

## BOOK OF ABSTRACTS

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**The American International Univ. in London, Richmond, UK**

Promoting Paradise: Utopia, Civilisation and National Identity in New Zealand, 1870-1930

Promoting Paradise focuses upon historic origins of the New Zealand paradise myth. It analyses a host of contributing features, namely the former colony's distance from Europe, beautiful topography, late settlement, healthy climate, and impression as a destination where social and economic advancement was possible. It will also be claimed that there were a number of other factors which contributed to this myth. These included the country's reputation for radical political experimentation, its avant-garde utopian writing, its presumed "racial" superiority that applied to both pakeha and maory, and its supposed better history of contact between colonised and coloniser.

*Key words:* New Zealand, Utopia, National Identity

**Antliff, Allan**

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Utopia Goes to War: The Paintings of Robert Henri

This essay will discuss an hitherto ignored aspect of Robert Henri's artistic practice, namely his adoption in 1915 of schemes of colour and compositional harmony akin to the anarchist-communist divisionist technique of the late 19th century French neo-impressionists (Seurat, Pissarro, Luce, etc.). At the time Henri was teaching art at the anarchist Modern School in New York City and supporting Emma Goldman's struggle for birth control rights and the anti-poverty and anti-war activities of her Mother Earth circle. Henri was known as a realist who painted the world as he saw it, thus breaking with the academic standards of his day so as to achieve unfettered freedom of expression and an ability to expose the maladies of capitalism (I will cite Emma Goldman on this). However this mode of realism, while powerful, continued to mirror the conditions of capitalism that Henri critiqued. In an attempt to go beyond the mirroring of the social order he opposed, Henri transformed his painterly technique into an utopian prefiguration of an harmonious anarchist-communist social order through his adoption, in 1915, of a scheme of colour harmony developed by Hardsesty Gimore Maratta and a compositional scheme of dynamic symmetry developed by Jay Hambridge. At the same time, Henri embarked on a series of portraits depicting a wide range of individuals from various oppressed communities, including North American Indigenous peoples, Spanish gypsies, Irish peasants, and working class subjects from the United States. In a key essay published in 1917 on the eve of America's entry into World War One, Henri wrote that these portraits represented his love for humanity and his renunciation of the divisions of capitalism and warring nationalism in favour of universal social harmony and world peace. Drawing on the writings of period

supporters such as Emma Goldman and contemporary scholars such as Robyn Roslak and John Moore, I will historicize Henri's utopian paintings as an oppositional counterpoint to World War One.

**Ashworth, Lucian**  
**Univ. of Limerick, Ireland**

The League of Nations. A model for future global government?

Today it is common to see the League of Nations brought up as a symbol of failure, and even in some quarters as a refutation of all utopian dreams of peace and the rule of law in international relations. This paper sets out to question the common view of the League as a failure, and to further argue that the ideas of collective security associated with the League are still relevant today. What is more, the League stands out as the first serious utopian experiment in international relations, and therefore an evaluation of its success or failure has important implications for the evaluation of international utopias more generally. Since many commentators use the failure of the League as a means to discredit utopian international thought a reassessment of the League has important contemporary relevance.

In order to understand the League's system of collective security, and the reasons for its ultimate failure, two points must be borne in mind: First, the League Covenant was not a completed collective security document. Rather, the first ten years of the League were dominated by attempts to close the so-called 'gaps' in the Covenant that prevented the emergence of a properly functioning collective security system. Second, the League's supporters saw the League's system as composed of three interconnected issues: disarmament, arbitration and sanctions (or security). From the point of view of League experts, such as Philip Noel Baker, no collective security system could operate without a proper development of these three areas. Disarmament could lower tensions, but was only possible if states felt secure; arbitration could provide security, but only if a proper sanctions regime could be put in place; and sanctions required firm commitments from members to act in the event of a breach. Failure to deal with one of these areas would result in the failure of collective security.

The paper will divide the life of the League up into two eras. The first, from 1920 to 1931, was the period in which attempts were made to close the gaps in the Covenant. The second, from 1931 to 1939, marks the failure of the League to implement the provisions of the Covenant. The contention will be that it was not the utopian ideals behind the League that were necessarily flawed, but rather that the failure to properly institutionalise those ideals in the first period led to the failures in the second. If there were failures of the League ideals it was both that they did not go far enough and that they relied too heavily on state security structures that lacked the will to put the Covenant into effect. Thus, it can be argued that the major lesson of the League is not the hopelessness of Utopian thought at the international level, but that international political thought has not been Utopian enough.

*Key words:* Peace, international relations, global government.

**Aydogdu, Elvin**  
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*Torremolinos 73* and *Namuslu (Innocent)*: Spain and Turkey as dystopias in the 1970s and 80s, and their postmodern futures

This paper focuses on the representations of Spain and Turkey as dystopias in Berger's *Torremolinos 73* (Spain, 2003) and EÄYilmez's *Namuslu* (Innocent; Turkey, 1985). It considers the difficult socio-economic conditions, political variation and corruption which both countries witnessed in the 1970s and 80s, then takes a cultural perspective in comparing their direct transition from an authoritarian attitude to the postmodern period.

*Torremolinos 73* depicts the tale of a destitute young couple trying to find solutions to survive amidst the political disorder and economic hardship of the last years of Franco's Spain. *Namuslu* narrates the story of a low-paid cashier who struggles to remain honourable and work honestly despite the consequent humiliation he faces from his family, while his colleagues profit pretty well from their illegal dealings, in a country corrupted by the capitalist system just after the military junta of 1980 in Turkey. The protagonists of both films each ultimately find survival strategies that are grotesque and absurd, inserting themselves into the order/disorder of their countries. *Torremolinos 73*'s Alfred and Carmen resort to making porno films to be sold in Scandinavia, while *Namuslu*'s Ali RÄza accepts false accusations of robbery when he realizes it earns him respect and lends him an impression of being wealthy among his family and friends.

"Most dystopias are extrapolations of aspects of the present, and thus serve as political statements against certain ideologies or as warnings about current trends that need to be averted." (Stockwell, 2000). Starting from the aspects and meanings of dystopia in narrative fiction, I will propose that these two films may be considered as dystopian fictions for they depict Spain and Turkey as dystopias due to their corrupted societies, where the solutions become exhausted except the unethical and absurd ones. I will then suggest that dystopia meets postmodernism by the protagonists' satiric reaction to the prevailing system. Finally, I will compare both countries' socio-economic and cultural situation in the 1980's and argue that the modernization process is bypassed by their direct transition from an authoritarian tradition to postmodernity.

*Key words:* cinema, society and culture, dystopia, dystopian fiction, satire, ideology, postmodernism.

**Baker, Moira**  
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"Lesbian Utopics" and Dorothy Allison's *Bastard Out of Carolina*.

In her groundbreaking study, *Lesbian Utopics*, Annamarie Jagose interrogates the tendency of contemporary lesbian theorists such as Monique Wittig, Luce Irigaray, and Bonnie Zimmerman to conceptualize the category "lesbian" as outside the mechanisms of power, outside the phallogentric order, exterior to cultural legislation, and unproblematically revolutionary or emancipatory. Jagose argues that this concept of "lesbian" as at once liberatory and elsewhere is "utopic." She maintains, further, that

the figuration of “lesbian” as utopic and outside dominant conceptual frameworks essentializes that category as transgressive or subversive in a way that may actually be complicit with the oppressive structures that lesbian theorists mean to oppose. Grounding her work in the theories of Foucault, Butler, and Sedgwick, Jagose argues that the most productive work for lesbian theorists is not positioning the lesbian body and subjectivity beyond the workings of power but rather understanding how they are constituted through discourse both within and against the mechanisms of power. This paper examines how contemporary American lesbian writer, Dorothy Allison envisions a “lesbian space of resistance” that avoids a utopic figuration of lesbian transgression as outside or beyond the reach of power. In *Bastard Out of Carolina*, Allison works toward an emancipatory strategy that recognizes how lesbian subjectivity is at once constituted through discourse yet able to resist compulsory heterosexuality.

Candid about the autobiographical roots of her fiction, Allison calls her work “the condensed and reinvented experience of a cross-eyed working-class lesbian, [. . .] who has made the decision to live [. . .] on the page [. . .] for me and mine” (“Preface” 12). In her essays and fiction, Allison offers not only an uncompromising vision of the injustice of poverty but also a complex analysis of the ideologies of class and gender underpinning a political economy that creates--indeed requires--an exploited underclass. Further, she examines how the shaping of a lesbian identity within intersecting discourses on gender, class and sexuality is an act of resistance to dominant ideologies.

Reading Allison’s *Bastard Out of Carolina* within the light shed by poststructuralist, feminist and queer theory, I examine how Allison’s represents a “lesbian” subjectivity constructed both within and against dominant gender and class ideologies. Drawing upon the theories of Diana Fuss, Judith Butler, and Michel Foucault, this paper explores how Allison shapes what may be called a “lesbian space of resistance” in which the central character, Bone, can begin to construct a positive identity as a woman of the working class by rejecting dominant discourses of class and gender that define her as “white trash” because she is a poor, illegitimate, sexually abused girl-child. This “lesbian space of resistance” is, thus, central not only to Allison’s critique of unjust social systems and the ideologies that sustain them, but also to her examination of surviving sexual abuse.

*Key words:* Lesbian Subjectivity, lesbian utopian theory, Dorothy Allison

**Bocatto, Evandro**

**URV Tarragona, Spain**

### E-learning, a tool for community development: an international case study

Europe has been investing considerable amounts of its GNP in the developing countries. However, in these countries the level of corruption, the maintenance of ancient groups in power and the passiveness of its citizens facing this reality has been causing discontentment among European tax payers, difficulties in the implementation of control mechanisms and low returns on “social investments”. Specialists seem to agree about the need for cultural change in order to make the citizens of those countries to behave responsibly with respect to the money they receive. Therefore, cultural change

through education aiming citizenship learning should accompany investments and loans. Europe can provide education and suggest positive changes to these countries' culture throughout the creation of a multicultural environment. Education could reach these citizens through making use of simple Internet tools with relative low investment and with marginal gains such as digital inclusion, employability and self-esteem enhancement. This paper presents an ongoing action research project that tries to explore this possibility. It involves an NGO in Barcelona, Spain and a community in Campinas, Brazil. Some first conclusions are presented as well as future challenges.

*Key words:* e-learning; citizenship learning; multiculturalism

**Botto, Isabel**

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Rereading The Story of Utopias in the 21st century

A close reading of Lewis Mumford's *The Story of Utopias* (1922), such as the one afforded by its translation into another language, affords an excellent opportunity to re-examine this work, and encourages, at the same time, a reflection on the role of utopia in the 21st century.

Written soon after the end of the First World War, Mumford's *The Story of Utopias* offers a personal view of utopian thought throughout the ages which, without pretending to be either comprehensive or systematic, reflects the author's disillusionment with his times.

Overall, Mumford's journey though utopia is marked by an outspoken desire to confront the utopian aims and projections rendered in his selection of "classic utopias" with what he terms "the present disorder" the experience of a highly industrialised, disenchanted and consumerist society such as post-war American society as well as by the desire to denounce "all the fake utopias and social myths that have proved either so sterile or so disastrous during the last few centuries" (*The Story of Utopias*. Gloucester, Mass.: Peter Smith, 1959, p. 300).

This paper is a result of the ongoing process of translating Mumford's work into Portuguese, to be published in early summer, almost a hundred years after it was first published. I propose to reflect on the significance of this fact, on the reasons and expectations of such a publication in early 21st century Portugal, taking into account the fact that *The Story of Utopias* will be published by a small, radical publishing house, struggling with ever greater difficulties to face the competition of large publishing houses.

**Bradd, Christopher**

**York University, Toronto, Canada**

Forgotten Futures and the Commodification of Hope

Coinciding precisely with the autumnal equinox on September 23, 1938, the first so-called "time capsule" receded from view at the 1939 New York World's Fair. Sent 5000 years into the future, and touted as "the envelope for a message to the future," the vessel -- which contained, among other things, over 300 contemporary commodities -- was designed to bolster interest in the massive exhibition of commodified technologies. During a time of economic depression at home amidst growing uncertainties about the spread of European fascism, the capsule was unveiled at an event exemplifying modern bourgeois society and offered itself as a posteritous site for the investment of hopes and fears of those anxiously anticipating an unknown technological future.

The capsule's artistic and corporate creators (the vessel's alloy was specially designed for the event by Westinghouse Electric Co. to withstand the testing forces of time and nature) sought to appropriate utopian impulses, affirming them and channeling their energy by offering a kind of immortality through a marriage of time and technology that might likewise vanquish the foreboding fear of catastrophe which had already begun blowing in across the Atlantic. As an historically situated cultural object, the time capsule is endemic of an ambivalence suspended between the hope and fear for an uncertain technological future, one which anticipates the present's own obsolescence by a time yet to come.

Following Walter Benjamin's now famous assertion that every document of civilization is also a document of barbarism, and further, that the way in which it is transmitted from one generation to the next is tainted by this barbarism, my paper looks at the utopian element lingering in the unfulfilled promise of the "outmoded" commodity by investigating the continuing history of the first time capsule. In this light, the task of the historian, what Benjamin calls a "weak messianic power," becomes one not of describing the work of bourgeois production (the commodity form) in its own time (the past), but of describing the time of the historian (the present) within the time of the commodity's production. By attempting to describe our time within the time of the outmoded commodities which continue their long journey toward the year 6939, we begin approaching an eschatological concept of origin, and with it, the possibility of redeeming these artefacts of hope.

*Key words:* Time, Memory, Commodities

**Breitschmid, Markus**

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Nietzsche's "Architecture for the Perceptive":  
From Sacred Space towards a Space of Reflection

Once the characteristics of Nietzsche's "great style" are understood, one will have to set his famous aphorism 280 of his *"The Joyous Science"* into a correct framework. There is no doubt that he does pronounce the end of ecclesiastical architecture. In spite of this, the fundamental task of building is not purely profane. To the contrary: "Architecture for the Perceptive" overcomes with its own pathos the religious architecture that it just proclaimed obsolete. This new pathos comes alive through Nietzsche's attempt to "translate" the "Godless" into "stone and plants" directly. He postulates the most radical object-becoming (Objektwerdung) that is imaginable with this turn: the human soul (passion and thinking) itself ought to be manifested in

stone. While modern passion is unable to attain any kind of form (and as a consequence of that inability is cladding itself in a "dramatic style"), Nietzsche wants a new architecture that is built as an image of men whose primary quality he describes as being "solid".

Immanuel Kant has already implied what Nietzsche later terms "an architecture of our minds" in his theory of the sublime. Kant, too, attempts the detachment of religiosity in a new modern world. The fundamental world-angst caused by the recognition of man's own minuteness is redirected into a sublime effect: the 'I' comes to know himself as superior against the totality of being.

Nietzsche points into the same aesthetic direction: "We can only *comprehend* a world which we have *made* on our own". But this emphasis on the aesthetic mentality of Nietzschean thought is by no means a resignation from metaphysics. With his "*seeing and calculating* of forms", his "sense of forms", existing not in some world beyond but "in our world", Nietzsche discovers the highest metaphysical power which each human being can not only experience but, moreover, is able to participate in its design (Gestaltung) individually. This is the way modern man can overcome the death of God, the nihilist world. If religion, teleology and purposefulness step aside with Nietzsche, then, this should not be understood as a loss of our known world but as a gain towards our actual world: a step towards the "*Beyond Good and Evil*".

This is the reason why Nietzsche demands architecture for the "perceptive" with "extensive places for reflection" in which those perceptive human beings can "stroll" in "porticos and gardens", and by extension, figuratively, in stone-become-themselves. The demand for this new architecture is even higher than for those who visit "the showplaces of intercourse with another world" because there nothing had to be built by men. Men could visit the church for a brief time but he did not have to build his own thought-space (Denkraum). The act of building was only available to God himself. Now the "perceptive" is not only visitor of a spectacle but he can build himself and a world around. At this moment we recognize the potential elevation of the individual to God-like creative stature. The objective power of the "perceptive" is to build space for himself in this world - not exclusively but foremost by means of architecture. Building, here, becomes a sacred and remedial act and, understood in this sense, is something liturgical as such. For Nietzsche, architecture, in its essence, insures men against his fundamental world-homeless-ness. Even if it is not serving religion directly any longer, architecture cannot be more mythical: it guards the 'I' against the consciousness of his own weakness.

*Key Words:* Nietzsche, Self, Space.

**Bureau, Nela**  
**University of Lerida, Spain**

Looking Forward to the End of 'Ou' 'Topos': An Approach to the Plays of Samuel Beckett

The way to 'ou' 'topos' is the way of most characters in the plays of Samuel Beckett. However, because they are trapped inside the categories of time and place, they can go no further than stasis, no further than waiting in a mood of stagnation. Their journey has been a relay race since Milton's angels turned Adam and Eve into victims of memory

and desire. They are waiting for someone or something to take over. The aim of my paper is to analyse this literary journey through the eyes, mouth and guts of several Beckettian characters.

*Key Words:* Beckett, stasis.

**Burns, Tony**  
**University of Nottingham, UK**

Zamyatin's *We* and the Science Fiction of Ursula K. Le Guin

Although there are one or two exceptions, it appears not to have been generally recognized by commentators that Le Guin's science fiction is heavily indebted to the work of Yevgeny Zamyatin, and especially to Zamyatin's dystopian novel *We*. There are references to Zamyatin in Le Guin's short stories, in her essays, and in novel such as *The Dispossessed* and *The Lathe of Heaven*. My paper will do two things. First it will present the evidence to support the claim that a familiarity with Zamyatin's *We* helps us to understand Le Guin. Second, it will examine an interesting problem which arises once one accepts that this claim is justified. Both Zamyatin and Le Guin are anarchists. However, in the case of Zamyatin this commitment to anarchism leads to a critique of the idea of utopian speculation, whereas in that of Le Guin it does not. I shall argue that the reason for this is because Zamyatin is committed to a nihilistic type of anarchism which derives ultimately from the writings of Max Stirner and Friedrich Nietzsche, whereas Le Guin is a 'social' anarchist who draws on a different tradition which is usually associated with the writings of Kropotkin. My conclusion will be that although Le Guin is indeed indebted to Zamyatin, nevertheless she misunderstands Zamyatin's views on ethics and politics.

*Key words:* Zamyatin, Le Guin, Science Fiction

**Campbell, Mary**  
**Brandeis University, MA, USA**

What Are Dreams? Body, Abstraction and Utopia in Early Modern Europe

Binaries are fluid, however much we may want to hold on to their usefulness as analytic tools, and as we know from "Indo-european" grammar, everything is gendered. I am currently studying the eclipse of dream and dream-knowledge in European cultural history, by now either the sentimentalized, antiquarian province of new-age cults or a matter of elite expertise in psychoanalysis (increasingly a female-gendered profession, in relation to "hard" cognitive science and medicine, and itself fast losing stature and customers). As the dream (songe, rêve, Traum, somnium, oraculum, etc.) lost its relation to power and knowledge over the long period between the early Renaissance and the "Age of Reason," the word 'dream' and many of its European cognates acquired a metaphorical dimension linked with the usually negative or sentimental concept of the "utopian." (Try Googling the phrase "utopian dream"!). Meanwhile, dreams

themselves, mental experiences during sleep or other somnolent states, have become more firmly attached to the discursive realm of the body (also feminine, in respect to the mind and its abstracting capacities), as function or symptom. Their official history could be told, after the mid-eighteenth century, almost entirely from the archives of the history of medicine. Current research on dreams is neurophysiological rather than hermeneutic or philosophical, and seeks especially to understand the physical function of dreaming in metabolic hypostasis.

My paper will examine the gradual gendering of the dream as in one or another sense feminine, at many levels of discourse and practice, over the long period preceding the “modern” which Bruno Latour says we have never been. If it has become feminine to dream, if the bodies in which postmodern, metabolically functional dreams are produced and experienced are feminine in relation to the abstract “science” of them, and even “medicine” is feminine in relation to neurophysiology, what does that mean about realms of experience, curiosity and knowledge known to us almost entirely through the recorded dreams and dream theories of male persons: Scipio, Cicero, Artemidorus, Macrobius, Cardanus, Nashe, Louis XIV, Kepler, Samuel Pepys, on up to Freud and Jung? And what, more urgently, may that mean for the status and power of utopian politics, of “the dream” of a better world? A world, for instance, in which the hierarchical binary of gender dimorphism has been reconceived as a rainbow of genders, fluidly determined in a system of kaleidoscopic relations.

*Key Words:* history of dreams, gendering dreams.

