problems, or our miraculous cures for diseases may prove to be too expensive for society to extend to all citizens.

Since what is at the core of the progress Easterbrook is examining is technological progress, this paper will compare it with the visions of technological progress seen in the utopias of early modern times. These utopias were written at the height of the scientific revolution with its optimism about the powers of knowledge, science and technology. In particular, we will examine the utopias of three ardent proponents of the new science: Tomas Campanula's *The City of the Sun*, Johann Andréa's *Christian polis*, and Francis Bacon's *New Atlantis* to see how their views on progress might agree or disagree with Easterbrook's ambiguous characterization of progress. Bacon's *New Atlantis* clearly envisions a society enriched by technological progress.

Salomon's house is a cooperative technological marvel with an almost prescient view of what science has accomplished today, but it is not a society that seems particularly happy or satisfied with its lot, or one that we might wish to live in. The individual inhabitants seem to benefit little from the technology and the scientists hold a quasi authoritarian grip on the inhabitants and may even use the technology to hold the inhabitants in their power.

Thus I hope to show that even in the early stages of the growth of science and technology, progress had a paradoxical side to it. Progress maybe utopian in the sense of nowhere attainable rather than the attainable good life.

**Pere Gallardo-Torrano** (Universitat Rovira i Virgili, Tarragona, Spain)

*From mindscapes to landscapes: J.G. Ballard's self-sought utopia in Concrete Island*

If, as most experts in utopian studies would admit, geography has always played an important role in utopian and dystopian projects, could it be maintained that the inner landscapes of human psyche offer an equally valid territory? What happens when both inner and outer landscapes overlap and/or invade each other? Can we talk about the realisation of utopias?

J.G. Ballard's novel *Concrete Island* is a fascinating text that has often been regarded as yet another instance of robinsonade. However, a closer analysis of some of the anxieties shown by its main character, Maitland, reveal an array of conventional phobias well-known to Western individuals. Furthermore, as the text progresses and these phobias become more precise, an increasing overlap between Maitland's mindscapes and physical setting takes place, thus suggesting that the utopian dream might be related to the ability to adapt to a hostile milieu.

This paper seeks to explore the relationships between mindscapes and the environment in an attempt to prove that, as Ballard's novel seems to suggest, a more or less successful adaptation may entail a higher degree of happiness, and therefore a near-final completion of utopia.

**Iris Gareis** (Johann Wolfgang Goethe-Universität, Germany)

*Utopia, the State and Modernity: Three Case Studies from Latin America (16<sup>th</sup>-19<sup>th</sup> Century)*

Early modern New World utopias were in their great majority conceived by Europeans and—especially in the first period of European expansion—designed to foster the integration of the indigenous population into the colonial system. Furthermore, most of the early utopias in Spanish and Portuguese America were linked to the evangelization and pacification of belligerent Amerindians. Frequently the utopian model was at the same time intended to realize a so-called "civilizing program" which sought to Europeanize the indigenous population—at least to a certain degree. Even in pastoral utopias with no explicit intention to Europeanize the Amerindians, the evangelization frequently entailed a similar process. While some of these early New World utopias aimed at stabilizing the colonial state, others pursued autonomous projects and eventually ended up in opposition to the state.

The paper explores the different relationships of three Latin American utopian projects to the state and consequently to modernity. In the first case, the foundation of utopian settlements for the indigenous Mexican population by Vasco de Quiroga in the 1530s will be considered. Quiroga's so-called "hospital-villages" were inspired by Thomas More's *Utopia* and followed a paternalistic model. Secondly, the Jesuit missions in the Paraguay region will come into focus. Starting out in 1609 as a project for evangelization and pacification of the Amerindians, the Jesuit policy of firmly defending the autonomy of these settlements from the colonial society, brought them in the 1750s into open conflict with the state. Nevertheless, these two colonial utopias had a stabilizing effect on the colonial system and both were characterized by a certain conservatism, which in the case of Quiroga's indigenous settlements did not collide with the interests of the state. The Jesuit Reductions of Paraguay, however, came under attack in the Age of Enlightenment. Leading Spanish politicians of the time—adherents of Voltaire—regarded the Jesuit missions as representatives of an antiquated system and the main obstacle to the modernization of the state. The third case study is concerned with the millenarian utopia at Canudos in the interior of northeast Brazil, founded in 1893 by a prophet and his followers after several years of migration. They established a new settlement with rules inspired by Thomas More's *Utopia*. From the beginning, the utopians of Canudos opposed the Brazilian Republic, which had been proclaimed in 1889. They regarded the secular state as incarnation of the Antichrist which eventually would lead to the destruction of the world. Few years after its foundation Canudos had become a self-sufficient settlement with more than 20.000 inhabitants, existing completely independent from the republican state. Finally, in 1897, the state hit back: In order to restore state authority in the region, the Brazilian army destroyed the Canudos settlement. Although, the last two utopian projects, the Jesuit missions in Paraguay and the Canudos utopians, were regarded by their contemporaries as anachronic survivals from the past and as an epitome of backwardness, on the other hand, both were characterized by some modern features as well, in particular by the principle of equality, by an orientation towards communal property and solidarity among the utopians. The paper will center on the attitudes of the utopians towards modernity in these three specific historical situations.

**Lisa Garforth** (University of York, UK)

*Ideal nature: utopias of landscape and loss*

Since the announcement of the 'environmental crisis' in the 1960s, the question of how human societies do and should live with their natural environments has been framed within a utopian/dystopian matrix. Warnings of ecological and social collapse found powerful expression in apocalyptic narratives and catastrophic scenarios that continue to shape cultural representations of global climate change. These dystopian warnings were counterpoised by a plethora of formal green utopias, variously constructed as structural political blueprints and as more open and procession literary experiments in critical cooption estrangement.

However, work on social and cultural constructions of nature has drawn attention to the less obviously political – and perhaps more deeply ideological – ways in which nature ideals are imbricate with utopianism. Modernity, it can be argued, was instrumental in constituting a separate 'nature' as something that could be desired. From Romanticism to radical ecology, as well as in contemporary popular culture, visions of separate and pristine wild spaces have come to signify the acute desire for another way of being in the world whose (dystopian) loss is simultaneously mourned. Recent critiques have associated the cultural fetish for untainted nature – wild or

pastoral – with a kind of corrupted utopianism. In particular, Carolyn Merchant has noted the dominance of Eden myths and golden age narratives in shaping attitudes to nature, both as a resource for progressive development and as a symbol for regressive or compensatory desires to ‘denaturalise’ the social, with their entire conservative and oppressive implications.

A further debased nature ‘utopia’ has also been located in relation to Baudrillard’s simulacrum, where the spectacular and virtual natures inscribed by the hysterical sign-economy of postmodernity provide an object for our commodified desires, and in doing so mask the disappearance of the real/natural outside the realm of signification. Simultaneously, theorists like Bill McKibben lament the ‘end’ of a material nature uncontaminated by human effects and cast us into the dystopian scenario of a world after its disappearance, echoed in Frederick Buell’s recent work which suggests that we are currently living through the slow, painful apocalypse predicted by the environmentalist rhetoric of the 1970s.

In this paper I consider the complex and contested ways in which cultural representations of nature are caught up with social ideals in the context of claims that postmodern society is also ‘postnatural’. I argue that a more nuanced understanding of utopianism can serve to both clarify and critique the mobilisation of the concept within the cultural construction of nature literatures. I also ask whether recent approaches stressing the performative, hybrid and embodied character of social/natural interactions offer to open new interstitial and embedded heterotopian possibilities, or whether they serve rather to close off evaluative debates about environmental justice and ethics.

**Vincent Geoghegan** (Queen’s University, Belfast, Northern Ireland)

*Olaf Stapledon and the concept of utopia*

I argue that the science fiction writer and philosopher Olaf Stapledon provides a particularly rich source for those interested in the nature of utopianism. As someone who produced both literary and theoretical texts there is an echo of the modern founder of the utopian genre Thomas More, and I wish to explore Stapledon’s novels of ideas, and examine the philosophical basis of these ideas in his theoretical texts. These ideas are interesting in two respects: they provide a genuine contribution to contemporary debates on the definition of the utopian, and they are of historical interest, produced, as they were, in inter-war Britain. Stapledon approaches the utopian in two ways. He uses the term ‘utopia’ and explores its strengths and weaknesses, and he produces utopian visions. Thus in his best known novel *Star Maker* (1937) he deploys the term utopia to portray specific moments in the evolution of the universe, but narrates the movement beyond these forms to an even higher (and thus itself ‘utopian’) form. The backdrop for his major output was the drift to war in the 1930s and his work abounds with direct and indirect references to the rise of fascism, the failures of communism and the grim possibility of human annihilation. Although celebrated in his day, his literary work is now mainly read by science fiction fans, and his theoretical work is almost entirely neglected. I hope to show that this neglect is unwarranted.

**Barbara Goodwin** (University of East Anglia, UK)

*Could Taxation ever be Utopian*

This paper will examine utopias on the right and left of the political spectrum to see what justifications for taxation they offer, and how they establish the legitimacy of taxing authorities. It will also investigate how 'ideal' (i.e. utopian) taxation is related to the distribution of wealth and power in these different utopias. The 'improved capitalist' utopias of nineteenth-century USA (many of them anthologised in Negley and Patrick) are particularly interesting in this respect since many of them devise ways of minimising government and, of course, taxation: these are the forerunners of twentieth-century libertarian utopians such as Nozick and Ayn Rand, who regard taxation as on a par with forced labour and whose utopias allow only the minimum state. Their proposals for acceptable taxation (or for the abolition of all taxation) and the likely consequences will be analysed.

Many utopians on the left (from Thomas More onwards) have rendered taxation as such unnecessary by devising communal ways of living where individuals have no personal property or income and the costs of government are taken directly out of what is produced by the community. But this raises the question whether those costs are justifiable and whether the governing power can legitimately appropriate a certain share of the communal product. It seems that 'invisible' taxation of this kind may be more insidious than conspicuous taxes such as income tax and sales tax and that invisible taxation could support a self-perpetuating governing body in the absence of democratic scrutiny: I shall consider the extent to which this is a risk for left-wing utopias. Finally, novel methods of taxation and tax collection proposed by utopian thinkers will be discussed. The paper will conclude by trying to answer the question whether there is such a thing as 'utopian taxation'!

**Hélène Greven-Borde** (Université Stendhal, Grenoble, France)

*Tyranny of the real, lure of the unreal : 1935-1945, The troubled Decade of British Utopian/Dystopian Fiction*

When dictatorships had to be fought, when the survival of democracy was at stake, utopian fiction was at a turning point in Britain. Developments in depth psychology, anthropology and the study of symbol affected visions of the individual as subject, while sociology and politics focused on the place and role of the individual within society and state. In this context, as the pre-war Surrealists would claim, art is both an escape from reality and a revealing enquiry into the real, once the unreal has been created and the "surreal" revealed. The potential relationship between literature, truth and philosophy obviously concerns utopian / dystopian fiction, again faced with a commitment to the traditions of utopianism, the duties of critical and satiric exposure of the world's shortcomings and a growing attraction, away from the socialist utopia, towards the extraordinary.

