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The unbridgeable bridge to utopia: Howard Brenton's *Greenland*

Written and performed just after Thatcher's third election victory in Britain in 1987, Howard Brenton's *Greenland* is an isolated example during this period of a Left playwright's attempts to represent utopia on stage. Unlike the savagely satirical approaches of other Left plays around the same time, such as Brenton and David Hare's *Pravda* and Caryl Churchill's *Serious Money* (both sardonic travesties of the right-wing press and the City of London in Thatcher's Britain) *Greenland* attempts to reconstruct a utopian future.

The second act of *Greenland* partially resembles a utopian space usually encountered in a conventional utopian narrative, and in doing so, has led some commentators to dismiss the play as tedious and lacking in dramatic interest. Its lack of conflict and the contentment of its inhabitants have led to it being described as static and dull. This interpretation has brought with it a reading that concurs with the character, Severan-Severan, whose view is that misery and suffering are essential to the human condition and that liberation is a living death.

However, this approach neglects a more complex engagement with utopia that can be traced in the play. Spectators of the play - along with the non-utopian character, Joan - respond to *Greenland* in a way that can be illuminated by Frederic Jameson's idea of the 'terror of obliteration'. This paper will explore ways in which *Greenland* exposes psycho-political barriers to utopia, barriers that frame the spectator's view of the play, and it will also reveal ways in which bridges to utopia are constantly at stake.

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"Eco-communities: An evaluation as Contemporary 21st Century utopian real-life models"

Eco-villages or eco-communities have a distinct affinity to utopian theory:

They are socially, economically and ecologically small size sustainable communities usually with concrete principles in regards with consumerism, food and energy self-reliance, with a clear focus on locality and the environment and a defined social, economic and ecological structure. They exist at the crossroads of utopia and mundane reality running the whole gamut from alternative integrated urban communities addressing the everyday to experimental secluded and rural communities founded on very specific principles fitting to a closely-knit group of people.

In this context, they may be understood as veritable bridges to utopias: they are real places that exist and function on premises that if not explicitly stated, implicitly they seem to be the utopian moment in the time of now.

This paper examines the development in time of historic eco-communities in Europe and the US in an attempt to assess their level of maturity, endurance in time and contributions to the ongoing debate and quest for a more peaceful and ecologically oriented world in view of the urgency to adopt different societal and living prototypes.

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School 2100 – Dreaming for the Future

Over the last decades the learning process has drastically changed: Where once stood a teacher lecturing to a large class, we now find scattered groups of pupils absorbed in a variety of projects or research topics, working individually or in teams. Instead of one single instructor often a group of educators and specialists help the students to individually develop their skills. While half a century

ago books and black boards were the main tools used to communicate knowledge, children today explore the world through the use of computers and online research as well as hands-on activities. But pedagogical developments of the future are difficult to predict. Certainly the pace of change inside the classrooms has accelerated; meanwhile the schools and classrooms mostly remain the same, often inhibiting rather than provoking further exploration of teaching methods and the implementation of the latest learning tools. Even in new school buildings only few architects manage to envision the education process of the future and provide an adequate learning environment.

This presentation explores some visionary examples where pedagogical concepts have challenged spatial solutions for schools of the future. The buildings shown are examples where pedagogues, school officials and architects developed their own utopia of the perfect school. Realized were some interesting architectures, which allow a large variety of different teaching methods and provoke unusual learning situations. These experimental school buildings might help to encourage dreams for our schools for the future.

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Towards an anarchist international utopia? David Mitrany's functional alternative to the state.

It might, on the face of it, seem strange to cast David Mitrany as an anarchist. He is widely regarded as one of the founders of European integration theory, and he is often erroneously labelled as an elitist. In fact Mitrany was deeply influenced by Proudhon. While Mitrany was not an anarchist *per se*, Proudhon's anarchism informed his brand of left-wing liberalism. Mitrany's concern with functional democracy, that bypassed more conventional forms of constitutional democracy, and his development of trans-national government based around functions are products of his familiarity with anarchism. Yet, an important link with anarchism has often been ignored in analyses of Mitrany's international theory. Before constructing his functional approach to international relations Mitrany had written on the peasant social revolution in south eastern Europe.

This paper will argue that the development of Mitrany's work on peasant agriculture and functional government are drawn from anarchist conceptions of social organisation. Following on from this, I argue that Mitrany's functional approach can best be understood as an outgrowth of his earlier ideas on the peasant social revolution. Key aspects of his functional approach, particularly the reduction of the power of state government and the creation of functional organisations that are managed as a social utility by producers and consumers, come directly from his reading of Proudhon and his experience of peasant cooperatives. From this I argue that, despite the frequency that it is labelled as liberal, Mitrany's functional approach lays the foundations of an anarchist international theory.

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The downside of prosperity. On Axel Jensen's novel *Epp* (1965)

Published just a few years ahead of the oil findings in the North Sea – the very foundation for Norwegian welfare – Axel Jensen's novel *Epp* describes a future society in which retired people are housed in giant apartment buildings, and where your social status is revealed by the number of letters in your first name. A dystopia like Jensen's could be said to give voice to the voiceless in a society driven by internal competition and race for social benefits in a state which is continually trying to atomize every community. Obviously, the novel can be read as a modern allegory of post-war Norway. The interesting part about it is that its protagonist, Epp, is seemingly quite content with his dreary, isolated life, and he makes no attempt to break out of his dull routine. Are there subversive elements working within the novel in this somewhat utopian state, and if so, why is not

Epp a part of these? My presentation will focus on the poetics and politics – and particularly on the language – of *Epp*, where an extremely revealing narrative always puts the reader at least one step ahead of its narrator, Epp. But how is it possible to investigate or criticize the dystopian topos through Epp's instrumental, almost entirely descriptive narration? I will look into the discursive difficulties of this novel mainly through David W. Sisk's perspectives in *Transformations of Language in Modern Dystopias* (1997).

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Utopia as interiority: Maine de Biran, Samuel Taylor Coleridge and the search for self-knowledge

“Both utopia and revolution were in the gentler process of becoming inward arrangements in the milder world of the spirit. It was no longer a case of the institutionalisation of Paradise, but a matter of its internalisation.” What Melvin J. Lasky says here of Wordsworth's relation to utopia may equally apply to his friend Samuel Taylor Coleridge (1772-1834) and their French contemporary Maine de Biran (1766-1824), whose attempts to break with the sensualist tradition in emphasizing the role of the will in perception and consciousness is coupled with a revalorisation of interiority to the detriment of exteriority. Exteriority, in Biran's and Coleridge's minds, is the realm of the Enlightenment, which tends to explain everything in terms of external causes, mechanisms and representations. What Biran and Coleridge experience inwardly is a force that, to paraphrase Michel Foucault, points towards an inaccessible, invisible principle, in which lies the potential of fulfilment, through self-possession. But, while Biran's utopia is a self that constantly needs to be reasserted, Coleridge's takes shape thanks to the imaginative faculty, which “dissolves, diffuses, dissipates, in order to re-create.”

In this context, what is needed for both thinkers is less a change in the form of the government than “the embrace of a new effective self-consciousness”, as [Rajani Kannepalli Kanth](#) advocates it, two centuries after, in his book on *The Rediscovery of Utopia*.

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Of Dogs, Angels, and Creatures in Between: Chaplin/Kafka/Benjamin/Agamben

What is the place, within a discourse that contemplates the im/possible passage to a Utopian state, of the threshold between human and animal? Philosophy, in the guise of Hegel's reflections on post-historical man, in that of Adorno's remarks on the Utopian subject as a “happy animal”, or in that of Peter Sloterdijk's distinction between the “enlightened false consciousness of cynicism” and the embodied critical potentiality of kynicism, has for some time suspected that a particular configuration of creaturely life must remain central to Utopian imagining. This essay will address one of the fundamental genealogies of this discourse of the Utopian threshold, bridging a number of intertextually related texts: the utopian sequence of Chaplin's *The Kid*, Kafka's “Observations of a Dog”, Benjamin's essay on Kafka and his remarks on Klee's *Angelus Novus*, and Agamben's remarks on a utopian creaturely life and on Kafka's in-between creatures in *The Open* and *Profanations* respectively.

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The Utopian Present

Times of transformation do not announce themselves in celebration, for celebrants give notoriously untrustworthy accounts of their motives, often mixing private fable or idyll into the trajectory of the as yet unclearly apprehended future. Plato was right: it is in such times, to be sure, that sparks are born, but they must long smolder, and undergo stern testing in the tyrannies that follow, to test their survival. What is less well understood is that those tyrannies that arise after such sparks owe to the sparks their ascendancy, for they capitalize on the terror of the new, and conjure the sparks into a vast imaginary conflagration that will consume all but for the tyrant's swift and brutal act of fire-fighting.

Of course, what the tyranny triggers is more destructive than the alleged transformation, but unwittingly through the cunning of transformation clarifies finally how deep the stakes are and how hollow the old. As we stumble in the West through such dark deconstructions, it is time to call forth the sparks, to prepare ourselves for the future we shall be the ones to bring. This paper will participate in sounding and answering that call, utilizing the visioning of Marcuse, Marge Piercy, Van Wyck Brooks, Randolph Bourne, A.S. Neill, Emerson and the underlying agenda of the sixties counterculture that smolders yet. What few realize is how much work has already been done, leaving us teetering on the edge surrounded by the remaining work and looking for workers.....

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“Skyfarms”: updating the garden city for the 21st century?

This paper seeks to discuss the utopian/dystopian overtones of the notion of “vertical farming”, advanced by Columbia University professor Dickson Despommier in recent years. Heralded as a “visionary proposal” by some commentators, this concept involves the construction of what, in an article published in April of last year, the *New York Magazine* dubbed “skyfarm”: a 21-story circular greenhouse that could be as productive as 588 acres of land.

The objectives, feasibility, and ideology of this concept (recently shaped into a 200- million-dollars project) are then discussed, setting it against the tradition of urban utopias, from the early twentieth-century garden city to the late twentieth-century eco-city, as well as against more pragmatic notions such as the United Nations’ recommendations of urban and peri-urban agriculture as means of urban regeneration in large metropolises, or the New Charter of Athens’ defence of “the husbanding of land as a resource and the regeneration of brownfield sites” (1998).

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Hacking Craft: Design, Labour, and Resistance in the Open Source Software Movement and Morris’ Arts and Crafts Movement.

William Morris' utopian and anarchy-inspired socialism infused the arts and crafts movement with a political project that sought to protect artisanal production from the socio-political structures of mass production. Central to the attempt to lay the groundwork for a re-imaging of labour, production, and social practices was a somewhat nostalgic reconceptualization of notions of apprenticeship, craft, and community. Jumping ahead a century, we find the free and open source software community valorizing many of the same anarcho-utopian ideals in response to the post-industrial organization of the software industry. While somewhat obscured by notions of hacking and software design practices, issues related to apprenticeship and craft production appear to be as central to today's "alternative" programming community as they were in Morris' time. Of greatest interest in this homology is the tension between an overtly political resistance to hyper-rationalized institutions and the requisite need to integrate one's artisanal labour within existing social formations.

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Construction workers and the utopian imagination: the impossible demands of the Australian green bans movement

In capitalist societies, property capital assumes an all-important role in urban planning: it plans and equips space in order, according to capitalist criteria, to increase the efficiency of commercial, financial and administrative activities. The profitability of property capital depends on maximising advantages from the environment by means such as: ordering high-rise buildings; demolishing low-income residences and erecting luxury dwellings; and encroaching on common spaces. In Australia between 1970 and 1975, the Builders Labourers' Federation challenged the planning role of property capital by insisting on the right of workers to exercise a social responsibility for their labour: the workers in this union refused to demolish aesthetically pleasing older buildings or work on projects that were ecologically or socially harmful; and they indicated their desire only to build that which was environmentally responsible and useful to people rather than profiteers. Coining the term 'green bans', this mass withdrawal of labour halted development worth A\$5 billion at mid-1970s prices. Its quest for a green utopia challenged the prerogatives of property capital and seriously thwarted the remorseless quest for profit at the expense of all other forms of value. Developers and governments responded to the utopian impulses of this movement with predictable brutality, because the successes of the green bans movement revealed that the power of subversive imagining is especially effective when coupled with the power of workers at the point of production.

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The Struggle for Recognition in Hegel's *Phenomenology of Spirit* and the Idea of Utopia

This paper will explore the connection between the notion of the 'struggle for recognition' in Hegel's *Phenomenology of Spirit* and the history of utopian political thought and literature. Particular attention will be paid to the way in which the notion has been used by those on the 'left' of the political spectrum, from the 19th century to today.

More specifically, the paper will do two things. First it will examine how the idea of the 'struggle for recognition' has been employed within the anarchist tradition, from the classical anarchism of the 19th century (especially Bakunin) through to contemporary anarchists like Ursula K. Le Guin.

Second the paper will look at the use made of this notion by Alexandre Kojève in his Lectures on Hegel's *Phenomenology* delivered in France in the 1930s. This part of the paper will consider the charge of 'utopianism' (understood in the sense of 'impracticality') which has been brought against Kojève by thinkers such as Carl Schmitt and Leo Strauss.

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Beast-Men and the End of Difference

The "rage for order" of the French 18th-century utopian form at its most repellent (to liberal-democratic, post-Holocaust sensibilities) reaches a climax in the patriarchal and eugenic works of Rétif de la Bretonne, known now for his *Nuits de Paris* and his enormous memoir. I too dislike the patriarchal systems and sympathies that organize the Retivien pursuit of a better, or at least less threatening, world. But I will focus in this paper on a contradictory, perhaps unconscious aspect of his utopian biologism: the extreme fluency of species.

The text's second voyage leads its flying European protagonists to encounters on several islands (in the tradition of Homer, Rabelais, Thevet and Christopher Columbus) with beings who represent various "natural" and unperfected versions of "l'homme," in the forms of humanoid animals—the "hommes-serpents," the "hommes-singes," etc. These ambivalent species are not hybrids, despite the double identity implied in the narrator's names for them, but more original or primal creatures, unperfected by the breeding that has gone into the construction of the European "homme" and "femme."

If, as at least one critic sees it, Rétif in this text has altered and manipulated nature until it can serve as a naturalizing ground for a rigidly patriarchal morality, he has in doing that accomplished something more and other as well. No character in the work is clearly, visibly human: from the Australian beast-men (reminiscent of the beast-men of Margaret Cavendish's riotous feminist utopia a century before) to the wise giants, to the winged Europeans, to the epistolary monkey who travels with the austral narrator introduced to us as "Je-ne-sai-quoi" in a carriage containing several Theophrastian "characters", six cats, three dogs, two parakeets, an "Angola" and so on. The simple satiric reversal of Foigny's Australia, where hermaphrodites are normal and the monosexual are monsters to be eliminated, gives way in this taxonomic text to an erasure of the intensely policed border between the animal and the human. All species represented can successfully breed, all are possessed of reason, all have something to offer the perfected human community. The logic that encourages such a mutually metamorphic continuum of life does not fit comfortably with rigid sexual dimorphism or with a properly patriarchal concern with the maintenance of the "bloodline." It does not undergird the morality of difference.