**Canivell, Maria Odette**  
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### Waslala: Beyond U-topia

Gioconda Belli begins her novel *Waslala* with the terrifying account of a true event: Brazilian children from the *favelas*, playing around in the garbage, discover the full barrels of toxic waste dumped by unscrupulous companies in some of the less fortunate underdeveloped countries. Enchanted by the colour and shine of the poisonous waste, the children dip their hands into the barrel...

In a fictitious nation, not unlike the war-torn Nicaragua of the late 1990's, a country plagued by despotic warlords who sell their native soil as a dumpster for nuclear waste, Belli narrates the story of Melisandra and her band of warriors. Although their epic quest to find paradise (*Waslala*) is unsuccessful, the protagonist and her army manage to reclaim their homeland from drug dealers and mercenary political puppets paid by the “narcos”.

Taking Belli's futuristic novel as an example, I argue that the Latin American consciousness of the ideal “topia” is an altered construction, changed to reflect the utopian dreams of the early European settlers. Thus, their mythical paradise becomes an extension of an impossible reverie *the conquistadores* brought to the American shores. It is only fitting, then, that Belli borrows the dystopian locus of Dante's *Inferno* to apply it to a “real” geographical place, *Waslala*, one of the poorest regions in North Atlantic Nicaragua. The dual quality of this real-imaginary locus allows the Nicaraguan author to transform her dystopian homeland into a new Latin American Utopia, where the actual history of the real *Waslala* is reconfigured as a narrative of the inevitable destruction of the European/Latin American U-topia.

*Key Words:* Belli, dystopia, futuristic novel.

**Carrasco Carrasco, Rocío**  
**Domínguez Romero, Elena**  
**University of Huelva, Spain**

Postmodernism, dystopia and 'The Real': The Matrix (1999)

A recurrent motif in late 20th century science-fiction films is the representation of dystopic universes which are but mere reflections of contemporary fears and anxieties about the uncertainty provoked by postmodernism and its postulates. The Golden Age, the time of utopia par excellence, already takes the commonplace of the Locus amoenus or ideal setting as an example to show that dystopic universes are but the product of the search for a utopian ideal which does not actually exist. It only works as a mere reflection of the actual world. Nowadays, and as a consequence of the blurring of frontiers advocated by postmodernism, the boundaries between utopia and dystopia are not clearly delimited. Dystopia is usually associated with an imagined universe, usually the future of our own world, in which a worst-case scenario is explored. But the thing is that in most cases, this universe starts to be utopically imagined for the good to end up being a dystopic reflection of the cruel reality.

For example, the world's dominance by machines and the negative consequences of technology have allowed for the representation of virtual realities where its inhabitants are unable to distinguish the limits between the real and the imaginary. Thus in popular US science-fiction films like *The Matrix* (1999), the protagonist Neo and some other characters discover that they are living in a machine-made world and that, consequently, they are but mere products of technology. Their aim is to fight to free the human being from this oppression and show them a "Free World", paradoxically called "the Desert of the Real". Yet this supposedly promised land is but a post-apocalyptic and unattractive place where no luxuries or pleasures, apart from the feeling of being free, are offered. Thus the supposedly promised land becomes an imagined utopia that, nevertheless, results in another dystopian universe.

*Key words:* Postmodernism, Utopia, Science-Fiction

**Cazdyn, Eric**  
**University of Toronto, Canada**

Anti anti-Jameson: "Archaeologies of the Future" and the Globalization Debate

I will analyze Fred Jameson's new book "Archaeologies of the Future" in relation to the globalization debate--that debate about our current historical moment to which all parties have been called, even though globalization itself (as if in some sort of temporal warp) seems to be over, not yet begun, and most intense all at the same time. But it is precisely this impossible temporality that is at the centre of Jameson's own argument about utopia, science fiction and politics today. And it is this problem of time—and its

relation to the future--that I want to focus on in my presentation. I read Jameson's intervention as a caution to two blind spots affecting contemporary theory and politics. First, Jameson reminds us that we must resist deemphasizing the aesthetic dimension of globalization processes—namely, that aesthetic production (in particular Science Fiction) flashes social possibilities and limitations in a way that political discourse cannot. The second blind spot has to do with the way contemporary political projects need to be careful not to imagine the future as simply a straight line from the present. In other words, political projects today must be able to imagine a future radically different from market capitalism—an imaginative process that requires a recuperation of the utopian impulse. Finally, I will argue for an anti anti-Jameson, a position that is formally similar to Jameson's own position of an anti anti-utopianism that he works out in "Archaeologies of the Future."

*Key Words:* Jameson, "Archaeologies of the Future."

## Cicekoglu, Feride

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### "Madonna/whore" Dilemma from *Metropolis* to Istanbul

This paper proposes to focus on the Madonna/whore dilemma in the cinematic city taking off from an analysis of the female protagonist Maria in *Metropolis* (Fritz Lang, 1926). Maria is introduced by her virgin/mother/teacher persona. Then a second side appears with the production of her replicant who is presented as the prostitute/slut/witch and who is finally burnt at stake towards the end of the film. There is a similar dilemma in the dystopic vision of *Dark City* (Alex Proyas, 1998): Not only is John Murdoch split emotionally between a prostitute and his wife but the wife's persona is split between a past love affair (akin to prostitution) and the husband. Finally Murdoch and his wife flee the city, leaving behind prostitution, the women who roam the streets, and flannery of all types to find refuge in the virgin beauty of the country, an ending reminiscent of *Metropolis*.

Identification of the city with prostitution points out to a "threshold experience" (Benjamin) related to the fear of the city intermingled with the fear of the women: Being on the threshold of the city of modernity turns out to be the brink of the unhomely and the uncanny. This becomes both a metaphor and a literal spatial image in a "genre" of Turkish films starting in mid twentieth century. Although not identified as "Cabaretera" as in Mexican cinema these films reflect the same dilemma which seem to be deeply rooted in the social subconscious. A cult film of this tradition *Vesikali Yarim* [My Prostitute Beloved] (*Lutfu Akad, 1968*) tells the love story of "the woman of the city" who works in a cabaret in Istanbul and a fruit seller from rural background who lives on the fringe of the city. Finally the man returns to his wife and the extended family headed by his father. So he steps back from the "threshold" while the film ends with the woman roaming into the city all alone among a hostile crowd of men.

Almost four decades after *Vesikali Yarim* the same dilemma still has an impact on the cinematic image of Istanbul. Films from the late 1990's such as *Gemide* [On Board] (Serdar Akar, 1998) and *Laleli'de bir Azize* [A Madonna in Laleli] (Kudret Sabancı, 1998) have focused on the women from the former USSR who have ended up as prostitutes in Istanbul where the streets at night appear as uncanny spaces. Similar associations may also be traced in films as different in style as *Uzak* [Distant] (Nuri

Bilge Ceylan, 2002) and *Anlat Istanbul* [Tell me Istanbul](Umit Unal, 2004). The latter actually calls the city “Prostitute Istanbul” and repeats the utopian longing of quitting the city, with an ending similar to *Metropolis* and *Dark City*. I propose to trace the cinematic identification of the city with prostitution by showing fragments from the mentioned films during my presentation.

*Keywords:* Metropolis, women, cinematic city

**Collellmir, Dolors**  
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The Ecological Paradigm in Jeannette Armstrong’s Novel *Whispering in Shadows*

This paper begins by referring to the current state of awareness that the Cartesian premise upon which we have based our systems, during the past four centuries, should be progressively replaced by a new ecological paradigm. In that respect, Native Canadians, one of the Indigenous peoples who have traditionally lived in harmony with nature, provide alternatives to the dominating worldview of technologically-oriented societies. Taking the Native Canadian novel *Whispering in Shadows* as an example of ecological literature, this paper analyses the process by which the protagonist seeks and finds her identity as a Native woman and as an artist through her deep communion with nature. Time and Place seem to play against the protagonist’s fulfilment; the more contexts she enters, the wider her knowledge and experience of the effects of pollution and over-exploitation of nature are. These experiences draw her towards self-destruction. However, the insinuating circularity of the space-time structure of the novel becomes manifest as an open, transformational spiral. After the protagonist’s return to her origins and tradition, which brings back memories of the love and teachings of her great-grandmother, death is no longer seen as the end of a progressive line, but as part of a cyclical process of regeneration and renewal.

*Key Words:* Ecocriticism, Native Canadian novel.

**Cowan, Michael**  
**University of Virginia, USA**

The Heart Machine: Rhythm, Body and Cinema in Fritz Lang’s 'Metropolis'

For many among the filmic avant-garde of the 1920s, the term 'rhythm' designated not simply a particular aspect of filmic aesthetics, but the “essence” and “mission” of the cinematography as such. Modeling film on dance or music rather than on drama or narrative prose, works such as Fernand Léger’s “Ballet mécanique” and Walter Ruttmann’s “Berlin. Sinfonie einer Großstadt” sought to create a pure cinema of optical rhythms. At the same time, the enthusiasm for seeing the cinema as an art of rhythm was related to a much broader discussion about rhythm, the body and modern work among German cultural reformers (and particularly the proponents of reform dance and eurhythmical gymnastics). In this paper, I analyze the motif of rhythm in one film that brings together both of these domains: Fritz Lang’s “Metropolis.” Although few of Lang’s critics have failed to comment on the obvious critique of Taylorist time

management in "Metropolis," the film's stylized choreography of working bodies has rarely been considered in relation to the body culture movements so prevalent in the mid-1920s. Yet, the staging of bodies in "Metropolis" takes up one of the central concerns of the proponents of modern dance and eurhythmics: namely the eclipsing of the body's 'natural' rhythms by industrial rhythms in the modern world (or what the philosopher Ludwig Klages described as the replacement of flowing rhythms by machinic 'tact').

Indeed, one can understand the film's utopic allegory of the heart as 'mediator' between the hands and the head precisely as a reflection on the role of the cinema within this process. While Lang's critics have tended to condemn the celebration of the 'heart' in Metropolis as overly sentimental and politically suspect, few have related the allegory of the mediating heart to the broader network of heart imagery running throughout the film. Through a close analysis of this motif, I argue that the beating heart in Metropolis offers a fantasmagoric image of the cinema the art of the machine as an interface between natural and technological rhythms.

In fact, the film shows us competing versions of this rhythmical cinema, but at stake, in each case, is a question of control. While the erotic dance of the robot Maria (whose transformation culminates in the image of a beating heart superimposed on her chest) drives her male audience into rhythmical convulsions, the giant 'heart machine' at the center of the city's industrial apparatus functions precisely to tame the movement of nature through the exact pulse of technology.

For the visual design of the heart machine in Metropolis, Lang's set designer Otto Hunte cited another 'heart machine' from a key work of rhythmical cinema: namely, the apparatus with which the protagonist of Marcel L'Herbier's "L'Inhumaine" (1923) reanimates the heart of the concert singer and femme fatale Claire Lescot. Designed by Fernand Léger, the heart machine in "L'Inhumaine," as Richard Abel has pointed out, functions precisely as a metaphor for the cinema in its ability both to reanimate life and to control movement. In a similar manner, the heart machine of Metropolis embodies a fantasy of the cinema as a means of ordering natural movement coded in both films as feminine through the precise rhythms of technology.

*Key words:* Metropolis, Technology/Technoethics, Utopic and Dystopic Bodies

**Cuenca, Mercedes**  
**UB, Barcelona, Spain**

'My Heroine Would Be Myself': The Promise of a Queer Utopia in Carson McCullers's *The Member of the Wedding* and Sylvia Plath's *The Bell Jar*

Towards the end of Sylvia Plath's *The Bell Jar* (1963), Esther Greenwood, the novel's female protagonist, explains that "I believed in hell, and that certain people, like me, had to live in hell before they died" (195). In this way, she defines the social and cultural context of her youth, the United States of the 1950s, as a dystopia. Plath's BILDUNGSROMAN is just one example of a large tradition of postwar American literary and cinematic works, among which *The Catcher in the Rye* (1951) and *Rebel Without A Cause* (1955) are the most notable, which employed young and/or adolescent characters to enact a critique of the so-called "age of consensus". At a time when capitalism and heterosexism wove the fabric of the utopian cultural narrative of the

“American Dream”, a strong work ethic and the strict observance of gender-marking codes were equated with maturity and sanity. The social constraint of any alternative lifestyles or manifestations of desire which ensued was the result of this hegemonic discourse which, as Alan Nadel states in *Containment Culture* (1995), served to “unify, codify, and contain perhaps INTIMIDATE is the best word the personal narratives of its population” (4). That is why, at the time, the construction of young characters who had not completely assimilated adult social mores was a common strategy to explore the limits of containment; such characters subverted the status quo by challenging the Cold War definition of sanity and the policing of gender and desire.

In this paper, I shall focus on Carson McCullers’s *The Member of the Wedding* (1946) and Sylvia Plath’s *The Bell Jar* (1963) to show how both novels depict young female protagonists who construct individual utopias based on the rejection of the social imposition of orthodox gender roles and normative sexuality. To do so, I shall explore how both McCullers and Plath construct young female characters whose gender identity is denaturalized by foregrounding the performative aspects of both femininity and masculinity and, thus, disassociating these categories from biological sex. I shall argue that McCullers’s text highlights the potential of female masculinity as a liberating site of resistance to normative models of womanhood, while Plath’s work dwells on the gradual shedding of traditional femininity as a strategy to (re)articulate the female self in non-heterosexist terms. Furthermore, I shall attempt to prove how both novels draw on the construction of young androgynous characters to (re)present alternative modes of desire. Finally, I shall focus on how the queering of gendered and sexual identities which takes place in both novels serves to problematize the concept of “madness”, a category which was used in Postwar America to perpetuate the prevalent patriarchal status quo. Thus, the essay’s aim shall be to shed light on the queering of gender categories which white women writers of the Cold War era seem to propose as a utopian empowering of women in a dystopian social context.

*Key words:* Gender, Social Dystopia, North American Literature

**Davidson, Lorna**

**New Lanark Conservation Trust, UK**

### Living in Robert Owen's New Lanark - the people's view

New Lanark's role as a model community under the management of the Utopian Socialist Robert Owen between 1799 and 1824 has been extensively written about - mostly by Robert Owen himself and by visitors to the village, who were usually well-travelled and well-educated. Many were extremely impressed. Some were sceptical. Others were openly critical. But what do we know of the views of the people who actually lived there? Robert Owen described New Lanark thus: "Of all the places I have yet seen, I should prefer this in which to try an experiment I have long contemplated, and wished to have an opportunity to put into practice". New Lanark, then, was a laboratory, and its people were in effect the subject of the experiment. Unlike the members of an intentional community, the people of New Lanark had not actually volunteered to be part of this experiment. How did they respond to his efforts to improve their lives? What did he ask in return? Did the experiment work?

From an examination of the surviving sources of evidence, it is possible to gain some interesting insights into the real everyday life of the community, and how Robert

Owen's ambitious plans to transform society by means of educational and environmental improvements affected the lives of the villagers. Particularly interesting is the role of women within the New Lanark community. As was commonly the case in textile manufacturing enterprises, a large proportion of the workforce was female. In 1811, female members of the workforce outnumbered the men by nearly two to one. Owen wanted to encourage families, and actively recruited them in the period during which he was fazing out the use of pauper apprentices - young children, usually orphans, who, under the regime of his father-in-law, were brought from the cities to work in the cotton-mills in return for accommodation, food, clothing and a basic education.

Women, therefore, were pivotal to the success of his experiment. The cotton-mills could not operate without them, and the development of a harmonious community also largely depended on the success of their efforts to manage their households and live peaceably with their neighbours. How did Owen's innovations impact on their lives? They were probably the first women ever to benefit from the provision of what we now term a "workplace nursery". His new arrangements for the New Lanark Village Store meant that their housekeeping money went much further. Free healthcare was provided for them and their families.

In this paper I will examine the surviving evidence, and attempt to draw some conclusions about day-to day life in Robert Owen's New Lanark, or the interface between Utopia and human nature.

*Key words:* New Lanark, Women, Community

**Davis, Laurence**  
**Dublin, Ireland**

### Anarchism, Utopia, and the Test of Art

It is an interesting but little remarked feature of the history of utopian thought that anarchistic utopias tend on the whole to be far more sympathetic to free artistic expression than their statist counterparts. In her book *Journey through Utopia*, the anarchist scholar Marie Louise Berneri offers one plausible explanation of why this is the case, "The Utopian State is even more ferocious in its suppression of the freedom of the artist. The poet, the painter, the sculptor must all become the servants and propaganda agents of the State. They are forbidden individual expression either on aesthetic or moral grounds, but the real aim is to crush any manifestation of freedom. Most utopias would fail the 'test of art' suggested by Herbert Read." By contrast, the minority of utopias that pass the "test of art" do so insofar as they encourage the free expression of individual personality in all its varied unrestricted and unpredictable forms -- aesthetic and otherwise. More specifically, Berneri suggests, such utopias are likely to resemble Diderot's *Supplement to Bougainville's Voyage* and William Morris's *News from Nowhere*, which "gave us utopias where men were free from both physical and moral compulsion, where they worked not out of necessity or a sense of duty but because they found work a pleasurable activity, where love knew no laws and where every man was an artist."

This provocative observation raises the question of what precisely it is about artistic freedom that links it to the other forms of freedom Berneri mentions, and so

makes it particularly attractive to libertarian utopians and particularly repulsive to statist utopians. I take up this question in my paper by focusing on the work of three influential anarchist or anarchist-inspired artists who attempted to formulate self-consciously libertarian utopian visions of a world in which the arts might flourish: William Morris, Oscar Wilde, and Ursula K. Le Guin. I have chosen these three particular writers because their views about the relationship between social radicalism and the arts overlap in important ways, yet each ultimately reaches interestingly distinct conclusions about the role of art in creating and sustaining stateless utopias.

My provisional argument is that artistic freedom is linked to the other forms of freedom examined primarily due to its inescapably social and individual nature. To the extent that this is true, Le Guin's treatment of the role of art in society is the most satisfactory of the three, inasmuch as it balances individual and society in a way that simultaneously protects the autonomy of art and reminds us that it needn't be something precious and elitist maintained by the joyless labour of an enslaved majority. Her utopian writings thus illuminate a promising way forward for not only for creative utopian artists keen to avoid the authoritarian mistakes of the utopian past, but also for revolutionaries who wish to avoid replicating the mistakes of the revolutionary past -- though as I will show at the end of my paper her revolutionary artistic vision is ambiguous as well, insofar as it suggests the inherent limitations of any revolutionary utopian vision in the face of power politics.

*Key words:* Anarchism, utopianism, art

**Domínguez García, Beatriz**  
University of Huelva, Spain

The Utopian Future of Humankind in Three Novels by Sheri S. Tepper: The Power of the Feminine.

From a feminist perspective science fiction and fantasy has been used to subvert and denounce old feminine stereotypes. Works by Atwood, Fairbairns, or Carter have assumed that the “escapist” mode of science-fiction and fantasy can be used to subvert and denounce gendered assumptions. Sheri S. Tepper’s work has always moved within the boundaries of science-fiction/fantasy and a realistic mode that will not create the illusion of another world but make readers aware of the possibilities of a near-future in which her novels could take place. Her fiction is designed to dissect the patriarchal attitudes still under scrutiny. Using the similar fairy-tale motifs of her novel *Beauty* (1991), *Singer From the Sea* (1999) and *The Visitor* (2002) retell the fate of humankind in a dystopian allegorical fantasy of a post-apocalyptic patriarchal society whereas in *The Fresco* (2000) Tepper transforms the peculiarities of our binary world in a war between species—aliens or human— where a woman has the role of ambassador. Even though there is a clear-cut division between fantasy and science-fiction as literary genres in these three novels, the feminist way in which characters and action merge makes the analysis that will follow concentrate on the horror-like reality of her vision of the future.

*Key words:* feminism, science-fiction/fantasy, Sheri S. Tepper.

## **Alessio, Dominic**

**The American International Univ. in London, Richmond, UK**

### Promoting Paradise: Utopia, Civilisation and National Identity in New Zealand, 1870-1930

Promoting Paradise focuses upon historic origins of the New Zealand paradise myth. It analyses a host of contributing features, namely the former colony's distance from Europe, beautiful topography, late settlement, healthy climate, and impression as a destination where social and economic advancement was possible. It will also be claimed that there were a number of other factors which contributed to this myth. These included the country's reputation for radical political experimentation, its avant-garde utopian writing, its presumed "racial" superiority that applied to both pakeha and maory, and its supposed better history of contact between colonised and coloniser.

*Key words:* New Zealand, Utopia, National Identity

## **Donnachie, Ian**

**The Open University, Scotland**

### A New Moral World? International Dimensions of Owenism

In this paper I hope to present some of the initial findings of my long term project on Robert Owen's international connections and influence, with the emphasis on the period 1815-30, but with pointers to later and wider developments previously discussed by Owen scholars.