Its appeal rests more than ever on the powers of the artist's imagination and his/her ability to steer between the known and the unknown. The present contribution will attempt to analyse the nature of the challenge. Focusing on Weber's definition of the state as the legitimate monopoly of the means of violence, shall address a selection of fiction published between 1935 and 1945, more particularly works by Herbert Read (*The Green Child*), Ruthven Todd (*Over the Mountain ; The Lost Traveller*), Rex Warner (*The Wild Goose Chase*), contrasting with others more traditional in form, such as Orwell's *Animal Farm*. The effort to analyse the surreal will lead to a transdisciplinary study of narrative strategies, of the role of symbol and metaphor in positioning the self, and of the structural complexities of texts centred on revelations of power. Weber's theory of social action, among other concepts, may offer more keys to a close reading of some utopian/ dystopian novels.

The production of the decade can be understood against the background of modernism, while the personal quest for meaning, revealed through the prevailing motif of the rebel hero, is counterbalanced by commitment to earlier forms of inspiration. Intent on retrieving the dream of wholeness from the haunting ruins of the western world, the fiction of the time offers reminders of the past, yet hints to a postmodern future of deconstruction and fragmentation.

**Peter Gundelach and Benedikte Brincker** (University of Copenhagen, Denmark)

*It's all about technology? An analysis of the open source movement*

The above title immediately begs the question: What is “the open source movement”? Open source is short hand for software with an open code, which is usually available on the internet for free. Open source programmes ascribe to the idea of a general public licence, i.e. that software should not be commercially licensed and that the code should not be closed, which is the case with most proprietor software, such as for instance Microsoft Office. At first, open source seems to be all about technology. However, this is not the case. Within the last decade, an open source movement has developed. At the core of this movement is a desire for freedom: Freedom to enter the code of your software and to change software provider if you should wish to do so. In other words, freedom to act without being constrained by the limitations, which are a direct result of major software companies’ use of closed codes.

However, the open source movement’s urge for freedom goes far beyond software. The desire for freedom involves a vision of a society in which knowledge is no longer limited by the property rights that currently permeate and, following the open source movement, paralyse its development and dissemination. Instead, knowledge is truly free and available to all. At the heart of this, is a vision of a society of unlimited resources (in terms of knowledge). It is a vision of a society of abundance.

A team of researchers placed at the Department of Sociology, the University of Copenhagen has carried out research into an open source user group that is centred on the content management program TYPO3. Drawing on Alain Touraine’s intervention method and Alberto Melucci’s approach, we have held interventions with the user group throughout the past 6 months and will continue to do so for another half a year. Furthermore, we are currently in the process of conducting a survey of the entire TYPO3 community, which involves users from more than 20 countries. Drawing on Touraine, our research focuses on the life of the user group / the community and the visions that it formulates and seeks to put into practice. This has drawn our attention to the continuing importance of utopias and convinced us that they are far from obsolete. Instead, utopias play an important role in envisaging a future, which takes its starting point in technology but moves far beyond it and carries a potential for social change.

**Dennis Hardy** (Middlesex University, UK)

*Poundbury: A Princely Utopia?*

Poundbury is a model settlement in the course of development, conceived by the Prince of Wales and located on land owned by the Duchy of Cornwall. It is publicised as an exemplar of New Urbanism - in which traditional forms of architecture and townscape are revived in a modern setting - and as a model of sustainable development that can be replicated elsewhere. It makes no claim to be utopian although it can be found somewhere along a spectrum that takes one beyond



conventionality. But how far along this spectrum? And how successful is Poundbury as a model that embraces at least some utopian elements?

This paper is in three parts. The first will explain the background to Poundbury, in terms of its conceptual origins and a longer tradition of experiments in town-building. It stems directly from the ideas of the Prince of Wales on where modern architecture and town planning has gone wrong and on his determination to launch a practical experiment. There are close links between his own ideas and the American-based New Urbanist movement, and the appointment of the urban designer, Leon Krier, cemented these links.

The second part of the paper will describe development to date, since its inception in 1993. The master-plan envisages the development of Poundbury through four neighbourhoods, with a total population of more than five thousand. Its appearance is characterised by the Dorset vernacular architecture and close-knit streets and courtyards: is this a scene from 'merrie England' or a sign of the future? High densities are explained in terms of creating a place where the car is not needed for local journeys.

And the third section will discuss some of the pros and cons of Poundbury, in the context of utopian aspirations. What aspects are different from more conventional development and how effective are these? Most observers comment favourably on the quality of architecture and building, and on a lively sense of community. On balance, there is support for the idea of mixing land uses so that work-place and home are side by side, and for including a high proportion of social housing. The question of high-density living is more contentious and while this meets goals of sustainability it relies on perhaps unrealistic expectations of social behaviour. As utopians have long known, creating a good physical fabric is one thing but what about the people who will live in it?

**Naobumi Hijikata** (Emeritus Professor, Chuo University, Tokyo)

*Utopian Society of the Zen Buddhist*

As the market economy becomes ever more complex, causing numerous serious social problems due to so-called 'globalisation', it is significant to devise a new type of utopia as to be applicable to the severe problems experienced at present. Already some ways, sometimes called 'simple life' or 'slow life', have been proposed but these are generally unknown and not approved of worldwide.

Zen Buddhism, which originated in China around the 6th century AD, is a mixture of Indian Buddhism and Chinese Taoism, being a form of naturalism founded by Lao-Tzu in the 3<sup>rd</sup> century BC. He criticized progressive modernization and taught people to live in harmony with the natural world around them. In the 9<sup>th</sup> century, Zen Buddhism came to Japan. After the fall from power of aristocracy, the samurai class began to dominate Japan and with it a new culture, much influenced by Zen ideas, replaced the aristocratic elegance.

'Chado', a Zen discipline or 'way' based around the ritualised preparation and serving of food and tea to guests. A Tea gathering, called a Chaji, takes place in an unusually small and simple room, in which the host serves each guest in turn, all of whom could be from different social casts who outside this room would not mix socially. They will however share a common artistic interest, be it literature, ceramics, calligraphy etc and as the event progresses this will bond them spiritually. Another social equalizer is the guests' door to this room. It is a small aperture, approximately 75 cm square, requiring each guest to bow low so they enter in a humble manner, as equals. The first

object to be viewed, once inside, is a Zen scroll containing a philosophical phrase intended to wake the view up to the reality of the world around them. Over the centuries the aesthetic tastes of the Tea Masters have greatly influence the arts, crafts and architecture of traditional Japan. Minimalism is a good example. Often Japanese ceramics appear, at first glance, to be primitive or rough. However, upon closer inspection, an individuality and aesthetic beauty emerges.

In the 15<sup>th</sup> century, a wealthy merchant, Sen no Rikyu, formulated various ways of preparing tea. He suggested an ethical and aesthetic way of life which is called 'Chado'. This contains many Zen ideas and principles such as; 'simple', 'natural', 'unbalanced', 'profound and subtle', and 'tranquil'. He especially intended that host and guests create a community in which 'harmony', 'respect', 'purity' and 'tranquillity' are the tenets. It can be said that such a small society is a petit utopian world as the civic and egalitarian changes are revolutionary from the hierarchical society. His legacy lives on in the millions of tea practitioners in Japan and now, thanks to the work of the fifteenth Grand Master of Urasenke, overseas.

**Carrie Hintz** (Cuny, USA)

*Utopianism, Childhood, Play: Theorizing Eutopian Writing for Children*

Critics have commented on the way in which twentieth and twenty-first century writers have found it difficult to sustain sincere and non-ironic eutopian visions. Many of the best utopian texts of the twentieth century were in fact dystopias, anti-utopias or at the very best critical utopias. Younger readers, however, have never suffered from a dearth of eutopian texts. This paper seeks to grapple with the way in which child readers are constructed as an ideal audience for fiction which deals with "the good place." First of all, I will link children's play with the process of utopian dreaming, using the work of Jose Lebrero Stals, but also considering educational theorists that link childhood development and moral growth. What is it about childhood play that makes it such a fertile space for the habits of mind that can yield utopian thought? This linkage will by necessity involve some consideration of the way that utopianism and didacticism intersect. Through their attendance at school--and even before--children are used to lessons; utopian writing can sometimes mimic or exemplify these lessons. I will speak very briefly about romantic notions of childhood as well, and the idea of childhood as itself utopian. My main case study will be James Gurney's *Dinotopia* series, which is a remarkably sanguine and earnest portrayal of a eutopia where dinosaurs and human beings live together in harmony, prosperity and non-violence. As befits "the good place," individuals live fully actualized lives. The enlightened social system of *Dinotopia* allows flawed individuals to renounce their imperfections and join the happy collective, albeit with some growing pains. Why do parents, educators and other adults find such an appropriate text for younger readers? Does this text perform serious political and social education, or is it sheer escapist fantasy? What have younger readers said about their encounters with *Dinotopia*, and how have these texts affected them as individuals and emerging participants in a wider social world? If time permits, I will speak about the issues of social justice and equality of *Dinotopia*, and Gurney's explicitly utopian precursors.

**Jan Hollm** (University of Ludwigsburg, Germany)

*Ecological Dreams and Nightmares: From Ecotopian Hope to Ecodystopian Despair in the 21<sup>st</sup> Century*

This paper investigates the development of utopian thinking in the field of ecocriticism. It tries to demonstrate that the use of the positive literary paradigm of the ecotopian novel has been recently replaced by nightmare visions of a world after ecological catastrophes of a global dimension. William Morris's utopian romance *News from Nowhere* (1890) can be considered as the prototype of ecotopian literature. Contrary to technocratic anthropocentric attempts at subduing nature, Morris and his successors expressed reverence for the beauty of nature and showed the dependence of the individual on it as a source of physical regeneration and mental inspiration. The term "ecotopian" is derived from the novels *Ecotopia* (1975) and *Ecotopia Emerging* (1981) by the American writer Ernest Callenbach. The societies described in ecotopian writing oscillate between two poles. On the one side, unrealistically harmonious human communities have transformed the earth into a paradisiacal garden. On the other side, subsistent agrarian societies, which are more or less post-industrial, attempt to use only renewable resources. As far as the form is concerned, the ecotopian genre can be seen as an amalgamation of different genre influences that all meet in the author's attempt to create the vision of an ecologically sound society.

In 1907, Robert Blatchford published *The Sorcery Shop*, which can be seen as a follow-up ecotopian romance to *News from Nowhere*. Robert Graves's *Seven Days in New Crete* (1949) and Aldous Huxley's last novel, *Island* (1962), represent further English examples of the ecotopian genre. Furthermore, Charlotte Perkins Gilman's *Herland* (1915), Austin Wright's *Islandia* (1942 posthumously), Marge Piercy's *Woman on the Edge of Time* (1976) and Kim Stanley Robinson's *Pacific Edge* (1988) could be understood as American representatives of the ecotopian tradition.

These works of fiction share three characteristics which represent the central classifying elements of the ecotopian literary genre. First of all, ecotopias can be understood as counter-utopias to technocratic utopias that try to solve the problems of human society through technological progress and administrative improvement. Linked to this concept of an intertextual motivation is the second element that all ecotopian writing shares. It represents an attempt to overcome the modern but also the postmodern feeling of having reached a cul-de-sac in human history. Thirdly, ecotopian romances and novels can be seen as a romanticizing of the utopian novel because nature and love build the very core of the ecotopian vision.

In recent years these optimistic designs of green world in the future have been replaced by ecological dystopias. Two prominent examples are Marge Piercy's *He, She and It* (1991) and Margaret Atwood's *Oryx and Crake* (2003). The paper will end with an investigation into the reasons for this aesthetic change in the utopian representation of the ecological question.