Hierarchy contains the contradiction, but precariously. No form is so susceptible to transformation as a hierarchy. The 400 years of European history previous to this text begins with the Peasants' Revolt of 1381, traverses the Reformation, the Counterreformation, and the bourgeois revolution of England's Civil War. It will culminate a few years hence when yet another hierarchy falls around Rétif de la Bretonne's ears, and under his pen.

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Essentialism and anti-essentialism in "The Evening and the Morning and the Night", by Octavia Butler

Despite the fact that feminist literary criticism can boast a much longer history than that of the feminist critique of science, both can be grouped under the umbrella term "gender studies" and are able to jointly illuminate certain issues related to questions of gender and science. Feminist utopian and dystopian fictions have offered privileged spaces for reflections on such questions. In the present work, we propose to carry out a reading of Octavia Butler's "The evening and the morning and the night" which departs from these feminist battlegrounds, dealing with the opposite yet complementary viewpoints from the biological and social sciences. Special attention is given to the concept of essentialism, as Butler's work, in all its complexity, can both confirm and disrupt its precepts.

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Poldy goes to Hollywood: Utopia, *Ulysses* and the Yahoos

More's reticence to locate Utopia geographically (but his eagerness to site it epistemologically), Orwell's original setting of his dystopia in 1948, Morris and Derrida's desires to posit their

revolutionary visions within frameworks of *real* potentiality – these stances perhaps admit that, as Jameson proposes, “our most energetic imaginative leaps into radical alternatives were little more than the projections of our own social moment.” Judy Garland similarly comes to recognise that her *no-place* – her unconscious fantasy, her quasi-Utopia – is a representation of her own domestic situation, her own *social moment*: “There’s no place like home.” This is, of course, the illusion, and the message, of Hollywood production: but it is also the discovery which Joyce makes in his account of his everyman (and noman) Leopold Bloom’s day in Dublin. Althusser invokes “a new philosophy, one which was no longer an *interpretation*, but rather a *transformation* of the world” – yet ideology itself transforms or maintains its realm through a process of interpretation (or representation) as imaginary interpellation. Is there therefore any difference between Utopia and Hollywood? Swift, Adorno, Chomsky, Baudrillard and the Wachowski brothers suggest that the ameliorative simulacra and carnivalesque gratifications of mass culture dumb humanity down to the degeneracy of the Yahoo or the decadence of the Lotus-Eater – but, if so, what hope remains for the Utopian project? This is a problem which – in its re-elaboration of the “shamwork” of its “Nayman of Noland” – only *Finnegans Wake* (with a little help from Bakhtin, Kristeva and Lacan) can begin to solve.

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Robert Owen and Some Later Socialists

[Abstract not available]

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The Sound of Communal Living

In the same way that avant-garde painters and other artists & sculptors had formed Artists Colonies & communities in the early 20th century in order to explore different paths in the visual arts starting in the late 60’s & 70’s a generation of musicians tried out communal living. Some were just fascinated by the idea, some tried it and then moved on, but for some it was central to their lives and music. Looking back down the communal musical role call of those who dabbled with, or were touched by, the idea of communal living I am struck by the mix of the famous, nearly famous, cult status and the down-right obscure. Of course back then it was less clear which would be which.

This paper will explore some of the rock bands to whom communal living was central to their existence – illustrated with sound and vision.

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The Utopia of new social movements: “Another World is Possible”

The globalization process leads to a dystopian world. However, participating new social movements and producing creative actions and asserting “another world is possible”, the people who support utopias and more humane life have displayed that an alternative world dream is a must for the humanity. Utopia forms the intellectual basis and ideology for all social movements. Oppositional movements demanding social liberty envision a world which is different from the existing one. This imagination is founded on utopia, accordingly in this context utopia becomes the main goal which

must be achieved, and the carnival and libertarian structure of social struggle is fostered by this very idea of utopia. Furthermore vividness and multiple voices of new social movements display their utopic character. Utopia in this sense provides a creative and liberalizing infrastructure for social struggle. Therefore utopias as grand narratives do not die out, but they do reproduce themselves in their new forms during new social struggles. In this context, utopias offer a chance to imagine free intellectual areas which help produce different forms of resistance against the repressive power.

Utopias have existed in different discourses and forms of action throughout the history. In regard to intertextuality, all forms of social libertarian thinking and struggling have been influenced by utopias and nourished by their texts. Therefore while analyzing new social movements, the influence of utopias should not be ignored. Social movements would not have a soul without utopias. A spectre is haunting the world — the spectre of utopia....

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“The Republic of Heaven”: Building a Universal Utopia

This paper is part of a larger study that applies the tradition and history of literary utopia to understand modern constructions of utopia in the *His Dark Materials* trilogy by Philip Pullman. Specifically, this presentation will focus on the implications of religion, gender, and culture, as well as the ways in which Pullman bridges those issues to construct a new concept of utopia. *His Dark Materials* is a novel series that takes place in a dystopian world and ends in a vision of new utopia called “The Republic of Heaven”. Pullman uses John Milton’s *Paradise Lost* as well as the work of William Blake as the primary sources of inspiration. It is in their work, as well as the historical articulation of utopia from authors such as Aristotle, Thomas More, and Francis Bacon that will facilitate the articulation of the contemporary utopia Pullman constructs. This project analyzes the text as one that specifically questions religious institutions rejecting, for example, the concept of an extra-terrestrial heaven, while reinforcing traditional models of gender through the role of the heroine Lyra.

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Utopia on Trial?

In 1985, Alice Coleman put Utopia on the stand in her book *Utopia on Trial: Vision and Reality in Planned Housing*. According to her, the failures of modern mass housing are attributable to the inherently retrograde precepts of utopia. While Coleman’s case has run into trouble with criticism that argues she accused the wrong defendant by naming architecture the culprit rather than identifying poverty, limited opportunities and poor maintenance as the real perpetrators, it is her conceptualization of utopia that interests me here.

Perhaps some entity or idea is culpable in the failings of modernist mass housing, which arguably often did get it wrong. But was it utopia? Is utopia really to blame for the alienating environment constructed during the post World War II years until the 1970s and 1980s? The argument advanced here is that the answer to both questions is NO. Blaming utopia for the failings of the built environment does little to assure a more humane city.

To redress the longstanding frame-up of utopia as the straw man of modern architecture and planning failures, this paper will analyze Alice Coleman’s conception of utopia to determine whether or not it actually was utopia she put on trial. The value of such an exercise resides in the potential for recuperating utopia, which is so often the fall guy for deterministic ideas on the relation between architecture and behaviour, which are more Fordists or Taylorist—that is dystopian, than utopian. Moreover, as will be argued here, it is not utopia that is to blame for the strange, unsettling and

unsatisfying setting of the modern city but rather utopia's relative absence from modernist visions of planned housing.

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“If I could build a bridge, I wouldn't”: The Cultural, Economic and Utopian Implications of Bridging Irish Islands”

Stephen A. Royle (in *Bridging Islands: The Impact of Fixed Links*, Baldacchino (ed.), 2007) presents a study of the effects of connecting Irish islands to the mainland and the subsequent economic, cultural and communal implications of such fixed links. Whereas formerly, Irish islands were prized by cultural nationalists for their uniqueness and ultimately for their desirable distance from the metropole, recent governmental and community-based attempts suggest that Irish islands are more useful and economically viable when in closer proximity to mainland Ireland. As the spatial and temporal relationship between mainland and periphery is reassessed, and thus disturbed, in a physical way, the cultural, imaginative and literary significance of the islands is endangered. The Aran Islands, “the three stepping stones out of Europe” (Heaney, “The Evening Land”), whose economies rely almost exclusively on a tourist industry based largely on an image of the Islands' utopian qualities and geo-cultural importance, remain physically independent of the mainland. Ironically, however, though this tourist-based economy supports the vast majority of the Islands' communities, its sheer scale cannot be sustained without cultural and often personal compromise on the islanders' behalves. Though the ferries and the aircrafts which transport these visitors between the Islands and the mainland do not constitute a fixed link such as a bridge, they do, on the imaginative plain, provide a version of the temporal-spatial relationship connecting a concrete 'here' and a hazy, though desirable, 'there'. Any physical attempts to bridge both the distances and the differences between the centres and the edges of Ireland are largely viewed as detrimental to the islands' utopian potentiality and are often portrayed as dystopian developments. However, as this paper will demonstrate through an investigation of both travel and contemporary literature by both island and mainland authors, the perpetual re-utopianisation of Aran by insider and outsider alike benefits the economy but ultimately consigns the Islands to an unproductive and unsustainable state of stasis, wherein the possibility of future change is viewed in solely negative terms.

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Bridging the Gap – Then and Now in Dystopian Fiction

In an attempt to map out the bridges to earlier utopian/dystopian fiction, this paper offers a close reading of Margaret Atwood's interesting piece of 'speculative fiction' *Oryx and Crake* (2003). The novel appears to be furnished with allusions to many earlier pieces of utopian/dystopian fiction, but deals at the same time with a very contemporary and a perhaps not that unimaginable theme of technological progress, namely that of genetical engineering.

In a comparative analysis with earlier utopian/dystopian fiction such as Swift's *Gulliver's Travels* (A Voyage To The Country Of The Houyhnhnms) and Huxley's *Brave New World*, this paper will focus on what makes recent dystopian fiction what it is today. In particular, the analysis will be centered around: 1/ the development in the main character, 2/ the relationship between characters and setting, 3/ the contrasting levels of reality and 4/ the order of how the fictional material is presented.

In a broader perspective, this analysis could provide new aspects as to what motivates modern dystopian fiction and perhaps also offer a valuable insight into what is to come in the future of dystopian fiction. By confronting the past we will be facing the future.

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The experience of the *Jornal Boca de Rua*: power, image and utopia

As Tom Moylan and Raffaella Baccolini (Utopia Method Vision – the use value of social dreaming, Peter Lang, Bern, 2007) remind us, we have to think about the utopias as lenses that enable us to access new critical images. Those images create gaps on speeches that insist on reiterating the eternal repetition of the unchanged. In this text I aim to present an innovative experience from a city called Porto Alegre, in the south of Brazil: the publication of a newspaper written by homeless people. This periodical called *Boca de Rua* has been published every three months since 2000¹ and it is sold by the homeless people themselves at some traffic lights around the city. It thus evidences a curious tension between the power of big communication agencies that are also opinion formers and a publication that aims to turn visible the condition of forgetfulness in which it is created. Those homeless people show us another city through the lens of their suffering and precarious living conditions. The word written on the newspaper works, therefore, as some sort of shelter where they find a place for resistance. I will also show a small fragment of the movie produced by these people in 2004. It reveals a different geography and a perspective of the city that only a few know. Such experience will create possibilities to briefly discuss the relationships between power, image and utopia.

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'Where's my **ing jetpack? Spimeworld or Grim meathook future in *Doktor Sleepless* by Warren Ellis and Ivan Rodriguez'**

In launching his serial comic series, *Doktor Sleepless*, writer Warren Ellis released the following explanation via his various web presences:

You are never going into space.
You will never own a jet pack.
Your car will never fly.
HIV will not be cured in your lifetime.
Cancer will not be cured in your lifetime.
The common cold will not be cured in your lifetime.
Don't these things bother you?

Suicide is the third biggest killer of teenagers in the United States.
In 1999 more people in America died from suicide than from homicide.
Do you think about this?

As anyone who ever read MyDeathSpace.com for any period of time know, the leading cause of death in America is automobile accident. This is generally interpolated into a number placed under the heading "accidental death." When the operation of cars is the leading cause of loss of life I'm not entirely sure how it comes under the term "accidental death." It wasn't a fucking accident, it was done by someone with a car. It's 2007 and we don't know how to operate cars without killing people. It's not a fucking accident if it was caused by someone getting into a one-ton metal bullet that cannot be operated with complete control at all times.

In Europe in 2004, 13000 kids – persons under the age of fourteen -- died due to poor water. It's 2007 and the society does not yet understand how to operate water.

¹ The *Jornal Boca de Rua* is a project by the NGO ALICE and belongs to the INSP (International Network of Street Papers). More information at www.alice.org.br

Are you thinking about this now?

People keep asking me what DOKTOR SLEEPLESS is about. This is what it's about.

Someone stole your future. Don't you ever wonder who?²

Ellis, and artist Ivan Rodriguez, have created in Doktor Sleepless a mad scientist, who, through the five issues released thus far, has cut an extremely ambiguous figure. Is he saviour, anti-hero, or villain? And what is his relationship with John Reinhardt, the man confined in Cell 23 in The St. Thomas Institute? Drawing on recurrent themes in his own work, this is Ellis' most explicit attempt to interrogate the bifurcation between the 'spimeworld' future (appropriating Bruce Sterling's neologism), and the 'grim meathook future' that Ellis saw in the aftermath of Hurricane Katrina.

As significant as Ellis' exploration of possible futures through the medium of a serialised, colour comic-book is the extensive data-shadow cast by the book, which has been deliberately engineered by Ellis and his readers to extend the investigation into other spaces beyond the printed page. For example the primary data shadow 'cast' at: www.doktorsleepless.com takes the form of a user-edited and maintained wiki, that hosts a variety of materials, some related to analysis of the comic book, and others related to discussion of broader themes, and the discovery of those themes IRL (in real life).

Ellis has long had a significant web presence (calling himself 'Internet Jesus' and 'Internet Love Swami') and has experimented with the foundation of a number of finite, intentional internet communities such as the WEF (Warren Ellis Forum), The Engine, and Club of Mars. Additionally he also operates an email discussion list, called the Bad Signal (riffing off his work in *Global Frequency*), which he reports as having 11,000 readers. Ellis' pioneering work in using publicly accessible areas of the internet to create extensions of his printed work in comics and pop culture commentary is not unique; however, his work is perhaps more ambitious, especially with *Doktor Sleepless*, than that of contemporaries such as Brian Michael Bendis and Neil Gaiman.

This is a new area of investigation in my own research, and as such, this paper will focus on the first five issues of *Doktor Sleepless*, and attempt to offer an overview of how Ellis and his readers/users/fellow-travellers are attempting to address the issue of a bifurcated future.

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The Children of Nature, 'The Yellow –breached philosophers'* Versus the Children of the 'Machine Culture', the 'Enfant Terrible' **

Believing in the exhilarating and the redemptive power of nature and seeing it as the prime source of creative work and sound human activity, a number of writers on both sides of the Atlantic, such as R. W. Emerson, H.D. Thoreau, W. Whitman, W. Wordsworth celebrated it as man's greatest benefactor. As far as utopian fiction is concerned this approach culminated in W. Morris's and W. D. Howells's imaginary paradises which were meant to be an antidote to Bellamy's vision, who –though not overlooking the blessings of nature- cherished a highly technological society, hence a man-made nature in the midst of newly flourishing cities.