As is well known, Owen's ideas were quite rapidly disseminated internationally following the publication of his essays on *A New View of Society* and others works in their wake. These, together with his proposals for popular education, poor relief and related community schemes attracted widespread publicity and critiques among British, European and American reformers. Owen himself carried the message of Owenism to Europe (1818), Ireland (1822-23) and the United States (1824 onwards). He generated widespread interest among the international community of enlightened reformers. Owen rightly claimed that his experiment at New Lanark held the key to national and international regeneration and that it attracted large numbers of visitors from abroad. Drawing on surviving archives and other data the paper will provide an assessment of the countries of origin, professional backgrounds and interests of international visitors to Owen and New Lanark.

It will review the activities of a cross-section of those influenced by Owen's ideas, particularly in France, Switzerland, Spain and the United States, and identify some of the main movements that subsequently underpinned Owenism internationally. While many of the key figures with whom Owen is known to have associated (identified after laborious research by Claeys, Hijikata, myself and others), there are countless others, as visitors, promoters of reform issues, or as correspondents.

It is hoped to show that virtually from the outset there was a strong international dimension to Owen's propaganda, thanks to which both New Lanark and Owen himself rapidly became icons of reform on a global stage.

While the thrust of this presentation links the two icons in the pre-1830 period, subsequent developments of Owenism internationally are also briefly considered.

*Key words:* History, Owenism, Social Reform

**Dorsa, Ed**  
**Virginia Tech, Virginia, USA**

### Structured altruism: A (hopeful) future for consumer based societies

Its 2006 and we're building a world based on consumerism. Certainly, the United States leads the way in advancing this society based on acquisition but, thanks in large part to a global economy, consumerism has spread around the world. Western Europe, Scandinavia, Japan, and Australia have all made significant contributions towards this end. We are part of a system which will not, perhaps cannot (short of global catastrophe) end soon. And while there are numerous countries not playing the consumer game, it's clear this is because they haven't had the chance, yet.

China, India, the Middle East, Eastern Europe, Russia and many nations in South Asia (in fact, the bulk of the world's population) are now lined up to step onto the same carousel. They want to join the consumer-based world they've glimpsed, they want the same commodities they've seen daily in print and on their newly acquired televisions, and they are working hard to attain these things. With full knowledge of the pitfalls that await - pollution, resource depletion, exploitation of labor, homogenization of cultures – they are not deterred in their desire to join the consumer parade.

As an industrial designer I've long had a hand in making the products that societies need. The good side is that traditionally my job has been to make them easier to use, to understand, and to manufacture. But increasingly now I'm expected to imbue them with "desirability," to make people want them, whether they need them or not. This has become not just an integral aspect of design, but more and more the only differentiator between products. Technology has allowed us to manufacture an ever-larger array of products that all essentially do the same thing. Most designers bemoan this development, fully aware that we can't continue down this path and expect to leave any kind of future for our children. But it seems we can't – or won't - stop this cycle of production/consumption.

Is it possible to change this cycle? To redirect it a manner that can benefit the world? Can we make the things that people need, and at the same time make them desirable, so that people want them? As Kalle Lasn, editor-in-chief of *Adbusters* says, "Design is a relatively new profession. We are in the unique position of still being able to shape our professional culture as it grows.

This paper examines these questions and proposes a solution: Structured Altruism. It proposes that we think of altruism, not simply as a form of charity, but as a way of "doing good" within the specific context of one's profession, as a way of solving the problems presented by consumer based societies. As Deborah Stone, a public policy analyst says, "Anybody who devotes their work lives to caring for other people is an altruist in my book. That they get paid for their work doesn't make them any less altruistic."

**Dutton, Jacqueline**  
**University of Melbourne, Australia**

Forever Young? French Perspectives on Aging in Global Communities of the Future

France counts amongst its inhabitants some of the oldest people in the world, including Jeanne Louise Calment, who was still riding a bike at 100, and died at the age of 122 in 1997. Whether such cases of human longevity can be attributed to a Mediterranean diet or daily consumption of good red wine is the subject of unending debate, but these seemingly effective strategies cannot compete with some of those proposed in recent French futuristic fiction. Two prominent figures on the French literary landscape who have tackled the question of aging in global communities of the future are Jean-Christophe Rufin, whose utopian novel, *Globalia* (2004), presents an extrapolation of Western democratic society as it has evolved in response to terrorism and consumerism, and Michel Houellebecq, with *La Possibilité d'une île* (2005) tracing an alternative route to a future dominated by the new religion of the Elohimites and advanced technologies of genetic modification and cloning.

The phenomenon of aging is of central importance in both of these novels, dictating the fundamental values on which the future societies are based. In *Globalia*, youth has become a negative value, denigrated by the elderly "people with a Great Future", whose lives and looks have been prolonged by surgical transplants and chemical enhancement. However, in *La Possibilité d'une île*, the cult of youth has been embraced as the principal reason for regenerating oneself every 30 years through cloning, so that youth represents the only remaining cause to strive for in the euphemized existence of the future.

How these novels express the values of the future via the pivotal concern of aging will be the subject of this paper. The divergence in Rufin's and Houellebecq's perspectives on aging in the future will be explored to reveal the various discourses on democracy, difference and desire that underpin their visions of the world to come. Their apparently opposing views may, however, be more aligned than they seem, as each author is looking forward to the end of an imperfect era, yet proposes a solution that could only be described as fundamentally flawed. A vanity utopia of the "nip and tuck" or an endless youth of satisfaction without desire - to remain forever young in the future may not be as fulfilling as a Mediterranean meal or a glass of good wine.

*Key words:* French Futuristic Fiction, Aging, Globalization

**Edge, Kay**  
**Virginia Tech, Virginia, USA**

Rejecting Modernism's Tabula Rasa: Big Box Rooftops as Utopia

In *The Language of Postmodern Architecture*, Charles Jencks offers a postmodern critique of modern architecture, exhorting architects to work with the "what-is" rather than the "what-should-be." Clearly, architects must work simultaneously on the "what-is" and the "what-should-be," and they are uniquely prepared to address such intractable issues as how the rooftop of a Wal-Mart big box can represent buildable utopias. This

paper examines projects that have taken the givens of our consumer society and redirected them to continue the unfinished project of modernism.

**Elliott, Jane**

**University of York, UK**

The Desire Called Magic: Contemporary Fantasy as a Utopian Form

This presentation analyzes the current resurgence of fantasy fictions, in particular the *Lord of the Rings* film trilogy, in relationship to the “end of utopia” discourse that has haunted Left criticism and theory since the conclusion of the 1960s. Although science fiction and fantasy are frequently paired in the literary criticism of utopian texts, science fiction seemed to garner the bulk of both popular and critical attention during the late 1980s and 1990s. The deluge of new and revitalized fantasy fictions in the past ten years appears to have reversed this dynamic, replacing the metropolitan cyberpunk of the 1990s with the pastoral archaism of J.R.R. Tolkien, Philip Pullman, C.S. Lewis and many others. In his major new theorization of science fiction as a utopian form, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, Fredric Jameson argues that the current prominence of fantasy serves as yet another sign of the demise of the utopian impulse. Offering an analysis reminiscent of the varieties of utopian thought associated with Karl Mannheim and Herbert Marcuse, Jameson argues that fantasy provides readers with a form of compensatory wish-fulfillment at odds with true utopia, serving as a denial rather than an expression of the contradictions that structure late capitalism. As a mere rejection of the dilemmas of the current social field, fantasy’s failure as a utopian form is for Jameson intrinsically connected to its failure to be genuinely contemporaneous.

In contrast, my presentation examines the new prominence of fantasy in the past ten years as a sign of the transformation rather than a decline of the utopian imagination—one that is intrinsically linked to contemporary historical developments. In particular, I focus on the close relationship between the concurrent rise of fantasy in general, the figure of “magic” in particular, and the new wave of CGI technology in the past ten years. As many critics have argued, the newest innovations in film technology have ironically found their ideal subject matter not in the futuristic battles of warring space fleets, but rather in Tolkien’s techno-phobic, anti-modernist Middle Earth, as brought to life in Peter Jackson’s *Lord of the Rings* cycle. I examine the ways in which such films create a *mis en abyme* in which CGI creates visual representations of magic and magic in turn figures the promise and threat of a technoscientific discourse that by now far exceeds the grasp of the average citizen. The good-and-evil allegories of fantasy, I argue, serve not to veil the complexities of contemporary social formations, but rather to make them visible: the nostalgic simplicity of fantasy’s value system thus serves as a necessary counter-weight to the seeming unknowability of contemporary technology for the average viewer, expressing the utopian desire to make an ethical negotiation of technoscience comprehensible and feasible. Ultimately, I suggest, the complex temporality encoded in the figure of “magic” serves as a refusal to take technoscience on its own terms—offering evidence of an ongoing, utopian insistence that things might be otherwise.

*Key words:* fantasy, cinema, technology

**Fischer, Joachim**  
University of Limerick, Ireland

The reception of Fritz Lang's Metropolis in Ireland

Shortly after the German original was released Fritz Lang's Metropolis was shown in Dublin and other locations in Ireland. It was generally positively reviewed and was seen as an example of what the German film industry could achieve and why it was superior to Hollywood. The arrival of sound films only a few years later was to effectively wipe out the market for non-English language productions, much to the regret of many Irish film critics. I intend to analyse the Irish reception of the film in the 1920s, placing it within the contexts of (a). contemporary debates about the function and the future of cinema as well as (b) debates about future societies and other contemporary utopian and dystopian discourses. Metropolis was shown again in different versions in more recent years and I will finish up with a look at the more recent reception of the film in Ireland.

**Fitting, Peter**  
University of Toronto, Canada

Anti-anti-Utopianism: Fredric Jameson's The Desire Called Utopia

The title of my paper refers to one of the key themes of Fredric Jameson's newly published Archaeologies of The Future. Like Thomas More's Utopia, this is actually two books, the second written before the first since it is made up of 12 previously published essays on SF and utopia while the first part, aptly entitled "The Desire Called Utopia," was written as an introduction to those essays. Of course, this is not simply an intervention in some ongoing literary discussions about the nature of SF or the role utopia plays today-although the book will certainly make important contributions to those discussions. But it is clear that Jameson also intends this book as a continuing interrogation of Marxism and its validity today. In the following talk I want to try and describe this very substantial intervention. Obviously in 20" I can only begin to sum up a complex 250 page argument by pointing to a few of the highlights of this dense but rewarding text (and then ending with a few questions if I have time).

**Garforth, Lisa**  
University of Leeds, UK

'Lines of flight': utopia, affect, intention.

This paper addresses questions of intention in relation to what we might once have called utopian representation that is, images and ideas of utopia in art, film and literature. Recent utopian theory has tended to be concerned with the function of formal utopias to 'open up' possibilities of other ways of being rather than close them down around determinate ethical goods or concrete visions of a better future. Emphasis on

the contingencies and non-teleological trajectories of utopian desire, and the cultural ubiquity of its expressions, seems to dislocate utopia from the expectation of any realisation of its content. Utopian texts become means of liberating desire and new ways of thinking, not statements of intent.

The turn to Deleuze and affect in cultural theory problematises the issue of intention further. Here, the utopian powers of art to “switch our intensive register”(1) and reveal the transformative becomings of the world are located not in the epistemological and cognitive realms of (de)construction, but in bodily, affective and experiential connections that work on, through and with us. Without a coherent (desiring or intending) subject, without even a text that can be said to produce utopian ‘effects’, does intention remain relevant to understanding the utopian imaginary?

I explore these ideas in relation to the utopian resonance of nature images in popular film. Recent work has suggested that ecological desire is invoked not through the representation of possible green societies or texts’ political intentions to persuade us to adopt a sustainable way of life, but through intense affective aesthetics of cosmic/sublime nature(2), or disruptive ‘untimely’ tropes of memory and mourning (3). If aesthetic affects are asignifying and even relatively autonomous of either individual or cultural intentions, then green utopianism must be seen in terms of free-floating intensities. What is gained and lost in this analytical shift?

**Gifra-Adroher, Pere**

**Univ. Pompeu Fabra, Barcelona, Spain**

#### Travel Writing on Andorra: Utopia in the Pyrenees

This paper analyzes how certain British and American travel writings from the mid-nineteenth century up to the early twentieth century represent the little country of Andorra, in the Pyrenees, as a Utopian milieu. In particular, it focuses on the main themes and rhetorical conventions present in Lewis Gaston Leary's travel narrative *Andorra: The Hidden Republic* (1912), the first full-fledged book on the little nation of the Pyrenees written by an American author. It will be argued that Leary, a Presbyterian minister and teacher at the Syrian College in Beirut, presents the book not only as a merely informative travel account but also as a symbolic piece of Utopian literature whose main purpose is to contrast the idealized representation of the small "republic" surrounded by mountains to the large, politically debased republic of which he was a citizen. Leary, who was probably influenced by the ideological agenda of the Progressive movement, relies on several traditional elements from Utopian literature to describe the idyllic valleys of Andorra as the perfect milieu for the fulfilment of republican ideals. He claims to have visited "a modern utopia" and therefore his account focuses on its citizens, language, folklore, and natural environment, but above all what truly captivates him is the sound, political system of the country he observes, based on a social system that to a certain extent seems to reproduce the ideals of Jeffersonian America. The dream of a society of frugal freeholders, isolated and proud of their independence, perhaps was no longer tenable in the industrialized United States by the time Leary published his narrative, but he sought it elsewhere and in so doing found Utopia in the tiny enclave of the Pyrenees.

**Gimeno Puyol, María Dolores**  
**URV, Tarragona, Spain**

The “Viaje al país de los Ayparchontes”: the wishes and limits of Hispanic utopia in the Eighteenth century

In spite of the theoretical learning of the Spanish literature towards realism, the Eighteenth century in Spain follows the European fashion of the utopian fiction, as several texts recently rediscovered by critics can prove. One of them was published by the combative journal *El Censor*, which appeared between 1781 and 1785, in three non-consecutive articles-the *Discurso 61*, in February 1784, the *Discurso 63*, in March 1784, and the *Discurso 75*, in October 1785-. Entitled “Viaje a la tierra de los Ayparchontes”-“Voyage to the Land of the Ayparchontes”-, they recreated a utopian society regarding aristocracy and religious organisation. Utopian fiction, thus, worked as an ideal mask to criticise two important problems of the Ancien Régime that worried the Spanish enlightened minority; besides, that criticism was an immediate one, since it tried to obtain concrete results from the pages of a periodical publication, which ended up forbidden because of its radical proposals at that time.

Furthermore, with reference to its literary development, that story shows the characteristic trends of the utopian genre such as the found manuscript, a voyage, the location of the utopian country in an imprecise but faraway place, and a society divided into casts. However, the brief extension that the journal frame imposes prevents the story from a narrative development, which is replaced by a short autobiographic account written by an anonymous “I”, who describes the *ayparchonte* society he visits, and also sets a dialogue with a native guide. Therefore, dialogue appears as the ideal formula to contrast both societies and to present a criticism with the convenient distance and debate.

The analysis of these “discourses” will allow us to consider, on the one hand, the reformist wills of the Spanish Enlightenment along with its limits, and, on the other hand, its literary formulation as both a part of a generic fashion and a necessity due to the censorship restrictions.

**Kesler, Corina**

**University of Michigan, Ann Arbor, USA**

From Space to Time: Uchronic Innovations of the Sabbath in the Classical Kabbalah

The paper analyzes the relationship between space and time, the two important coordinates of utopian projects, and the ways they are used in a narrative utopia, i.e. Kirinyaga- A Fable of Utopia by Mike Resnick and in a specific religious community as in the ritual of the Sabbath in the classical Jewish Kabbalah.

In Kirinyaga- A Fable of Utopia, Mike Resnick analyzes the Kikuyu tribe of Kenya’s implementation of eutopian ideals on the virgin space of a new world. Intending to re-create the pre-European, pre-industrialized world of their ancestors, the Kikuyus believe that the isolation of the new world is sufficient to ensure the success of their project. However, their attempt fails: the homogeneous space, the main requirement of their eutopian planning, does not ensure (in fact it might impede) the re-

naissance of the Kikuyu Golden Age. During Medieval Times, Jewish Kabbalist mystics developed a ritual that ensured that the small Jewish enclaves flung far away from the native space of Jerusalem still had a connection with that cradle and the golden Age of Israel. In this “utopian” case, the Kabbalists had to work from within a heterogeneous space to recreate the ideal of the past. Not having the luxury of a new, uninhabited space, they re-worked the temporal aspect of the utopian project by creating rituals that took the believers to an eternal moment in time, suspended outside everyday realities and accessible through sustained ritualistic practice.

This paper compares and contrasts these two different aspects of the utopian project from the point of view of two different kinds of minorities: the Kikuyus in Kenya who live in a heterogeneous space of a modern, heavily industrialized society, and extract and move themselves to a new land, and the Jewish Kabbalists of medieval Europe who cannot repeat the feat, and have instead to appeal to a mystical ritual, a temporal transformation of their environs.

*Key words:* Sabbath-uchronian alternatives to utopian practices.

## **Kim Sun-Young**

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Delivering language. Cultural criticism and utopian dreaming Hermann Broch's interwar novel *The Somnambulists* (Die Schlafwandler)

My paper deals with the tension between cultural pessimism and ethical utopianism in Hermann Broch's prognostic three-part novel *The Somnambulists* (1931/2). In light of the historical political condition of the author's German-speaking cultural milieu, especially the rise of fascism, Broch's cynicism about the future of Western civilization is understandable. That there is a utopian aspect to this novel is, thus, all the more surprising. The dominantly dystopian tone of the *The Somnambulists* is intermingled with undercurrent of hope which expresses a utopian anticipation for a new, ethical, and unified culture.

Broch's trilogy attests both to a historically perceived crisis and a literary utopian hope that believes that one can change the course of history and humanity by finding the 'right' kind of language. Like the *Fackel* essays of the influential Austrian writer and intellectual Karl Kraus, *The Somnambulists* substantiates the idea that by attempting to 'save' (literary) language, one saves humanity.

Broch's strategy to find an appropriate, redeeming literary language for his historical time is to experiment with the genre of the novel.

Within one single trilogy, his novel tries out different narrative styles from realist and expressionist to New Objectivist and incorporates various discursive strategies, such as philosophical essay and poetry. By thus probing the limits and possibilities of literary language, Broch alerts his readers to critically examine their cultural framework that makes use of these discursive strategies. Also, by paying attention to these uses and 'misuses' of language, which informs a particular value system, the readers could become aware of the limits and possibilities of the value system itself. Additionally, the choice of various narrative styles and narrative focuses questions the notion of a unified subject. *The Somnambulists*, therefore, also probes the limits and possibilities of modern subjectivity. During the fading of a solid, coherent

subject, a new kind of language and a new subject emerge through the novel's experimentation. It is their advent that Broch's novel anticipates.

The *Somnambulists* leaves more questions open than answered. The doubts expressed in the modern subject and language as his tool contain potential avenues of both critically examining the present and preparing the grounds for envisioning a new future. This is the treasured possibility of literary language, an aspect of humanity that Broch's novel attempts to rescue.

*Key words:* German modernist novel, Broch, crisis and salvation

**Kinna, Ruth**

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### Anarchism and the Ideology of Utopia

In the late nineteenth century, the idea of utopia was used as part of an ideological struggle between Marxist social democrats and anarchists. The attempt by Marxists to dub the anarchists utopians, in a pejorative sense, is well known. The designation followed the critique of unscientific socialism outlined in Engels' *Socialism: Utopian and Scientific*. Broadly, anarchists were utopians because they did not subscribe to Marx's theory of history and because, as a result, they coupled their critiques of capitalism with ideal schemes of organization.

Anarchists responded in a number of ways. Some, individualists and mutualists like David Andrade and Henry Seymour, and syndicalists including Pouget and Pataud simply ignored the critique and developed anarchist utopias as strategies for revolutionary change. Others, like Gustav Landauer attacked Marx's 'science' and outlined a view of anarchism which was romantic and implicitly utopian. Peter Kropotkin and Varlaam Cherkov counter-attacked: retracing the history of socialism they argued that Marx's 'science' amounted to a poor repackaging of early nineteenth century ideas. And by analysing the development of the physical sciences in the nineteenth century they suggested that anarchism had a far greater claim to scientific status than social democracy.

This paper reviews these arguments in order to shed some light on the contemporary debate with anarchism about the status of utopias and utopian thinking. A leading trend in modern anarchism – 'post-anarchism' – is deeply anti-utopian. Utopianism, on this reading, is not only associated with the desire to impose blueprints (deemed, therefore, constraining and anti-libertarian), it is also linked to historical determinism. My suggestion in this paper is that modern anarchist anti-utopians have not appreciated the diversity of anarchist responses to 'utopianism' and, as a result, raised a critique that is wrongheaded. Post-anarchists have inadvertently read back into 'classical' anarchism a critique of utopia which has more to do with Marxism than it has with nineteenth century anarchist utopianism. By simplifying the classical anarchist understandings of utopia, post-anarchists have wrongly overlooked the powerful appeal and purpose of utopian thinking.