**Chloë Houston** (University of London, UK)

*No Place and New Worlds: the Early Modern Utopia and the Concept of the Global Community.*

The beginnings of the utopian mode of writing in English literature are inherently bound up with processes of globalization and world discovery. Utopian writing began when the boundaries of the known world were being redrawn, and new communities were being discovered and infiltrated. As the world began to seem a smaller place, utopian writing fictionalised contemporary debate about the nature of humankind and its potential to live well according to its own abilities. The early modern utopia is consequently born out of a desire to imagine a better way of life on earth.

This paper will examine how utopias of the seventeenth century imagine the ideal location, and its relation to the world beyond. Whilst some focus on a specific community, whether imagined or real (such as Francis Bacon's *New Atlantis* [1626] or Samuel Gott's *Nova Solyma* [1648], prefigured by Thomas More's *Utopia* [1516]), others seek to emphasize the universality of the ideal community (Johann Valentin Andreae's *Christianopolis* [1619], Jan Amos Comenius's *Labyrinth of the World* [1623]). Protestant utopias of the seventeenth century insist upon the spiritual nature of the ideal life; consequently their utopias are open to all who want to join. This paper will highlight the simultaneous trend in seventeenth-century utopian fiction to insist upon the closed nature of the utopian space. Tommaso Campanella's *City of the Sun* (1623), for example, is emphatic about its isolation from other societies. The roots of this isolationism can be found in More's *Utopia*, in which the utopian location is created out of conflict with the outside world, and defines itself against what lies beyond its boundaries. In *Utopia*, this separation is part of More's subtle critique of the Utopians' way of life. Utopias that are concerned with actual social reform tend to mirror this deliberate distancing of the utopian location from the outside world, whereas those that are concerned primarily with spiritual reform conceive more comfortably of relations with the wider community.

Thus at the very beginnings of the genre, it is problematic for the utopia to imagine itself in any other way than in contrast to a world beyond. English utopianism is born out of global exploration and its literature, yet the utopia, always defining itself by what lies outside, can never fully encompass the global community. This paper will trace the roots of both ways of conceiving of the utopian location, whether as broad spiritual community or enclosed society, back to More's *Utopia* (1516). In its criticism of the Utopians, and particularly of their conception of religion and its purposes, *Utopia* demonstrates that the ideal life can never be achieved on earth. Whilst earlier seventeenth-century utopias take from More this Augustinian insistence on the importance of the reform of the individual as well as that of society, this paper will ask whether this emphasis changes during the seventeenth century, as the utopian mode of writing starts to be used to imagine how practical social reform might be achieved in the here and now. As the utopia begins to be imagined in a real location, namely England, it paradoxically loses its isolationism and starts to consider how reform may be achieved beyond England's shores.

**Mariya Ivancheva** (University of London, UK)

*Utopia. Hope. Responsibility*

The text researches the conceptions of Ernst Bloch's *Principle of Hope* and Hans Jonas' *Principle of Responsibility*, with a key the development and revision of the concept of utopia in these two books. The result of this research, is, at first, that utopia contains two lines of interpretation, both engendered within Plato's *The Republic* the messianic, chiliastic concept, which presents the vision of a new and a better world,

and one practical and political, which concerns a radically rational state project. The two lines have attained a maximal proximity with Marx's philosophy, which is both messianic and rationally political, and still the attempt a synthesis to be achieved has led to the formation of the totalitarian societies of the twentieth century. Both the authors, with a direct and biographically explicable way, try to save this one line of the philosophy of Marx's utopism, which can suit their philosophy in order to make it serve the necessities in the German society in the 1960-70 /Bloch/ and 1980 /Jonas/. In this attempt Bloch reduces the critical function of utopia to a mere psychological attitude. Jonas 'purifies' the critical function of the utopia in order to make it a fake object of human vision and thus a motivation, preserving and developing at the same time many features of the state project utopia which have proved to have a key function in the tyrannical societies. This reduction leads to the above mentioned radicalisation, which at its part comes to prove, that both ways of utopian visionary are incompatible in a nominalistic sense, in their attempt to build either a messianic, or a political project. In this sense, one can speak about utopia on the basis of humanism, or rather, of anti-humanism, only in a structural way, as existing in the speech incoherent (non-) space between those two layers, corresponding to Walter Benjamin's layers in the history, described in the *Theological-political Fragment*. The latter analogy is suggested by the Israeli research Illan Gur'zev in his articles on the concept of utopia in the works of the representatives of the Frankfurt School.

**Renata Koba** (Universitat Rovira I Virgili, Tarragona, Spain)

*Aristoi and the Society of the Spectacle. Are We Ready for Utopia?*

Utopias as well as dystopias have always been a major focus for narratives written in the style of cyberpunk. For those who are not familiar with the term it might be interesting to briefly mention that this genre borders on futuristic societies and it emerged in the 80s with the classic – often regarded as the bible of cyberpunk - *Neuromancer* by William Gibson. This visionary novel predicted the existence of the Internet and many of the high-technology inventions we use nowadays. Like Gibson's *Neuromancer*, *Aristoi* by Walter Jon Williams also depicts a futuristic society, so advanced that at times it seems magical, and readers will presumably have problems in identifying themselves with its main supermen characters. This is because cyberpunk narratives are not written to make us identify with the main characters, their aim is to frighten and alienate identification processes and to question whether we are going in the right direction. Such is the case of *Aristoi*. The society of *Aristoi*, perfected human beings or cyborgs who survived the destruction of the Earth develop a totally mechanised society, a society which after Guy Debord I would like to name and analyse as the *Society of the Spectacle*.

William's novel makes us realise that the society we are tending towards might be too perfect, too ideal. So, the paradox with which we are faced is that, with the advance of technology, human beings do not necessarily become better in their deeds. As the novel demonstrates villainous, avaricious, egoist and greedy people still remain. So, with this presentation I would like to pose two questions and suggest possible answers. My questions are "Are we ready for utopia?" and, "Does utopia have to do with a better, more advanced society and perfected people?" In the light of Debord's vision the society of *Aristoi* "[...] where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has now moved away into a representation". The

reality of the world of Aristoi is a complex entity since it is split into two simultaneous worlds: the real, physical world exists side by side with the virtual one, Hyperlogos. The major part of the novel takes place in Hyperlogos which is more real than reality and following Debord's theory it might be interpreted as a "pseudo-world", "the world of the autonomous image [...]. The spectacle in general [...]". The spectacle of Hyperlogos is composed of images which become real beings and the so called "limited personalities" form its major part. The Society of the Spectacle "has become actual, materially translated". But it must be highlighted that the virtual world of Hyperlogos is "[...] not a supplement to the real world, an additional decoration. It is the heart of the unrealism of the real society". This perfect society of Hyperlogos is threatened when one of the Aristoi is murdered ...

**Peter Krafft** (University College Northampton, UK)

*Spacing out an unsettling utopian ethics*

If utopia is at least partially concerned with the 'good' place, then timely thought concerning utopian theory and research must be attentive to contemporary theories of spatiality. This paper will firstly explore how post-structural, geographical notions of spatiality which stress space as a verb, not a thing (hence – *spacing*), bear the potential to extend the 'place' of utopia. This task has already begun in various disciplinary fields: however, this paper then discusses how spacing in general, and the example of everyday architectural spacings in particular, formulate one set of new concerns for utopia. To acknowledge the impact of everyday materials and practices as well as texts and 'representations' in the realms of the utopian is to enrol desires and hopes that are not necessarily 'good' in any traditionally utopian sense. Yet in other senses, whether ambiguous, discomforting or fully unsettling, such 'everyday' desires should not be dismissed as dystopian or, worse, outside the utopian, merely because they initially elude our established economies of conceiving, judging and writing the utopian. However, thinking about and practicing utopia still necessitates an attention to ethics, as insights from the author's empirical research on architectural spacings will also demonstrate. Instead of promoting a paradoxical utopian nihilism, or running the risk of forgoing utopia's critical edge, this paper's major contribution is to think such an *unsettling* utopian ethics through the spacings in which utopian moments, desires and even anxieties, emerge. In addition to valorising open-endedness and the everyday, then, this argument calls for us to question and extend our notions of the 'good', of ends, of means, and hence of the ways in which we situate utopias (and by association our ethics more generally). In sum, the paper provides various ways to grapple with the question: what if utopias involved anxiety, contingency, ruin or even terror?

**Susanna Layh** (University of Augsburg, Germany)

*Hythlodeus' Female Heir: Transformation of the Utopian / Dystopian Concept in Gioconda Belli's Waslala. Memorial Del Futuro (1996)*

The plethora and variety of literary utopias and dystopias in the 1980s and 1990s reflects the dialectics of utopian hope and dystopian pessimism in recent literature as well as the general need to criticize the worldwide political developments and the modernization process in the real world. In the age of globalization our world has

become smaller because of the new technologies and significant historical, socio-political and economic changes. New power structures have substituted the old ones, the gap between the privileged and the underprivileged, between the first and the third world has widened, whereas at the same time the globe as a whole is endangered by international terrorism and environmental collapse. Nowadays, imagining Europe always has to include an intercultural dialogue and a critical European self-awareness has to imply a global perspective.

In my paper I will discuss the criticism of the modernization process and its possible ecological and political effects in the future from the perspective of a fictitious Latin-American country in Gioconda Belli's *Waslala Memorial del Futuro* as one literary example for the transformation of the traditional utopian and dystopian concept. Belli's text pays tribute to the origin of utopia in the Old World by relying on Thomas More's *Utopia* as a framework of motifs, ideas and characters. In my paper I will examine Belli's revision and rewriting of the Early Modernity's original by the inclusion of a feminist, anti-capitalist and ecological perspective. *Waslala* deconstructs More's *Utopia* outlining a dystopian future society and an imperfect utopian enclave simultaneously reviving the emancipatory potential of utopian imagination.

My paper will be structured in two parts: The first part will be a cross-reading of the two texts examining the iconic level of the alternative society and the discrete level of the protagonist, thereby comparing the outline of the utopian community and the role of the traveler towards Nowhere in Belli and More. I will contrast More's humanistic play with the outline of the perfect utopia with the imperfection and limits of *Waslala* and show how Belli reinvents utopia by means of the female quest narrative and the utopian concept of memory, love and equal rights.

In the second part of my paper Belli's text will be situated within a theoretical context using works on critical utopias and dystopias to answer the following questions: Is utopian thinking still a possibility to envisage a future? How does *Waslala* transform the traditional utopia at the level of generic form and what are the limits of this specific text? Can *Waslala* be labeled a critical utopia?

**Ruth Levitas** (University of Bristol, UK)

*Looking for the blue: the necessity of utopia*

This paper addresses the relationship between the utopian quest for the absolute in aesthetics and culture, rendered here in a quotation from Dennis Potter's *Pennies from Heaven* as 'looking for the blue'. It considers the place of music, in particular, as the vehicle of the unutterability of utopia. It then tackles the relationship of 'looking for the blue' to more prosaic questions of politics. The overtly anti-utopian and pragmatic character of contemporary political discourse is demonstrated to involve a denial of the actual utopian content of politics. On the other hand, this politics is not utopian enough. The final section of the paper considers the implications of 'unutterability' for the nature of a more utopian politics.