However, writers like E. M. Forster who saw over-dependence on the Machinery as detrimental to human relationships and man's spirituality, challenged technological paradises like Bellamy's Boston or Wells's glorification of the new miracles of science and technology (*A Modern Utopia*) through dystopias like 'The Machine Stops'. While Forster was intent on displaying the betrayal of the Machine, Wells –though also sensitive to the beauties of nature- was intent on displaying Nature (or the 'Cosmic Process') as a sinister enemy working out a pattern of rough justice in his gloomy scientific fantasies.

² <http://warren-ellis.livejournal.com/92053.html>; accessed 3 March 2008.

The March of Humanity has proved that anxieties concerning nature were justifiable and warnings concerning technology timely -even though, paradoxically, it has indeed contributed to man's upward movement.

Thus, the purpose of the first part of the paper is to show that the contentions of the proponents of an idyllic existence and the ardent supporters of a technological world were prophetic in different ways, that as global warming on one hand and the inevitable march of technology on the other hand indicate (even testify) man will continue to be at a loss as to how he will preserve his environment while also giving full vent to his craving to be a highly technological race. The second section will attempt to imagine the kind of conversation the above mentioned writers would have if they had been witnessing today's developments and dilemma, thereby reveal that they were univesalists indeed.

*Borrowed from Emerson's poem 'The Humble Bee'

**Borrowed from Mark Twain

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Microtopias: the post-apocalyptic communities of Jim Crace's *The Pesthouse*

In the post-Cold War period, academic and political commentators are heralding a re-entry of a positive understanding of utopia, oppositional within aggressively globalising capitalist expansionism. This paper draws on the recent move towards a restitution of utopia – that can incorporate the localities and singularities minority identity politics fought hard to platform – using Jay Winter's concept of 'minor' utopias as well as Tom Moylan's development of the 'critical' utopia. Following this shift towards a plurality of scaled-down utopian 'moments' at their most minor or minimalist level, I explore how such utopian reformulations diminish the scale of utopian possibility, asking: how small can utopia be?

Accompanying recent critical interest in scaled-down utopian moments is a trend towards post-apocalyptic fictions from award-winning British novelists such as David Mitchell, Doris Lessing and Kazuo Ishiguro. I will use Jim Crace's recent novel *The Pesthouse* (2007) to consider the declension of the utopian ideal at a minimalist level – what I call the 'microtopia' of the familial unit. *The Pesthouse* offers a complex interplay between utopian, dystopian and post-apocalyptic narrative impulses, exploring a speculative American future that deconstructs any final textual reconciliation. Crace's failure to accommodate America's actual history in this investigation of utopian desire thus tells us something about the limitations of utopian writing in the 21st century. Such issues reveal the 'critical' as well as 'minor' nature of utopian possibility in *The Pesthouse*, contributing to what Moylan calls 'the open space of opposition' that is central to the project of literary critical utopias.

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Narrow and Wide. The dichotomy of spatial codes as metaphors of utopian thinking.

In Huxley's *Brave New World* as in many science fiction films inspired by the novel the dystopian situation follows on a reached utopian condition. The basis of this modern or post-modern frightful visions are the realisation of aims which were thought as a desirable future over centuries: general prosperity, enough food, good clothes, pleasant living quarters, jobs for all or the opportunity of idleness, no illnesses and no fear of death.

That means that a special form of story telling is about the common wealth caused by the industrial revolution and the failure of it's practical use in the society. Benefit and failure there existing as a constant dichotomy. How are such abstract thoughts or narrative elements being transformed into visuality? A first step to an explanation is the dichotomy between material richness and moral

poverty. Then poverty in the cinematic future societies is not the poverty on goods of vitally importance. It is another form of defects or losses: the lack of humanity or the a loss of an individual organization of life for instance. The hypothesis is that the social lacks are combined with a visual concept of a human built environment that includes a special loss of space, of colour and light.

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A trace from the past enacting a geography of hope and building a “Bridge to Utopia”

An anticipatory narrative in Ernst Bloch's work *Spuren* illustrates the magnitude of a straw hat being toppled from the head of a bourgeois man who, on 14 July 1928, during celebrations in Paris of the storming of Bastille, is trying to make his way through a crowd. The narrative communicates a trace from the past provoking a moment of revolt in the present and illustrates how Ernst Bloch's utopian analysis evokes a geography of hope, a “bridge to utopia” for contemporary social movements that are committed to opposing the global war on terror, victimisation of minority groups, and global capitalism. Similarly, Bloch's concept of *surplus utopia* perceives that the past illuminates the present and has the possibility of directing society towards a better future. Through consideration of the Paris Commune and May '68 as representing linkages with more recent events in France such as the winter of '95 and the Spring of 2006, this paper discusses these events in the context of Ernst Bloch's under-explored concept of *surplus utopia* that illustrates the notion of imagining “bridges to utopia”.

'Now their hands had something to do as well, they could reach for the straw hat as it was tossed through the air [...] until it finally lay on the ground, degraded and crushed, a very modest, very allegorically trampled representative of the Bastille.'

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Homo sapiens and Robot sapiens: Redesigning Posthumanity in Jeanette Winterson's The Stone Gods

Jeanette Winterson's latest novel, *The Stone Gods* (2007) is a critical utopia, an extended disquisition on the future of our planet, on the posthuman contours of humanity and the inflection this might be given by the development of anthropomorphic, sentient robots, *Robo sapiens*, which are programmed to evolve. In a society that takes for granted genetic reversal, choosing to remain forever young and beautiful, *The Stone Gods* is also an extremely timely commentary on some of the main scientific and cultural trends shaping our society, such as the potential development and implementation of artificial wombs, genetic fixing and designer babies.

In this paper I wish to compare Winterson's *The Stone Gods* with Marge Piercy's *He, She, and It* (1991), two novels with many thematic similarities, with a special focus on the romance between the protagonists and the robots they have helped to programme. I will concentrate on the interplay between cognition and emotion, drawing on recent studies in the field of neurosciences such as those by António Damásio, and will also contextualise the gender stereotypes that are deeply inscribed in the robots' programming. I will also confront some passages from Winterson's *The Stone Gods* with paintings by Alexis Rockman and robotic art by Leonel Moura, which help to illuminate some of the topics addressed in the novel.

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Utopia and Insularity in the works of Ursula K. Le Guin

Insularity, and consequently the isolation of utopia from the rest of the corrupted world is a necessary condition for the foundation of the classic utopia. A space of “forgetfulness” is considered necessary for utopia to remain pure.

Le Guin defies this notion and develops a concept of utopia only possible through the constant reminder of the reality against which it has originally been created.

One of Le Guin’s most unforgettable characters, Shevek in *The Dispossessed*, proposes to end that isolation by actively destroying the physical and psychological walls that separate his world from the remaining worlds, as the only way to keep the revolution going, and preserve utopia, seen not as a finished stage but as a work in process. Other characters, like the Ekumen envoys in the Hainish novels, known as “mobiles”, understand the importance of creating a network of knowledge as a way to overcome the cultural differences.

I propose to examine the importance of breaking walls and building bridges in Le Guin’s concept of utopia.

Some of the works examined will be *The Dispossessed*, *Always Coming Home*, and *The Telling*.

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‘Wake up! It’s not real!’

Recognition in Milan Kundera’s *Identity*

The critically acclaimed writer Milan Kundera has often weaved philosophical and utopian themes both explicitly and implicitly through his novels by contrasting fantasy with reality. With the publication of *Identity* (London, Faber and Faber, 1998), he explores the notion of recognition and misrecognition mainly through the relationship between the two central characters Chantal and Jean-Marc. The seeming stability of their relationship begins to unravel when at the outset of the novel Chantal, who is already at a seaside hotel a day before Jean-Marc is set to join her, goes out for a walk. When Jean-Marc arrives and she is not at the hotel he begins to search for her. In doing so he mistakes another woman for her and so begins to doubt the distinctiveness of Chantal’s identity and concomitantly his love for her. This is exacerbated by Chantal’s cryptic comment to him that men don’t look at her anymore, which he thinks is indicative of her unconfessed desires. The novel then imaginatively develops these antagonisms through fantasy and reality to explore the contradictions of identity through the relations of the self to the other. To explore these themes within the novel I adopt an analytical framework from Hegel’s theory of recognition, as outlined particularly in his *Phenomenology of Spirit* (Hegel, 1997) in the famous section on the master/slave dialectic. The aim is to show the efficacy of Hegel’s philosophical theory for understanding the human need for recognition through the characters of Chantal and Jean-Marc, whilst also exposing the dangers inherent in misrecognition in relation to the self and the self’s relation to the other.

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Food as Utopia: Back to the Future

Food has the power to shape our lives in many ways. Etta M .Madden and Martha L Finch in their book *Eating in Eden: Food and American Utopias* argue that Utopian Communities are more explicitly aware of the role that food plays in their lives and they argue for an expanded notion of utopia to include such global communities as the Slow Food Movement. Achieving the utopian ideals of a community, however defined, requires that they be realized in concrete ways such as foodways to actualize their vision and define their relations with the outside world. Madden and Finch argue that food in Utopia functions in four distinct ways: “*Symbolically*, as a means for representing and communicating group values, *functionally*, as a primary factor in the construction .

. . . of community bonds and . . . boundaries . . . *mnemonically*. as a memory device connecting, past present and future and *dynamically* as a means for enacting and reflecting changing social values.” (Madden and Finch, 2006,14),

This paper will explore the utopian nature of current food projects using Madden and Finch's criteria. I will look at several contemporary food best sellers based on the Slow Food Movement. Michael Pollan's *The Omnivore's Dilemma* and Barbara Kingsolver's *Animal, Vegetable, Miracle* both harken back to a ideal past that is not contaminated by industrialized agriculture in order to promote a bridge to a utopian future where we live richer, more communal, more humane lives and avoid impending dangers to the planet's survival.

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Sex With Robots in a Utopian Future

Increasing robot intelligence raises the question of human sexual interaction with artificial partners. David Levy's book, *Love and Sex with Robots: The evolution of human-robot relationships* (New York, HarperCollins, 2007) argues that love and sex with robots will open a Utopian new chapter in human possibilities. Robot sex partners will be far more skilled and patient than human partners, and will be available to all humans, all the time. Utopia indeed!

Mechanical sex is already available to both sexes. What promises to be different, according to Levy, is that the robots of the future will convincingly simulate or surpass living partners, making the sexual experience more satisfying. But this very advance may have dystopian, as well as utopian consequences. To the extent that robots have human-like minds, they will deserve and acquire moral status similar to that of human beings. Levy lightly dismisses questions of fidelity in relationships. He says (*Houston Chronicle*, January 2, 2008) that he would happily experiment with a sexbot, and that his wife would not mind, nor would he mind if she did. But there is a deep human tendency to expect fidelity: if the robot is a better lover, or a more frequent one, or there are many of them, this could cause jealousy between and among human and robot partners. The moral issues may be thornier even than in the past, and I will examine some of them. A sexual utopia may have its dystopian side.

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Buying less, living better: the (anti)utopian dynamics of sustainable consumption.

The term sustainable consumption emerged in the early 1990s as part of the international policy discourse of 'sustainable development,' articulated by the Brundtland Report in 1987 and consolidated at the Rio Earth Summit in 1992. It has gained momentum as the issue of carbon emissions and climate change has moved up the scientific, political and social agenda in recent years. Put simply, sustainable consumption refers to the need for Western societies to consume better and consume less in order to protect and maintain the global biosphere.

Radical ecological philosophy has always imagined utopias of sufficiency rather than abundance, arguing that voluntary simplicity and the substituting of non-material for material satisfactions would ensure a future of ecological security and care and provide the conditions for a better life. However, deep green thought emphasises that sustainable societies demand the radical rethinking of modern capitalist economies and cultures, rather than simply a modification of existing systems of production and exchange. Current debates around sustainable consumption, by contrast, might be read as the ultimate extension of a process of ecological modernisation - the internalisation of environmental impacts and critiques into the logics of capitalist modernity.

This paper explores sustainable consumption in relation to green utopian hopes for better ways of living and being in relation to nonhuman nature. Do commitments to sustainable consumption imply

a utopian attempt to fundamentally reconfigure capitalist processes and desires in accordance with a new environmental ethics, or the colonisation of green values and ideals by market logics?

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'Bacon, Prometheus and the humanist utopia'.

The paper examines the emergence of the humanist utopia in the seventeenth century by looking at the work of Francis Bacon, particularly focusing on his use of the figure of Prometheus. It then looks at a modern critique of this humanist approach in the work of Ernst Bloch who wishes to overcome the exploitative approach to nature in this tradition, and replace it with a notion of 'co-production' between humanity and nature. This in turn is assessed in terms of contemporary anti-humanist utopianism (in its strongest form there is an image of the end of humanity as the greatest good).

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Selenopolis or a Utopian City in 18th-Century French Literature

Le voyageur philosophe dans un pays inconnu aux habitants de la terre. Multa incredibilia vera. Multa credibilia falsa est une utopie française du XVIIIe siècle écrite par Mr de Listonai (pseudonyme de Daniel Jost de Villeneuve) et publiée en 1761. Cette utopie littéraire décrit le voyage d'un habitant de la Terre vers la Lune, là où se trouve *Sélénopolis*, un pays qui est resté ignoré des sélénographes car il se trouve situé géographiquement sur la face cachée du satellite et il s'agit donc d'un "pays qu'on ne voit point de la terre."

Nous avons choisi d'étudier l'imagerie de ce voyage spéculaire vers *Sélénopolis* (vers la face cachée de notre propre expérience quotidienne), l'esthétique urbaine de cette cité, conçue comme un tout d'un système ordonné, et l'*esprit philosophique* qui tutelle les citoyens de telle sorte que le discernement intelligent constitue l'identité de la communauté sélénite.

Le voyageur philosophe s'embarque sur un vaisseau qui "leva l'ancre et mit la voile" en direction de la surface lunaire dont le planisphère est une fidèle reproduction ou reflet de la mappemonde terrestre et, à travers son voyage "aux confins de l'atmosphère", nous découvrons à quel point les sélénites ont une représentation du monde radicalement différente de celle des terriens.

La cité fortifiée de *Sélénopolis* a une forme de "carré parfait" (car c'est la figure qui "convient à tout ce qui est au repos"). Et sur ce "carré parfait", "le plus parfait de tous les gouvernements monarchiques" dirige le destin politique des sélénites. Une grande place occupe le centre géographique et huit places mineures complètent son agora, tout cela, bien sûr, à la grande gloire de la symétrie qui façonne le cadre architectural de la cité.