**Koba, Renata Elzbieta**  
**URV, Tarragona, Spain**

The other side of history: alternate realities of *The Man in the High Castle* by Philip K. Dick

What if Germany and Japan had won the Second World War? Philip K. Dick's novel narrates this possibility. Post-war America is divided into two main zones, one governed by fascist German states and the other dominated by Taoist Japan with a buffer zone in between. Such a division clearly illustrates a clash of cultures; one bad and one good, education in the west opposed to education in the east. Furthermore, this enforced separation reveals both the consequences and the foolishness of extremist politics of nations which crave absolute power and thus create impenetrable frontiers and prohibitions.

The majority of the protagonists live in a dystopian, racist, dictatorship. However, there is some hope and it is contained in a secret book "Grasshopper Lies Heavy", written by one of the protagonists, Hawthorne Abendsen, censored by the fascist states. According to those characters who are against Nazism and are fascinated with "Grasshopper Lies Heavy" the prohibited novel is all about utopia: a much better world where America wins the war and becomes a land of peace, freedom, democracy, tolerance, equality and respect for the other and where all the human hopes are nourished. Unfortunately, this utopian vision is still far from becoming the reality in the real world. This presentation takes a closer look at alternate histories of the Second World War thus revealing some of the absurdities of our contemporary societies and their politics.

*Key words:* the discourse of totalitarian societies, power struggle, clash of cultures: the west versus the east

**Koenig, Brigitte**  
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Visions of the Future: Reproduction, Revolution, and Regeneration in American Anarchist Utopian Fiction, 1892-1902

In the minds of the general public, anarchism was and remains a philosophy associated with disorder and destruction, and the image of the anarchist -- an image resurrected most recently by the infamous Unabomber -- is equally as identifiable: a man with shaggy hair, a beard, a fiendish look in his eyes, and, of course, a bomb in his hands. As a result of our contemporary understanding of anarchism as a synonym for nihilism and chaos, the legacy of the anarchist movement has been overlooked. To uncover what late nineteenth-century anarchists actually proposed, I have turned to a body of previously neglected works, anarchist utopian fiction, which were contained in and distributed by American anarchist journals. What these novels reveal is instructive. The late nineteenth and early twentieth centuries were, according to Elaine Showalter, a time of "sexual anarchy" regarding gender roles and relationships. As my paper will demonstrate, this conflict assumed literary form in the utopia, through which American anarchist authors and readers explored possible resolutions to social tensions.

Sexuality figured prominently in this revisioning of society, both as an expression of individual liberation and as a tool through which a new society could quite literally be created. Like many of their Progressive counterparts, these anarchist authors highlighted women's feminine "instincts" as a reform element; yet at the same time, they urged the complete sexual, psychological, and economic emancipation of women as a prerequisite to social revolution. In this paper I will focus on anarchist maternalist politics, or the ways in which issues of gender – sexuality, motherhood, and the literal and metaphorical significance of reproductive labor – were essential to anarchists' understanding of social revolution and its outcome.

My paper raises several issues: the uses of popular culture as a vehicle for the promotion of radical ideas; the political implications of the literary form; radical visions of modernity; and the self-conscious politicization of gender and sexuality. Anarchist utopian fiction, in short, reveals a Janus-faced movement. Utilizing the popular genre of the utopian fantasy, anarchist writers both engaged in and subverted dominant modes of discourse. Mimicking popular culture even as it sought to subvert the status quo, anarchist fiction unveils a political subculture and society in flux. Ultimately these radicals appear to have been concerned less with destruction than reconstruction. In so doing, they redefined the nature of sexual roles and relationships and demonstrated a sophisticated understanding of the issues intertwined in the politics of gender: sexuality, social institutions, and the possibilities and responsibilities of freedom. Utopian fiction, then, vividly illustrates both the threat and the promise of American anarchism.

**Kraftl, Peter**  
**University of Northampton, UK**

#### Utopia, childhood and intention

In this paper, I critically discuss the question of utopian intentionality via an attention to the banal and the affective. Extending the arguments of post-structuralist and feminist utopian theorists, I argue that our common-place understandings, perceptions and experiences of the utopian whether we 'know' it or not may be so ephemeral that they evade any sense of intention (or at least any easy alignment of the utopian with intentionality). I emphasise this point through the empirical and theoretical work of a human geographers, who have increasingly turned to the critical and affective spatialities of utopia. Then, in the final third of the paper, I draw on some empirical research with a group that can be said to be under-represented in utopian studies: children. I connect my discussion of intentionality and spatiality with the ways in which children and adults think and talk about 'what is good' for children. I conclude by stressing that the very possibility of these connections might unsettle our ethical and affective (pre)conceptions of utopianism, and by beginning to ponder the implications of a 'child-like' utopianism.

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

The Daughters' Tale: Gender and Power in the Utopian / Dystopian Literature of the 1990s

The question of gender and power is a reoccurring theme in the utopian / dystopian literature since the late 1960s. In the critical utopias and dystopias of the 1990s this subject is still of central interest, but is presented not only in a more complex, but also in a more differentiated manner. The subject of power or rather the abuse of power is not reduced to a simple deconstruction of binary oppositions anymore. It is revealed, instead, in its ambivalence, as a universal phenomenon beyond gender, race or class.

In these texts the focus has shifted from a static description of the utopian / dystopian society to the questions of the means and the process for reaching the utopian aim. Very often these critical questions are asked by the next literary generation, the daughters in the text. In novels such as Suzy McKee Charnas' *The Conqueror's Child* (1999) or Octavia E. Butler's *Parable of the Talents* (1998), the daughters become the editors of their mothers' stories and give voice to their struggle for survival and a better, a utopian society. At the same time these protagonists tell the readers their own individual stories of the next generation's life in a still apocalyptic, but nonetheless changed world, modified partly by their powerful mothers who were forced to leave their daughters behind or were separated from them.

In my paper I will discuss a few exemplary utopian / dystopian novels of the 1990s raising the question of gender and power on different levels of the text. At the discrete register of the protagonist I will analyse the daughters' tale as an ambivalent female quest narrative, as the story of the search for utopia which reveals itself as a search for their own identity as well as for the powerful and / or absent mother. At the iconic level of the text I will examine different outlines of apocalyptic worlds with co-existing utopian and dystopian communities and complex power structures. Thereby Suzy McKee Charnas' *Holdfast Series* as a whole or Rosa Montero's *Temblor* (1990) can be seen at the generic level of the text as a literary journey through various utopian or dystopian models or societies and therefore as a metafictional reflection of the literary tradition of utopia and dystopia.

*Key words:* feminism, literary utopia/dystopia/Science Fiction, metafiction and self-referentiality of the text.

**Leach, Darcy K.**  
**Boston University, USA**

Peace, Justice, and Anarchist Utopia in the German Autonomous and Nonviolence Movements

My paper would draw on my now completed dissertation work, which assessed how ideology affects the organizational and tactical practices of two extraparliamentary social movement countercultures in contemporary Germany: the nonviolence movement

and the autonomous movement (in German, the "Autonomen"). Both of these countercultures have nonhierarchical organizational structures, use consensus-based decisionmaking, and are strongly influenced by anarchist thought. Yet their practices (how they divide labor, run their meetings, structure their discussions, organize their actions, etc.) are very different. Based on a year of participant observation with two anti-nuclear groups (one group from each counterculture) and in-depth interviews with 63 activists from 12 groups (6 Autonomen and 6 nonviolence) drawn from a range of issue-based movements, I argue that contradictions in their own ideologies and how they respond to them is what explains their different practices.

For this paper, I would focus on the tension between the values of peace and justice that came through in the way the activists talked about their utopian visions in the interviews. The utopias described by activists in the two countercultures revealed that the Autonomen valued justice (understood in terms of freedom and an equal distribution of goods) over peace, and that the Nonviolence activists valued peace (understood as a lack of violence and equal rights) over justice. My essay would describe the consequences of these utopian priorities for the groups' internal dynamics: how it colored the atmosphere in their discussions and affected the groups' ability to resist the rise of oligarchic concentrations of power in their groups. For the Autonomen in my study, the emphasis on justice over peace led them to cultivate what they call a "fight culture," which made it harder for them to reach consensus, but encouraged people to challenge informal hierarchies as they developed. Among the Nonviolence groups, the emphasis on peace led to a calmer, more harmonious discussion culture, but also one that tended to be conflict avoidant, making it harder for them to address problems of unequal power in the group.

This suggests an inherent trade-off between peace and justice in anarchist utopian thought and that leaning too far in either direction impedes progress toward the goal of creating a more egalitarian society. Thus to the degree that the means of struggle are ultimately reflected in the ends achieved, it will be necessary to find a balance between these two values/aspects of revolutionary practice. In the conclusion of this paper, I will discuss how two groups (one Autonomen and one nonviolence) came close to striking this balance and the lessons we might draw from their experiences.

**Lourenço Fernandes, Ana Raquel**  
**University of Lisboa, Portugal**

### London Fields - Martin Amis's postmodern dystopia

Martin Amis (b. 1949) begins to publish in the early 1970s. He belongs to a generation of novelists whose writing registers a shift in social attitudes, sexual mores, political consciousness, religious beliefs and cultural values.

*London Fields* (1989) is often described as a novel of the apocalypse. It draws on themes already present in the short story collection *Einstein's Monsters* (1985): nuclear threat, the end of the world, violence and death. According to James Diedrick: '[it] is like the monstrous, mutant canine that terrorizes the postapocalyptic villagers in "The Little Puppy That Could". The novel relentlessly pursues a vision of deformation and death, darkening the lives of everyone caught in its force field' (*Understanding Martin Amis*, 118).

Just like Amis' first collection of short stories, *Einstein's Monsters*, the novel *London Fields* is written in the 1980s, a period marked by serious concern about the

threat of nuclear weapons. My aim in this paper is to clarify the way in which the novel depicts a dystopic world, showing the persistence of certain social and political preoccupations on the writer's part.

The novel is also a good example of postmodern writing. Indeed, the theme of the apocalypse is characteristic of the postmodern breakthrough (see Brian McHale, *Constructing Postmodernism*, 1992). In *London Fields*, Amis not only gives us a foretaste of life under the shadow of nuclear threat, he also presents the reader with one more example of fictional representation of the uncanny scene of nuclear apocalypse. The novel is multi-layered and displays an apocalyptic discourse which unfolds in various ways. It demonstrates how self-conscious the author is, how he plays with intertextual references, inviting the reader to interpret his work as a continuous rewriting, where characters and themes constitute familiar elements, promoting a reflection not only on British society, but also on our Western society and culture as a whole.

*Key words:* dystopia, apocalypse, postmodernism.

**Magid, Annette**

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Better than the Book: Fritz Lang's Interpretation of Thea von Harbou's *Metropolis*

The focus of my paper is to examine Thea von Harbou's *Metropolis* as the basis for her husband, Fritz Lang's masterpiece film. I am particularly interested in what Lang did not include in his dystopic anti-establishment thriller rather than what he did include, although I plan to discuss key features of the film to reinforce my thesis. Von Harbou had a more intricate drama-horror novel with a strong female heroine, Maria. Lang, in turn, cut much of the female role and included just enough to tantalize a male/female interest in *Metropolis*, the film. Fritz Lang's last silent film is a highly stylized, architecturally striking classic of the German Expressionist movement.

In the 21st-Century, a de-humanized proletariat labors non-stop in a miserable subterranean city beneath a luxurious municipality. The entire metropolis is controlled by a sinister authoritarian whose son, Freder, rejects his father's world philosophy and attitude towards laborers. Meek though they are, the workers are encouraged by Maria, a wistful young woman who assures her comrades that help is on its way. Upon discovering her influence, a mad scientist creates a Maria-look-alike that will incite the workers to revolt. When they do, the results are cataclysmic. Freder, the protagonist in both the novel and the film, needed some motivating factor to wrench him from his golden life as the child of a Director, John Fredersen. In Lang's film, Maria functioned as an Eve in the Garden of Eden, enlightening the sheltered wunderkind son of the mega industrialist with the truth of his father's empire. Because of her first-hand knowledge of the horrors experienced by the working class, she understood the "truth" of the city and enlightened Freder by introducing him to the laborers below ground who made the huge *Metropolis* function. Her role as a political force in the novel was reduced in Lang's film to a shepherd of children whom she introduced to the Directors' children as their "brothers." Later when her mechanical clone is created, the female image becomes a diabolically deadly femme-fatale. Because the role for Maria was profoundly reduced in the film, the female actress who played Maria also was the voice of "The Machine Man," "Death," and "The Seven Deadly Sins." My conjecture is that this was not an

accidental casting. As Gayle Fornataro illustrated in "Beyond Utopia: An Exploration of Gendered Textual Spaces and Political Ideals," the feminist and/or psychoanalytic analysis of utopia seems anything but ideal. Fornataro argues that "women's relation to language in a patriarchal symbolic system" aims at the concept that utopias focus on the "exclusion of female difference and desire" by "abjecting the semiotic aspect of language, which alone enables their expression." Utopias are structured around a specifically masculine desire and imagery. In fact, Lang's interpretation of von Harbou's *Metropolis* reflects a powerfully masculine reading of her novel. Even though there is a female in the film, Lang suggests that the struggle with industrialization is a male issue that is merely enunciated and exacerbated by Maria and her mechanical clone. It is not too divergent from Plato's construct regarding "utopia" as emphatically and undeniably a masculine concept, a masculine dream based upon an exclusively masculine form of desire, with no place for woman. Utopia means "nowhere," and according to Plato, women are nowhere in it. It is my conjecture that because Lang was using his wife's novel, the female character, albeit reduced in dimension, remained in the film. Perhaps if Lang wrote the script alone, C.A. Rotwang, the creative genius, Joh, the industrialist genius, and Freder, the next-generation genius, would have been the only characters in the film; however, because von Harbou wrote her novel featuring a strong female, Maria, Lang included her as the catalyst and lust interest necessary to enable Freder's change rather than the keeping her in the role of von Harbou's firebrand orator and socially-conscious thinker. If women need to find a new direction, and Lang is providing a visual vehicle for von Harbou's work, his masculine interpretation of her work leads to a possible assessment that unless a woman is behind the camera lens, it seems that feminist utopia is an impossible contradiction in terms. I hope to examine this conundrum.

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**UAB, Barcelona, Spain**

Apocalypse soon: The dystopian body in Hollywood films on extraterrestrial invasion (1989-2005)

In spite of the utopian message sent out by James Cameron's *The Abyss* (1989), a film released coinciding with the downfall of the Berlin Wall, and TV series such as the diverse spin-offs of *Star Trek*, mainstream American science-fiction films and TV dealing with the secret or invasive presence of extraterrestrials on Earth have continued unperturbed their dystopian course in the last 15 years. In this paper I consider this resistance to the utopian yearning for world peace in the light of the persistent representation of the Other as harbinger of a dystopian near future in diverse titles of the 1990s and early 2000s, such as *The X-Files* and the recent version by Steven Spielberg of H.G. Wells's *The War of the Worlds*.

My main argument is that these films express the inability of American civilisation to imagine a future in which its world leadership will no longer stand. Since political correctness complicates the demonisation of the human political enemy (Islamic terrorism) or economic rival (China), fantasy Hollywood films and TV resource to the shady figure of the enemy alien represented as a monstrous body that must be destroyed. However, as the last Spielberg film demonstrates, this discourse is on the brink of exhaustion, since it's been essentially the same since the publication in

1895 of H. G. Wells's classic and seems to have no new issues to raise except how far the technology of special effects can go. The stress will be laid, thus, on the idea that this dystopian approach is in dire need of regeneration as it appears to be capricious rather than fully justified, product of a manipulative mood that enforces a negative worldview rather than of an intellectual and artistic effort to approach and understand difference.

*Key words:* Extraterrestrial, monstrous body, war and science fiction.

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Iberia and Uchronia – a Portuguese Federal Project (1854)

In the 19<sup>th</sup> century, the theme of Iberia arose with renewed strength and perspective, due to the heritage of the ideas of the Enlightenment – progress, science and happiness – combined with the romantic feelings of brotherhood of men, the movement of nationalities, the ‘spring’ of peoples and the cult of mankind.

Although in Portugal the public opinion was generally against the ideas of political union of the two Iberian countries, a certain current of thought was developed supporting this union both under the monarchic and the republican regimes.

This paper aims at analyzing the origins of the enthusiasm and projects of republican and federal nature. ‘Federação Ibérica’ is the title of one of the most early and interesting projects, written in 1854 by Joaquim Maria da Silva, a young Portuguese lawyer from the Azores, who defined the basis of the federal constitution of the United States of Iberia in thirty points. By doing so, Silvia stood against those who expressed their believes in an Iberia monarchic union, just as the Spanish diplomat Sinibaldo de Mas had done in his bestseller ‘Iberia’ (Portuguese first edition printed in 1852). While monarchy implied a process of fusion disregarding the particularities of the several peninsular nationalities, in Silvia’s view the federal republic would assure the peoples’ independence and freedom, the maintenance of their laws and traditions, and the desirable balance among small federative states, all with the same rights and obligations.

This text by J.M. da Silva certainly is a good example of uchronia or literature of anticipation, where an uncertain future (probably a far away future) is seen as the new ‘place’ of happiness and wealth, a paradise of peace and brotherhood, the ‘new age of gold’ that assembles larger and larger groups of peoples under the altruistic link of federal association.

*Key words:* Iberia, Uchronia, Federalism

**Michaels, Jennifer**  
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Confronting German Terrorism: F. C. Delius’s Trilogy Deutscher Herbst  
(German Autumn).

Germany's experience with terrorism has been for the most part with such domestic groups as the Red Army Faction (RAF) that was most active in the seventies and continued sporadically until its dissolution in 1998. This group, whose original leaders included Andreas Baader, Gudrun Ensslin, and Ulrike Meinhof, saw itself as part of international terrorism and trained with the Palestinians. It used bombings, kidnappings, and murder to undermine capitalism in Germany and to oppose a government whose structure it saw as fascist. For more than three decades, Germany has wrestled with balancing protecting its citizens from terrorism while also guarding their civil liberties, issues that other countries have only faced more recently.

German writers and filmmakers have been suspicious of state actions that intruded upon civil liberties and have taken a leading role in their works in the debate about terrorism in Germany. An early response, Heinrich Böll's *Die verlorene Ehre der Katharina Blum* (The Lost Honor of Katharina Blum, 1974), sharply criticizes the government's assault on civil liberties and the hysteria in the press about terrorism. The filmmaker Margarethe von Trotta explores in *Marianne und Juliane* (1981) the radical politics of the seventies. Several playwrights have focused on aspects of terrorism. In *Wessis in Weimar* (1993), for example, Rolf Hochhuth mentions the murder of Karsten Rohwedder, the manager of the Treuhand, for which the third generation of the RAF took responsibility. Dea Loher's *Leviathan* (1993) and John von Düffel's *Born in the R.A.F.* (2001) both have as their central focus a depiction and re-evaluation of the first generation of RAF terrorism in the seventies and German society's response to it, particularly the hysteria in the media and the restrictions of freedom imposed by the government.

One of the most prominent writers to struggle with the question of terrorism in Germany has been Friedrich Christian Delius. In his trilogy of terrorism, *Deutscher Herbst*, Delius uses events from the autumn of 1977, the height of RAF attacks, to discuss terrorism and its impact on society, particularly the tensions between individual liberty and society. The first novel in the trilogy, *Ein Held der inneren Sicherheit* (A Hero of Internal Security, 1981), is based on the kidnapping and subsequent murder of the German industrialist Hanns-Martin Schleyer. The second, *Mogadischu Fensterplatz* (Mogadischu Windowseat, 1987), deals with the hijacking of the Lufthansa plane by Palestinian terrorists whose goal was to free RAF members imprisoned in Germany. Delius relates this event through the perspective of a fictional woman hostage. The last novel, *Himmelfahrt eines Staatsfeindes* (An Enemy of the State's Ascension into Heaven, 1992), has as its starting point the suicides in Stammheim prison of RAF terrorists Gudrun Ensslin, Jan-Carl Raspe, and Andreas Baader.

This paper will explore Delius's depiction of German terrorism in the seventies and his concerns that the government's responses to it continue to infringe upon individual liberties, a concern that is widely relevant today.