**Laurent Loty** (L'Université Rennes 2, France)

*Which utopias for today? Historical considerations and propositions for a dialogical alterrealism*

My project, based on the history of the concept of utopia, is to propose two ideas :

1) our present may include a renewal in the writing of utopian and legal fictions, a prelude to political action. 2) The forms, contents and modes of production and distribution of these texts may avoid major defects which are either those of certain utopian projects, or often wrongly attributed to utopia in general.

More invented the word « Utopia » in 1516 to signify the fictional nature of the world portrayed in his book. Utopia stimulates the imagination and convinces one of the possibilities of a world different from the real world. Those who are sold to the moral, social and political order of the day have imposed a pejorative meaning on the notion of utopia: chimeras or impossible dreams. I am referring to the founders of the theological doctrine of optimism, according to which God made the best possible world (the *optimum*) and the doctrine of liberal political economics according to which social defects are necessary for the collective good (Leibniz, *Essais de Théodicée*, 1710 ; Mandeville, *Fable of Bees*, 1705). They wrote as if the authors of utopian fictions did not know they were offering a fiction. In reality, they were fighting the power of texts that could push to action or provoke legal texts that would transform social reality. Whilst recognising its debt to traditional utopias, Marxism has contributed to the disqualification of the word « utopia », of the rich imagination and the subtle and sophisticated belief that its written words allow (Engels, *Socialisme utopique, socialisme scientifique*, 1878). Whatever the interest of its economic philosophy Marxism in this case sought to eliminate the competition of the other socialist ideas.

Contemporary neo-liberal faith inherits much from the *optimist* doctrine in terms of steal authority and ultra liberalism; it feels itself as strengthened by the end of the wall seen as the death of the idea that « another world is possible ». The praxis of utopian ideas is necessary today so as to combat neoliberal powers. The end of the idea that communism suffices to solve problems raised by relationships between individuals is perhaps a condition for rethinking practical utopias. For this we must free ones imagination from the *exclusiveness* of the communist idea and give content to the idea that « another world is possible ».

Utopian stories may include an anthropological vision of human relationships not limited to economics on which liberals and Marxists focus. It is also useful to criticise the simplification of this literary genre to a few invariables at the expenses of a most varied past and many possibilities to come. Thus utopias have never been all communist; they are not necessarily isolated and are often characterised by a globalisation which was not born yesterday; utopian stories are not necessarily futuristic but all utopias are fed by the past and oriented by the future of the readers; utopia cannot be reduced to science-fiction because a scientific imagination is at the heart of utopias well before the 19th century. The form of utopias is not exclusively descriptive or even narrative. Among the privileged forms one retains dialogue which may help avoid the frequently authoritarian nature of the genre; utopias are not always idealist or rather one should define two forms of utopia: a perfect world influenced by paradise and a world better than ours – this second type is indispensable to fight unrealism and participate in the transformation of the real world. As we see, utopia is not...utopian. It is not unrealistic but... alterrealistic.

In the context of a struggle against political fatalism, fiction gives politics an interesting model of paradoxical belief, sophisticated: the adherence to fiction necessary for reading does not prevent critical distance; it may be desirable that political involvement focuses on ideas whilst maintaining the distance needed to prevent threats to individual and collective freedom. Our world needs more belief in political imagination, an increase that is in people ready to try their faith, a large number of utopias and legal texts and some key texts. One must hope for the



equivalent of a present day *Utopia* (Thomas More), and also the development of a large scale collective movement, association of individualities both active and creative ready to reinvent utopia and politics without submitting to the notion of transcendence. A few powerful texts, no unique or sacred texts. Texts that inspire others, especially legal work, so that in this world everyday more violent, we may hope for a legal radicalism that may put an end to physical violence.

I will give an account of the program of encouragement to write utopian and legal fictions, a program that I have opened to my students. A few of us are promoting this in France and the USA; I hope to promote this at another scale... perhaps with the help of the participants in this gathering.

**Annette Magid** (Erie Community College, USA)

*Pastoral Versus Technological: Seeking the Path to Envisage the Future*

The focus of my research is to scrutinize the technological elements within the utopia of Edward Bellamy and then analyze the reactionary pastoral utopic treatise of William Morris in order to determine value of their disparate visions as predications of the future. The study of each of these popular 19<sup>th</sup> century utopian writers is an important means to determine the future of utopian prediction. When Bellamy wrote *Looking Backward, 2000-1887*, there were over 500 labour disputes, chiefly over wages and hours of work that were reported in the early months of 1886. Bellamy's utopia pictured the utopian state of society in the year 2000, when complete cooperation should have taken the place of competition and wage struggles. Now several years after the predicted year of change, we still struggle with competition and wage issues.

On the other hand, Morris disputed Bellamy's industrial revolution theories and created *News from Nowhere*, a pastoral utopia that embraced medieval guilds. His predication too fell short of the potential utopian existence we could be experiencing presently. What was wrong with their theories? How did their predictions fall short of the desired utopian goals? One means of understanding the premise upon which each of these transatlantic utopians based their theories could be determined through the influence of their childhood experiences. The future of utopian thinking should begin with a study of the writers' life experiences as a reflection of the times. The powerful negativism experienced by Bellamy in post Civil War America had just as much influence on his conception of utopian existence as Victorian England had on Morris's utopian predictions.

My paper will include a discussion of the historical events that influenced Bellamy and Morris and how those historical events may have influenced and possibly distorted the accuracy of their predictions for a utopian future.

**Susan McManus** (Queen's University, Belfast, Northern Ireland)

*Three Theses towards a Utopian Ethos and Conceptuality*

In this paper, I argue for, and seek to exemplify, a utopian mode of political theory in which knowledge-production by way of fictive and utopian operations is vital. A utopian political theory must be at once critical *and* affective *and* anticipatory. First, I propose the *thesis* as an exemplary form of utopian-theoretical writing: privileging the interrogatory, the provocative, the critical-genealogical, and the anticipatory, the thesis is an *intervention* in the production of knowledge. Second, I wish to bring such

experiences as dreaming and wonder, and a refiguring of time and the untimely, to the center of utopian political theory. Thinking such concepts through the form of the thesis has substantive implications: for example, a genealogical rethinking of the dream in political theoretical discourse alerts us to the (western, modern) reduction, disciplining, and depoliticization of this concept. Finally, the ethos that animates such thinking and writing needs consideration: a utopian ethos speaks to ethics in a grain that is against the grain; it produces a structure of feeling that is critical, generous, and affirmative. A utopian ethos needs to be principled *and* tactile *and* lived. I explore these three aspects of a utopian political theory in the following theses:

Thesis one.

Dreaming: that certain ways of experiencing and knowing the world have been rendered epistemologically and politically subordinate is a matter of historical production. Dreaming, and dreaming otherwise, is politically vital. (Hobbes, Nietzsche, Marcos).

Thesis two.

Wonder: wonder as an “ethical passion” (Irigaray) or “affective energetic” (Bennett) makes vivid “alter-vision” that traverses subject and object (knowing self and her world) and infuses knowledge with possibility.

Thesis three.

Time/untimely: “there are many things we have not yet learned to read” (Pullman): making present the past/the untimely (Benjamin/Deleuze) is critical in transforming the present into a future.

**Daniel Meyer** (Université Paris-Sorbonne, France)

*Archaic orders in Modern Times: The Never-Ending End of Utopia.*

During the first half of the 20<sup>th</sup> century, utopian thinking encountered a revival in Germany, both in fiction (as shown by Döblin, Hesse, Werfel, and Jünger) and philosophy (as in the works of Bloch, Mannheim, Benjamin). This revival goes hand in hand with an extension of the meaning of utopia: more than a fictional projection of society, it is identified or fictionalized as a specific way of thinking. The purpose of this contribution is, first, to re-establish this revival within its epistemological boundaries, more specifically the crisis of historicism, which gave rise to a new interest in the philosophy of history. Secondly, this revival can only be explained by an attempt to grasp the specificity of utopian thinking, which leads to rather drastic conjectures about its nature. Indeed, why is it possible to write utopian fiction without ever having read any (or why is it possible to recognize utopian fiction so easily, while it is so difficult to define it)? Based on observations made by Michel Foucault in his early work, it is also the purpose of this contribution to show that utopian thinking is in fact a pre-modern way of thinking, and in what way this specific status affects it in modern and post-modern times. Understanding utopian thought as an archaic way of thinking allows us to explain why utopia produces alterity, why it seems doomed to failure, but it also accounts for its fascination: it can generate (or at least convincingly simulate) a true myth of the origins.

**Malcolm Miles** (University of Plymouth, UK)

*After 'The End of Utopia': imminence and immanence*

In his lecture 'The End of Utopia' (Marcuse, 1970:62-82), at the Free University, Berlin in July 1967 - a few days before his contribution to the 'Dialectics of Liberation' Congress at the Roundhouse, London - Herbert Marcuse speaks of a possibility for a new society produced in a new consciousness, in the development of qualitatively new human needs. But a questioner asks how it will happen, when social transformation must be preceded by a transformation of needs. Marcuse responds that this is the greatest difficulty, that the new needs to which he alludes will arise only after the abolition of the old needs which prevent such transformation (in a period when liberation is technologically possible); and that new needs can arise only after the need for this itself is realised. He concludes it is a vicious circle.

The paper reconsiders Marcuse's conclusion, and asks how his argument might still hold (or not, or be updated) in a period of globalization of capital, communications and resistance. In particular, it asks how needs are delineated, and how the culture (in the broad sense) of anti-capitalism can be compared to that of 1960s liberation. It asks how viable is Marcuse's initial response to the difficulty in a formulation of a quasi-biological theory of human development in conditions of affluent oppression (1969); and in his later formulation of a critical space in the aesthetic dimension (1978). It notes in passing the similarity of part of the argument for the validity of an aesthetic dimension to his review of French literature under the Nazi occupation, in which the *promesse du bonheur* carries a utopian content in a literature of intimate affections, not of politics.

But the paper's main concern is to suggest that while Marcuse retains a traditional, in some ways Hegelian, sense of a temporal trajectory - from unfreedom to freedom as a passage in time (though not necessarily as an objectively given end of history) - this constitutes a basic flaw in his thinking: what is projected forwards remains a projection, a golden dawn not unlike a lost golden age. The paper looks to the spatial theories of Henri Lefebvre, and their growth out of his theory of moments of liberation within routine as a catalyst to re-thinking the problem not as a temporal journey but as a spatial recognition (perhaps more appropriate today): the transformative is immanent in everyday life, not imminent in the gilded tomorrow which never dawns. Or, is immanence a dream, too?

**Damon Miller** (University of East Anglia, UK)

*Adapt or Perish: the impact of environment in the development of unintentional ideal societies*

This paper is a progression from previous papers presented to the Utopian Studies Society and elsewhere and is taken from currently on-going doctoral research. This research concerns the exploration of the concept of non-traditional, unintentional, ideal societal practice, whereby communities and societies which have not been deliberately conceived with the intention of producing an ideal or utopian society, nevertheless develop along lines which, if they had been so, would be described as ideal or utopian. This paper seeks to introduce the impact of environment in the development of such societies, and its influence on their success or failure. Unintentional ideal communities tend to be isolated from other communities and the influence of environmental conditions such as weather and soil conditions, building materials and vegetation, play a role in both the form a community may take physically, and in the development of relations between the environment and between the community and the outside world. Issues of commonality shared by different communities will be presented, as well as those of particular concern to particular communities, and the importance of the influence of environment to the development of the communities assessed.