L'*esprit philosophique* caractérise la société exemplaire de *Sélénopolis* à tel point que cet *esprit* est considéré comme un sixième sens au moyen duquel, par science infuse, les sélénites peuvent résoudre "la quadrature du cercle, la duplication du cube (...)" ou d'autres problèmes mathématiques classiques. Les sélénites possèdent "de plus, l'art de lire dans l'âme" des *habitants de la terre*.

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Margaret Atwood's Oryx and Crake : A Postmodern Dystopian Signifier

This paper explores *Oryx and Crake* as an anti-utopian version of the Frankenstein myth, now informed by the present era's more complex consciousness of the narrow gap between the value of scientific advances and their potential dangers. With its particularly marked brand of intellectual iconoclasm, *Oryx and Crake* implicitly reflects on the betrayal of Enlightenment ethical and scientific values, highlighting issues of creativity and responsibility. While Frankenstein is occupied in the comparatively modest project of creating a single human being, *Oryx and Crake* offers a scenario in which a very different kind of scientist induces humanity to destroy itself through its own reproductive urges, while having an alternative prototype of human being waiting in the wings to occupy the devastated geographic and ontological landscape. This paper explores the utopian and dystopian issues raised by Atwood in this text, and considers her reduction of the politics of posthumanism to a highly instrumentalised form of social engineering.

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Bridges to Utopia: Discursive Democracy and Political Activism in the Norwegian Women's Shelter Movement

This paper will explore the feminist utopian thinking and radical democratic practice of the Norwegian Women's Shelter Movement, which create safe eutopian spaces for women and promote emancipatory action aimed at social and political transformation. Contemporary feminist utopianism opens a bridge to social and political spaces free from conventional patterns of domination, where individuals collectively can experience new paths toward self-realization and equality. These feminist spaces in the margins of civil society can be spaces for dialogue, reflection, experimentation and collective political action. The Norwegian Women's Shelter Movement, which began in the 1970s, and the Secretariat of the Shelter Movement, established in 1994, have been prime movers in the struggle for women's right to a life free from violence, and have experimented with discursive democratic practice aimed at the personal and political empowerment of women. I will briefly set a theoretical foundation for participatory democracy and political action focusing on the ideas of Hannah Arendt, Jürgen Habermas, Chantal Mouffe and John Dryzek. I will point out elements of discursive democratic practice portrayed in Marge Piercy's *Woman on the Edge of Time*, which are similar to aspects of the feminist democratic experiments of the Women's Shelter Movement in Norway. I will explore the inevitability of political action as a component of democratic praxis in the Norwegian Women's Shelter Movement and conclude with some observations on how the movement has influenced public discourse in Norway and created a bridge to political and social transformation and greater equality.

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'From *Indes* to *Terra Australis*: 17th- and 18th-Century French Crossings into Utopia.'

The French Utopias of Foigny (1676), Veiras (1677-1679) and Tyssot de Patot (1710) were arrived at and/or left through existing, or recognizable, geographical locations. Such spaces midway to Utopia are depicted as curiously imperfect; natural fertility is unexploited by natives, promiscuity spills over into vice [Foigny], an apparent idyll coexists with the presence of fierce man-eating beasts, the threat of sexual tension [Veiras], or even cannibals [Tyssot de Patot]. Yet, such Utopias also appeared at a time when the accounts of European voyages to the East Indies were perpetuating tales of its fertility and riches, the promiscuity of its inhabitants, or the despotism of its rulers and the fanaticism of its peoples. The following paper will explore the *topoi* of these imperfect spaces situated between Europe and Utopia, with particular reference to the contemporary vision, in travel accounts, of the lands which Europeans wished to occupy or economically exploit in the East. Initial research indicates associations in these 'bridges' to Utopia which surpass the role of a

'transitory step' [Ronzeaud]. These have the potential to throw light, not only on the links and parallels between imagined and supposedly-visited lands, but on the vision of the Indian Ocean Basin as another space to be modified, its societies to be potentially 'perfected' by Europeans.

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It's 20XX, but where are all the Indians?: Canadian Dystopian Fiction and the futures of genocide and globalization

English Canadian dystopian fiction offers a rich yet underexamined archive. The international success of Margaret Atwood's 1984 The Handmaid's Tale and her more recent 2002 Oryx and Crake attest to an international interest in the unique (and uniquely dark) approach of English Canadian authors to questions of the future. As a largely U.S.-led corporate globalization proceeds with increasing chaos and rapidity, English Canada's particular cultural, economic and geographic proximity to (yet critical distance from) its southern neighbour promises fertile ground to cultivate insights into the potentials for our world. Yet in what few analyses do exist of English Canadian dystopian fiction, the Nation's existence as a "colonial-settler state" is almost always elided. In particular, Canada's foundations on (ongoing) genocidal policies towards the multiple indigenous nations within its claimed territory are a particular lacuna for both fiction and criticism. How does this open yet abject wound in the English Canadian national imaginary impact both English Canadian visions of the future and the criticism thereof? Through a reading of recent English Canadian dystopian fiction including Larrisa Lai's Salt Fish Girl, Nalo Hopkinson's Brown Girl in the Ring, Charles De Lindt's Svaha and Margaret Atwood's Oryx and Crake, my paper argues that English Canadian cultural production is haunted by the very indigenous populations the novels and the state (seek to) erase. I further argue that the contradictions the novels both indicate and are indicative of compel us to engage in a radical politics of settler-indigenous solidarity as an antidote to dystopian globalization, especially in colonial-settler states but also in ("post"-)colonist metropolises.

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Realising Utopia: Voltaire and the pays de Gex, 1758-78

The last 20 years of Voltaire's life provide an interesting example of rural and urban social and economic planning through political engagement which, while never dubbed 'Utopian', can clearly be examined in the light of Utopian tradition.

In 1758, Voltaire moved to the most isolated province of the French kingdom. The *pays de Gex* was bordered on three sides by foreign powers and separated from France by the Jura Mountains. For the rest of his life he remained there, and while still producing histories, plays, pamphlets and polemical works he found time to integrate himself in his new community, by changing it. He cleared scrubland, drained marches, ploughed and planted. In the mid-1760s he effectively built a new town for Genevan refugee watchmakers at Ferney, and was influential in the establishment of a new port at Versoix on Lake Geneva that would become a trading rival to the Calvinist city and a community, on French soil, where the reformed religion could be practised.

He constantly petitioned those in power to change the customs regime of his province, a wish that was finally granted with the result that, as far as trade and tax were concerned, the *pays de Gex* was considered foreign territory. Ironically, this reform brought an end to Voltaire's watchmaking activity in the area. A further irony was that for someone who was so anti-Utopian in his thinking, the later years of Voltaire's life can be read as a kind of naive Utopian dream.

This paper questions whether we cannot attach some form of Utopianism to Voltaire's thought, while also calling into question the nature of the Utopian. Is it, by definition, something unrealised, or does it just require a belief in meliorism?

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The definition, origins, and status of Newtown Pery, Limerick: an 18th-century Irish mercantile city

My purpose in this paper is to define the character and status of Limerick's eighteenth-century new town with reference to urban developments in seventeenth- and eighteenth-century Europe. Newtown Pery is a gridded southern extension to the medieval city of Limerick designed by the immigrant engineer/architect Davis Ducart in 1765. A partially open, partially closed grid the design of Newtown Pery was influenced by renaissance planning ideals, especially as realized in early-mid 18th-century London and Dublin, and contemporary economic parameters and aspirations in Limerick. The new town was built by local speculators, largely, though not entirely, guided by the plan, who also added their own vision to the city.

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Art and Utopia: The Anarchism of Herbert Read

Herbert Read is recognised as the foremost propagandist in Britain for modern art before and after the Second World War. What is less well recognised is the intimate connection between his high profile writing on art and his anarchist politics. In common with a number of twentieth-century anarchists, Read explicitly defended a utopian approach to political thought. In Read's aesthetic utopianism the human organism is capable of envisioning ideal forms which have meaning for society. Read's art criticism over the first half of the twentieth century was aimed at interpreting aesthetic modernism, especially abstract sculpture, as the medium for a utopian vision of perfected form. The utopian promise he saw in the pure forms of modern abstract art lay in what he described as their essential and emotional evocation of universal yet subjectively realised forms. He celebrated the formal precision, and also the emotional and intuitive content of their attempts to create works of absolute and permanent beauty. In this piece I seek to explore Read's view of the utopian promise of abstraction in art and highlight its intimate connection to his anarchist political project. The message of his philosophy of art was reiterated in his educational thought: both the processes of liberation and social integration were, he argued, facilitated by the relationship of the individual to the forms and beauty of works of art.

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The Music of Change: Utopian Transformation in *The Rise and Fall of the City of Mahagonny* and *Der Silbersee*

On the cusp of the Weimar Republic's transition to the Nazi era the production and public reception of these works of music theatre by Kurt Weill, Bertolt Brecht and Georg Kaiser embody the social and ideological conditions of the time and were founded on a critique of these same conditions. Weill's and Brecht's opera unfolds in a mythical place which serves as a parable for capitalist utopia/dystopia, *Mahagonny* being the emblematic city of dreams and disillusionment. Kaiser's play, with music by Weill, takes utopian longings as its subject in various ways, from petty bourgeois aspirations to liberation for the workers. *Silbersee* combines a sharp political allegory about the rise of Nazism with a symbolist drama about the promise of a better world.

Using examples of Weill's music this paper will explore how these works dramatise Utopia as explicitly modelled content, represented desire and transformative agency.

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Recreating among the Houyhnhnms: Dystopia and Utopia in *Gulliver's Travels* book 4

The equine oligarchy that Swift proposes in the last book of his *Travels* has puzzled readers and literary critics ever since its publication. Among these, the hard-liners consider it an exasperated satire on human society, a proof of the author's irresolvable disgust with contemporary society, whereas the soft-liners look at Gulliver's schizophrenia as a comic extravaganza of a deranged mind. Including myself among the hard-liners, I would like to analyze briefly some aspects of Swift's vision of mankind. It has been argued that Swift's misanthropy demonstrates his inability to determine the place appointed to humanity in the providential order and also that it demonstrates his refusal to call that order into question. In spite of his profound cynicism, he desperately tries to persuade himself that the degeneration of human nature can be transcended. And he does so mainly, according to my hypothesis, by questioning other thinkers on human the species. In my paper I would like to focus on the paradoxes of Swift's dystopianism and on the role of the intertextual baggage that he carries along in book 4 of the *Travels*.

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Rationality, between cynicism and utopia (Bouveresse, Descombes, Sloterdijk et al)

"The mark of postmodern adulthood is the willingness to embrace the game wholeheartedly, as children do", remarks Zygmunt Bauman in his 1995 *Life in Fragments* (p. 99). The game in all its recognised arbitrariness is the central model of post-modern / contemporary interaction. An apparently rule-bound construction, the essence of the game is the limited but absolute sovereignty of the rationality it embodies. But while the operative jurisdiction of the game is limited, its existential writ is not. Its rationality legitimises the outcome whereby the 'winner takes all' (including the title of 'winner') beyond the bounds of the game and back into 'reality'. The 'loser' is taken to have acquiesced in his or her loss in engaging with the rationality which the game (and its promise of social inclusion) embodies.

Globalization is thinkable as a crisis in the question of the limits of the game. At the same time it both inaugurates (as a deep historical process) and problematises (in its contemporary manifestations) the figure of utopia. Critics such as Vincent Descombes had already argued in the 1970s that utopia was the ubiquitous anywhere, because the phenomenon of place had been consigned to history. Contemporary society is identified in terms of a utopian de-localisation: utopia is the ubiquitous contemporary reality of what Descombes calls "a rejection of the local in favour of the spatial". At the same time globalization foregrounds what could be described as a mass-privatisation of rationalities. 'Rationality' henceforth embodies the dilemma of participation. Like utopia before it, rationality may be seen to signify two very different and even opposed realities depending on whether one adopts it as a figure of closure or of openness.

Sloterdijk's *Critique of Cynical Reason* (1983) famously defines 'cynicism' as 'enlightened false consciousness'. Sloterdijk is probing the nature of the subject's relationship to ideology – and writing against accounts of that relationship as a kind of naivety which requires only insight to fall apart. Cynicism is thinkable as the choice of closed rationality in the face of the open rational solicitation – the rational challenge to that closure. Traditional *Ideologiekritik* is helpless in the face of this relationship of the subject to false consciousness – constituting a superior state of self-knowledge to ideological conviction, but morally inferior on a traditional / orthodox reading. What, then, of utopia in this equation? "The representatives of a given order will label as utopian all concepts of existence which from their point of view can in principle never be realised." (Mannheim,

Ideology and Utopia, p.196) In a cynical world, utopia designates not so much, or so reliably, the impossible, as the necessary – that principal thing whose realisation has been ruled out, being ‘what should be’ (as opposed and excluded by what is). In the cynical world this thing is the object of consciousness, awareness – rather than something that has been repressed or delegitimised through argument.

A rational utopia, posited as the opposite of cynicism, is equally the opposite of rationalist hubris. It is the reappropriation through exhaustive reasoned argument (per Bouveresse) of the ‘reality’ expropriated by the proponents, and the winners, of a certain number of rational games. ‘Rational’ as opposed to messianic utopianism could thus be imagined to involve deciding, in a debate without ad breaks or guillotines, first, where individual and collective responsibilities lie, and second, what can be done, or begun to be done, in order to address those responsibilities. If this utopia is thought in terms of ‘conscious auto-hypnosis’ (a term Sloterdijk uses with respect to utopia), then the auto-suggestion for all possible participants therein (a set we might equate with ‘society’) should, arguably, be: ‘wake up!’ Rationality embodies, thereby, the promise of an understanding, and a realisation, to come.

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‘Gautier, Boileau and the *nouvelle forme architecturale*’

This paper proposes to consider the reception of visionary architecture in prose writings by the nineteenth-century French poet Théophile Gautier, in particular concentrating on Gautier’s response to plans for a ‘cathédrale synthétique’ by the architect Louis-Auguste Boileau. Following the theory of the Christian social reformist and former Saint-Simonian Philippe Buchez, Boileau envisaged his cathedral as the stylistic expression of the synthesis of diverse historical periods supposedly accomplished by Christianity. Accordingly, his design would attempt an amalgamation of past styles out of which the style of the future would emerge; Boileau’s stylistic ambitions were however so great that Church authorities were dissuaded from commissioning the project, since it did not seem to celebrate any recognizable religious style. In his journalism, Gautier was one of a limited number of high-profile supporters of Boileau’s radical designs; for him Boileau’s unique use of interlocking iron arches and stained glass suggested an open structure and complex spatial configurations that were of considerable aesthetic appeal.

Many of those formal paradigms Gautier observes in the ‘cathédrale synthétique’ may be seen to inform the expressive strategies he deploys in a prose reverie entitled ‘Paris futur’ dating from 1851. For Gautier, the active interplay of aesthetic form and spatial structure which assures the stylistic novelty of visionary architecture tends to confound interpretative gestures according to stable referential categories and suggests a potential model for poetic practice. This paper will argue that for Gautier, the stylistic and thematic excess of the utopian idiom offers the potential to radicalize the interplay between spatial and textual structures in order to suggest new aesthetic potentialities in prose.