*Key words:* Terrorism, Germany, F. C. Delius

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

A Residual Sunday: Ernst Bloch's Utopianism, Seurat's *Grande Jatte* and *Baigneuses*,  
*Asnières* and the Anarchist Context of Seurat's Painting

This paper investigates a connection which was never made: between the utopian theory of Ernst Bloch (in *The Principle of Hope* ([1959 Suhrkamp] 1986 MIT), in which art and literature carry a utopian content even in times of repression, and Seurat's painting *Un dimanche à la Grande Jatte* (1885, Paris, Louvre). Bloch mentions Seurat's painting only to dismiss it, in favour of Manet's *Déjeuner sur l'herbe*, in a section subtitled 'Painters of the residual Sunday'. I argue that Seurat's work might instead epitomise the utopian imaginary in early modern art, and is produced in context of a milieu informed by anarchism (mainly in the work of Peter Kropotkin).

The paper begins with a review of Bloch's remarks, and of Seurat's and Manet's paintings, together with Seurat's *Une Baignade, Asnières* (1883-84, London, National Gallery). I take this slightly earlier painting, situated on the bank of the Seine opposite *La Grande Jatte*, as a companion work depicting the residual Sunday, or life of ease, of the artisan class when the utopia has been realised. A new pictorial language thus serves a new social idea. In the background are the chimneys of a factory system of production which has ended the economic problem of scarcity and the need for toil. Compared to the artisans, the bourgeois class appear, as Bloch puts it, like "puppets from the toy box" (p.814). Yet even here is some mirth, some clowning beside the respectable idleness. Taken together, the two paintings reconstruct the site of the Seine in a Paris suburb as a Land of Cockaigne, to borrow the name from Bloch's reading of a work by Pieter Brueghel: "an eternal Sunday, which is one because there is no sign of any treadmill" (1986:813). The paper continues with investigation of the concept of perpetual Sunday in Bloch's writing, and his account of the millenarianism of the pre-modern period, as in Joachim of Fiore's Third Age (ca.1200). This is compared with his accounts of the rise of Nazism in *Heritage of Our Times* ([1933-37 various] 1988, MIT). The latter is an uncanny parody of the former, appealing particularly to the petit bourgeois class (perhaps those reclining by the Seine in *Une Baignade*?). From Bloch's millenarianism, and differentiation of true and false Hope, I argue that Seurat's painting exemplifies Hope. I wonder why, then, Bloch calls Seurat's work "a single mosaic of boredom"; though I note also that he describes it as "the merriness that has become powerless", and that Bloch did not see the earlier painting but only the later. I then reconstruct aspects of Seurat's milieu, and the links to anarchism of those with whom he associated, in particular Paul Signac. This reveals interesting continuations of radical content in post-Impressionism, despite the evident abandonment of such content in Impressionism following the defeat of the Commune in Paris in 1871 (and Courbet's subsequent imprisonment, fine and exile).

As a final and highly speculative thought, I wonder if art, or at least that which moves particularly, and in its historical and social context, is the rendering of that which, like joy, is irredeemably departed in the moment of its description or categorisation. If this grasped-for object is like utopia; or if utopia is a real-possibility.

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

Where is the why if the who is in what the issue of intent in 'unintentional ideal communities'

This paper seeks to examine the place of intent in the development of ‘unintentional ideal’ communities in relation to the wider realm of utopian practice, building upon previous papers presented to the Society and on-going doctoral research.

A utopian intent may seem to be inherent to utopia. Indeed, it has been recognised as crucial in understanding the mindset of a ‘utopian’ author,(1) despite its identification being a difficult task,(2) and it being advised that such a minefield be entered only for the purposes of definition of the utopia.(3) Intent might be assumed to be less of an issue in utopian practice than with utopian literature, and the intentions of the creators or founders of a community may be found in statements and charters or core documents stating the central beliefs and rules around which the community is centred and upon which it is founded. Intentional communities may be religious, environmental, gender, or otherwise focussed, but contain at their heart an expressed core set of beliefs or principles. - "Intentional communities are usually founded in order to realise a vision of the good life... They aim to realise utopia."(4) As such, it may be taken that an express utopian intent is present and identifiable in intentional communities.

Indeed, there is a contention that utopia is 'embedded'(5) in humankind, and this notion runs through the work of Bloch, Sargent and Levitas. The recognition that there has been "a mistaken reading of utopias as perfection-seeking, blueprinting and desirous of perfection and finality", (6) and of the ‘critical utopia’ which "does not blueprint, but rather privileges social change in process... retain[ing] imperfection", allowing a transformative, adaptable, challenge to the dominant system, rather than "a fixed, finite, and universal utopia of perfection", (7) with the issue of 'temporality' within the utopian process, has enabled an expansion of the realm of utopian studies. Here, though, questions arise concerning utopian intentionality, a key issue concerning the concept of unintentional ideal communities. Here, it is proposed that communities may develop which may be described as utopian or ideal, although there is no express utopian intent amongst the founders or inhabitants of the community.

This paper therefore examines the notion of intent in practical utopias, and its relation to the concept of ‘unintentional ideal’ or ‘accidental’ communities, drawing upon empirical research of such communities.

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### Anarchy Unclothed: The Politics of Nudity in North American Utopian Communes

Many schools of anarchist thought envision the formation of small voluntary groups to replace existing governmental structures. In that spirit, anarchists in many cases have banded together to create anarchist communes. One theme, or lifestyle choice, that has surfaced repeatedly in anarchist communes has been nudity. Public nudity is inherently anarchic: it is a statement of personal freedom and a visible flouting of law and social convention.

But that is not to say that every nude person is a conscious anarchist. Various individuals and groups have somewhat divergent reasons for shedding their clothing:

–Some seek to adopt simple lifestyles and get back to nature. The theme of returning to the Garden of Eden, of returning to innocence, of returning to living in harmony with the earth, has been widespread historically among intentional communities. It generally implies a rejection of modern technological culture, but it does not necessarily entail political activism other than that needed to preserve one's option not to wear clothes.

–Some see being unclothed as a statement of personal freedom, a precept dear to most anarchists. If individuals should be free to do as they choose, why not be able to choose not to wear clothes?

–Some see nudity as a good vehicle for social rebellion, since it defies the dominant cultural norms. It can be a calling card, announcing the presence of social resisters who reject the prevailing social order.

–Some see nudity as a practical tool for protest, one that stymies governmental authorities. In case after case, authorities have had trouble handling nude protesters. Given the general social prohibition against unwanted touching of another's private body parts, officials often do not know how to go about arresting and controlling the unclothed. And of course the presence of numbers of nude persons usually draws a crowd on onlookers, making law enforcement difficult.

This paper will explore nudity as a notable theme in North American communal groups. It will, for example, look at the Doukhobors, the Christian anarchist communitarians of Canada who have effectively used nudity for protest for over a century. It will examine some of the countercultural communes of the 1960s era, where nudity could play a variety of roles in communal life. It will explore the naturist communes, where nudity is a central organizational principle. It will survey some of the experiments in open land anarchical communitarianism, where communal property has been opened to all who would come without restriction, a situation that has often attracted those who would prefer to be clothing-free. And it will examine some anarchist communes from the heyday of North American anarchism (the late nineteenth and early twentieth centuries), notably Home Colony in Washington state, where disputes over nudity helped lead to the dissolution of the community.

*Key words:* anarchism, nudity, communes

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### Framing Catastrophe: The Problem of Ending in Dystopian Fiction

Margaret Atwood recently claimed that the 'Appendix' on Newspeak in Orwell's *Nineteen Eighty-Four* and the 'Historical Notes' to her own *The Handmaid's Tale* are each framing devices designed to blunt the force of dystopian inevitability. The paper assesses this claim through an examination of how the problem of ending is handled in three dystopias that had provided Orwell with a science-fictional generic context: the French translation of Zamyatin's *My as Nous autres*; Huxley's *Brave New World*; and Capek's *R.U.R.*. The paper develops an ideal typology of dystopian endings, arranged around measures of internality and externality applied both to the formal question of

narrative structure and to the dystopian content of the imaginary worlds represented. It concludes with a discussion of Williams's 'tenses of the imagination', arguing that the subjunctive future perfect is the ruling tense in dystopia

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Beyond Ideological Closures: Utopian Fantasies and Positive Failures in Postcolonial Narratives

My paper explores Jameson's notion of utopian thinking that leads us not to an awareness of an ideal world but to a consciousness of the ideological limits of our capacity to imagine that world. I apply that notion to examine the ideologies that shape the utopian elements in postcolonial writing.

The study of utopian literature has not been the same since Frederic Jameson made his momentous claim that the literary utopia should not be read as the representation of an ideal society, but as a sign of "our own incapacity to conceive [utopia] in the first place" ("World Reduction in Le Guin: The Emergence of Utopian Narrative," *Science Fiction Studies* 7 (November 1975): 230). This is not a matter of any individual failure of the imagination, he argues, but of our collective failure to see beyond the systemic and ideological closures of our times. The "vocation of Utopia," Jameson contends in *The Seeds of Time* (1994), stems from that very failure: for what we are unable to wish for and render imaginatively in our stories may be far more revealing than our expressed wishes. The epistemological value of the utopian text, then, lies not so much in the alternative vision it brings to us, but in "the walls it allows us to feel around our minds, the invisible limits it gives us to detect by sheerest induction, the miring of our imaginations in the mode of production itself" (*The Seeds of Time*: 75). If the utopian text is limited by the ideology of the landscape (or worldview) it seeks to escape, it is also simultaneously poised to identify-and thus to resist-those limits.

Jameson's radical re-formulation of the value of the utopian text has had a marked influence on literary and cultural studies, especially in emphasizing the dialectical nature of utopian thinking (simultaneously ideological and resistant) and in broadening the field of utopian studies to include analyses of popular cultures and political movements. But surprisingly few attempts have been made to explore the relevance of Jameson's ideas for postcolonial literary studies. My paper makes a case for that relevance and examines the ideological limits of the utopian impulse that often propels postcolonial writing-that is, the impulse to envision a different kind of world. Focusing mainly on the works of the Kenyan writer Ngugi wa Thiong'o, I argue that postcolonial writing is often, in a dialectical sense, simultaneously anti-utopian and utopian. Insofar as it challenges the idealism of nationalist discourses and points to the tragic failures of bourgeois nationalism, it is manifestly anti-utopian; however, in implying that alternative worlds are achievable, even though their particular contours may remain indistinct or even unimaginable, it is insistently utopian. It is by probing these vaguely imagined contours of the alternative world that we become aware of the text's ideological closures.

*Key words:* Jameson, ideology, postcolonial

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Anarchism, Utopia and the Politics of Emancipation

Today's ideological climate is seemingly characterised by the total eclipse of utopian projects, and the foreclosure of the politics of emancipation. The collapse of the Marxist and communist projects marked the triumph of the global market and the loss of any sort of alternative social and political space. Capitalism, now, knows no outside, no limit. The politics of utopia has been replaced with market fundamentalism; now, the only utopia possible, it would seem, is a consumerist one. To imagine an alternative to this system, or to seek its global transformation, is condemned from the outset as an enterprise that will inevitably lead to totalitarianism, or worse, terrorism.

This paper will examine the politics of utopianism from the standpoint of this contemporary condition of nihilism and foreclosure. I will explore the paradoxical relationship that radical political thought has had with utopianism, and will suggest that even though classical anarchists like Bakunin and Kropotkin rejected what they saw as utopian socialism, believing their own projects to be 'scientific', their thinking was still conditioned by a dialectical view of history and human development that was directed towards a future society in which economic and social contradictions would be abolished. This is different, of course, from the utopianism of More, which posits a radical break between the society of the future and the society of today. However, the evolutionary socialism of the classical anarchists still retained the idea of a rationally ordered, harmonious and fully reconciled society from which power relations and centralized political institutions would be absent. This future society, moreover, is both immanent within contemporary conditions – Kropotkin's mutual aid societies, for instance - as well as being a reflection of societies in the distant past, before they fell under the shadow of the State.

However, this utopian imaginary, which is central to classical revolutionary discourses, presents us with a number of problems today, particularly in light of the epistemological conditions associated with 'postmodernity'. From this standpoint, one would be forced to question the 'metanarrative' of emancipation, the totalizing idea of 'society', the dialectical view of history, and the notion of an immanent social rationality – all of which would make utopian theorizing highly problematic. Furthermore, one could argue, along the lines of Foucault, that utopian thinking, or any attempt to establish some sort of blueprint for a future society, seeks to project the paradigms of today onto the open horizons of tomorrow, thus trapping us in the present and marking the impotence and lack of innovativeness of contemporary radical politics.

Yet these limitations should not lead us to the abandonment of the politics of emancipation, a politics which, I argue, must retain at least some notion of an alternative vision or political and social space. However, this alternative space must be seen as a universal political horizon which remains open and undefined, and which, rather than being immanent, in a dialectical sense, within present conditions, emerges in a contingent fashion through the singularity of the 'event'. Radical struggles today – in particular the global anti-capitalist movement – suggest a new form of universal politics which is based around an alternative 'utopian' imaginary of this kind.

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Cloned Hope: The Problem of Human Nature in the Dystopian Worlds of Margaret Atwood's *Oryx and Crake* and Michel Houellebecq's *Atomised*

Despite being in a relatively early stage of development, genetic engineering and cloning have already demonstrated its enormous potential to excite the imagination of the contemporary novelists and to reinvigorate the genre of utopian fiction. Since the mid-1990s, we have witnessed the whole string of highly innovative novels which have highlighted the ambiguous and often frightening possibilities offered by cloning. In my paper, I take a closer look at two particularly resonant and celebrated examples of fiction which embrace the issues of cloning and genetic engineering. They are Margaret Atwood's *Oryx and Crake* (2003) and Michel Houellebecq's *Atomised* (1998).

I analyse how the combination of cultural pessimism and a sense of deep unease about the advances in genetics find their expression in these two intriguing pieces of fiction. Most importantly, those otherwise very diverse novels present a similar scenario of human development. Characters in both books try to achieve redemption from the seemingly irreparable ills of humanity by a radical genetic makeover and the creation of the new humanoid species. In the case of Atwood's novel this transformation is very abrupt and violent while Houellebecq envisages more evolutionary and peaceful course of events.

Both novels feature mysterious figures of outstanding scientists who engineer a genetically enhanced version of the human race. This new artificial creation is intended to finally achieve what the earlier generations could only dream of, namely a truly utopian social and spiritual harmony. In my paper I examine which human qualities the authors deem to be particularly destructive and in what way they are 'repaired' through genetic manipulation. I argue that fictional insights of Atwood and Houellebecq offer valuable opportunity to comprehend the way contemporary people see themselves and their role.

Another key aspect of the novels I investigate in my paper, is the way in which the two authors contribute to the development of utopian fiction. Their novels are filled with numerous references to earlier utopian texts and they consciously challenge many received wisdoms about this sort of writing. What is more, they provide interesting points of reference in the discussion of the possible directions in which utopian fiction of the future may develop.

*Key words:* fiction, cloning, technoetics

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Iran and the roots of dystopia

Although there are myriads of sources on utopia and utopian studies, in none of them there is a reference to the Iranian utopia, *The Virtuous City*, written by Abu Nasr Muhammad b. Muhammad b. Tarkhan b. Awzalugh (or Uzluh) al-Farabi (c. 870-950), the Iranian philosopher, logician, musician and the founder of Islamic philosophy. In his

'Principle of the Views of the Citizens of the Best State' (Mabadi'ara ahl al-madina al-fadhila), translated by Richard Walzer as *The Virtuous City*, in addition to his predecessors such as Plato and Aristotle gives a more vivid and concrete description of his utopia, putting forward several paradigms for an ideal city, ideal inhabitants, and ideal ruler. "There are not only 'city states' but also 'nation states' and a state which may be spread out over the whole inhabited territory of the world. The perfect state needs not to be limited to the size of a small city, as Plato and Aristotle had proposed" (Walzer, 430). However, this study focuses on Farabi's ideas on negative utopias. His approach to the negative utopias can be considered as the first systematic study which one can find in utopian studies.

Farabi depicts his dystopias side by side to his utopias and introduces twenty four kinds of dystopias which can exist in city states as well as in a universal state. As a philosophical work, *The Virtuous City* is quite systematic but Farabi by giving examples tries to make his ideas more concrete. It is very interesting that long before the age of globalization and Orwell and Huxley, in the tenth century, Farabi has done such a serious and comprehensive work on the negative utopias.

The study first gives a short background of utopian thought in Iran and then turns to introduce and analyze Farabi's ideas on negative utopias as the first ones in the history of utopian studies.

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### Utopia, Dystopia and History

Utopia is generated by two distinct principles:

- 1) a historical experience, as a metaphor, and
- 2) an Idea, an abstract construction that descends from Heaven to Earth (Civitas Solis being the best example, while the formalization of the Trinitarian rationality).

From this hypothesis emerges the idea of dystopia as primordially originating from the second principle: the dystopian series deriving from those utopias which are not related to the empirically concrete world.

Dystopia was born of utopia, and that both expressions are intimately related. There is, in each utopia, a dystopian element and vice-versa. Utopia can be dystopian if its essential presuppositions are not shared, and dystopia can be utopian if the caricatural deformation of reality is not accepted. Dystopia, which reveals the fear of a totalitarian oppression, can be seen as the specular reverse of utopia itself. We must consider the relativity of what Margaret Mead once referred to, when she warned that one's dream could be the other's nightmare: one's dream can be perfectly innocuous to the other. This idea maintains that one's perfect "dream", when originating from an abstract constructo (which is ephemeral, though aspiring to be eternal; which is singular, though presuming to be universal; which intends to proclaim the end of History for believing that it is, indeed, the arrival point of human life), this dream is the one which generates the nightmare of dystopia. Bronislaw Baczko considers that utopia does not guide the course of History. According to its context, it is related to the collective desires and hopes. Nevertheless, it does not bring with it the historical scenery for whose realization it has contributed. No utopia foresees its own future: the utopias, by emerging from real elements, reconstruct all possible Histories, all sceneries

not accomplished by History. Hegel defines a notably rich reality, wherein the existent being has many dimensions at his disposal- all of them real. Everything that arises as a real tendency, even if it is not concretely fulfilled, also acquires the statute of reality. Here is the point where utopia is philosophically legalized. It is an active and effective tendency of reality, although it's not realized while State. It inhabits the ethical dimension. Its condition as a genre is in the items tendency of reality and non-accomplishment.

Very different are the perspectives by which the authors of utopias and dystopias build their constructions; both, however, are ruled by the same laws. We may consider, with Paola Gatti, that:

a) classical utopia is built from a hiatus between real History and the space reserved for the utopian projections; the discovery of a distant country, until then ignored became the symbol of a fracture, which is not only geographical, but, above all, historical;

b) dystopia attempts to be in continuity with the historical process, by enlarging and formalizing the negative tendencies which are active in the present and may conduct, almost inevitably, if they are not obstructed, to the perverse societies (dystopia itself).

*Key words:* dystopia, history, ideology

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#### Kropotkin: A Scientific or Utopian Anarchist?

This paper shows the extent to which anarchist and utopian ideas co-exist within Kropotkin's work and how these are compatible. The apparent tensions that arise from his own scientific anarchism do not, in fact, materially conflict with the similarly strong utopian elements of his thought. Despite the undisputed emphasis on the scientific basis of his communist anarchism, a strong case is presented for accurately describing some of Kropotkin's most important anarchist writings as also significantly utopian in character. Specifically, the utopian elements throughout *The Conquest of Bread* and the articles he wrote for *Freedom* between 1886 and 1907, are examined. Kropotkin's own account of the history of socialist ideas, discussing the ideas of Fourier, Saint-Simon and Robert Owen highlight the links between early utopian socialist thought and later 19<sup>th</sup> century anarchism.

In *The Conquest of Bread* Kropotkin's argues for 'Well-being for all' and a world ordered by social habits, co-operation and sympathy. Advocating the communalization of clothing, housing and food where each has the right to take what they need from the communal stores, Kropotkin invokes the concept of brotherly love or solidarity. Luxury has an important place in Kropotkin's anarchist utopian vision because as soon as material needs are satisfied, other needs of an artistic character will come forward. 'After bread has been secured, leisure is the supreme aim.' Moreover, this is integral to anarchism as Kropotkin argues that the strength of anarchy lies precisely in that it understands *all* human faculties and *all* passions, and ignores none, satisfying the intellectual and artistic needs of humanity .

Kropotkin's strong claims for the scientific basis of his anarchism might appear to be incompatible with utopianism. However, it is argued that for Kropotkin, the aim of scientific research is to determine the best social form allowing for the greatest sum of happiness for humanity – which for him *is* anarchism. He maintained that the social, scientific and artistic activity of the anarchist was a source for increased vitality and happiness for the individual. Seen in this light, Kropotkin's 'scientific' anarchism does not conflict with utopianism.

Nevertheless, Kropotkin is clear that his anarchist conception cannot be described as a *Utopia* – but only because the word currently conveys the idea of something that *cannot* be realised – not on what *is already developing* in human societies. Kropotkin maintained that anarchism can be realized and already existed to some extent. In this sense Cahm correctly interprets Kropotkin as believing in anarchy as no longer just a utopian theory – but rather as representing the current thought of the age.