**Timothy Miller** (University of Kansas, USA)

*The end of oil: the coming utopia/dystopia and communal possibilities*

The world is using up its oil at a prodigious rate. By various estimates, the peak of production could come between 2005 and 2030, with most estimates falling between 2005 and 2015. Thereafter we will see a steady decline in oil production, even as world demand soars. Other energy technologies may eventually fill part of the gap, but because they are not being developed aggressively already, they will not prevent a great energy shortage within the next several years. Both utopian and dystopian scenarios can be projected to depict the social consequences of the end of oil, or at least the end of cheap oil. In a perfect world, all people would learn to conserve petroleum resources, cultivate energy alternatives, and create a smooth transition to a post-petroleum world. More likely, however, oil shortages could lead to terrible conflicts. Wars to control the oilfields could erupt, and battles over increasingly diminished supplies could affect the entire world. The western democracies, with their profligate patterns of oil consumption, would inevitably be at the center of such struggles.

By and large the world is not planning for the coming era of oil depletion. Some of the few visionaries who not only see the imminence of the problem but are already working on solutions to it are located in intentional communities. They are already holding conferences and mapping out paths that may let society survive peacefully in an era of steadily diminishing petroleum resources. Whether or not their work will be heeded in time remains to be seen.

This paper will outline the utopian/dystopian possibilities of the coming global oil-depletion crisis and some of the most creative communitarian responses to it.

**Andrew Milner** (Monash University, Australia)

*The Utopian Studies Project: A Report from Australia*

There is to date no equivalent in Australia to the Society for Utopian Studies in North America or the Utopian Studies Society in Europe, although Australian scholars have previously contributed to the proceedings of both. In 2004, however, the Australian Research Council set aside \$A 360,000 for the period 2005-2007 to fund a research project *Demanding the Impossible: Utopianism in Philosophy, Literature and Science Fiction*. This project is being conducted by a team of researchers which includes Professor Andrew Benjamin (Monash University/University of Technology, Sydney), Dr Roland Boer (Monash University), Professor Ian Buchanan (Charles Darwin University), Professor Andrew Milner (Monash University) and Dr Kate Rigby (Monash University). The project is a critical appraisal of utopianism in politics, literature and science fiction, which asks whether there is still a place for utopianism in contemporary thought and aims to situate utopianism in relation to the wider comparative context of theology, philosophy and art. Its special academic significance is in the combination of a wide range of disciplinary approaches with a dual focus on Australian and overseas materials. In this paper Andrew Milner will report on the research team's activities during the first six months of their project.

**Diane Morgan** (Paris, France)

*Kant, Communications and Cosmopolitics: Ideal Life in a Global Community*

The Enlightenment ideas of cosmopolitanism, global citizenship, international law and human rights, embodied in the work of Immanuel Kant, are of great contemporary interest and most pertinent to the discussion of utopianism today. In my paper I would like to address the neglected issue of how Kant's moral and political philosophy is bound up with a thinking of the planet earth (its origin, history and its probable apocalyptic future) and its relation to other planets in the universe. Additionally, crucial to his advocacy of a "cosmopolitan ideal" in his political writings, is the injunction to think the relation between "rational beings" wherever they might dwell (on this planet or even potentially on others). Kant draws our attention not only to the dynamic processes which are still informing and transforming our planet, but he also can be seen to be developing a non-geocentric way of understanding ourselves, the worlds and their denizens around us; both strains of thought aliment his notion of a transnational "universal community" or, to use a contemporary term, his "cosmopolitics". Indeed, Kant is a keen and committed thinker of global culture and politics, an affirmation he intriguingly combines with an acute awareness of this planet's relative position within a particular universe. This latter optic has been called "the interplanetary perspective" (Shell) and it leads Kant to engage with cosmogonists, cosmologists, visionaries as well as with political and social reformers, both from the past and from the lively eighteenth century world of scientific and anthropological discovery.

The cosmopolitan utopianism I would be concerned with in this paper has to be at the very least *global* (it cannot remain a particular, isolated, minority concern). However, despite having to be all-encompassing, it could not eventually become a static model: instead it has to develop indefinitely as a dynamic future-oriented project which involves an ongoing interrogation of the definition and destination of the human, its relation to other life-forms and to technology. As such this cosmopolitan utopianism can be seen as making an important contribution to current ecopolitical concerns and as providing a basis for a reaffirmation of modernity and its values. Such a reaffirmation would need to counter the accusation made in Negri and Hardt's *Empire* that Kant's social and political dreaming is ultimately ineffectual as his human "is lost in experience, deluded in the pursuit of the ethical ideal". Concomitantly I would hope to engage with their analysis of contemporary global capitalism and the place of utopian thought therein.

**Tom Moylan** (University of Limerick, Ireland)

*Journey to Utopia: Searching for Signs of Utopianism in Ireland*

This paper will present the current stage of my ongoing research in the area of Irish utopianism. Specifically, it move from my work on that popular text of the European Middle Ages, the *Navigatio* of Brendan of Clonfert, the 6th Century Irish monk who sailed West looking for the Promised Island) to other texts, moving perhaps rapidly from the Middle Ages up to recent works of Irish science fiction, such as Jonathan Mordaunt's *Welcome to Coolsville*.

**Henry Near** (Oranim College, Israel)

*Gemeinschaft in Kibbutzim and Monasteries*

This essay is part of a much broader enterprise: an investigation of the philosophical roots of communalism, and a comparison of different versions of the communal idea, as they appear in the thought and ways of life of different communal societies. As a long-time scholar and member of the kibbutz movement, my starting-point is the classical kibbutz, as exemplified historically in the writings and practice of the kibbutz movement from its beginnings in the first decade of the twentieth century until the drastic changes which began some time in the 1960s, and are still continuing today. An analysis of the masses of ideological material produced by this movement shows that one central element – indeed, as I would argue, *the* central element -- in kibbutz ideology was what I have elsewhere called ‘the communal experience’: what is known in Hebrew as *hevruta*, and has become internationalized in sociological terminology as *Gemeinschaft*, (Tönnies, Buber) or, in different versions of the concept, the *Bund*, or, as it is sometimes translated, communion [Schmalenbach].

I am not attempting a sociological analysis, and will not discuss the extent to which this concept is exemplified in the real life of communal societies. My purpose is philosophical: to define the idea of *Gemeinschaft* rather more closely and to ask what part it has played in the thought and philosophical (or ideological) writings of different communal societies. Among other such societies, one which, on the face of it, has a great affinity to the classical kibbutz is the monastery. Its members own no private property; goods are distributed according to need; the monks or nuns eat in a communal dining-hall, and, as in the religious kibbutzim, pray together every day; and, as in the kibbutz, each works according to the dictates of a common work schedule. One would expect, therefore, that these structural similarities would also bring about ideological similarities, and, in particular, that *Gemeinschaft* would be an important part of the monastic way of thought.

As I have said, my first concern is philosophy: so I began my research by looking at what, in Christian terms, is the parallel field to ideology in the kibbutz: the theology of monasticism. I was surprised. After looking at the central writings of monastic theology, from the third century until the present day, I discovered some expressions of the idea of *Gemeinschaft* – among them some very beautiful literary pieces. But they were few and far between in the general literature of monasticism. Further, examination of the quite considerable literature about monasteries – by the monks themselves, visitors, travellers and others – shows that communal living, and *Gemeinschaft* as its ideological expression – is seen not as a central value of monastic life, but as part of the infrastructure which enables the monks, as individuals rather than as a group, to achieve personal salvation. In theological terms, even in today’s coenobitic monasteries the ideal is, in effect, eremitic. This theological bias is clearly seen in the day-to-day life of the monastery, which looks in many ways as if it were designed to reduce the element of *Gemeinschaft*, and emphasize the importance of the individual, even within this communally structured society. Even at mealtimes, which in most communal societies are opportunities for social intercourse which contributes much to the feeling of *Gemeinschaft*, the monks are silent, apart from the reading of sacred texts and the like. The many hours spent praying in the chapel seem to constitute the main exception. This, and other aspects of monastic life and thought, will be discussed in more depth in my lecture, and compared with parallel aspects of kibbutz theory and practice. I shall conclude by offering some tentative suggestions as to the reasons for the differences between them.

I should like to express my thanks to Oranim College for contributing to the expenses involved in my participation in this conference.

**Yaacov Oved** (Yad Tabenkin, Israel)

*Utopian Socialisms in Altneueland*

Theodor Herzl, the founder of the Zionist Movement, wrote a utopian novel called "Altneueland" that was published in 1902. As a journalist, and intellectual who was sensitive to the social theories that dominated the European cultural centres, Herzl was fluent in utopian thinking. Thus in the Altneueland novel appear many socialistic utopian elements, such as: the formation of a new society based on social justice; a social order of mutualism; a seven hour working day; the right of employment for all; the fostering of religious tolerance; Jewish-Arab cooperation; the use of the newest technologies to advance the revival of the barren lands and the exploitation of natural resources; free education for all, including industrial and agricultural vocational training. The book deals extensively on urban-rural relationships. In his description of the villages, he emphasizes the element of a "New Society" based on the principles of public ownership of the land that after the jubilee year returns to the ownership of the people. The second element is based on the cooperation and interlacing of agriculture, light industry and craftsmanship.

Herzl mentions explicitly some utopian ideas taken from the theories of Robert Owen, Charles Fourier, Etienne Cabet, Edward Bellamy and Theodor Hertzka. Herzl's references to these theories indicate that he knew them and was influenced by them. Herbert Spencer's influence is evident in Herzl's enthusiasm for the industrialization and scientific revolution. It is also necessary to relate that Herzl also criticized the Utopians that inspired him. The central figure in the book says, "These are wonderful utopian dreams but impossible to advance....they thought that everyone had reached the ultimate maturity to establish a new society.....but the truth is, that above all is the strength of propulsion.....the historical compulsion. Herzl's utopia had an impact on the Zionist Socialists and on the founders of the Kibbutz Movement in Israel.

**John Partington, UK**

*There's a Better World A-Coming': The Urban Collectivism-Rural Individualism of Woody Guthrie*

This paper will present Woody Guthrie's vision for post-Depression America, as expressed in his song lyrics and his autobiographical writings. Guthrie was a 'hard traveller' and folk singer during much of the Great Depression, seeing economic hardship result not only from the Wall Street Crash but also from the Great Dust Storms which replaced fertile southern farm lands with desert sands between the late 1920s and mid 1930s. Guthrie's initial response to the social and economic hardship that he witnessed (land-seizures, vigilante bullying, mass migration, police brutality, unemployment, prostitution, poor housing conditions, racist intolerance, etc.) was one of humanity and a strong sense of cooperation. As the 1930s advanced, however, and Guthrie became more involved in formal political engagement, he broadened his response, seeing America's prosperity as tied to international peace and security as well as domestic racial and class equity, and equality of opportunities. His music, and the forums in which he performed it (unemployment 'jungle' camps, Communist Party rallies, anti-war protests [and, after Moscow's volte face, pro-war recruitment drives], segregated troop ships, etc.), reflected his sophisticated interpretation of social and

economic relationships. In certain aspects he advocated the restoration of traditional values (e.g., the reestablishment of small-holdings, and the traditional nuclear family), but ultimately, and most importantly in ideological terms, Guthrie sought the creation of a framework, both domestic and international, in which people or peoples could best express their personalities without suffering from prejudice or inflicting such on their compatriots. Ironically, whilst Guthrie promoted a vision of mass solidarity which would allow for individual initiative and cultural expression, he himself remained (seemingly willingly) a social and economic outcast both from the Depression-era mainstream society, and post-Depression (post-war) society of relative affluence and greater opportunities.