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“Signing a Pact with the Devil”: Literary and Ideological Transmutations in Romanian Utopian and Dystopian Texts after the July Theses”

In 1971, after a lengthy visit to communist Asia,ⁱ president Nicolae Ceausescu returned to Romania inspired to implement similarly successful techniques and thus inciting a veritable “cultural revolution” in which cultural and literary censorship played a great role:

What was censorship? In simple terms, it meant an enormous “NO.” Unless you praised communism, the “new man,” and the two Ceausescus and the bright future of their eternal order, you could not publish. Words, images, ideas, a list of the most unimaginable offenses- all were

banned. When a work reached the censor, the writer actually felt that a vital artery had been opened, and he was signing a pact with the devil.³

In this unfavorable ideological climate how then were utopias, true utopias, to be written? In what form or guise were they to be clothed in, or masked under, to fit these new directives? How were they to be published in integral form, be read and their true message understood, all the while the text escaping the censorship mechanism and the author the prison or the forced labor camp?

The adaptations were complex: some utopias were truncated by the censors or altered by their writers with seemingly extemporaneous additions (as is the case with Felix Aderca's *Submerged Cities* (Orase Scufundate), Sergiu Farcasan's *A Love Story from the Year 41042* (O Iubire din Anul 41042), some were dismissed by the censors from the start, rewritten in French or English by the author, and published outside Romania (as was the case with Bujor Nedelcovici's *Al doilea Mesager* (The Second Messenger), and some employed a bevy of innuendos, double speak like expressions and migrated to the satirically-heavy end of the utopian genre.

My paper gives an overview of the specifics of utopian and dystopian literature at this conjecture in time, inventories the works published in the country and those published abroad, and concludes by underlining the structural (the form) and ideological permutations (the content) of the Romanian utopian genre during this "cultural revolution". In thus doing, "Signing a Pact with the Devil": Literary and Ideological Transmutations in Romanian Utopian and Dystopian Texts after the July Theses" attempts to introduce these literary testimonies of a 20th century praxis to an international scholarly audience who, due to the language barrier, might not yet be aware of their originality and promise for the present day study of a composite "brave new theory of utopia".

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A Dream and a Nightmare: Prince Vladimir Odoevsky's *The Year 4338* and *The Town with No Name*

The paper will focus on works of Vladimir Odoevsky (1803-1869) who was an influential figure in the 19th century Russian literary circles. A contemporary of writers like Pushkin, Gogol, Lermontov, this Romantic writer has been often compared to Hoffmann and Poe for his "mystical and Gothic leanings." Vladimir Odoevsky was familiar with the latest scientific discoveries and was regarded as a person of encyclopedic knowledge ranging from science to music and culinary. In his philosophical views he followed the ideas of Friedrich Schelling and to some extent Hegel. Today Prince Odoevsky is considered to be one of the first Russian science fiction writers however fragmentary his visions were. Of particular interest to us will be his utopian/dystopian tales that are presented in two of his works: *The Town with No Name* (which is a part of his arguably best collection of novellas titled *The Russian Nights*) and *The Year 4338*. Although written in the 19th century, Odoevsky's works still appeal to the contemporary reader thanks to the ideas and technological predictions as well as social and cultural commentaries, which will be discussed and analyzed. As he showed, one of the governing principles in his imaginary town with no name, namely the principle of "usefulness," when pursued to its ultimate can bring the opposite to the society. Parallels with contemporary inclinations in the society will be also looked at and discussed.

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Science Fiction and Utopia at the Limit

If Darko Suvin is correct, the literary utopia is (counter-intuitively) a subgenre of science fiction, implying that they share the same conceptual core: a positing of difference evoking new thinking that academics such as Carl Freedman have argued is "critical" in essence. Articulating the

³*Censorship In Romania*, Central European University Press, Budapest, 1998, x.

function, strengths and weaknesses of science fiction in this way has served to broaden an understanding of what one can do with literary utopias, and can perhaps provide insights on the motivations and options open for utopian writers.

It is alongside this theoretical account that I locate Iain M Banks, whose utopian science fiction 'Culture' novels engage with not only explorations of what constitutes utopia, but experiment with what can - and should - be done *with* a utopia, in a spirit of Blochian commitment to hopeful action. The limitations and preoccupations of these novels serve as a case in point for illustrating the bond between science fiction and the literary utopia, positing the latter as an open-ended, historical activity rather than imagined endpoint.

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A Grand View Garden for the Incarnated Flower Fairies: Gender and Utopian Visions in *Flowers in the Mirror*

Gardens and the lands of the Daoist immortals are staple metaphors employed by Chinese literati to represent their visions of an ideal existence that transcends "the perilous situation of this world's way" and "the time of foulness and impurity." In the Chinese literary convention, gardens of the human world often symbolize and evoke the idealized realm of the immortals. Following such literary convention, mid-Qing literati, such as Cao Xueqin (1724?-1764) and Li Ruzhen (ca. 1763-1830), produced monumental novels depicting feminized gardens and lady immortals as the central locales and players of their illusive utopias. This paper intends to examine Qing literati's use of gender in their utopian visions, particularly the ones employed in Li Ruzhen's *Jinghua yuan* (*Flowers in the Mirror*).

Often regarded as China's first feminist novel and frequently compared to Swift's *Gulliver's Travels*, Li Ruzhen's *Jinghua yuan* (*Flowers in the Mirror*, ca. 1820) is a 100-chapter novel that satirizes the literati ethos of its time. . The First Opium War (1839-1842) is commonly designated by literary historians of Chinese literature as the turning point that marks the transition between the traditional literary conventions and the emerging consciousness of modernity. Completed two decades before the First Opium War, *Jinghua yuan* is a culminating novel that not only converges various narrative conventions, but also "mirrors" the 18th-19th century China's literary development, socio-political and intellectual climate, literati life and the literati ambivalence about China's cultural heritage. It is in *Jinghua yuan* that we find the grand finalé of the garden and immortal metaphors. After the Opium War, Chinese literati could no longer indulge in the old escapist metaphors. Paradises were lost and no where to be found again.

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IN EINE BESS'RE WELT ENTRUCKT

Schubert's lied, *An die musik*, a setting of a poem by his friend Franz von Schober, celebrates the capacity of music to transport the listener or performer into a better world. That capacity itself renders music utopian, for it is this better world and the experience of its prefiguration, that is the defining character of utopianism. This paper maps a research agenda for different approaches to the relationship between music and utopia. It explores the different ways in which music may be considered a particularly potent vehicle for utopianism, for example because music is abstract rather than representational; that it works directly on the emotions; that because it is non-verbal, it by-passes the cognitive and the short-comings of language, and can therefore 'utter' or at least prefigure, that which is not (yet) utterable. Music may be seen as quintessentially utopian precisely because it is non-verbal – in a sense not text. But it is also fruitful to consider the different ways in which approach the study of utopian *texts* in order to see how the study of music and utopia might

differ. When we think about where meaning resides in a written text, we are usually, because of the dominant habit of thinking about utopia as a literary genre, where the texts are written and read by individuals. Approaches to understanding these are of three kinds (which are not, of course mutually exclusive), focusing on the conditions of production of the text and the author's intentions; deconstruction of the text itself; or reader response and cultural reproduction. With music, a similar schema can be applied, although with the added dimension of the difficulty of separating text and music in song, opera and musical theatre. Both productive and textual approaches involve musicological analysis which most utopists do not have the skills to undertake: there is need for real interdisciplinary work here. But the field of cultural reproduction takes on added importance because of the role of performance in music. Indeed, for many commentators, it is precisely the prefigurative relations between performers that indicate music's particular utopian power.

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“TAKING THE IDEALISM A STEP FURTHER”: INTENTIONAL COMMUNITIES, SUSTAINABILITY, AND DEVELOPMENTAL UTOPIANISM

This paper uses comparative ethnographic research in contemporary intentional communities in the U.S. to articulate the concept of developmental utopianism. Building on Pitzer's concept of developmental communalism, developmental utopianism suggests that agency is not located only within individuals or within communities of individuals. Rather, agency can be located across dispersed networks and communities of actors who, through direct or indirect connections, build upon the partially realized utopian endeavors of others in an ongoing struggle with the tension between the real and the ideal. This paper contributes to more solid theorizations of human agency and of intentional communities by recognizing that even as the utopian visions of individual communities remain incompletely realized, they can provide the foundation for other, newer utopian community building projects. Thus, the process of developmental utopianism enables contemporary intentional communities to become more sustainable social entities and to more effectively approach a commonly held goal of developing more ecologically sustainable lifestyles.

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Utopie, eugénisme et colonialisme : les ambivalences de *La Découverte australe* (1781) de Rétif de la Bretonne

C'est surtout dans la seconde moitié du 18^e siècle que l'utopie articule le gouvernement politique des hommes et le gouvernement technique de la nature, au point d'atteindre un des combles possibles de l'*utopie* : l'*eugénisme*.

L'œuvre de Rétif de la Bretonne (1734-1806) est exemplaire. En 1794, Rétif propose la première formulation systématique d'un évolutionnisme biologique. Dès 1781, il avait mis en scène son transformisme dans une utopie : *La Découverte australe*. Ses utopies présentent des sociétés hiérarchisées selon l'âge et le sexe, et réglementent fortement la sexualité. *La Découverte australe* imagine une amélioration de la nature même de l'homme, qui devient le moteur du progrès sociopolitique.

Les voyageurs européens de *La Découverte australe* découvrent des cités de plus en plus perfectionnées, jusqu'au pays de sages géants, les Mégapatagons ; un second voyage leur permet de découvrir une gradation d'animaux presque parvenus au stade de l'humanité, des « hommes-serpents » aux « hommes-singes ». À la suite de cette double découverte, politique et biologique, les chefs de la Cité organisent des croisements entre leur famille et les géants Patagons, pour améliorer leurs capacités, et procèdent à un métissage entre les espèces australes pour améliorer la main-d'oeuvre. Les « monstres » sont éliminés ou mariés à des femmes stériles.

Politique-fiction et *science-fiction* se combinent ici en une *technique-fiction*, et la gestion étatique de la sexualité prend la forme de l'*eugénisme*. Or, racisme et sexisme se présentent ici sous des allures bienveillantes ; et cet eugénisme colonialiste se présente comme un progrès, fondé sur les prétendus bienfaits du despotisme éclairé.

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Utopia, Eugenics and Colonialism: The ambivalences of Rétif de la Bretonne's *La Découverte australe* (1781)

It is especially during the second half of the eighteenth century that the utopia integrates the political government of people with the technical government, or management, of nature, to the point of one of utopia's potential overreachings: eugenics.

The work of Rétif de la Bretonne (1734-1806) is exemplary. In 1794 Rétif proposed the first systematic formulation of biological evolutionism. As early as 1781, however, he had set the stage for his transformism in a utopia, *La Découverte australe*. His utopias generally present societies hierarchalized according to age and sex, and rigidly regulate sexuality. *La Découverte australe* imagines an amelioration of the nature of people themselves, who then become the motor of sociological progress.

The European voyagers of *La Découverte* discover cities of greater and greater perfection, all the way up to the country of the wise giants, the Mégapatagons; a second voyage permits them to discover a gradation of animal species reaching almost to the level of the human, from "serpent-men" to "monkey-men." In the aftermath of this double discovery, political and biological, the chief men of the City arrange matches between their families and the Patagonian giants to improve their abilities, and then proceed to cross-breeding the Australian species to improve their manpower. "Monsters" are eliminated or married to sterile women.

Science fiction and political fiction are here combined in a "technology-fiction," and the state's management of sexuality takes the form of eugenics. Racism and sexism, then, present themselves here under benevolent aspects, and colonialist eugenics is offered as a kind of progress, grounded in the so-called blessings of enlightened despotism.

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Cricket, nation and the utopian impulse.

This paper will examine cricket as an example of a manifestation of a "utopian impulse", that is, not the proposal of a fully developed alternative social structure but instead a sphere of activity which points beyond the structures of the everyday to certain emblematic, typical features of social activity which may represent an alternative sphere, an "other" place. In this sense, the link between cricket and nation is fundamental. The paper will focus on four features of cricket as it has been played (principally, but not exclusively, in England) which point to a notion of this sport as a celebration of a utopia strongly tied to notions of typical, or desirable, national identity. These features, as they emerge strongly in any consideration of cricket as it is imagined and celebrated, are: emblematic places (the village green, the country house, the county cricket ground, the metropolitan centre), communities (local, national, male), heroes, and heroic action. Rooting itself in these features, English cricket, it will be argued, has constituted an embodiment and representation of a utopian sphere of the nation.

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Ecotopias and Green Communities: An Evaluation as Contemporary 21st Century Utopian Real-Life Models

This paper will examine the understandings and basis for utopian's engagement with nature, through intentional communities, ecotopias and political protest camps. The paper will set out distinct understandings of the various approaches and phases of political or ecotopian settlements, based on existing literature on environmental and utopian thought. Two theorists examined include Barry's 'Concrete Utopian Model' (2006) and DeGeus's 'utopia of sufficiency' (1999). Barry presents us with a critique of green political economy, offering a vision of a sustainable model of living which at once combines 'realism and radicalism' (ibid). Barry argues that the ethic of denial in green thinking may hinder the wider utopian project. De Geus (1999) (while highlighting the 'appeals of utopia') foregrounds the pragmatic nature of utopians' attempts to 'penetrate to the roots' (1999 30) of problems such as pollution and injustice. Here we have located an interesting point of contention for utopians. Do we, as Barry argues, define 'realism through an acceptance of the fact that 'consumption and materialism are here to stay' (Barry 2006 2) or can DeGeus's 'utopias of sufficiency' provide a pragmatic model for citizens concerned by the recent United Nations report that claimed 'Humanity's very survival is at risk' (*The Times* October 26 2007).

This article will attempt to address that debate by examining ecotopian and activist cultures, locating its area of inquiry within the dichotomy between the internalized or personal and the exogenous or externally produced motivations for environmentally derived participation in utopian or activist projects. The article will discuss these themes through the development of an understanding of the motivations for ecotopian activity which will be framed through the application of Sargisson's concept of the 'politicised quotidian' to participants in collective living projects or activist movements. In addition, Levitas's 2007 account of the significance of memory in utopian thought will be applied to the ecotopian tradition, to extend understandings of those internally derived motivations for green utopian (and political behaviour). The paper includes a broad definition of utopias, ecotopias and activist settlements, and divides its arguments into different sections, each examining an aspect of the cultural background and subsequent motivations surrounding utopianism. In order to achieve this, we will begin by charting the evolution of the utopian concept from its pietistic origins in the sixteenth century through to the onset of communitarian socialism in the 1800s, arriving at the concepts of ecotopian thinking in the latter years of the millennium. In so doing, I will divide utopian communal living into three separate phases: the religious phase from the sixteenth century to the early 1800s; ii) the autonomous phase from the mid 1880s through to the 1970s and a third ecotopian phase which has emerged through the final decades of the last millennium up to the contemporary concern with intentional communities and activist settlements.