The utopian scope of *Act For Yourselves* is demonstrated by examining 'Are We Good Enough?' (Freedom, June 1888) where Kropotkin argued 'that the defects in human nature apply to capitalism as much as to communism and that so-called utopianism is in fact the most realistic solution'. [Nicholas Walter]. Consideration is also given to Walter's argument that these articles only appear unduly optimistic because contemporary revolutionary writers like William Morris, Oscar Wilde, H.M Hyndman, Bernard Shaw and Robert Blatchford also assumed a revolution was coming.

This paper concludes with some observations of what Kropotkin's writings tells us about the wider possibility of the compatibility, or otherwise, of anarchism and utopianism.

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#### Godwin: Anarchy, Property, and Utopia

William Godwin is widely regarded, upon no less an authority than Kropotkin among others, as the first to give an authoritative account of the distinctive principles of modern anarchism. His *magnum opus*, An Enquiry Concerning Political Justice (1793), also contains some classically utopian moments. It is informed by an overall expectation of the perfectibility of mankind. Within this context, Godwin looks forward to the end of the institution of marriage and the 'traditional' family, as well as raising the prospect of a human condition beyond the necessity of sleep, perhaps even beyond the fear of mortality. It was these utopian elements that persuaded many later commentators to follow the Victorian critic Leslie Stephen in dismissing Godwin as an 'idle dreamer'. Later anarchists were generally to criticise him not for the severity of his condemnation of the existing social and political order but rather for what was seen as backsliding pusillanimity in his attitude to political action (especially in the second edition of Political Justice, published in 1796).

But the real problem with both Godwin's utopianism and his anarchism lie elsewhere. Godwin's views on marriage and on crime and punishment which so

outraged contemporary opinion have long since entered the mainstream. His views on immortality and the overcoming of sleep were presented quite explicitly as 'speculations' and developments in modern genetics and pharmacology have made even these seem less outlandish. Although Godwin's militant political quietism may not be what one would expect, and though the second edition of Political Justice is marginally more timid than the original, it is wrong to see Godwin as a political apostate who trimmed his views as soon as the going got tough. Godwin's account of political change was always deeply implausible and this did not change in the three short years between 1793 and 1796.

The real problem with Godwin's politics can be found in his account of the key category of property. Property is at the heart of Godwin's account of political justice. He describes it as the 'keystone' of his overall treatment of justice and he devotes the eighth book (of eight) in Political Justice to a detailed discussion of the subject. Godwin saw inequality of property (sanctioned by the state) as the leading vice of contemporary society. But he was no socialist (despite the favourable impression he made upon Trotsky) and he rejected any solution based upon common ownership. He envisaged a reformed order in which revealed reason would dictate to individuals the ways in which their property might best be deployed (in line with the requirements of utility). But he became hopelessly entangled in questions of how and by whom judgements of utility were to be made and of the relationship between justice and security. In this paper, I show how and why these problems arose for Godwin and discuss what they can tell us about the more general issue of political agency where anarchy and utopia overlap.

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#### Awakening from the Collective Dream: The Instructive Utopia of Walter Benjamin

This paper will concentrate on a particular aspect of the concept of utopia as represented in the work of the German-Jewish philosopher Walter Benjamin: the role of utopia in what Benjamin calls 'the process of collective awakening'. A contemporary of both Sigmund Freud and Ernst Bloch, Benjamin criticises the uncritical concern of both philosophers with respectively night- and day-dreaming. On this basis Benjamin uses the concept of utopia in his instructive cultural and social critique. In his essays from the last decade of his life, and in his unfinished "Arcades Project", Benjamin denotes the figure of utopia as contained of the so-called dialectical image of standstill. He believes that the modern commodity fetishism is based on a particularly interesting phenomenon: the dreams of each historical collective come disguised with the utopian images of past times. These patterns appear over and over again and reaffirm mythical thinking in modern times. They are proliferated further by the new means of technology that are used by fashions and ideologies in their subtle, deceitful and delusional methods of advertising and propaganda. In this point Benjamin enters an acute debate with Theodor W. Adorno: the debate, which this paper will follow, challenges Benjamin's adherence to the Marxist theoretical corpus and the feasibility of his planned "Arcade Project". Benjamin's response in the debate and his further reflections on the phenomenon of the dialectical image of standstill and its role in the process of collective awakening, display the original critical thought of Benjamin in its utmost expression. His original approach is to be found in his belief that the wishful dreaming of the uncritical collective of the consumerist society could be overcome. They could be denounced by a critical

examination of the dialectics of the wishful images of past fashions and ideologies. Thus, in the method of cultural critique that Benjamin offers to the generations to come, the figure of utopia is used as a particularly instructive image. Being recognized in its reappearance, it is to serve the process of a collective awakening, of critical awareness about the re-emergence of the dreams of past epochs in the commodity fashions of the present ones. Hence, it holds a potential to help the education of the present generations. It could help them in the painful but important process of collective awakening. It could instruct them how to discover and deal with the collective illusions of the commodity fetishism, from which modern consumer-based society suffers, nowadays more than ever.

*Key words:* collective dreaming; modern consumerist society; critical social theory

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The relationship between anarchism, utopianism and feminism. Utopianism as strategy of social movement

Not all anarchists are feminists, many feminists are not anarchists. When there is a connection between both, it is made by utopianism. The aim of my article/paper is to explain this. In the first part I will analyse the three different streams in anarchism, the three intellectual traditions in feminism and the different 'faces' of utopianism. (In anarchism: anarchist syndicalism, anarchism of the deed and anarchist temperament; in feminism: equality-, difference- and communitarian/utopian feminism; in utopianism: utopia as written designs, as social movements with a special strategy and utopian studies). Special attention will be given to the historicisation of utopia as design and how the meaning of utopia has changed.

In my second part most attention is given to social movements and there different strategies. I distinguish the revolutionary, the communitarian/utopian/DiY and the 'moderate'/negotiating strategy. With historical examples I will show the struggle in anarchism between the first two strategies, in feminism between the second and third one and how this is related with their different streams/traditions. It seems the utopian strategy many times again is 'invented' and claimed as their 'own' (in the beginning of the second feminist wave) or as their 'new' politics (in the contemporary globalisation-from-below movement). As a kind of conclusion I will elaborate on the characteristics of the utopian strategy and show how this strategy has made and makes the connection between anarchism and feminism.

*Key words:* Anarchism, Feminism, Utopianism

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Media and Terrorism: Creating the 'unlawful' community

The aim of this paper is to examine the media discourse after 9/11 in constructing Iraq as ‘the unlawful’ enemy community. Drawing on the work of S. Zizek, A. Badiou and G. Agamben, I intend to show that ‘criminal terrorist activity’ (and in extension the countries associated with such activity) is not only placed outside law, but has been excluded from the matrix of the political arena altogether.

I will focus on a series of paradoxical dichotomies, around which the construction of this media discourse becomes possible: Nationalism vs. Irrational Nationalism, Visibility vs. Invisibility, Universalism vs. Particularism.

Starting with Nationalism, the hostility of the Western media towards ‘Third World’ nationalist movements has been documented since the 1990s and the end of ‘Bolshevism’ (*Sunday Times*, 11 March 1990 in Furedi, 1994). The motives of these movements have been portrayed as ‘pathological’ and ‘unrepresented’ beyond the scope of idealism and rationality. By doing so, claims that could very well be in accordance with the internationally accepted principle of national sovereignty, have been dismissed as ‘irrational’. To this end, a number of discursive techniques have been employed: the introduction of economic, and cultural qualifications (negating the political character of the demand), the association of the leading figures, in this case Saddam Hussein, with Hitler and in extension the irrationality of the Holocaust.

Second, while politicians and the media are in pains to construct a clear image of the enemy on the face of the fanatic, irrational, Islamic terrorist and its leaders, at the same time, the scope of the enemy remains highly invisible. The concept of an ‘international terrorist network’, allows for the ‘emptiness’ of the enemy of any proper national identity, characteristics, visible form. The ‘unlawful’ community of the enemy is contrasted with the increased visibility of the Western community. In the aftermath of 9/11, this visibility was emphasized by new journalistic discourse based on witness testimonies and the obituaries of the victims of the attack.

Finally, the use by both Western politicians and media of ‘messianic’ language and imagery, elevating the ‘war on terror’ to the remedy against the ‘end of time’ that Islamic terrorist will bring about. The defence against this threat, elevates any chosen course of action from the part of the West, to a universal principle. Despite the obvious contradiction with the Western rhetoric of human rights, retaining, questioning and torturing suspects has been legitimized. The ‘unlawful’ nature of the enemy and the attack places them outside the Western ethical matrix.

*Key words:* Terrorism, ‘unlawful’ community, ‘irrational nationalism’

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### E-Meters and Cosmo-cleaners: Spiritual Technology and the Pursuit of Utopia

The Tokyo Subway sarin attacks of March 20, 1995 propelled the apocalyptic group Aum Shinrikyo to international attention. Over the course several years, scholars have published detailed accounts of Aum’s belief system and practice. Several have commented upon Aum leader Asahara Shoko’s fascination with science fiction and new technologies. While numerous scholars highlight the economic costs to devotees, there has been little consideration to the role spiritual technologies play in Aum’s belief

system. Much of the technology dreamed about and produced by Aum and other organizations contribute significantly to the construction and maintenance of their post-apocalyptic, utopian world-view.

Spiritual machines are not unique to Aum Shinrikyo, organizations like Scientology place great importance on the power of current and hoped-for technology. Both Aum and Scientology understand the world as corrupt and in desperate need for cosmic cleaning. Both organizations have constructed technologies that promise spiritual and earthly purification. The accuracy and functionality of such machines raises several questions to the ethics of spiritual technology. Aum, in particular, advocated a strict rejection of consumer-driven society, yet would rent helmets to sync the devotees brainwaves with the guru's for thousands of dollars.

Cosmic cleaners and personal psychic devices offer proof for believers of a coming new age. In addition, these machines, at a cost, can shorten a devotee's path to enlightenment. Yet, the darker side of cosmic machines can support, and push in to reality, apocalyptic fantasies as the Tokyo attacks have shown. This paper will explore the multi-faceted ways in which spiritual technologies drive the religious economy and re-enforce utopian cosmologies of organizations like Aum Shinrikyo and Scientology. Further, the paper will examine the challenge presented when spiritual technology is used to wreck havoc on the larger society.

*Key Words:* Spiritual Technology, Consumerism, and Technoethics

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Daoism as Utopian or Accommodationist: Radical Daoism Reexamined in the Light of the Guodian Manuscripts

I have argued elsewhere (see Rapp, 1998 and 2003) that philosophical Daoism contains a utopian strain that has strong anarchist tendencies embedded in its anti-statist critique of dominant Confucian and Legalist schools of political thought. In this paper I propose to reexamine that claim in the light of the partial version of the *Daode Jing* (also known as the *Tao Te Ching*, or the *Classic of the Way and Its Power*, traditionally ascribed to Lao Zi, hereafter *DDJ*) unearthed in China in the 1990s. Though only containing about ten per cent of the whole text of the *DDJ* on bamboo strips, this version of the *DDJ*, known as the Guodian manuscript, is older than any previously known text. Furthermore, many scholars (e.g., Henricks, 2000) have claimed that the Guodian text severely plays down the differences between Daoism and Confucianism, and most importantly, does not seem to oppose the Confucian principle of rule by moral virtue.

In this paper I propose first to examine the Guodian text to see if it really does contain accommodationist tendencies and if it is in fact older than previously known editions of the *DDJ*. Next I will examine to what extent later editions of the *DDJ* contradict the Guodian text and whether it is the Guodian or later texts that corrupt the overall spirit of the *DDJ*. Finally, I will reexamine the long history of radical Daoism (ca. 300 B.C.E. to at least 300 C.E.) to see whether it actually contains a coherent utopian anarchist critique consistent with the message of the *DDJ*.

My preliminary finding is that the radical strains in philosophical Daoism are indeed consistent with the overall message of the DDJ, which opposed the increasing centralization of state power in the late Warring States epoch in China (ca. 400 to 221 B.C.E.) that culminated in the founding of the imperial state in 221 B.C.E. To the extent that Daoism does share certain affinities with Confucian thought, this would not dampen the radical message of Daoism but only show that Confucian thought also contained potentially radical utopian tendencies as well up to the point that it was changed in the Han dynasty (ca. 206 B.C.E. to 220 C.E.) to become an ideology of empire. The fact that Daoism did not itself succeed in becoming the official state ideology in the end may best demonstrate its dangerous anti-statist and utopian aspects.

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### Universal Empowerment as a Utopian Idea

The essay argues that it is possible, at least in principle, for politically-active citizens or groups to increase their political power without thereby diminishing the political power of other citizens or groups. This is absurd if political power means only the gain or loss of scarce offices. But if a "political outcome" includes *\*all\** the changes produced by democratic political life, including changes in how participants think and act toward fellow citizens, there is nothing absurd about all participants reciprocally increasing their impact on the whole. Political outcomes are not merely pies of fixed magnitude.

"Universal political empowerment" is an exaggeration of a real element, and is not literally attainable. Yet it balances out the equally one-sided but much more common assumption that in politics, as in war, one's gain of power is always another's loss. If political power were inherently zero-sum, then expanded political participation would be self-defeating (for one participant's efforts would simply negate another's); and ideals of universal liberation would either be incoherent (liberation for one entailing oppression of another), or would depend upon the abolition of politics as such. A variable-sum understanding of political power, whereby power can be collectively gained or collectively lost, makes it possible to reconcile ideals of universal emancipation with the permanence of politics and political power.

*Key words:* Power, Empowerment, Zero-Sum

**Reed, James**

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### Pathological Patriots: A Deluded Dive into Dystopia

“Which is the best nation? The best religion? The best political theory? The best form of government? Why are other people so stupid and wicked? Why can't they see how good

and intelligent *we* are? Why do they resist our beneficent efforts to bring them under control and make them like ourselves?” are questions that, according to Aldous Huxley, have always led to war (134). He describes the masses as “prisoners of their culture” (130) guilty of “idolatrous nationalism” (133), which, in the context of “power politics” arouses “violent passions” that result in “organized slaughter” (134). It was this nationalistic fever that swept across Europe and helped pave the way for WWI (National Geographic Society, et al. 739), and it was “competing ideologies” that led to the Vietnam War (National Geographic Society, et al. 871). Both cataclysms resulted in a huge number of casualties, therefore inflicting a dystopian existence on millions. The literary world has certainly not turned a blind eye toward these tragedies. WWI veteran Erich Maria Remarque produced his fictional work *All Quiet on the Western Front*, in which his character Paul Baumer is aroused in a nationalistic hysteria to join the German army, but soon becomes disillusioned and watches his friends miserably die one by one. Likewise, Vietnam veteran Ron Kovic’s non-fictional work *Born on the Fourth of July* is an account of his patriotic arousal to join the United States’ army, subsequent disillusionment, and dystopian existence that he endures afterwards. Bewitched and deluded by the pretension of their country’s nationalistic rhetoric, both Paul and Ron become pathological patriots. In this essay I hope to illustrate the connection between Paum Baumer and Ron Kovic by demonstrating that the militaristic culture and hegemony, from which they are harvested, is essentially the same, and it is only the endurance of a dystopian existence that rattles them out of their ideological captivity.

*Key words:* ideological captives, pathological patriots, dystopian existence.

**Reis, José Eduardo**

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The aporias of a Portuguese literary Utopia: *Irmânia* of Ângelo Jorge

The attention paid by Comparative Literature, practically from its institutionalisation as an autonomous academic discipline, to writers that Paul Van Thieghem designated as “minor” or “*minimi*”, ostracised or marginalized in relation to the established canon, should be taken into account in order to justify the study of Ângelo Jorge’s oeuvre of poetry, fiction and essays. An almost unknown author of Portuguese literary culture of the first quarter of the 20<sup>th</sup> century, his relative importance lies in the markedly idealising propensity, whether it be of a Utopian bent or of a spiritual nature, of a literary oeuvre in which *Irmânia*, a genuine literary Utopia published in 1912, is outstanding. The statute of rarity or almost non-existence of the Utopian literary genre in the history of Portuguese literature, the structural reasons of which we will endeavour to account for, legitimises the opportunity for and the interest in the study of the above-mentioned “naturalist novel”, both in its articulation with the strong points found in Ângelo Jorge’s oeuvre and in its relationship with the principles of composition and the rules of syntax of literary Utopia. This paper will try to account for the aporias that are associated with the unique position that Ângelo Jorge’s *Irmânia* occupies in the quasi-desolate panorama of Portuguese literary Utopianism as a tributary text of a rich and vast European literary tradition.

*Key words:* literature and utopia, Portugal

**Requena, Teresa**

**University of Barcelona, Spain**

Nathaniel Hawthorne's exploration of Nineteenth-Century Utopianism and Gender

In 1937, the economic crisis that plunged the United States into a financial panic with high rates of unemployment and deep social unrest led to a major reform activity in the country. Reformers and intellectuals alike envisioned new social models that could bridge the widening gap between social classes, gender roles and, to a lesser extent, races.

It was in such a context that several utopian communities developed in antebellum United States: Brook Farm in Massachusetts or the Oneida community in New York, are two of the better-known ones. Utopian communities, diversely influenced by Christianity, Transcendentalism, Noyes's religious teachings or Fourierism set out to create an alternative world in which their members would be self-supporting through manual labor, there would not be any class distinctions and everybody would have equal share in the decisions to be taken.

Nathaniel Hawthorne spent several months at Brook Farm and he famously reflected his experience in *The Blithedale Romance* (1852), although in its preface he claimed that his recollections had vaguely inspired his fiction and the characters were not based on actual people. Hawthorne's refusal to further pursue Brook Farm's experiment after a short period of time as well as his own comments about it shows his fundamental scepticism about utopianism and Transcendentalism.

My paper wishes to analyze Hawthorne's vision of utopia and reform activity as shown in the above-mentioned text as well as in other texts that tackle the question in a less direct way such as "The Minister's Black Veil". Hawthorne transferred his doubts about the feasibility of such communal attempts at reform as well as the danger of any obsessive activity onto his fiction by creating an aesthetic universe that was, in Melville's words, "a blackness, ten times black". Specifically, I intend to analyze Hawthorne's exploration of the role that gender played in the utopian projects, a perception that I study in the light of Hawthorne's friendship with Margaret Fuller, leading nineteenth-century advocate for women's rights as well as visitor on several occasions to Brook Farm.

*Key words:* 19th Century, Nathaniel Hawthorne, Utopia and gender

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The meaning of hermaphroditism in Gabriel de Foigny's utopia "The Southern Land Known"

The purpose of this communication is to discuss the meaning of hermaphroditism in Gabriel de Foigny's utopia "Southern Land Known", published in

1676. He tells us the adventure of Sadeur, the hermaphrodite protagonist, who discovers, by accident, a land inhabited by other hermaphrodites. He describes in detail the customs, the institutions, the geography and the nature of this continent, whose peculiarities amaze him: there aren't institutions, nor a centralized power, nor slaves, nor privileged minority, nor class distinction. A hermaphrodite does not have control over the others, his freedom is limited by reason only. There is no revealed religion, neither religious disputes. Rationalism pervades every aspect of their lives, including morality. Perfect rationality is found in Nature and corresponds to man's mental - as well as physical - nature, both complete and perfect: their bisexuality indicates that they are complete, either bodily or in the spirit. These hermaphrodites are, according to Pichetto, "perfect, because they are self-sufficient and have a sentimental and sexual autarchy, which eliminates every temptation, every anxiety, every affliction, and establishes the perpetual peace in the State. Thanks to this double gift of Nature, they thus ignore hate and envy, sources of the most terrible evils, and mutually experience fraternal love only".

On the other hand, the Europeans are regarded as imperfect, since they have only one sex and, consequently, spend their lives in search for what is lacking. All evil comes from the fact that human beings are made of separate halves, which are constantly in disagreement. The inhabitants of the Southern Land, on the contrary, live in respect and freedom. They are not acquainted with such things as individual possessions, avarice, ambition, discord, division, just as they do not worry about earthly goods. The Europeans, in comparison, expose their thirst for riches, power, besides the fact of being conspirators, murderers and traitors, driven by passions rather than reason. In effect, the hermaphrodites do not allow unisexual beings among them, for these are considered half-men and, consequently, incomplete. Thus, the people from the Southern Land recall the mythic figure of the androgynous; they are a kind of Montaigne's good savage living in the lands discovered by the utopian imagination.

*Key words:* hermaphroditism, utopia, androgynism

**Rodewald, Beate**

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Humanist Androids, Dream-recorders and other Technological Reflections on the Human Soul.