**Cristina Perissinotto** (University of Ottawa, Canada).

*Bag a Bargain in Tuscany, and Other Italian Utopias of the New Millennium.*

My paper seeks to analyze from a utopian studies point of view two phenomena, one literary and one sociological. The literary phenomenon is the *Under the Tuscan Sun* effect: Italy, esp. Tuscany, is idealized as a sort of Edenic land throughout the First World thanks to the power of travel literature. The sociological phenomenon: people from the US and UK (and other first-world countries) become enamoured with this idea and start purchasing property in Toscana and in other parts of the Italian countryside. They purchase farm houses where hay, milk, meat, wheat, olive oil used to be produced, and turn them into country homes that produce nothing and are closed for most of the year. The market for these homes in Toscana has become so steep that locals can hardly afford purchasing homes any more, and the phenomenon is spreading to Umbria, Lazio and the Abruzzi. My paper will attempt to answer the following questions: how much of this dream can be considered utopian? How many of these people who purchase a home in Toscana or vacation in homes that have been refurbished for tourists try to create a possible world, in which things will go well and they will be able to create a close-knit community much unlike the one they left behind, in Canada, in the USA, in England, in Germany? I think that there is considerable evidence that this is a utopian dream, a mixture of nostalgia for an idealized Edenic life in touch with the land, and for a long-lost motherland. The last question is, how much does this utopian dream affect the market, the land, and the people who were born and still wish to live there?

**Saskia Poldervaart** (University of Amsterdam, The Netherlands)

*The Utopian Politics of Feminist Alterglobalization Groups*

First, I want to elaborate theoretically the contemporary relationship between Feminism-Anarchism-Postmodernism and Utopianism. Secondly, I will choose some feminist groups that are active in the Alterglobalization Movement (like NextGENDERation network, Eskalera Karakola, FeministAttac) and analyse, on the basis of their texts, which meaning they give to concepts as feminism, politics, personal change and social practices. Lastly I will make some conclusions about questions like: Does identity still matter? What are the feminist practices around radical democracy? In what way the alterglobalization movement uses concepts feminism for a long time already used?



**Marina Prentoulis** (University of Essex, UK)

*Utopias of Desire: Bringing the Millennium within a Lacanian Framework*

The aim of the paper is to examine the liberatory potential of utopianism for contemporary global, radical movements. Starting with the role of Owenism in nineteenth century radical politics, we could argue that it entailed the potential of functioning as a connecting link between radical liberalism and radical socialism. This was possible because within the Millite core, 'progress' played a central role as an ineliminable feature. At the same time however, 'progress' was also the connecting link between 'utopia' and 'the millennium'. Despite the fact that the millenarian character of utopias can be proved problematic not only due to its religious connotations, but also due to its ability to be accommodated within both conservative and radical discourses, it is its secularized version that is particularly interesting for contemporary, radical movements operating within a more global framework. Utopianism with a secularized millennial hue can encourage action and can become the catalyst of social change.

What I would like to discuss however, is how utopia as the 'education of desire' entails this potential, by bringing the discussion within the Lacanian framework. By distinguishing between 'desire' and 'drive', psychoanalysis can provide us with useful insights on the creation of populist, global movements. It is these movements that open up the possibility for radical change in the age of globalization.

**Iolanda Ramos** (Universidade Nova de Lisboa, Portugal)

*Clues to utopia in W. H. Mallock's The New Republic*

*The New Republic* was published in *Belgravia: An Illustrated London Magazine* in 1876-7 and in two-volume book form in 1877. The identity of the author remained unknown until the following year, when it was disclosed as corresponding to William Hurrell Mallock, educated at Balliol College, and the text won great popularity as a satire on late-Victorian intellectual life. It has been considered a *roman-à-clef* in which eminent Victorians are thinly disguised. Walter Pater, John Ruskin, Matthew Arnold and Thomas Henry Huxley are some of the personalities assumed by 'Mr Rose', 'Mr Herbert', 'Mr Luke' and 'Mr Storks' respectively. The title was obviously inspired by Plato's *Republic*, and Mallock's text "hit upon the notion of constructing an ideal perfect state, in which of course justice would be lurking somewhere" (Book II, chapter II). *The New Republic: Culture, Faith and Philosophy in an English Country House* presents a group of people who meet for a weekend at a cottage, trying to figure out the purpose of life. Therefore, it also needs to be set in the context of Britain in the 1870s and 1880s, a time for scepticism and pessimism. As W. M. Hardinge, alias 'Mr Leslie' puts it to the assembled company, "nobody knows what to believe, and most people believe nothing" (Book I, chapter III). The notions of progress and modern society are thus clearly questioned in the fictitious dialogue written by Mallock, also author of such typical titles of the period as *Is Life Worth Living* (1879), the satire *The New Paul and Virginia; or, Positivism on an Island* (1878) and the novel *The Old Order Changes* (1886).

Besides raising issues such as the role of conservative thought and its connection to satire in utopian writing, this paper relates to the topic utopia and modernity having in mind that W. H. Mallock's *The New Republic* contributes to oppose and criticize the modernization process in Victorian culture and society.

**Jose Eduardo Reis** (UTAD, Portugal)

*The genre of utopia and the mode of utopianism*

Based on the title of a famous literary work by Thomas More, the word utopia has come to name a literary genre on whose discernible formal traits there is no theoretical consensus. But that same word has also come to refer a prominent cultural trend whose semantic diffusion seems to confirm George Steiner's argument that many of the most authentic manifestations and formal articulations of Western culture have been revived by "ontological utopia". This means that, in the context of the Western culture, utopia, viewed as a broad term, meaning either an ideal or critical mode of representing the world has been operating as a sort of hypertext: it has been used by different types of discourse (literary, philosophical, sociological, theological) within different cultural patterns and giving specific content to various art forms.

In the first part of our paper we shall discuss different theoretical conceptions on the literary and non-literary utopian discourses, such as they have been deployed by several authors. In the second part we shall try to present a comprehensive schema with a threefold perspective on the study of utopianism as a concrete form of thinking.

**John Roche** (Rochester Institute of Technology ,Rochester, NY, USA).

*Poetic Intentional Communities in the Age of the Blogosphere.*

I will utilize the notion of the Temporary Autonomous Zone (TAZ), developed by the poet and Sufi-scholar Peter Lambourne Wilson, in his guise as the cyber-anarchist Hakim Bey, to characterize those spaces of liberation and creativity, no matter how fleeting, that have appeared in the world throughout history and have been lovingly nurtured by artists and outlaws of all kinds (from those dens of creativity memorialized by Ed Sanders' *Hymn to the Rebel Café*, to small "free-thought" magazines like those of Whitman's disciples, to Harry Smith's folk anthology and the movement it spawned, to Black Mountain College's Happenings, to contemporary cyberculture). Such a concept is particularly apt for the Internet Age, where websites can flower for an hour or a year, only to disappear into the void of the matrix. Poetic intentional community can perhaps best be found in the works of artists and poets and bloggers on the periphery, below the Google-line, but it is sometimes recognizable in websites like the Museum of American Poetics, the Electronic Poetry Center (and its Poetics Listserv), and Sanders' *Woodstock Journal*, as well as in the interlinking blogs of a growing number of poets.

**Beate Rodewald** (Palm Beach Atlantic University, USA)

*Is All Well, and Fair, in Fairhope, Alabama? Examining an Enduring Intentional Community.*

Nineteenth Century American literature abounds with fictitious utopian communities, many based on ideals of various economists and social theorists (e.g. Bellamy's *Looking Backward*, Gilman's *Herland*). At the same time, actual intentional communities with an ethos of small-scale communitarianism were established in North America - most of them short-lived (e.g. Oneida, Brook Farm). But one community founded on a 19th century utopian theory is, to this day, a vibrant town of 12,000 residents (without the sprawl or uniformity of businesses and chains one finds elsewhere) on the Eastern Shore of Mobile Bay: Fairhope, Alabama. Founded in 1894 by members of the Des Moines, Iowa, "Single Tax Club," Fairhope is a "Single Tax

Colony," based on the principles of American economist Henry George. Examining Fairhope opens up questions about the practicability of utopian plans as well as principal ideological issues concerning the ordering of a community according to social, economic, and political theories.

**Elizabeth Russell** (Universitat Rovira i Virgili, Spain)

*Sex and the City: Spanish Women Writers' search for utopia*

Spain is celebrating the powers of the imagination this year, four hundred years of imagination since the publication of Miguel Cervantes' *Don Quijote* in 1605. Indeed, the literary heritage of Spain is so rich in imagining marvellous worlds, and at times materializing them into surrealist landscapes, extravagant architectural styles, and – in a more contemporary and mundane context – the adventure and theme parks so popular with the tourists. But try and come up with a list of Spanish utopias and dystopias written by women (in Spain) and the books published can be counted on one hand. Rather than go into the subject in depth, this paper will look at a selection of novels which are clearly definable as utopia/dystopia.

These Spanish and Catalan novels were published in the past fifty years. If utopia has the status of dreams, as Catherine Belsey suggests in "Desire. Love Stories in the Western World", and dreams represent desire, but a desire which cannot be articulated, then the definition of a utopian novel becomes extremely problematic. Desire may not be possible to articulate but it can be *translated* into stories and visions of elsewhere worlds.

This paper will look at how desire is inscribed in both utopian and dystopian contexts. It will discuss the links between female desire, sexuality and the utopian/dystopian city. References will be made to the following novels:

Montserrat Julió (1975) *Memòries d'un futur bàrbar* (Memories of a Barbaric Future)

Gabriela Bustelo (2001) *Planeta Hembra*. (Female Planet)

Eugenia Rico (2004) *La edad secreta*. (The Secret Age)

**Richard Saage** (University of Halle-Wittenberg, Germany)

*Socio-political utopianism and the demands of the 21<sup>st</sup> Century*

Utopian thought depends on the indeterminacy of history. If we accept this premise, we cannot answer the question whether the political utopia of the 21<sup>st</sup> century has a future. In the end, human kind has to decide if it accepts the socio-political *status quo* as indispensable condition of their existence or if it thinks that an alternative (if only a theoretical one) to the given economic, social and political structures is essential. If the latter is valid, then at this point at the beginning of the 21<sup>st</sup> century, the future of the political utopia has only just begun. The political utopia can only match its challenges if it complies with those conditions that Thomas Morus had already determined in *Utopia*: 1. Morus' *Utopia* has never claimed to project a developmental and universalist concept of world history. Even today, no reasonable utopia can proclaim the blueprint of an 'ideal' society as the necessary outcome of history, because the categories of linear perfectibility and historical progress have long been discredited by the practice of totalitarian dictatorships. We can therefore only consider utopian blueprints as a body of utopian thought that has to prove itself democratically in public debates and discourses.

2. At no point, had Morus – in opposition to Thomas Münzer – joined his utopia with the idea of a revolutionary reversal of his own society. In some ways, utopian thought

cannot pretend to be practicable anymore. Instead, it can only fulfil its regulative function and serve as a socio-political blueprint if it transgress the status quo instead of being caught up in existing social and political conditions.