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Josiah Warren: Community and the Frontiers of Anarchism in the Age of Jackson and Utopian Socialism

American individualist anarchism began in the midst of two ages: the age of President Andrew Jackson (the Jacksonian Age) and the Age of Utopian Socialism in American communitarianism. Both of these "ages" were to have implications for the development of this native anarchism, reinforcing its anti-authoritarian basis but also attempting implementation within the context of utopian community – a condition under which its practice might actually be possible within the confines of a relatively new nation-state. Its founding father, Josiah Warren, would never have used the term "anarchism" to describe his utopian ideals, but he is nevertheless saddled with its ideological origins by those who followed him. Because of his own experience participating in the Community of Equality founded by Robert Owen in New Harmony, Indiana, and living in not just one but several intentional communities, an analysis of Josiah Warren's own ideas and the context of the two ages in which they developed is highly warranted. This paper examines the role of culture and history in developing the bridge between utopian community and the utopian ideology of American individualist anarchism in 19th century United States.

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Reconciling Utopia and Dystopia in Social Critique: Tillich and Butler through each other's eyes

In his essay, "Critique and Justification of Utopia," Paul Tillich argues for a conception of utopian transcendence—a conception that involves reconciling both the positive and negative aspects of utopia, its liberating as well as enslaving potential. For Tillich, this transcendence constitutes a "bridge to utopia" at the heart of religious conviction and social movements, which he articulates as a distinction between vertical (eschatological and absolute) and horizontal (preliminary and ambiguous) dimensions of utopian thought.

Octavia Butler's *Parable of the Sower* (1993) and *Parable of the Talents* (1997) portray a dystopian near future in which American society has collapsed—global warming has disrupted the economy, millions are homeless, and slavery has reemerged. In a slowly suffocating neighborhood, however, the protagonist, a young girl, begins to articulate a utopian vision of a new community and human redemption. Together, the two books tell the story of how this young woman builds—but then loses—her imagined community, Acorn, and why she struggles to found the religion she calls Earthseed.

The tensions in Butler's *Parables*—between despair and hope, suffering and salvation—illustrate Tillich's categories, and help us to comprehend what Tillich calls utopia's truth, fruitfulness, and power, and its untruth, unfruitfulness, and impotence. Simultaneously, Tillich's analysis provides a framework with which we can situate, critique and justify both Butler's dystopian and her utopian visions. This mutual elucidation allows us to begin to assess the role of utopian thought in social critique.

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Bridging Reflections of Self: A Study of Jack London's Dystopic Visions as Reflected in His Fantasy Literature

Jack London (1876-1916), identified as a rugged individualist and a romantic adventurer, experienced and recorded the entrepreneurial spirit of the United States. While foretelling his vision of his country's future through his fantasies, he exhibited a darker side. Violence and death are integral to the stories' structures which are threaded with chaos, pain, darkness and terror (Labor 106). Like some exploits attempted by London in his personal-life experience, seldom do his fantasies end happily.

The focus of my paper is to examine London's "ecstasies of fear" (*Jack London Reports* 331-32) and illustrate some connections with London's adventuresome life and his dystopic fantasy fiction writing. It is interesting to discover that many of London's world-wide travel adventures such as seeing London slums in 1902, witnessing the abortive Russian Revolution in 1905, experiencing the San Francisco earthquake in 1906 helped motivate London to write *The Iron Heel* (1908) and are embroidered into this novel.

My paper will also bridge London's espousal of the socialist party with his fantasy stories. I will also examine his dichotomy of thought that pitted his entrepreneurial, capitalistic yearnings of buying and owning his own land against the socialist's collectivist theory of sharing one's individual acquisitions.

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Cormac McCarthy's The Road, the Oprah Book Club, and the Apocalyptic Imagination

Apocalyptic and post-apocalyptic narrative in recent Hollywood film more or less self-reflexively evokes the felt experience in its viewing audience that somehow we are living through “apocalypse now.” Films such as The Invasion, Cloverfield and I Am Legend, symbolically register the imagery and anxiety associated with 9/11, as well as those dystopian trends and elements the images of which (i.e. the violence of war, ethnic cleansing, threat of world epidemic) comprise our daily TV viewing experience. As with the dystopian genre more broadly understood, the apocalyptic imagination often reflects a Utopian desire to wipe the slate clean, to begin the world anew, in order to imagine a different future. What perhaps distinguishes the apocalyptic form is that this different future—regardless of how far the narrative is willing to explore this future—depends on first establishing what remains of us as truly human, what human qualities will “rise to the surface” during or in the immediate aftermath of world crisis and desolation. Often these narratives amount to not much more than celebrating the “triumph of the human spirit” (many times couched in nationalist terms, as in Independence Day); or else they vent frustration through violent confrontation with the monstrous Other who has now taken over the world and threatens the rest of us. This sense of frustration comes in large part from feeling powerless to understand, let alone stop, those dystopian forces driving us towards an apocalyptic future. Fredric Jameson’s recent attempt to make generic distinctions among the Utopian, anti-Utopian, dystopian, and apocalyptic, makes it possible to historicize these forms as well as to read them all as traces “of some deeper and vaster narrative movement in which the groups of a given collectivity at a certain historical conjuncture anxiously interrogate their fate, and explore it with hope or dread” (Archaeologies of the Future 282). This paper will historicize the reception of the apocalyptic imagination by the collectivity known as the Oprah Book Club and its recent selection of Cormac McCarthy’s apocalyptic novel, The Road. The open online discussion forum, as well as the thematic structuring of this discussion (complete with “expert” opinion and an author interview), allow for mapping the particular deformations of the dystopian imagination as it encounters both liberal and conservative response by its readers. Reflecting on the Oprah Book Club forum, and the limits of interpretation it imposes, reveals something of the anxieties of living in the U.S. post-9/11, and the ideologies that have emerged (or resurfaced) to deal with those anxieties. Specifically, these have to do with the need to define good and evil in individual, rather than collective terms, and the representation of community under siege. The novel’s attempt to refigure the relationship between father and son, to interrogate familial bond and to imagine a future without patrilineage, contrasts sharply with the Book Club’s sometimes sentimental readings of the father-son relationship and the need to preserve traditional communal values.

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John Stuart Mill’s Bridges to Utopia

Isaiah Berlin portrays John Stuart Mill as eschewing all forms of prescriptive normative political theory in favour of creating a legislative framework in which value pluralism can have a free, but peaceful, rein. However, in Mill’s early economic writings we find prescriptive accounts of a better society, most obviously in his ‘Claims of Labour’ (1844). Mill calls this account his ‘Utopia’ and this paper would argue that it does provide a fairly involved description of a better society in which there has been a wide range of important social change, a definition of ‘utopia’ which I would briefly defend in this paper. However, Mill also insists that what the society of the future will actually look like is something we cannot possibly predict, but is best left to the people of the future to decide, statements which have been used as evidence of his value pluralism. In this paper I would argue, however, that, in the light of the fact that Mill explicitly reveals his intentions of constructing his texts in such a way as to directly oppose his audience’s views as little as possible, but rather to introduce new ideas and possibilities of reform as he thinks society is ready to hear them, that these statements open up the possibility of viewing ‘The Claims of Labour’ and similar texts as a bridge to Utopia, representing the most ideal state of society currently achievable, from which we can step into an even more ideal form of society.

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'Intimacy and Publicity'

A pervasive question in 1960s counter-culture and utopianism was whether individual consciousness needed to change before a new society could be realized (or not). The question occurs, for example, in discussion following Herbert Marcuse's paper 'The End of Utopia' at the Free University, Berlin in July 1967. In other papers, in oblique response to the problem, Marcuse proposed the idea of society as a work of art, and in *An Essay on Liberation* (1969) suggests that new biological needs are produced when a post-scarcity society is possible but denied by the means of repression. Perhaps he was casting about for an exit from the difficulty that the new tomorrow never dawns.

In a paper on French literature under the German occupation of the 1940s he says that in a period of total oppression a literature of intimacy is the last resort of freedom, referencing Aragon, Eluard, and Baudelaire. Later, in *The Aesthetic Dimension*, he argues for aesthetic rupture when political change is unlikely to happen. Is the creation of freedom, then, in the private sphere? In contrast, Hannah Arendt sees the private realm as a twilight zone lit only dimly by the public realm, like a pale moon.

The paper argues that a utopian imaginary has much in common with the literature of intimacy to which Marcuse refers. This does not solve the difficulty but shifts its ground from a temporal trajectory to a co-present unfolding of utopian desire.

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The persistence of a utopian vision: Charles M. Sheldon and *In His Steps*

In 1896 a young Congregational minister in Kansas, USA, published a book that against all odds became a best-seller and kept that status for over a century. *In His Steps* (see Sargent's *British and American Utopian Literature, 1516-1985* [1988 edition], p. 110) was a modestly visionary tale of simple ways in which everyday people could help make the world a better place to live. Originally a series of narratives told in church services, the book became a blockbuster, selling, it is thought, tens of millions of copies over its first few decades in print. It remains in print in several editions and is still on sale worldwide. Recently it has had a resurgence, in the United States and elsewhere, with the "WWJD" ("What Would Jesus Do?") phenomenon in which the key slogan of the book has become not only a watchword for the lives of young devotees but has become an icon for consumer goods from hats to shoelaces.

This paper will briefly examine the original publication and reception of the novel and will then offer suggestions as to why a work of rather innocent utopian idealism has had such an enduring popular appeal.

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Utopia and Science Fiction Revisited

Raymond Williams's 1978 essay on 'Utopia and Science Fiction', first published by the journal *Science Fiction Studies*, is one of the classic theoretical statements on science fiction in utopian studies. Like Darko Suvin's *Metamorphoses of Science Fiction* (1979), Tom Moylan's *Demand the Impossible*

(1986) and Fredric Jameson's *Archaeologies of the Future* (2005), it stresses the close kinship between the two genres but, unlike them, it nonetheless insists on their conceptual separateness. For Williams, these are different but cognate genres. This paper uses the categories of Williams's cultural materialism - especially 'selective tradition', 'structure of feeling' and 'emergent, residual and dominant' - to interrogate, not only Suvin's, Moylan's and Jameson's understandings of the relationship between utopia and science fiction, but also Williams's own.

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Idleness and a Fullness of Everything: Henry Neville's *The Isle of Pines* as Anti-Utopia

For a long time, the tale of George Pine's shipwreck on an isolated and uninhabited island, which comprises the core narrative of Henry Neville's *The Isle of Pines* (1668), attracted critical attention primarily because of its salacious content. In his autobiographical account, Pine tells of his grotesque literalization of the early modern ideology of the king as *pater patriae*: as the sole male survivor of the shipwreck, he proceeds to sleep with the four women who are accompanying him, fathering a total of 47 children in an environment of natural abundance. At the end of his otherwise largely unproductive life, Pine is surrounded by 1789 descendants and the proud founding father of an idyllic, a-systematic state exclusively based on kinship ties, in which, as he informs us, there is literally "nothing else to do" besides engaging in recreational sex.

In this paper, I argue in favor of reading *The Isle of Pines* as a sustained historico-political allegory. Neville, an influential figure in the complex politics of mid-seventeenth-century England and the author of an important tract of Republican political theory, employs a series of allegorical displacements and translations, as well as veiled allusions to historical events in order to argue for the objective historical necessity of a modified system of government in England. In my reading, *The Isle of Pines* thus reveals itself to be both formally dependent on and structurally antithetical to the early modern utopian form: it exposes the absurd ideological fantasies and the political inefficiency of patriarchal monarchy by farcically representing it – in the second part of the narrative – as failing even under the ideal conditions of a *locus amoenus*, while simultaneously eschewing the fictional representation of other modes of collective social and political organization. *The Isle of Pines*, I argue, is therefore an anti-Utopia: its tragico-historical dynamic traces the logical disintegration of a state of ostensible social and political harmony, which is thereby itself retroactively revealed as flawed from its inception. Neville's text chronicles the long and disastrous afterlife of George Pine's ideal patriarchal community, which – for his descendants on the island – continues to exist solely as ideological fantasy and material text, as the "two sheets of paper fairly written in English" of Pine's own narrative which are ceremoniously handed down from one generation to the next.

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Humphrey Jennings: The Association of "Images", the "Magnificent System" and Utopian Socialism.

... On almost the last occasion that I saw him, we were walking over Battersea Bridge, Humphrey propounding a Utopian scheme for turning the foul waters of the Thames into fish-ponds. Raising his arm with a characteristic gesture towards the industrial landscape from Lots Road Power Station to Battersea, he said: "This has all grown up within less than two hundred years. Has anyone ever suggested that this was the way in which human beings ought to live? It will all have to go, it has been a terrible mistake!..."

Kathleen Raine on Jennings.

Humphrey Jennings (1907-1950) was a documentary film-maker, surrealist painter and poet, who was involved with Mass Observation and who didn't finish his *Passagenwerk*- like *Pandaemonium*, just like Benjamin himself.

Indeed, there are many similarities, as well as differences, between Jennings and Benjamin which coalesce around the question of utopianism and social transformation. Like Benjamin, Jennings was interested in utopian socialism- he admired Owen, writing a poem about New Lanark; he described his politics as being "those of Cobbett"; and he featured Morris both in one of his "Imaginary Portraits" and in his film "Family Portrait". Benjamin was likewise intrigued by the utopian socialism of Fourier. They also share a strikingly similar interpretation of the image and its relation to technology. However, they differ radically in their experiences and theorization of wartime and the nation.

The potential relationship between Jennings and Benjamin and its implications for an associative model of utopianism would be the focus of my paper.

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A bridge to utopia: E. P. Thompson and William Morris

The paper aims to scrutiny how utopia bridges the works of E. P. Thompson and William Morris. According to Thompson, Morris was the first Marxist thinker and activist to introduce the notion of "scientific utopia", a relevant notion to Thompson's arguments. In his first book, *William Morris*, Thompson (1955) analyses Morris's experience from "romantic to revolutionary", stresses his romantic and utopian trajectory and shows why he believed Morris accomplished a revolutionary and aesthetic critique of capitalism. For Thompson Morris's Utopianism perceived labour within industrial society to be stifling human relationships. In this sense, the Romantic tradition should not be defined only in terms of its traditional, conservative, "regressive", "escapist", and "utopian" characteristics, but contained within it resources of a quite different nature, capable of undergoing this transformation independently of the precipitate of Marx and Engels's writing. So, the moral critique of capitalist process was pressing forward to conclusions consonant with Marx's critique, and it was Morris's particular ability to think through this transformation, effect this juncture and seal it with action. As Thompson remarks, Morris was a Marxist *and* a utopian. The education of desire (for Morris) is, rather, to open a way to aspiration, to desire more, better and in a different way, i.e., Morris's Utopianism, when it succeeds, liberates desire to an interrupted interrogation of our values and also to its own self-interrogation. The paper is concerned with the relevance of these arguments, especially Thompson's conclusions on the relations between political action and utopia, and its theoretical debate.