Utopian/Dystopian science fiction frequently speculates that machines we invent are not opening new areas of discovery, but rather attempting to understand, record, or get a glimpse of all that is not material about us - our soul, spirit, mind. Philip K. Dick's *Do Androids Dream of Electric Sheep*, Wim Wenders' *Until the End of the World*, and Stanislaw Lem's *Solaris*, address key issues concerning what is human: whether dealing with the Frankenstein questions of our relationship to our creations or encountering alien manifestations of innermost fears and desires, our voyages force us to confront our (in spite of spaceflights) earth-bound selves. Authentic life in a community, empathy, awareness of the past, memories, and our own mortality are themes that characterize fantastic space-age voyages as much as they characterized literature of the past.

Our "technopoly" in which genetic engineering, biotechnology and evolving artificial intelligence increasingly blur the line between organic and artificial being, and

in which technology is perceived to be the solution to all our problems - human or otherwise - finds its conscience in these narratives. The "replicants" of Philip K. Dick's novel stretch to the limit our presuppositions about what constitutes "life" and what doesn't. Solaris' "intelligent" ocean creates projections materializing from the male scientists' brains, phantoms of the women each one of the main characters has guilt feelings about, and the main character in Wenders' film needs to be rescued from her addiction to the machine that records her dreams. All three of them are utopian searches for humane, ethical, and moral values in a technological world. Probing the borderlines between human and non-human, these narratives are reflections of the continuous longing to overcome human limitations and, simultaneously, indicators of whatever limitations are perceived to be most damaging to contemporary hopes for human betterment - whatever these hopes are in any particular historical context. Discussion will include works from the utopian/dystopian tradition [Bacon, Swift], SciFi [P.K.Dick; Wim Wenders] as well as social and political thought [Hannah Arendt's *The Human Condition*; *Between Past and Future*; Ernst Bloch].

*Key words:* technology, humanism, ideology

**Salmeron, Julia**

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In and Out of Space: Leonora Carrington's *The Hearing Trumpet*.

*The Hearing Trumpet* (1973) is, to date, the last work in Leonora Carrington's literary career and it is the culmination of her writing. Despite the flashbacks, the first part of *The Hearing Trumpet* follows a chronologically ordered sequence: Marian introduces herself and the reader becomes familiar with her peculiar narrative voice. Marian is a ninety-two-year-old, bearded, stone-deaf and whole-hearted woman, who longs to live in Lapland. Despised by all the members of her family, they eventually dispose of her in a bizarre and evil home for old ladies in Santa Brigida, called the Well of Light Brotherhood. Marian suffers by being separated from her cats and from her elderly Spanish friend, Carmella Velazquez, who had given her a hearing trumpet. Even if the events of the first part (Marian at Galahad's) do lead directly to the events of the second part (Marian at the institution), this latter section is, however, more complex than it at first appears. The plot centres on Marian's obsession with the portrait of a Spanish abbess which hangs in the dining hall and who seems to be winking at her at every meal. Section two is made up of two separate stories: firstly, the order of events that lead to one of the inmate's death and eventually to the old women's hunger strike and, secondly, the transcription of the story of the Abbess Rosalinda. The final section is the sequel to the two previous stories. The events in the final part of the narrative are as much a result of Maude's death and the revolt of the old ladies as well as the narrative continuation of the story of the Abbess Doña Rosalinda. A new Ice Age begins. Heavy snow begins to fall and the old ladies take refuge in an underground shelter. Marian solves the riddles that Christabel Burns sets her and descends to the bottom of the tower where she sees herself stirring a cauldron of stew. Marian is thrown in the cauldron to reappear again stirring her own meat, at which point she realises that she is Hecate, the Abbess, the Queen Bee and herself. The rest of her companions have undergone the same process so that now they are strong enough to go out into the world and capture

the Holy Grail, which they do, after dancing wildly around the bee pond. Marian explains that, due to the new Ice Age, humanity is at its end but that the document will be continued by Anubeth's (the werewoman's) children. Finally, Marian realises that, due to the reversal of the poles, she is no longer in Mexico but "somewhere in the region where Lapland used to be" (1991: 158). As her tragic-comic writing is transformed into a comically monstrous, ingenious and alluring writing, we ourselves experience and help to direct these strange, textual journeys, which go in and out of time and space.

## **Sangiorgi, Simona**

**University of Bologna, Italy**

### The Disney Parlance: an on-stage utopia out of backstage dystopia

Analyses of Disney and especially of the Disney theme parks involving the concept of utopia are quite numerous. The term 'utopia' or the designation 'utopian' are in fact frequently associated to different features of the parks such as architecture, theming, landscaping and formulation of attractions, in order to highlight possible analogies between the principles characterizing utopian societies and those that Disney claims to purport. Works aimed at understanding how the narrative of utopia applies to the Disney park employees' attitude and verbal behavior during interactions with guests are, however, missing, despite the fact that this might represent a key perspective from which the Disney phenomenon, the Disney commercial strategies and the role of utopia in contemporary society may be observed and further studied. This paper is therefore aimed at exploring the main features of the Disney parlance, adopted by the park staff when dealing with visitors, and at analyzing its effects both on the visitors, from an "on-stage" point of view, and on the employees, seen from the "backstage" dimension. The "on-stage" perspective shows how specific vocabulary policies and scripting strategies may be interpreted as signifiers of utopian messages that contribute to set park guests in a clean and safe environment, where extraordinary feelings of optimism, trust, equality, openness and escape from reality convey the impression of living in a dream. The "backstage" perspective reveals instead a rather unknown side of the Disney "fun factory", where the workers' behavior is kept monitored by inspectors whose function is to control and possibly punish a "non-Disney" or rude behavior and to praise excellent performances. The same system of verbal tactics becomes in this respect a product of coercion and control which plunges its executors into a daily routine of powerlessness, suspicion, paranoia, control, limitation and alienation. These Disney strategies and their contradictory nature are finally evaluated according to the notions of utopia and dystopia and further examined as potentially dangerous models of work attitude which are actually being adopted as winning tactics and put into practice by more and more companies in the U.S. and in other countries. The risk is that the Disney dystopia might extend to and affect further categories of labor force, a situation that could lead to negative changes in society.

*Key words:* Disney, Verbal strategies, dystopian side effects

**Sargisson, Lucy**

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Strange Places: Intentional Communities, Utopia and Estrangement

This is a theoretical paper which draws on evidence gathered in field-visits to some fifty intentional communities across the UK and New Zealand. The paper's findings speak to scholarship on intentional communities and to wider debates about the nature and function of utopia.

This paper seeks to explore the paradoxical role of estrangement in intentional communities. In one sense, these groups desire estrangement. They intend to separate themselves from the mainstream of life. However, it often causes unhappiness for individual members. I shall explore this, seeking to shed light on the relationship between intentional communities and utopianism, utopianism and estrangement, forms and causes of estrangement and the necessity and dangers of this aspect of communal life.

Intentional communities are utopian in intent, seeking a better life in the here and now and yet fieldwork in over fifty communities across the UK and New Zealand has shown that members are often very unhappy. Sometimes this is a consequence of conflict (see Sargisson 2003). Often it is a consequence of estrangement, including social isolation and/or alienation. No community is established with the intention of making its members miserable and nobody joins an intentional community seeking to be unhappy or lonely. And yet in every community I visited somebody is about to leave, has left, or is miserable and/or frustrated about their life in that community. This does not mean that the community is failing or about to fold and it occurs even in 'successful' communities. Of course, success can be variously measured, but whatever our measure - longevity (Kanter, 1972), reaching the group's own aims (Sargisson & Sargent, 2004), or simply being better than life outside all intentional communities contain significantly unhappy members at some time.

Of course, there could be many explanations for this. People are capable of feeling unhappy anywhere. Conflict is endemic to human society and relationships flounder everywhere. Perhaps people who join intentional communities are predisposed towards discontentment. Perhaps they joined in haste, with unrealistic expectations. Perhaps their needs have changed over time. These are all plausible and partial explanations and evidence exists to support all of them. I would like to suggest in this paper, however, that there are two particularly interesting features of this paradox. One stems from empirical observation of unintended outcomes of intentional communities, and the other pertains to a normative claim about utopia. Both focus on the concept and practice of estrangement.

A certain level of estrangement is important for intentional communities and is necessary for them to function as critical utopian spaces. However, this can yield social isolation and alienation, which can generate individual and collective unhappiness. Estrangement is both necessary and challenging for these groups. The paper will explore this, identifying the porous utopian boundary as a key factor in the successful negotiation of utopian estrangement.

**Scott, Sonya**  
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### The Figure of Utopia in Bourgeois Economic Thought

The utopian neoliberal vision of a singular and coherent economic subjectivity that of rational economic man is rooted in an epistemologically differentiated hierarchy of subjectivities prescribed in early models of industrial capitalist economies. The many nightmares of contemporary global capitalism are continuously subsumed by the fantasy of smooth and uninterrupted rational capitalist activity in neoclassical and neoliberal economic theory. Even when these mythic rational agents—subjects who exist in identity with the logic of capital—were unseated, ripped from their dreamlike origins when James Mirrlees and William Vickrey (1996 winners of the “The Prize in Economics in Memory of Alfred Nobel”) discovered that economic agents do not in fact behave rationally (due to information asymmetries), the utopia of rational economic man was quickly reconstituted with the claim that economic agents might all act rationally if only they were to have access to sufficient and relevant consumer information (Mirrlees & Vickrey 1996; George Akerlof, Michael Spence and Joseph Stiglitz 2001). I will argue that even if the epistemological redemption offered by corrections to information asymmetries, or access to information, were possible, this undifferentiated subject of the bourgeois economic model is nonetheless an uncritical and spurious utopian figure. Although this subject emanates from the faulty idealism of classical economic thought, it remains the necessary ideological ground of neoliberal consumer societies today.

In order to address the hierarchy that lurks beneath the violent strokes of an undifferentiated rational economic man, I will turn to the work of David Ricardo and examine the assumptions made around three economic subjectivities, each distinguished by its particular epistemological status. *The Principles of Political Economy and Taxation* (1816) is a particularly relevant text as it influenced not only neoclassical economic modeling, but also Keynesian and Marxist political economy. In this text we find the labouring subject as a subject who grounds the economy with her labour, yet has no epistemological status, no power to know or understand the economy in terms of the logic of capital. She remains the material condition upon which the possibility for accumulation rests, yet is left in Ricardo’s architectonic as a mere premise, devoid of intellectually creative powers, devoid of the economic rationality possessed by the second subject of Ricardo’s work: the mover of capital. This second subject does not produce value through labour, yet occupies a privileged position because of an epistemological identity with the movement and distribution of capital. Finally, we encounter the political economist as philosopher, lawmaker and analyst of the economy. Ricardo assumes, unlike his predecessors, the position of knower of the economy—he who can understand the naturalized laws of capital’s movement, he who can prescribe what is needed for the various subjects of the economy, he who can translate abstracted economic laws into policies on production, distribution and taxation.

Only two subjects remain in the capitalist utopia of economic models today: those outside the economy—the economists themselves, our modern day

idealists; and all of those subsumed by the economy our rational economic actors, the epistemologically privileged movers of capital who stand on the obscured ground of forgotten labour.

*Key words:* Economics, Subjectivity, Epistemology

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"Looking Askance at the Endless: Dystopian Immortality in Houellebecq and Saramago"

The preoccupation with death and the dream of immortal life have been longstanding utopian tropes. In this paper I wish to reflect on these topics through the lens of Houellebecq's *The Possibility of an Island* (2005) and Saramago's *The Discontinuities of Death* (2005). In their distinct but interrelated ways, these novels address a number of questions pertaining to the nature and role of death in contemporary societies, as well as, provocatively, the possibility of immortality, particularly through genetic engineering. Taking these two books as a starting point, I wish to consider from a philosophical perspective what a future way of life that is not always already informed by the unavoidable existence of death might be like. If humans in a potential (dys)topian future become no longer beings-towards-death, in Freud's and Heidegger's formulation, but instead beings-towards-life, the very foundations of what Heidegger called *Dasein*, of being in the world, would be thoroughly revised and rewritten. Unbound by finitude, humanity would enter a new utopian (dystopian?) era, where it could become fundamentally free or, conversely, feel driven to cease living.

While the prospect of immortality has been traditionally theorized and dramatized in mostly negative terms, as is indeed the case with the two novels mentioned above, I would also like to contrast these briefly with two utopias which portray the fantasy of a very long life in more positive terms: Pamela Sargent's *The Golden Space* (1982) and Joan Slonczweski's *Daughter of Elysium* (1993).

I will interrogate these issues using as a privileged theoretical framework Zygmunt Bauman, Jean Baudrillard and Jacques Derrida's work on death and immortality.

*Key words:* technoethics, death, immortality

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Utopias between Peace and War: Human Being versus/with Nature

In the first appearance of living spaces and creating new ones, the human being's basic fundamental relation plays an important role: To be prepared for all sorts of natural circumstances, which can be "wild" and "cruel" sometimes. Protecting the

self from these hard circumstances, the human being has aimed to create safe places. In this struggle which is occasionally named as “war”, the spaces designed are the main fortresses of the human being.

Till the mid twentieth century, the manner of conduct of the relationship between the human being and nature (which may be conceived as “war”) remains. In the second half of the twentieth century new approaches, which try to find more peaceful means to use natural resources, were developed. Unless there is no perfect peace between humans and nature in 1960s, the inventive efforts should not be undermined. This paper aims to seek the individual’s efforts in the struggle with the natural circumstances and especially the shift of the struggle in the mid twentieth century, in the light of architectural structures of utopias. In other words, the paper may be seen as a research of imaginary projects with starting points such as “peace and happiness”, if they have peaceful approaches to nature or not.

The paper also aims to examine, how nature was handled, starting from the first examples and in the design of notable ones, the responses of the utopias to create alternative approaches to human - nature relations, after the change of the view to the natural resources, i.e. for centuries the approach named natural resources as unlimited, then especially after the Second World War human being became aware of the limitations.

As in the first well-known examples of utopias; Plato’s Republic, More’s Utopia, Campanella’s The City of the Sun, Owen’s New Harmony, Fourier’s Phalanxes, due to possible threats of war between societies, cities were planned as completely isolated from nature. The dynamic characteristic of nature, may also have resulted to isolate places. On the other hand, in the utopias of the first half of the twentieth century, another approach may be seen frequently: The natural resources are unlimited so they do not have to be protected, in contrary they should be operated in easiest and fast ways. In Howard’s Garden City, Sant’Elia’s various imaginary designs, Le Corbusier’s utopias or Wright’s Broadacre Project, nature was not designed with the city but serves these newly designed cities.

The projects designed after the Second World War had different characteristics from previous ones. For many of them, the main criterion is to find the approaches which are in accordance with the nature. Namely:

-  The search for solutions to decrease the open space areas and the earth will be completely covered by buildings.
-  The search for alternative living areas for regions which have hard living conditions due to climate.
-  The studies to create new cities in outer space.
-  The suggestions to make cities more suitable for living.
-  The question of the new construction techniques and building materials will result changes in nature space relations or not.
-  The first steps of ecologic life...

The study is planned to be presented by the sketches which shows how imaginary projects relate to nature.

*Key words:* universal peace, imaginary space, nature

**Shor, Francis**

**Wayne State University, Detroit**

A Better (or, Battered) World is Possible?: Utopian/Dystopian Prospects

While the World Social Forum's slogan of "a better world is possible" raises utopian prospects, the aggressive economic and military policies of the American hegemon threatens such prospects. Recent activities of the Bush Administration (from the Iraq war to the attempted coup in Venezuela) provide ample evidence that the US intends to sow discord and empire throughout the world. While not without its own neo-conservative utopian fantasies, US policies raise the specter of dystopian prospects. This paper proposes to assess the utopian/dystopian prospects by critically examining the theoretical work of critics such as Hardt & Negri, Wallerstein, and Amin. In addition, the paper will investigate the utopian aspirations and prospects of the global justice movement as it confronts American imperialism and neo-liberalism.

*Key words:* American Hegemon, global justice movements, utopian/dystopian prospects

**Smith, Benjamin**

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Sleeping Gardens: Ecotopia and Environmental Advocacy in Children's Fiction

Children's fiction, (both literature and film), has made extensive use of the natural world for its settings, its plots and its characters. Karin Lesnik-Oberstein has charted the history of writing for children from Reynard the Fox (first published in 1481) to the present, showing how the ideas of nature and the child are inextricably interconnected. This paper will argue that times of increasing environmental concern such as these call for an evaluation of 'green' discourse within children's fiction, with particular attention to the moral character of natural representations and human-nature interactions.

With reference to recent developments in environmentalism, this paper will contrast two 'ecotopias' in children's fiction, (Frances Hodgson Burnett's *The Secret Garden* and Oscar Wilde's *The Selfish Giant*), giving specific attention to the representation of 'dormant' ecosystems and the role of the child as 'environmentalist' in restoring these to life. It will consider the consequences of encouraging what might be called 'green advocacy' in the imaginative lives of children, assessing the suitability of the utopian format for addressing ecological issues. For example, modern environmentalism seeks to promote awareness of the interconnectedness of the earth's bioregions, whereas a utopian ecosystem is by nature separate from its surrounding

environment. Do these texts therefore suggest that such ecosystems require specific conservation within their own boundaries, or a reintroduction to the wider ecoregion?

The chosen examples use ‘enclosed gardens’, (ecotopias), in which to represent ecological fecundity as being directly linked to the development of compassionate human relationships. They are playgrounds in which childish affection and biodiversity flourish synonymously. The paper will show how this proliferates false, yet perhaps productive, ideas about eco-social interaction.

Most importantly the paper will encourage conversation between the ‘contained’ environment in the narrative and the wider pedagogical concerns with environmental ethics, asking to what extent the autonomous ‘ecotopia’ is suggested to the child reader as a microcosm of the ecosphere, and surveying the wider implications of such a construction.

*Key words:* Children’s Fiction, Environment, Pedagogy

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#### The Power of Anarchist Utopia: B. Traven and Pierre Clastres

While utopianism and anarchism have different perspectives on issues such as social decentralization, political representation, and class identity, they are closely related political philosophies because they both propose spatial and synchronic models of egalitarian society in ways that depart from Marxist historicism and capitalist exploitation. Such conjunctions mean that it is possible to speak of anarchist utopia as a supposition of alternative social space that is based on the principles of autonomy, communality, and equality. In this paper I evaluate the extent to which two novels by B. Traven, *Treasure of the Sierra Madre* (1927) and *The White Rose* (1929), and anthropological writings by Pierre Clastres imagine anarchist utopia. More specifically, I assess the relation between representations of power and the attainment of anarchist utopia in these texts. I argue that Traven’s and Clastres’ textualizations of power differ from both classical anarchism’s theorization of societies without power and the model of power as capacity or productivity that Todd May identifies with the “poststructuralist anarchism” of Gilles Deleuze and Michel Foucault. Traven and Clastres define power as a social tendency or virtual presence that continually threatens utopia, and they depict Native American societies as systems for the neutralization of social and political power. The social technologies of power described by these authors are imbued with anarchist principles, but the omnipresent possibility of power qualifies the utopian dimension of such writing.

The paper is structured as a reading of Traven’s fiction in relation to key elements of Clastres’ *Chronicle of the Guayaki Indians* (1972), *Society Against the State* (1974), and *Archeology of Violence* (1980). By first analyzing Clastres’ texts and then discussing the novels of Traven I reverse the chronology of the publication of these writings. As well as enabling the transposition of Clastres’ theoretical concepts to the analysis of Traven’s fiction, such a chronological reversal shares the critique of societal progress and evolution that is articulated by both Traven and Clastres. Yet I argue that these authors do not replace models of historical progress with a celebration of primitivism. For Traven and Clastres, primitivist regression and idealizations of

progress are both tied to models of linear transformation. The move away from primitivism is integral to both authors' treatment of social power. *Treasure of the Sierra Madre* and *The White Rose* were written at a time when Traven focused on the contrast between the societies of the United States and Mexican Indians. Rather than proffering a historicist model of either progress or regression, Traven's use of societal contrast evokes two alternative versions of intersubjective power and thus strives to counter the ethnocentrism of primitivism. Similarly, Clastres regards Indian societies as sophisticated mechanisms for the subversion of the accumulation of power, and his highly self-reflective anthropological methodology undercuts primitivist idealization. The strategies of Traven and Clastres may not be wholly utopian, but they do suggest that Native American tactics of power have a wide social relevance that is not restricted to the particular communities that these authors depict.