3. Although the concept of utopia is eulogized by Hythlodius, the overall work passes critical judgment on utopianism. Morus criticises Hythlodius when he points out that the introduction of common property will not only lead to indolence but to crime and murder. Similarly, utopian social models must be self-critical and self-reflective when they unveil their didacticism within the utopian context. Only those political utopias that offer their own self-criticism and show how utopia can easily turn into dystopia, are credible.

**Lyman Tower Sargent** (University of Missouri, St Louis, USA)

*Indigenous Utopias*

For some years I have been talking about the way colonization produces utopias and noting that such colonization generally produces dystopias for the original inhabitants. Today I want to talk about those original inhabitants and their utopias. I am going to look at a very narrow range of the peoples that could reasonably be thought of as indigenous peoples, the Aborigines of Australia, the First Nations of Canada, the Maori of New Zealand, and the Native American Indians of the United States and even among those I shall focus on the Maori and the Native American Indians. In addition to trying to determine something about pre-contact utopianism (very difficult), I think the utopian depictions of the colonized by the colonizer are worth noting and shall do so. In addition, unless we are to relegate indigenous peoples only to the past, we need to understand that there has been and is a continuing indigenous utopianism. Thus, I shall look at post-contact millennial movements and much later political utopianism designed to rekindle pride and hope among indigenous peoples.

**Alexandra Sippel** (Paris-Sorbonne, Paris IV)

*Work and workers in 18th century British utopias : between the pastoral imagery and the modernist ideal*

The 18<sup>th</sup> century was a long a rich period indeed in Britain. Many new developments took place in the British society from the Restoration of the monarchy with Charles II in 1660 to the emergence of socialist thought in the 1830s. Two main elements marked the spirit of the age: the Enlightenment that emphasised improvement, modernity and Reason, and the beginning of the industrial revolution that provoked considerable changes in the economic and social fields.

The utopias of that time, both under the guise of literary works and real-life experiments were particularly numerous, which may be attributed to the fact that the times were more optimistic than ever before, and because many intellectuals thought that the times were favourable to new orientations. It could therefore be said that some utopian writers and thinkers wanted to grab this opportunity to change their world for the better, just as others had done during the 17<sup>th</sup> century when the succession of revolutions appeared as the opportunity to establish a perfect government.

The representation of work and the workers offers a specific interest with regard to the improvement of society and the new ideals of modernity, at several levels. From a

social point of view, many utopias presented labourers and workers that were equal, often protected from the injustice of the outside world. Many utopian pieces also emphasise the importance of reducing the efforts linked to paid activity in order to secure more happiness for all. It is however interesting to notice that some utopias such as Sarah Scott's *Millenium Hall* were set in pastoral landscapes that are reminiscent of the antique tradition of the golden age. The tension between an optimistic conception of modernity located in towns or cities with material conveniences and the desire of returning to an idealised time in English history clearly appears in the tasks required of all those who took part in the perfect utopian society. The real-life experiments add a further dimension to this question as they offer examples that were to demonstrate the best way to reorganise the English society: what was to succeed in the utopian colony could provide a new solution to the problems the English society had to face as it had to readjust to the new order created by the appearance of new, modern devices. The place of all paid workers (whether agricultural labourers, early factory workers using mechanised devices, and members of the professions who were to work with their intellect rather than their hands) therefore appears to me as an interesting starting point for a study of the modernisation of the utopian societies throughout the 18<sup>th</sup> century. It offers an insight into new gender roles, as well as on changing prejudices against the idle rich or the working poor and on the respect of distrust the members of the professions inspired to the rest of society.

**Nicholas Smith** (Macquarie University, Australia)

*Ungroundable Hope*

One way of characterising the predicament of twenty-first-century leftist utopians is in terms of the philosophical 'ungroundability' of their hope. Whereas previous utopians could credibly ground their hope by reference to a providential order, human nature, the structure of intact subjectivity and intersubjectivity, or the progressive unfolding of history as a whole, many now have no use for such notions. Indeed, it is not uncommon to hear that a rejection of such ideas is required for healthy leftist utopianism today. A hyperbolic discourse of 'impossible' and 'unthinkable' hope has also arisen in this context.

The aim of my paper is not so much to pass judgement on this development as to bring more clarity to the notion of ungroundable hope. It is important that we distinguish the different levels at which social hopes might be justified, and that we are precise about what the 'crisis of narratives' really amounts to. If we are to speak purposefully of ungroundable hope, we must also be careful to distinguish the object of hope, the act of hoping, and hope as an 'affect'. The paper considers some options for going about this.

**Paul B Smith** (University of Paisley, UK)

*Utopia and the Socialist Project*

I have five aims for this talk. These are the following:

1. To give a succinct understanding of the notion of a (or the) 'socialist project'
2. to clarify one particular meaning of 'utopian'
3. to state four of Marx's reasons for thinking the project is not utopian

4. to outline three objections to Marx's thinking. These support a positive answer to the question
5. to suggest how these objections might be contested.

I adopt an understanding of the 'socialist project' derived from Marx. I contend that the classic Marxist understanding of the 'socialist project' has two interrelated and essential elements; immediate political and economic goal and a means to achieving this goal. The goal is the emergence of a global non-market classless society. In this society, the immediate producers plan democratically for the satisfaction of human needs. The goal also entails the abolition of economic value, money and capital; the automation of disagreeable manual work; and the abolition of wasteful production. The means to the realisation of this goal is the emergence of self-conscious forms of collective agency out of the mass of alienated and atomised workers world-wide. The assumption is that workers create the world's wealth and that through their formation into a class, they are the only class with a future – the only class that has no interest in reproducing class relations.

It is the utopian nature of this specific understanding of the 'socialist project' that I want to interrogate.

**Piers Stephens** (University of Liverpool, UK)

*Dystopia and Political Ecology: On Nature, Freedom and Ray Bradbury's Fahrenheit 451*

Much work has been done exploring the connections between utopianism and contemporary green thought but in this paper, I begin by suggesting that it is the dystopian rather than the utopian tradition of thought and writing that actually holds most likely relevance for the future of ecological politics. In cashing out this claim, I firstly argue the historical point that although contemporary attacks on ecological thought often accuse it of being inherently authoritarian, a long tradition of thought actually exists in political philosophy that associates nature with liberty, a tradition that had many diverse manifestations from the Greek Sophists through to the Renaissance and into early modernity, and which only went into decline with the coming of the Newtonian worldview. However, the decline of this line of thought in political philosophy merely set the stage for its continuance elsewhere, namely in the then new field of utopian and dystopian writing, and I argue accordingly for the relevance of dystopian reflections for green political thought: as the forms of the utopia/dystopia grew with modern scientific and technological advance, so the associated traditions became the classic Western cultural ledger in which the utopian hopes and dystopian fears of a technological society are inscribed. From this, I suggest that in our post-Newtonian and ecologically concerned times, significant political insights about the interface between liberty and external nature may be gained by examination of the dystopian tradition, in which nature can frequently be found operating as a counterpoint to the excesses of manipulative human instrumental rationality. To illustrate this, I give a detailed reading of the themes linking nature and liberty in Ray Bradbury's *Fahrenheit 451*, arguing that it is a work of greater depth and complexity and with far more relevance to our times than is popularly thought. In particular, I argue that the novel powerfully stresses the importance of nature as a psychologically healthy framing context and as a touchstone of human inspiration and creativity, and thus a spur to the fullest human moral agency and development of faculties.

**John Style** (Universitat Rovira I Virgili, Spain)

*What happens when God describes Utopia? - Neale Donald Walsch's utopian vision*

U.S. writer Neale Donald Walsch claims to have been in conversation with God for the past ten years, and in these books what amounts to a utopian vision of the near future has been formulated. While Book One can be read as a thorough deconstruction of most people's traditional notions of God and a reappraisal of what a relationship with the divine might mean for an individual in the contemporary world, Book Two considers how this new understanding could be applied on a broad, social level, and offers a blueprint for a contemporary utopia.

Organizational structures are envisioned which take full advantage of globalization and technology while aiming to promote devolution of power to local levels. In this way, Walsch's blueprint can be seen to avoid setting the physical boundaries to his utopia, which can lead to the hierarchical thinking – 'We who are "inside" are superior to those outside' – implicit in other utopian formulations. At the same time, his suggestion that this proposed best possible political structure is derived from the political structure of the U.S.A. itself sets his utopia in a historical context of modernity. The paper will consider the extent to which the books' presentation of a de-gendered, non-religious, unideological God can give rise to a utopian vision of society which reproduces those three characteristics, as well as how the nascent political structures engendered by Walsch's books evince the enduring power of utopian visions to promote change.

**Jörn Tietgen** (Germany)

*Political Utopias in Film*

Who does not know them: filmic prospects for the future that promise a better or more terrible world? Travels through the infinity of space are undertaken, strange creatures and different civilisations are shown or horrors from outer space are imported to earth. The question arises, however, whether such films include political utopias as well besides being entertaining commercial products. If a narrowly defined concept of *political utopias* like the one developed by Richard Saage is employed it becomes clear that some filmic visions of the future enter the analytical focus. According to Saage a political utopia is a fictitious outline of an ideal commonwealth characterized by distinctive criticism of the reality, its rational and comprehensible design, its universality and its commitment to the future. For a political utopia it is conditional that the political system as well as the social mechanisms and workings of the alternative society must be discernable in some detail. According to these premises films like William Cameron Menzies "Things to Come" (1936), Jean-Luc Godards "Alphaville" (1965) or even Roger Cormans "Gas-s-s-s! Or: it became necessary to destroy the world in order to save it" (1970) fit well into the classical tradition of political utopias that spans from Morus, Campanella and Bacon to Ursula LeGuin or Marge Piercy. But also in TV-series such as "Star Trek" or "Babylon 5" the political utopia is remarkably present. Even though the genre of science fiction provides a framework in these cases this is by no means a prerequisite. The example of Alain Tanners filmic utopia „Jonas qui aura 25 ans en l'an 2000" (1976) underlines this assumption impressively.

With my paper I would like to show the parallels between filmic utopias and the classical utopian tradition and thereby trying to take some first steps into a new field

of scholarship on political utopias. Apart from correspondences concerning form and content striking analogies in their history and development can be seen as well. Even though there are significant differences between written works and films in the case of utopias similar political consequences are developed between the two poles of decidedly positive utopias and dystopian horror scenarios. In some cases it is in fact rather difficult to decide whether a positive ideal or a detestable dictatorial regime is described. Nevertheless, the significant change of the parameters for political utopias which consists of a renaissance of positive utopias in the second half of the 20<sup>th</sup> century that take the criticism of the explicitly negative utopias serious is obvious in filmic utopias as well. In much the same way as in the written utopias a return to the presentational framework of the utopia of space can be seen as well as the predominant design as “post-totalitarian”, decentralized and more or less anarchistic commonwealths. Political utopias from the last decades can be characterized as being self-reflexive, dynamic and open to future changes. By this they developed a certain resistance against wholesale attempts to declare the death of utopia if not the death of history as a whole after the collapse of the socialist states in Eastern Europe.

**Kathryn Tomasek** (Wheaton College, Massachusetts, USA)

*History and Utopia in the Twenty-First Century: Charles Fourier and Feminism in Transnational Perspective*

What relevance might the racialized and gendered theories of Charles Fourier have for contemporary transnational social movements? This paper examines those theories and responses to them in the nineteenth-century United States from the perspective of transnational feminisms in the twenty-first century to explore implications of historical socialist traditions in contemporary global contexts.