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***Du Génie en Utopie* : The Figure of the Engineer in Balzacian and Zolian Utopias.**

While generally associated with the French literary movements of Realism and Naturalism, Honoré de Balzac and Émile Zola also wrote utopian texts. These works stray from the topics adopted by two authors commonly associated with stark representations of nineteenth-century France; nevertheless their utopian writing deals with a theme prized by both writers: the transformative power of science and technology.

Le Curé de village by Balzac and *Travail* by Zola both deal with progress. The first is a strange Romantic utopia, set in the Limousin region, where a former adulteress, grieving a *liaison* that has cost the life of her young working-class lover, runs a village with a country priest. The second novel belongs to the "Évangiles" (Scriptures) cycle written during the Dreyfus Affair. In this project, Zola hoped to cast four brothers (named after the Evangelists) in novels painting the destiny of French society. He completed only three volumes before his death in 1902. In *Travail*, Luc, the hero,

reorganizes a foundry town, replacing its capitalist organization with a cooperative commune fuelled by solar energy.

In both works, young engineers are critical characters. Following Cioranescu and Lalande's insights on the intersection of scientific and utopian discourses, I suggest that the insertion of technological and scientific figures in these texts legitimizes utopian initiatives while adding mystery in novels which risk becoming didactic and predictable.

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The Kibbutz and Globalization: A Front-line Report

Many individual kibbutzim, and the kibbutz movement as a whole, have changed radically over the past twenty years. This paper will attempt to describe and analyse some of these changes, and ask to what extent they are the result of intrinsic developments in kibbutz and Israeli society, and to what extent they derive from the need for the kibbutzim to exist in an increasingly globalized world.

1. Economics: the adaptation of agriculture to world trends; problems of labour, and employment of foreign workers; decreasing profitability of agriculture, and means of combating it.

Industry: the urge to expand; competing on the global market; sales of kibbutz enterprises to global concerns.

The ideological, educational and cultural effects of these trends.

2. Culture: the influence of world culture, particularly on the young. What is left of kibbutz culture?

3. Size: Expansion as one of the keys to economic survival, and its effect on the kibbutz community; *Gemeinschaft* in a big kibbutz. Trends in kibbutz democracy

4. Ecology: kibbutzim (and moshavim) "keeping Israel green", and tendencies to erosion of rural space.

5. The post-utopian backlash: small kibbutzim and communes as "the wave of the future". Are they viable? Are they kibbutzim?

6. Analysis, conclusions, and forecast.

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'Mecca na nGael': The Gaelic League's Aran Island Utopia.

At the turn of the twentieth century, the Aran Islands were internationally renowned as a summer-time place of pilgrim amongst Celtic scholars and Gaelic Leaguers. With their linguistic purity and primitive customs, the islands represented the remnants of the pre-colonized Gaelic life, and thus the Gaelic League envisaged Aran, most notably poverty-stricken Inis Meáin (the middle and most linguistically pure of the islands), as a spiritually-rich utopian Gaeldom.

While believing they were making every effort to preserve the Gaelic way of life in Aran, the leading educationalists within the Gaelic League, such as P.H. Pearse, Agnes O'Farrelly and Mary E.L. Butler, attempted to augment its purity by introducing their own nationalist (and feminist) agenda into the Gaelic League branches which they established on each of the islands. Their vision for Ireland's future crystallized during this time spent in Aran, and the educational and social progress they made there gave them the impetus to pursue similar projects on the mainland. The Aran Islands were to serve as a blueprint in the Gaelic League's aim to re-Gaelicize Ireland. However,

the Gaelic Leaguers' portrayal of Aran, as they experienced it during the summer months, was far from the harsh reality of island life.

Drawing on both English and Irish language sources, along with utopian theory, this paper will analyse the Gaelic League's romanticized representation of the Aran Islands, and demonstrate how its policy of educational innovation, as initiated in Aran, was a keystone in its progression towards a utopian Gaelic Ireland.

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Between the Lines: the Irish Harp and its Utopian Space from 1780-1820

The Irish harp occupies a unique, yet complex utopian space in Irish history. Since the thirteenth century, the image of an Irish harp has been employed to represent Ireland. From the early seventeenth century, the Irish harp was incorporated into political and social discourse as a verbal metaphor for the country. Somewhere beneath this weight of visual and verbal significance existed an organic tradition of Irish harp performance and composition which originated in early Gaelic civilization, and which, combined with the visual and verbal metaphors of the instrument became a stable, yet driving force in the politicization of the Irish people. My intention in this paper is to foreground the radical political moments of the late eighteenth and early nineteenth centuries in Ireland by reconfiguring the Irish harp *topos* as an alternative space which channeled and projected a utopian impulse. The utopian space or *topos* occupied by the Irish harp throughout this period can be viewed in terms of *visual* (iconography and organology) and *sonic* (verbal and musical) space which are not mutually exclusive, but which often overlapped during this politically-charged period.

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Karin Boye's *Kallocain* (1940): Sweden's *Nineteen Eighty-four* (1949)

The purpose of this paper is to explore the similarities and differences between Karin Boye's *Kallocain* (1940) and George Orwell's *Nineteen Eighty-four* (1949). Karin Boye (1900-1941) was one of Sweden's foremost poets of the 1920s and 30s. *Kallocain*, which was the last of four novels she wrote, reflects her disillusionment with left-wing politics and the Soviet Union. Boye's novel precedes Orwell's by nine years and raises many of the same concerns about the future of Western society as does Orwell. Both writers describe a totalitarian society where the individual exists merely to serve the all-powerful state. In order to achieve a monopoly on power, the totalitarian state must gain absolute control over the individual. In 1984 this is done ultimately through brainwashing and torture; in *Kallocain*, through the use of the truth serum, kallocain which is named after its inventor, the scientist, Leo Kall (whose last name simultaneously means "professional call" and "cold"). Ironically, the more Kall uses the serum on his test subjects, including his wife, the more he discovers his own inner thoughts; ultimately losing faith in the society he has sworn to serve. Boye broadens the conventional critique of totalitarianism, by seeing human relationships, rather than the individual, as the force that, in the long run, will undermine the totalitarian society. Only by acknowledging the voluntary bond that exists between individuals can a bridge be built to a future utopian society.

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A Bridge too Far?

Utopian bridges based on equality are built on shifting sands due to the instability of such a foundation, as for example between master and slave.

The 'bridge too far' suggested here is based on inequality as propounded by the late Emmanuel Levinas, 1905-1995.

His foundational ethic is based on the asymmetry of the relationship between self and other, where other is dominant. The presence of the other to the self, is prior to every other consideration and this establishes the ethical relationship in advance of any analysis of the other. From this Levinas proposes ethics as prior to ontology, ethics is first philosophy. This turns on its head traditional theories of ethics based on self and therefore by analogy only on the other who thus remains secondary. 'Knowing the good' is no longer the basic tenet. Such a knowledge, Levinas has said, comes too late to do the good.

This ethical theory is often pejoratively branded as utopian. I hope to demonstrate the contrary and show how it is within the reach of all to some degree and to many indeed to the full extent of heroism. I will also try to redress the balance of this asymmetrical relationship by emphasising the reciprocity of the relationship which Levinas only mentioned in passing. The basis of this ethical relationship is in my duty to the other, but the other also has a duty to me even if I cannot demand it.

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"Building the Ideal: The Status of Utopia in Filarete's *Trattato*"

As a rule, utopias are found rather than built. In utopian fiction, the narrative almost always relies upon a conceit of discovery in order to adumbrate the contours of an ideal place or state which is already mature. Even philosophical accounts like Plato's *Republic* do not describe the making of a perfectly just *polis* so much as the reasoned deduction of its structure. This preference for "finding" rather than "building" in utopian literature suggests that we do not generally imagine utopias as places where humans think and practice the art of living together, but as pictures to look at—that is, as *theories* (from Greek *theōr(eîn)*: "to view").

One noteworthy counterexample to the preference for "finding" among utopian authors is Filarete's (c. 1400 – c. 1469) narrative of the construction of the ideal city of Sforzinda in his *Trattato d'Architettura* (1464). This paper examines Filarete's narrative with a view toward opening the horizon of an alternative paradigm for understanding and using the ideal, with consequences concerning both the meaning and practicability of utopia. First, this paper identifies the key ways in which Filarete's treatment of the ideal differs from that of most other utopian authors. Using these differences as points of departure, the paper goes on to sketch an alternative conception of the ideal. The paper concludes by suggesting a few of this paradigm's consequences for the reinvention of utopian aspirations.

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A Place of Dead Silence: Images of Mount Melleray Abbey in William Makepeace Thackeray, James Joyce, and Seán Ó Riordáin

Texts from, and commentaries about, monastic life appear regularly in academic utopian studies. Literary treatments of Mount Melleray Abbey, perhaps the most iconic of Irish monasteries, provide an unexplored area for such ongoing discussions. Founded in 1832 by Irish Trappist monks exiled from a secularist France, by the beginning of the 20th century the monastery lay at the paralyzed centre of Joyce's "The Dead"; it had also appeared in Thackeray's dismissive *Irish Sketchbook* of the 1840s, and would do so prominently again in Ó Riordáin's signature poem "Cnoc Melleri" in

Eireaball Spideoige in the seemingly more pious 1950s. Each of the three narratives will be set in its specific cultural context and in dialogue with both the monastery's official perception of itself over the same period and with 19th-century utopian movements. Tentative conclusions will be drawn in the context of a diminishing Irish traditional piety and developing utopian interest.

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Close to Utopia: Literary Economics in Nineteenth-Century Britain

Both the theory and the practice of economics in nineteenth-century Britain followed the pattern set by the canonical texts of political economy written by Adam Smith, Thomas Malthus, David Ricardo and John Stuart Mill. There was, however, a body of alternative economic writing that was ignored or dismissed as sentimental mainly due to the fact that some of those works were written by women, while other of them were inspired by the Romantic tradition that not only favoured literary over scientific forms but also challenged popular economic values.

Narrative writing involving the development or application of economic ideas can be illustrated with stories for children written by Maria Edgeworth, textbooks based on dialogues by Jane Marcet, novels with socio-economic themes by Harriet Martineau, sage writing by Thomas Carlyle, and the parables and emotive essays by John Ruskin. As writers, they used their imagination to present pictures of economic life that challenged accepted notions of the age.

This paper will explore how literary economics came close to utopia by discussing how it displayed a pursuit of social reform in the belief that the economic world itself could be reconstructed.

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“The sea as seen from the land that surrounds us”

There is a tendency for words such as “island”, as is the case with any other term used to designate a specific bounded space, to conjure up a multiplicity of cultural meanings and possibilities: as the primordial place of so many sacred cosmogonies; as the reified projection of a religious ideal; as a centre from which civilisation radiates; as exemplifying the discovery of new lands; as a utopia; or as an existential metaphor. Among other characteristic features, the island is frequently defined both in terms of its physical discontinuity relative to its more homogeneous surroundings, and the way in which this specific material form symbolises other realities, situations and perceptions that we experience.

It should come as no surprise, therefore, that throughout the history of literature, in the diverse linguistic and literary applications of the term “island”, there have been references to the insularisation of our experience of the world – references characterised either by an elegiac or nostalgic motif reflecting some important ontological break, or by a search for the means of reconstituting what has been lost, or indeed as a celebration of the cosmic feeling of universal love. The present paper provides a reflection on the “island” as a literary and cultural *topos* the symbolism of which refers to our insular preparation for subsequently expanding our potential as humans and our understanding of humanity, rather than to any sort of withdrawal from the world or solipsistic isolation. My reflection is based upon a reading of Manuel Zimbro's posthumous book, “The sea as seen from the land that surrounds us”, in which he proposes that the unity of the world could be perceived in very diversity of forms in which Nature manifests itself; Zimbro was a Portuguese artist who spent the latter years of his life in the island of Madeira.

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Hershey, Pennsylvania: Past and Present of a Chocolate-Covered Dream.

Pennsylvania has been a haven for utopian dreams, communal as well as individual, from its beginnings (e.g. for Quakers, Amish, Harmonists). During the 19th and early 20th century, industrialists lured workers to company towns designed, in part, to control potentially tumultuous labor relations in the coal region of the state [e.g. Carbon County (Lehigh Valley) created 1843]. Other businessmen seemed inspired by more philanthropic considerations; one in particular, Milton Hershey, founder of the chocolate empire and the town that bears his name, is – more than 60 years after his death – still a revered presence in the town that celebrates his birthday each September 13. Founded in 1903, Hershey, a town of about 15,000 people twelve miles east of Harrisburg, to this day, is an intriguing place with a history illustrating the complicated dynamics among “visionaries,” economic conditions, and working people’s hopes for life in a community not solely defined by opportunities for employment. Recent developments [i.e. the Hershey Trust’s 2002 sale of most of its stock and the 2007 outsourcing of raw chocolate manufacturing to Mexico] now cause the town as well as outsiders to question whether Hershey can maintain its image [admittedly idealized from its beginning] of being “the sweetest place on earth.”

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Reversals of hope and despair: Daring to dream about music (and human rights) within the prison walls.

For Ernst Bloch, the principle of *concrete utopia* is composed by the “real historical possibilities and tendencies in the Not-Yet”. Therefore, as a *concrete* possibility utopia cannot be reduced to an escapist fantasy, but denotes a present and significant expression of hope. Dystopia is fixed with similar dialectical tendencies. Real fear, despair and alienation transform dystopia into a tangible force. *Concrete dystopia* designates specific moments, events, institutions and systems that actually represent and accomplish organized forms of violence and subjugation.

During Modern Age, prison was conceived as a primary vehicle for the humanization of criminal punishment. Contrarily to this theoretical and normative model, today we must admit that jail has not been just a lawful deprivation of a defined time of freedom in response to a crime, since it has conserved several elements of the physical and psychological affliction that outlined pre-modern forms of criminal retribution. Because of the useless suffering it somehow implies, prison embodies a major theme of dystopian fiction. Nonetheless, the concrete dystopian experience of incarceration has frequently been challenged by the utopian horizons of opera, which Charles Fourier once conceived as a *passionate pivot* for social change. From *Fidelio* to *The Shawshank Redemption*, opera stands for an utopian wonder of voices that soar “higher and farther than anybody in a gray place dares to dream”. Surrounded by the walls of prison, opera is not merely a snobbish artistry: it may constitute a real pre-text for the rights and dignity even infamous men and women deserve.