**Stillman, Peter**

**Vassar College, USA**

Diderot's *Supplément to Bougainville's Voyage*: Steps towards an Anarchist Utopia

Diderot's brief *Supplément au voyage de Bougainville* is an enigmatic utopian text. Its provocative and imaginative questioning of state, authority, nature, and morality seems at odds both with Diderot's famous projects, such as advising Catherine the Great of Russia and promoting the *Encyclopédie*, and with the dominant tendencies of early modern utopias. Following the pattern set by Thomas More's *Utopia*, many early modern utopias entail strong central governments that maintain order, establish laws, and mandate morality for a society that is completely developed and closed, with little or no room for conflict or change -- and thus with little room for equality or freedom, much less anarchy. Diderot's *Supplément*, on the other hand, prefigures anarchist utopias.

At first glance, Diderot portrays Tahiti as a sort of natural, if somewhat primitive, anarchist utopia with mutual aid and without political rulers. But, the reader comes to see, Tahiti has some serious flaws and shortcomings, primitive utopians may not be relevant to Europeans, and the natural turns out to be a complex, ambiguous, and uncertain standard.

At the same time Diderot opens issues that other early modern utopias (and early modern state practices) tried to close, and so he also questions statist ideals and practices. He rebukes French imperialism. He criticizes French ideas of private property for their emphasis on excluding others. He derides French religious practices. He reflects skeptically on moral codes enforced by law, especially those relating to women's sexual behavior -- whether among the French, in New England, or even among the Tahitians themselves.

Finding utopia neither in Tahiti nor among the French, Diderot looks to their interaction -- as he establishes it in his book -- for constructive social suggestions. So Diderot gleans (highly restrictive) norms for legitimate appropriation of territory. He suggests proper practices of hospitality. He advocates open communication inclusive of

all standpoints and freed from the constraints of power and domination. He gives voice to the voiceless. Tahitian natives speak for themselves and against the depredations of the French. Women speak and, in the open-ended conclusion of the text, the two main interlocutors decide that women must be invited into the conversation if the issues are to be understood. But Diderot seems unable to translate these egalitarian and proto-anarchist principles into on-going realistic practices of a functioning society.

The form and fluidity of the text also suggest change, communication, and equality -- the text itself has a kind of anarchic quality. There is no single authorial voice; indeed, the two major interlocutors are presented as gaining insight throughout the text and an authoritative "Diderot" voice seems lacking. The text has no dominant form of presentation but consists of a plurality of forms. Finally, Diderot kept working and re-working the text even after its first written presentation, as he added sections -- the text itself never arrives at stability or finality.

In my paper I plan to explore the many ways in which Diderot's *Supplément*, in contrast both to the dominant models of early modern utopias and to his own activities promoting state and intellectual authority, presages anarchist utopias and yet does not -- or cannot -- map or picture an anarchist utopia.

**Suissa, Judith**

**University of London, UK**

'The Space Now Possible': Anarchist Education as Utopian Hope

The failure by many commentators to pay adequate attention to the central role of education in anarchist thought has contributed to a great deal of confusion and misperceptions surrounding anarchist theory, especially regarding the commonly made claim that anarchists hold a naïve view about the possibility of maintaining a just, decentralized society without institutional control. This claim, which is often behind the dismissal of anarchism as 'utopian', overlooks the central and ongoing role of education in fostering and maintaining the moral foundations which the social anarchists deemed necessary to support such a society.

I argue that articulating the social anarchist perspective on education can allow us to reach a richer understanding of the role and meaning of utopianism, while at the same time challenging some of the assumptions so central to both liberal thought and the liberal theory of education.

The anarchist position implies that, *contra* Marx, life may to some degree be determined by consciousness and not *vice versa*, and it is this insight which is at the heart of the anarchist enthusiasm for education as a crucial aspect of the revolutionary programme. Yet in conceiving education this way, the social anarchists were not regarding it simply as a means to an end. The relationship between education and utopia in anarchist thought is thus very different from that in Plato's *Republic* where, as John Dewey noted, Plato's utopia serves as a final answer to all questions about the good life, and the state and education are constructed so as to translate it immediately into reality.

The anarchist utopia clearly differs from this view in emphasizing constant experimentation and flux, and shunning the notion of blueprints. Yet more importantly,

anarchist education arguably constitutes both a part of the experimental process of articulating and bringing about a utopia, and an embodiment of the utopia itself. For anarchist educational experiments typically involve both the attempt to create a school community run on social-anarchist principles - in Buber's words, creating 'here and now the space now possible for the thing for which we are striving' - and a process of engaging students in the active, imaginative exercise of visualizing and articulating a better future. The utopian hope so central to anarchist thought thus implies, as Richard Rorty argues, a 'willingness to substitute imagination for certainty'.

Anarchist education therefore challenges the pejorative sense of utopia and offers an education which discourages political apathy. In doing so, it offers us a conception of social change which straddles Popper's contrast between 'utopian social engineering' and 'piecemeal social engineering', and, at the same time, transcends the analytic distinction between means and ends in education - a distinction which has become practically an orthodoxy in mainstream liberal thought.

I shall develop these points by means of an exploration of the educational thought of the social anarchists, with particular emphasis on the concept of human nature, and a discussion of some anarchist educational experiments. I shall also offer, based on anarchist literature, a model for political education which challenges mainstream approaches and reflects the above theoretical points.

**Tekdemir, Hande**

**University of Southern California, USA**

Utopic reflections in the capital of the 'other Empire': Contemporary British detective and travel fiction in post-Ottoman Istanbul

In his path-breaking book *Orientalism*, Edward Said examines a body of eighteenth and nineteenth-century literary works which help shape the 'production' of the Eastern myth by the western narratives. The West's objectification of and the subsequent dominance on the East in literature develops in conjunction with political, ideological and military discourse. Based on Said's work, this paper will be an exploration of the relationship between utopian writing and literature in/of 'exotic' lands. I will demonstrate that orientalist discourse, as defined through various lenses by Said, leads to a productive search for identity both on individual and cultural/societal levels. Being exposed to the 'other,' the western subject defines what s/he observes as contrasting his/her own self. The self-definition through encountering the 'Other' is a major step towards describing the utopian society from a western perspective. While this part of the paper will draw on examples from eighteenth and nineteenth-century works, it will mainly serve as an introduction to the major focus of the paper: contemporary British detective and travel literature written in/about Istanbul, which will bring into attention the perpetuation of orientalist discourse in contemporary works. More specifically, I will focus on detective fiction by Barbara Nadel and travel writing by Phillip Glazebrook in order to examine in what way representations of Istanbul reflect the search for identity in the post-imperial metropolitan centers in England. Two major questions I would like to focus on will be the dreamy and somewhat exaggerated multicultural environment of Istanbul in Barbara Nadel's detective novels. This kind of

representation is particularly crucial in understanding how a contemporary English writer portrays multiculturalism elsewhere that has been a major question for many cities at home. Secondly, I would like to pay close attention to the way nineteenth century British travel literature, as a genre, turns into an utopia that is inherited by contemporary writers such as Phillip Glazebrook. Travelling in post-Ottoman lands, Glazebrook's journey is simultaneously a journey into the past and an attempt to comprehend his country's Victorian past when the journey to the Orient, particularly to the Ottoman Empire, was an extension of the Eastern myth.

While exploring the relationship between utopian writing and the 'exotic,' this paper aims to inaugurate a discussion of the place and function of utopia in the post-imperial metropolis both at home and elsewhere.

*Key words:* travel literature, orientalism, the exotic

**Thiess, Derek**

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Exterminate the Brutes: Utopia and Monstrosity in Koeppen's *Der Tod in Rom* and Blish's *A Case of Conscience*

Giorgio Agamben has claimed that modern national politics is based on a state of exclusion, namely the exclusion of bare life (the marginalized) as endemic to the creation of full life (the citizen).

Considering the overt religiosity of these texts, we will consider another distinction, that between paganus (country dweller, rustic) to miles (enrolled soldier). In these terms, a social collective is defined by the exclusion of those denied access to privilege and in each case, the distinction is made between the city and its limits, and those without it. Moreover, as the city is privileged, at least by its citizens, as the good place, it is essentially a utopia (Eutopos).

Therefore, the character's favored by each narrative inhabit a utopic space by excluding certain others who are marginalized and viewed as monstrous by those utopian inhabitants. The arbitrary marginalization (or barbarism or monsterization) of these characters is necessary for the self-reflective creation and maintenance of others? utopia.

In Koeppen's text (1954), analysis will focus on Judejahn, an ex-Nazi General who, by choice or not, is excluded from his family (considering especially his relationship with his Deacon son Adolf) as well as the society of Rome. In *A Case of Conscience* (1958) Chtexa is a representative of Lithia, a planet under review (by Father Ruiz-Sanchez) for possible inclusion into the commonwealth of planets controlled by the UN on Earth. The physically large, lizard-like Chtexa and the imposing Nazi General are each considered as barbarians or monsters and each excluded from their book's respective societies. This paper, then, will analyze these two texts from the 1950's and examine the various exclusions made by each author, most importantly the annihilation (symbolic or otherwise) of those characters deemed monstrous and how that monstrosity contributes to the creation of utopian body politic

*Key words:* Literature, religion, monstrosity.

**Thomassen, Lasse**

**University of Limerick, Ireland**

A world without borders? Humanism, community and home in Angelopoulos's Balkan Trilogy

This paper discusses questions of borders, communities, refugees, humanism and cosmopolitanism through a discussion of the work of film director Theo Angelopoulos, in particular his so-called Balkan Trilogy, which includes *The Suspended Step of the Stork* (1991), *Ulysses' Gaze* (1995), and *Eternity and a Day* (1998). These films focus on the nature of borders and communities, and what they do to people in general and refugees in particular. I argue that, in these films, Angelopoulos represents the refugees as what cannot be placed in any straightforward fashion according to the logics of political sovereignty and national divisions, in particular inside/outside and us/them distinctions. As such, they are a heterogeneous excess from the constitution of borders and divisions between communities. Yet, by making visible this heterogeneity, Angelopoulos shows the contingency of political and national borders. This provides a powerful way of criticising the injustices of existing borders and to think about the possibilities of their transformation. For Angelopoulos, it points beyond borders, the nation-state, and so on, towards humanism, where it is possible to include the other in the otherness. However, inspired by the work of Jacques Derrida, I argue that politics should not aim simply at the elimination of borders and exclusion. Rather, we must accept the ineradicability of borders and exclusion while contesting any particular, existing ones. I refer to this negotiation as a cosmopolitics.

This paper has six sections: 1. Introduction: Angelopoulos, heterogeneity and borders; 2. Borders; 3. Refugees; 4. Communities; 5. A new humanism? Inclusion, exclusion and cosmopolitics; and 6. Heterogeneity and cosmopolitics.

*Key words:* Angelopoulos, humanism, refugees

**Tomasek, Kathryn**

**Wheaton College, Massachusetts, USA**

The Harmonian as Liberal Individual in the Theories of Charles Fourier and the Practice of his Followers in the Nineteenth-Century United States

This paper examines the benefits that Charles Fourier claimed would accrue to individual members of the phalanxes of Harmony as well as the ways in which those benefits were represented in the U.S. movement based on Fourier's theories in the 1840s. The paper explores the relationships between those benefits and the masculine model of liberal individualism described by political scientist Carole Pateman and other feminist scholars in the U.S., presenting detailed evidence from Fourier's works as well as those of Albert Brisbane and other U.S. Associationists.

The paper is meant not to detract from Fourier's reputation as a champion of women's rights but to explore one aspect of political and social thought extant in France and the United States in the nineteenth century. My aim is to join in the efforts of such

scholars as Pateman and historian Amy Dru Stanley and to analyze the effects of liberal individualism for women who sought autonomy through the application of Fourier's ideas to their own lives.

The paper speaks to the theme of Gender and Power mentioned in the USS cfp.

*Key words:* gender, Fourier, individualism

## **Vieira, Fátima**

**Universidade do Porto, Portugal**

### Hyperutopia: A proposal for a definition of a new kind of literary utopianism

Throughout the centuries, utopia as a literary genre has evolved, and has been influenced by other literary genres: travel literature, romance, novel, autobiography, the journal, the epistolary, and science-fiction, among others; and it was precisely due to its capacity to conform, on the one hand, to a set narrative structure (which implies a journey to an invented society and a description of its social, political, economic and religious system), and, on the other hand, to the literary tastes of different times, that utopia as a literary genre has managed to survive.

In the past two decades, due to the development of technology, a new genre of literature has emerged, one which has been called hyperfiction, as its narrative structure depends on a set of hyperlinks which internally connect different pieces of text. This narrative structure requires a dynamic attitude on the part of the reader, who has to decide which hyperlinks he wants to follow; thus, each reading of the book is different. Some authors, mainly in New York and Paris, have already managed to convince their editors to have their books published in CDs only, but most of the examples of hyperfiction can be found on the Internet.

In my paper I will try to show how utopia as a literary genre has already been influenced by the structure of hyperfiction. By analysing the case of Bergonia, I will contend that hyperutopia may well be one of the ways that will ensure the survival of utopia throughout this new century.

*Key words:* theory, literature, Internet.

## **Vorobjova, Marina**

**Religious Studies Research Center "Ethna", St. Petersburg, Russia**

### What may tomorrow bring us? On interrelations between religion and society in the XXI century

The process of democratization of ex-communist states in 1980s the beginning of 1990s provided for openness and a chance for intercultural dialogue. Some changes took place in the religious life of the society too. However, these changes are not always positive and they may worry us because they threaten the very foundation of democratic societies. In order to explain this let us first mark out some basic tendencies in the

sphere of religion that we can observe in the last decades on the example of Russia. From 1980s - the beginning of 1990s there has been a rise in both interests towards religious beliefs and in numbers of believers (regardless of religious identity).

In the middle of 1990s there were attempts to divide the sphere of religion through separation of traditional and non-traditional religions. In the end of 1990s there was a strengthening of the political role of the Russian Orthodox Church and its influence on social life grew (including the area of education). In the beginning of the 21st century we see how positions of "traditional" Russian religions grow stronger. On the other hand we see more and more intolerance towards "nontraditional" religions. In spite of the society's growing awareness in the religious sphere, we also see evidence that there are attempts to exclude members of new "nontraditional" religions from social life in general. This is a tendency we see not only in countries of the former USSR, but also in European countries, which were tempted to erase all borders in unification - and fell to it. The result does not provoke any optimism: on the one hand we see a rapid growth of secularization (it is especially seen on the example of post-communist states of Eastern Europe), and on the other hand we see not only a strengthening of the religious majority's positions, but also attempts of "the traditional" to stand against "the nontraditional".

Our report will be based on specific examples (mostly taken from Russian realities) giving evidence of the difficulty of the situation in the sphere of religion and influencing political and social life of the states themselves in a negative way.

*Key words:* ideologies, post-communist society, new role for religion

**Wallhead, Celia**  
**Univ. of Granada, Spain**

Two Takes on Terrorism in Kashmir: Salman Rushdie's *Shalimar the Clown* and Justine Hardy's *The Wonder House*.

2005 saw the coincidental publication of two novels set in present-day Kashmir, making comparison of them almost inevitable. Salman Rushdie dedicates his *Shalimar the Clown* to his Kashmiri grandparents, thus signalling that his real Kashmir is the one of his childhood. *The Wonder House* is Justine Hardy's first novel, though as a writer and journalist based in India for the last fifteen years, she has written frequently and with first-hand knowledge on the political and social issues of the region today.

Both novels portray Kashmir as a sort of Paradise, Rushdie's relying more specifically on Edenic imagery. His protagonists are Adam and Eve figures, also Romeo and Juliet, differentiated, not by family feuding, but by religion. Hardy's novel is also a love story, with the love relationship complicated not only by religion but also by racial and cultural factors. Both novels portray the relatively rapid rise of terrorist activity as, after fifty years of peace, India and Pakistan dispute the territory. As Rushdie said in an interview in Barcelona on the publication of the Spanish edition, politics are much more responsible for breaking the peace than religion. In both cases, the main terrorist character, Shalimar the Clown in Rushdie's story, and Irfan in Hardy's, turn to terrorism either for personal vengeance or through coercion, and not initially for voluntary ideological reasons.

Rushdie's book is both more global and more allegorical. The people of the villages of the valley are different but not hostilely divided: "Before Shalimar the Clown and Boonyi were born there had been the villages of the actors and the villages of the cooks." (61) The union between Shalimar Noman the Muslim and Boonyi, who is a Hindu, is tolerated, even encouraged, by their families: "Noman called the pandit Sweetie Uncle, though they were not connected by blood or faith. Kashmiris were connected by deeper ties than these." (47) However deep the ties, the lovers are divided as Boonyi becomes restless in Paradise, and will eventually pay for her ambition and perfidy with her head. Her daughter Kashmira, born to Max, the American ambassador, will become a Diana the Huntress-Lara Croft-type figure, who will avenge her death and represent the more hopeful future for Kashmir.

There is little real hope, however, at the end of either novel. Comparing this, his most recent novel, with his first success, *Midnight's Children*, Rushdie says that the latter is "a novel of hope which includes the tragedy of betraying this hope", while the former is "a tragedy that contains the comedy of the resistance against the tragedy itself." Indeed, *Shalimar the Clown* is at times light-hearted and a very modern thriller, with Kashmira winning the fight at the end because of her martial-arts skills and her night-goggles. But there are very dark sections in both novels --a rape in each, terrorist training which is not for the faint-hearted, repression of the ordinary people by the Indian army, and an unexpected final tragedy in *The Wonder House*. These areas of vengeance before justice will be explored more fully in my paper.

*Key words:* Terrorism, Kashmir, Rushdie

## Wofter, Heather

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### Freedom; technological image and monospace of "ou-topos"

Looking at architectural diagrams emerging from digitally generated works that borrow their language from scientific and mathematical origins, there has been recent movement towards drawing as a technological object. Given that drawings and diagrams act as theoretical constructs of projected desires in the world of architecture, this instrument tests out the relationship of visible space and language. A missing topos, or site, implies the ubiquitous nature of networking and site-less conditions that may be placed at will over an infinite landscape. "Ou-topos," a term borrowed from Françoise Choay in her essay *Utopia and the Anthropological Status of Built Space*, is a word demarcating a negative Utopia of non-place or nowhere. She speaks of the disappearance of Utopia at the end of the 20<sup>th</sup> century through the obliteration of separate traditional local space and idealized technological model space. This paper seeks to investigate the subtleties of the 'non-plan' of Archigram, the 'let freedom reign' of the Situationists to the artificial and homogenous landscape desires of Superstudio – each veiled in utopic intentions that called for freedom of the technological image. But are these studies the predecessors to a severed relationship with site? Currently the marked translation of site occurs through seemingly site-less exercises. More specifically, the figure of the site has disappeared in favor of the data emerging from specific conditions. This data, a mathematical abstraction, then informs design. The theoretical constructs become technical objects themselves.

**Wrage, Henning**

**Frankfurt, Germany**

Ernst Bloch on the dialectic of human rights

In "Natural Law and Human Dignity", Ernst Bloch has given a critical account of the natural law tradition from the Greek sophists up to its modern incarnation as human rights. Like in his parallel but better known book on the utopian tradition, "The Principle of Hope", Bloch's aim is twofold: to expose the partly ideological, partly emancipatory function of natural law in its historical context, and to explore its utopian potential still waiting to be realized in a free, classless society.

When the book first appeared in 1961, shortly after Bloch had left Eastern Germany, it was hastily read as a critique of the neglect of human rights in the socialist countries. But (not only) from our post-1989 perspective this is one of its minor aspects and at least a one-sided view. Bloch gives an analysis of human rights that is at once critical, namely in its marxist critique of formalism, abstract individualism and property rights, and apologetic: he emphasizes that human rights and freedom from economic exploitation (or democracy and socialism, or legal utopia and social utopia, or dignity and happiness) depend on each other. One cannot be achieved without the other.

It has been criticized that Bloch remains silent about the institutionalization of rights in democratic socialism. While this is true, it reflects Bloch's orthodox belief in the withering away of the state in a future classless society. On the other hand, Bloch has been interpreted as favouring an open, participatory democracy, based on the rule of law and an ongoing constitutional process.

This essay tentatively proposes a third, albeit non-contemporaneous, interpretation of this void: according to Negri and Hardt, and recently Virno, emerging global society is better described in terms of multitudes and deterritorialized regimes of power than in terms of peoples and states. The contemporary proletariat is the spinozistic multitude, and it is looking for new forms of nonrepresentative democracy, not for a takeover of the withering national states, or even a world state. An interventionist enforcement of human rights by an international alliance or a global police is a questionable benefit for it. This analysis fits nicely with central motives of Bloch's work: Bloch is critical of representation, highly conscious of the ambivalent role of codified law and in favour of justice from below. Thus he might have found an acceptable institutionalization of human rights as unimaginable as a just state, at least in terms of the political theory of his time. Are we in a better position today?

*Key words:* human rights, ideology, communism, globalization