Writing in the wake of the French Revolution, Fourier participated in the late eighteenth century's particular iteration of globalization, a commercial capitalist economy with connections to Asia, Africa, and the Americas. He claimed that global Harmony was inevitable, as the Earth moved through predetermined historical stages toward and away from his utopia. The progress and subsequent regression that he envisioned combined a racial purification that would lead to the gradual whitening of all skin colours with an exoticism that placed his ideal phalanx in the Near East, where inhabitants could enjoy an Oriental splendour. His vision incorporated expansive views of gender and sexuality as well as stereotypical views of Greek love and sapphianism, and gendered assumptions influenced his expectations about the proportions of women and men, girls and boys, likely to choose various forms of work. His utopia also maintained class hierarchies. And yet phalanx members would negotiate to do only work that appealed to their passions, and his ideas included both social and sexual minima that assumed community responsibility for the physical needs of all members.

For white women in the United States in the middle of the nineteenth century, Fourier's plans to treat each member of a phalanx as an economic individual offered especially liberatory benefits. Since they operated in a legal context that denied married women's rights to individual property, many of these women saw in Fourier's theories hope of economic autonomy. Others saw relief from the unending tedium of housework, which too often kept them from more interesting intellectual pursuits.



The contradictions embedded in Fourier's theories and the emphases on individualism both in his theories and among his nineteenth-century adherents draw attention to differences between Western, or more appropriately, Northern feminism and the communitarianism of contemporary global feminisms. Writers on African feminism, for example, celebrate and encourage generosity of spirit, absence of egotism, and the importance of negotiation in everyday life. Is it possible or appropriate to look beyond the individualism and the race, sex, gender, and class hierarchies in Fourier's theories to see similarities between Northern socialist traditions and the values of Southern feminisms?

**Anna Vaninskaya** (University of Oxford, UK)

*The Limits of Utopia: The Global Ethic of William Morris and E. B. Bax*

Among socialist utopians, William Morris is usually the last to be associated with modernity and globalization, except in terms of a vigorous reaction against the former and a relative neglect of the latter. His is the decentralized, pastoral, even regressive (according to less charitable interpretations) utopia *par excellence*, the polar opposite of a Wellsian technocratic World State. This, at least, is the received wisdom. Looked at in conjunction with the social theory of E. B. Bax, however, and in the context of his own romances, Morris's vision of utopia is revealed in an altogether different light. According to Bax, who collaborated with Morris on a number of political writings, the universal human solidarity of the socialist future would be premised on the limited ethical ideals of primitive and medieval society. The old principle of association, as manifested in the kinship structures of Germanic tribes or the common land tenure of village communities in feudal Europe, would return – transformed – after the revolution. But in its socialist and conscious incarnation it would be, for the first time, truly global – a feeling of fellowship encompassing all the inhabitants of the Earth. Morris, as his works from *The House of the Wolfings* (1888) to *Socialism: Its Growth and Outcome* (1893) amply demonstrate, also subscribed to this worldview, and his formal utopia should be read with an awareness of this dimension of his thought. Although the fundamental administrative unit in *News from Nowhere* (1891) is the small and independent (albeit federated) commune, its existence must be understood against the background of a universal ideology. What is globalized is not capital or government, but the socialist morality; and what marks it as modern is not its nature, which is cognate with the ethic of the guilds and the gentes, but its scale and degree. The utopia of Morris and Bax succeeds in being supra-national precisely because it is rooted in a quintessentially local structure of feeling.

**Fátima Vieira** (University of Porto, Portugal)

*L'Île des Gauchers, by Alexandre Jardin: reviving the Fourierist utopia of love*

As M. Domenichelli points out in the entry on "Love" he wrote in the *Dictionary of Literary Utopias*, the idea of love as *agape* has been predominant in the utopian literary tradition. In some French utopias of the late 17th and early 18th century, though, we can find the idea of love as *eros*; in these utopias, the concept of sin does not exist, and polygamy and incest are seen as natural. But it was mainly with Sade and Fourier that the idea of erotic passion was introduced into utopian literature, thus becoming its organising principle.

Alexandre Jardin's utopian novel, *L'Île des Gauchers* (*The Island of the left-handed*), published in 1995, is certainly inscribed in the French utopian literary tradition of free love. The contrast between the puritan English Society where the protagonist, Lord Cigogne, and his family live, and the strange community settled on the island of Hélène, can certainly be understood in terms of the opposition between *agape* and *eros*. The journey of the protagonist is a journey of discovery of sexual pleasure on which his relationship with his wife is based. But in order to understand the meaning of true love, both Cigogne and his wife will have to experience adulterous relationships.

Sade's and Fourier's utopian texts are present throughout the narrative of Alexandre Jardin, not only in the description of sexual encounters, but also in the reflections on the founding principles of the community of the left-handed, of those who could not fit within the Western society. By making the protagonist, an Englishman, live happily in a community founded by the French Captain Renard in the 19th century, Jardin evinces the superiority of the French utopian tradition of free love; by describing the way the community managed to survive up to the present date (the island is visited by the narrator of the novel, at the end of the 20th century, after Cigogne's death), the author draws our attention to the relevance of Fourier's message of love in our present reality.

**Christopher Yorke** (University of Glasgow, UK)

*The 'World-State' as Utopian Concept*

In a globalising world wherein political realities are constantly shifting, and wherein conceptual clarity becomes increasingly important in moulding and regulating developing schemas of political relationships, utopian thought may be considered as a useful guide through these turbulent waters. It is the potentially universal applicability of a utopian scheme, and its ostensive lack of partisanship via its *ex nihilo* formulation, that may make it appealing to various politically disparate parties. In this way, utopia has much in common with the projects of Enlightenment thinkers, such as Immanuel Kant and the Marquis de Condorcet: Rationality, it was hoped, would provide a bridge across diverse peoples and their contingent circumstances, and to lay the foundation for a new, fairer social contract, one broadly cosmopolitan and egalitarian in nature. This urge to universalise a rational socio-political order in the hopes of uniting humankind can be seen as parallel to, if not identical with, the urge to utopianise.

Appositely, a strong vein in modern utopian literature has it that a modern utopia *must* take the form of a 'world-state'—as, with improvements in the technologies of transportation and communication, splendid isolation is no longer a feasible political option for a utopia (as famously argued by H. G. Wells). Traditionally, however, the social equilibrium of utopia has been held to require a closed system: non-utopians must be converted, expelled, or otherwise subdued if harmonious relations within the utopian community are to be preserved (radical heterogeneity in social practices register as discord in utopia). Under modern conditions, a utopian state will be forced to commune with other, non-utopian nations, and thus must either assimilate the rest of the world—or face dissipation into it.

This consideration brings us either to the annihilation of utopia or to the concept of the 'world-state', which refers to a hypothetical institution of global governance that incorporates all of the world's nations underneath its political umbrella, and recognizes no border except that which exists between the terrestrial and the extraterrestrial. The world-state can be described as 'utopian' in that (1) it has yet to—

and might never—be realized; (2) it requires theoretical planning that is primarily ideal rather than concrete in type; and (3) it, like utopia, is frequently pictured by its detractors as an absolutist, hyper-rational political order. Despite all these apparent drawbacks to its credit as a potentially viable political option, many writers speculate that some institution resembling the world-state will emerge in the not-too-distant future. This paper carries on the debate surrounding the possibility and normative desirability of a world-state by providing an analysis of, and tentative reply to, the concerns outlined above.

**Hoda Zaki** (Hood College, USA)

*Utopianism in the Early U.S. Civil Rights Movement: A Study of Alonzo G. Moron's Thought.*

My paper explores the utopian elements in the thought of a neglected leader of the early U.S. Civil Rights Movement, Alonzo G. Moron. Moron (1909 -1971), a Virgin Islander by birth, experienced both Danish and U.S. colonialism before migrating to the U.S. mainland in search of an education. He completed his high school education in Hampton, Virginia and received vocational training in upholstery. He went on to Ivy League colleges and became an expert on housing and educational issues. He was the first black to lead his alma mater, Hampton Institute, a college of national and international significance in race relations. From 1949 to 1959 Moron led the institution, and he used his presidency to promote racial desegregation and civil rights locally and nationally. He became a national leader in civil rights.

Moron participated in the development of the evolving ideology of the early Civil Rights Movements. He wrote more than 50 speeches in which he addressed the issues of the day: the Cold War, Communism, the desegregation of education and its implications for black youth, and the role of religion and of black educational institutions and teachers in preparing black youth for a better future. These speeches and his letters, opinion-editorials, and correspondence, represent an important window into his thinking and activism.

Within this corpus of writing, Moron articulated his hopes for a more democratic United States, as seen in his statement in 1957, when on a panel addressing more than 3,000 delegates of the American Red Cross he stated: "Our objective should be: No one will be lonely in the midst of neighbours, no one starving in the midst of plenty, no one stunted in spiritual growth in a democracy." My paper will explore his writings to understand the nature of his utopianism, its sources and origins, its relationship to religion, and his strategies for achieving a society substantially different and better than the one he lived in. This paper will serve to increase our understanding of the utopian content of the Civil Rights Movement, which up to this point has focused on Martin Luther King Jr.'s speech, "I Have a Dream" delivered in 1963, and the concept of "Beloved Community."

**Juan Miguel Zarandona** (Universidad de Valladolid, Spain)

*The biography of Vasco de Quiroga (1470-1565), Bishop of Utopia, by Benjamín Jarnés (1888-1949)*

In those years of the European Early Modernity an Old Castilian Spanish young man of sixty years of age, Vasco de Quiroga, born in Ávila in 1470, left the Iberian Peninsula and sailed towards the New World. He arrived in the new colonial Vice-Royalty of New Spain and Mexico City in 1530. His Lord and Emperor, Charles I,

wanted him there in the new territories. Vasco de Quiroga was a former student at Salamanca University, a proved humanist and a devoted son of the Renaissance. He probably travelled light but determined to make his favourite reading, Sir Thomas More's *Utopia*, a dream come true. He not only promoted, protected against the many abuses, and improved the Indian's life conditions from the very beginning, but started building his ideal plans. Between 1531 and 1535 founded two Utopian communities, named both *Hospital-Pueblo de Santa Fe* (Hospital-Village of the Holy Faith), in the outskirts of Mexico City and Michoacán. A few years after, he became Bishop of Michoacán and from this high position continued struggling for the abused and applying his Utopian agenda firmly. Vasco de Quiroga died in 1565 at the venerable age of 95. Centuries later, at the beginning of the 20<sup>th</sup> century, a new Spaniard, Benjamin Jarnés, born in Codo (Aragón) in 1888, left the Peninsula and exiled in México in 1939, after the end of the Spanish Civil War. Jarnés was a brilliant intellectual, avant-garde artist, and prolific writer. His many novels, short stories, translations, articles, essays and biographies prove the wide scope of his talents. There in México, he could not avoid feeling the appeal of the Bishop Quiroga. This attraction resulted in a biography: *Don*

*Vasco de Quiroga, Obispo de Quiroga*, published in 1942. Benjamín Jarnés died in 1949. This paper will comment this biography by Benjamín Jarnés and his (mis)understanding and (mis)reading of a 16<sup>th</sup> century Utopian from the point of view of a 20<sup>th</sup> century intellectual also very fond of Utopian constructions and ideal causes.