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The road in/to Utopia: Urban utopias and mobility infrastructures in the first half of the 20th century

Approaching a utopia both as an urban design program and as a theoretical project raises the point of methodology. This paper aims to present and analyse how specific utopian projects, that were developed during the first half of the 20th century, were influenced by the mobility infrastructures of their time and even more, how these visionary projects conceived and further developed the new transportation possibilities.

The analysis will focus on a very particular type of utopias that includes examples which fulfil three basic parameters: a. they are urban examples that influenced urban thinking and contributed to the development of town planning, b. they were presented in the beginning of the 20th century, therefore they comprise characteristic examples of the Modern Movement, and c. their basic axis of organisation is related to urban transportations (especially the use of the car) and the meaning of road infrastructures.

The examples neither are typical reflections of utopias nor are they scientifically grouped under this specific title, since many of them were inspired and further developed aiming to an immediate effectuation. Nonetheless, the fact that most of the materialisation efforts were strongly influenced by social and political forces and they did not succeed in attributing the originally virtualised idea, the initial vision exalts to a utopian one and allows the designation of the original idea as utopia.

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Teleology without Final Purpose: Georges Sorel's and Walter Benjamin's Rejection of Utopia

The paper analyses the relation between *political praxis* and *future* in Georges Sorel's *Réflexions sur la violence* (1908) and Walter Benjamin's early (especially ethico-political) writings (around 1918-1924). The two authors belong to very different theoretical and ideological traditions; however, Benjamin embraces Sorel's rejection of utopia in his "use" of the Sorelian concept of "proletarian general strike" in "Critique of Violence" (1921). For Sorel, utopias are projections, linked to the present by analogy, intellectual products always composed of the past; Benjamin, on the other hand, categorises utopias as "law-making violence" because they impose a law, a program, onto the future. Sorel counterpoises to utopia the anarchic myth of the general strike, Benjamin a messianic *Erwartung* (expectation), which does not attempt to frame the future, but rather opens up to it. Both authors propose a notion of political praxis which is essentially *an-archic*, unbound from *archē* and *telos*, from origin, principle and purpose: pure praxis. However, both recognize that a relation to the future is essential for any political thought. The paper exposes how this relation is envisioned in the two authors.

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The Horror of Being Human – Dystopia, Alternate Realities and Posthuman Societies in Recent Videogames

In his famous work *The Order of Things* French philosopher Michel Foucault posited that man is an epistemological construction of the 19th century and concludes the book with the prognosis that someday man might disappear again, enhancing this view with the famous image of a face drawn into the sand at the beach swept away by the waves. At the beginning of the 21st century we are now discovering that man as construction might already have been questioned by our own inventions. We are facing the threat of „our post-human future,“ as Francis Fukuyama calls it, which is brought about by our technological progress constantly undermining our sense of what constitutes human nature. As Donna Haraway has posited in her „Cyborg Manifesto“ the dichotomies of human / machine, or male / female seem to crumble when considering questions of AI, robotics and so forth. But biotechnological progress in regards to genetic manipulation and stem cell research goes even further than that. Here the whole concept of what constitutes human nature becomes jeopardized.

In the dystopian visions of the 21st century, one can identify a historic specificity that deals with this shift towards biotechnology's threat of posthumanity and as I have argued in two papers last year at the USS and SUS Conferences, this shift can be discovered within novels, films and other media. It is especially the aspect of the biopolitical dynamic, which the new biotechnological developments involve, that is being discussed in particular. Recent novels and films deal with this aspect in regard to the question of who wields this power. The implication that this power is mainly exerted by a rhizomatic network of powerholders, which

Michael Hardt and Antonio Negri have described in their book *Empire*, was one of the main interests of my analysis so far.

In this third paper, I will take a look at recent video games, which as a relatively new and unusual medium operates on the edge of the narrative continuum. In these games, questions of alternate history and dystopian worlds of posthuman societies have been raised. It is especially interesting to analyze the tendency of this medium to position the biotechnological threat away from recognizable agencies such as depicted in *Empire* and to extrapolate it by positioning the posthuman reality along the lines of alternate histories. Also, the question of video game discussion on interactivity / immersion, and therefore the question of agency in the change of this dystopian vision is being discussed. The paper will analyse the cultural implications these techniques in first-person narrative games such as *Bioshock* and *Resistance: Fall of Man*.

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A Stopover on the Bridge of Enthusiasm: A Bird's View on Utopias and Cities

At points in history where the roads of utopia and architecture intersect, various links, passages and bridges are formed between these two related disciplines: Having one foot in utopia and the other in architecture, these projects are what constitutes architectural history.

This study treats "bridges" not as a metaphor in the abstract sense but as an architectural structure/element in a physical sense. It examines the ways in which the idea of a "bridge" is treated as a living space in utopian architectural history by focusing on the following questions:

- How does a "bridge", which is basically a structure used to bring together two shores or separate two different flows, inspire sketches of utopia?
- In which problem areas of living spaces and utopias are the legs of these "bridges" located? What are the main characteristics of recommended new and ideal living spaces? What is it that they bring together, what is it that they separate?
- What similarities and differences exist between the basic characteristics of these projects? How can these imaginary projects be read off each other with respect to design criteria and methods?
- How have these designs been incorporated into the history of architecture and utopia, and how do they affect future works of utopian architecture?

It takes as its study and earthwork area approximately 25 completely different projects of imaginary bridges: It encompasses the excitement of standing on these bridges to see other nearby bridges and cities, and crossing a "structural bridge" in the physical sense to reach a "conceptual bridge" in the abstract sense.

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Play, Don't Work in a Marxian High-Tech Enterprise

In the "Economic and Philosophical Manuscripts of 1844," Karl Marx writes of the estrangement or alienation of the worker under capitalist conditions of production both from the process and from the product of his labor, as well as from social-psychological reality. Marx is not against work per se, which he regards as a healthy 'objectification' of man. In "The German Ideology," he writes of the utopian possibility of transcending the division of labor, and what this could mean for individual happiness. In positive freedom, man would "hunt in the morning, fish in the afternoon, rear cattle in the evening, criticize after dinner." The early Marx envisions a replacement of work by play,

creativity, and diversity of activities -- while retaining productivity. Whereas Marx has historically been the reference for communist and social democratic political programs, the time is now ripe for a fresh approach that realizes his vision of an alternative to work - being active in freedom - in the pragmatic experiment of a singular capitalist enterprise. Although we are living in a society of rampant self-imposed workaholism, a few high-tech companies like Google have started the trend of developing a ludic internal culture. Operating in the sectors of technology, media, and renewable energy, what would a hyper-modern organization that combined profitability with anarchist free association look like? What does the imaginative literature of science fiction tell us about this possibility? What does the emblematic corpus of mainstream sf - Star Trek - offer in the way of inspiration?

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Revisiting the American Frontier: A Reading of Paul Auster's *Travels in the Scriptorium* and Thomas Mullen's *The Last Town on Earth*

This paper focuses on two recent American novels which are of relevance to the field of Utopian Studies. While they do not constitute formal utopias, these novels draw upon the American myth of the frontier to reflect on the social and cultural situation of the America at war and the America under terror of the present.

The works in question are Paul Auster's *Travels in the Scriptorium* and Thomas Mullen's *The Last Town on Earth*, both published in 2006.

Auster's novel, which bears significant parallels to such predecessors as Orwell (*Nineteen Eighty-Four*) and Wells (*The Time Machine*), represents the predicament of a man who has somehow forgotten his identity and is trying to reconnect with the traumatic events of his past life. These include the protagonist's mission into "the unmapped expanses of the Alien Territories"; they also include wars, an epidemic and a revolution that led to the refounding of the state under a protector. Mullen's novel takes us back to the year 1918. It focuses on an isolated town in the woods of Washington state, a town which "appears on no maps". The town is an intentional community founded by a modern-day Robert Owen, and it calls itself simply *Commonwealth*. During a severe epidemic which is devastating the country, the dwellers decide to take up arms and establish a reverse quarantine, so as to survive. But in the end Commonwealth fails utterly, both economically, socially and morally.

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On Not Writing the Disaster: Utopian Science Fiction and the Holocaust.

This paper will consider some of the ways in which the thought experiments of utopian science fiction have offered critical and reflexive meditations on the Holocaust. Utopian narratives call for a recognition of the possibility of reconfiguring the world to ensure such a catastrophe is not repeated, and suggest the conditions that might bring about the unthinkable and unrepresentable. Drawing on Adorno's call for a new categorical imperative, to arrange thoughts and actions to avoid the repetition of historical disaster, I will consider the presence of a redemptive horizon in utopian science fiction. Arguably, the presence of the Holocaust in utopian fiction can be identified through notions of memory, forgetfulness, memorial, archives, a looking back from the future, an erasing of the past, the rewriting of history, social compliance, conformity, and the transformation of social relations and subjectivity to extreme ends. In these terms, the holocaust can be seen as a prevalent implication of utopian narratives. The form, or genre, also offers a meaningful and engaging space of reflection through which it may be possible to address this event. In addition, there is here a possibility of universalising the implications and consequences of the Holocaust beyond the cultural

specificity of its most recognised victims. I will also consider how fiction written before the war was prescient in the fears explored, rendering the possibility of a subsequent catastrophe.

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The Space and role of the Auditors of Reality in Terry Pratchett's Discworld

In Terry Pratchett's Discworld magic is a force of nature and gods exist as a matter of fact. By normalising the mystical and including that which the reader considers 'other' as part of the diegetic reality of the Discworld, Pratchett makes room for a further 'other' space. This paper will discuss the role of the Auditors of Reality and the conceptualisation of space they inhabit.

The Auditors of Reality first appear in *Reaper Man*, where they make an ambitious attempt to replace Death with a more efficient, and less humane, model. The collision of imaginative spaces gives rise to the dehumanisation of personal experience, both in terms of the disregard for the faithful years of service provided by the existing Death, and in the mechanisation of the final experience of his clients.

In *Thief of Time* the Auditors take the step of engaging with the 'real' space of the Discworld. They divide their number among those engaged in 'other' space, the space of power, and those engaged on the Discworld, the space of identity. Having failed to stop the sun, (*Hogfather*) the Auditors attempt to stop time (*Thief of Time*) so that they can tidy up reality. The collective negotiates the question of individual identity in order to take on the human form and enter the Discworld space. This raises questions of identity and how the body is defined. The Auditors are ultimately defeated in both spaces. The Discworld's apocalyptic Horsemen invade 'other' space, while on Discworld itself chocolate has become a weapon of mass destruction.

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The bridge that is utopia: Lonergan's cosmopolis

Utopian ideals are notoriously prone to two criticisms, often deemed fatal to their successful achievement: on the one hand, a perfect society envisaged as the synthesis of all goods judged by humans to be ultimate may be incoherent, since not all ultimate ends are compatible with one another; while, on the other hand, there lurks the temptation to justify the use of whatever means necessary, however morally repugnant, to achieve the utopian ideal.

The Canadian philosopher and theologian Bernard Lonergan has proposed the notion of *cosmopolis* which provides not only a utopian ideal for which to strive, but a self-critical and self-correcting process to achieve it. On this analysis, reversing the root causes of human decline and inauthenticity entails acknowledging and appropriating the exigencies of the conscious operations constitutive of human subjectivity. Thus, cosmopolis as *goal* (i.e. human authenticity) can only be achieved by cosmopolis as *process* (i.e. appropriating the demands of human conscious operations). Cosmopolis so understood, it is argued, avoids both critiques of utopian theories noted earlier, and, further enjoys the happy advantage of requiring any critic to employ in practice what is challenged in theory.

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Need, Desire and Politics in Adorno's Huxley

In his essay 'Aldous Huxley and Utopia', Theodor Adorno examined Huxley's 1932 dystopian classic *Brave New World* as a failed utopia, a world of false needs unable to escape the capitalist totality, despite Huxley's 1946 assertion that it represented a "really revolutionary revolution." He therefore condemned Huxley's novel. Adorno's own criticism of the novel, however, sometimes fails on the same front – particularly in the area of gender relations. Nevertheless, I argue that with no access to Huxley's journalism and letters of the early 1930s, Adorno drew out some astonishingly accurate analyses of Huxley's viewpoints on various phenomena at that time, including the nature of need and desire. Finally though, Adorno did not engage with the satirical, Pyrrhonic side of Huxley's novel. I conclude that *Brave New World* is best seen within its historical context, arising from the confusion of political systems and doctrines of the 1930s together with competing models of scientific knowledge and advancement.

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Patrick Geddes' 'Thinking Machines': Utopian Diagrams

Toward the end of the nineteenth century, the Scotsman and town planner, Patrick Geddes, began to develop "logico-graphic methods" to communicate the complex interweaving of social evolution and city planning. His utopian vision determined that the empiric devices of the sciences could find graphic harmony and unity as a universal language. The sectional analysis and representation of his 'thinking machines' continues to contrast with the plan view which dominates urban planning efforts.

Trained by Thomas Huxley as a biologist in the post-Darwin era, Geddes was not merely dissecting and illustrating organisms as curiosities, but analyzing morphology so as to find a home for each organism in a larger taxonomic and evolutionary framework. His unique contribution was the extension of taxonomic methodologies to the study of sociology in its infancy.

Influenced by LePlay and Ruskin, and certain of the importance of integrating all sciences, Geddes used the device of the section to graphically synthesize his ideas of man in the biological, geological and social world. In presenting his ideas diagrammatically and in section, he simultaneously represents both spatial and temporal concepts. Such synthesis, which Geddes believed to be critical to town planning, was realized because he could employ drawings as a biologist wields a dissecting knife to see into the world. Drawing from archival research, this paper explores Geddes' contribution to the modern idea of town planning through the integration of disciplines by means of socio-section drawings.

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Probable Horizon: Crossing of the Bridge

This paper is about my exposition **PROBABLE HORIZON** that was conceived throughout one year, from the invitation of the director of the Mac Niterói, Mr. Guilherme Vergara. During this period, I read the essays contained in the book of Haroldo de Campos, underlining all the verbs in the infinitive. 581 verbs in the infinitive, removed from the Haroldo de Campos's essay **A ARTE NO HORIZONTE DO PROVÁVEL (THE ART IN THE HORIZON OF THE PROBABLE)**⁴, written in 1969. I was disposed to think the concept of **INFINITE**, that follows the creation of the Museum, since the architectural utopique work of **Oscar Niemayer** until the line of action of the current director. In the same period, the exposition **POETICS OF INFINITE** was opened, congregating some works of Brazilian art that assume the cited poetic.

PROBABLE HORIZON follows the sound of a line that surrounds the Museum of Contemporary Art, in Niterói (Rio de Janeiro, Brazil), which now in its circular building, is taken by me as a container for unfinished speeches. To many, its shape suggests a flying saucer, as to me, it evokes a great

⁴ CAMPOS, Haroldo. *A Arte no Horizonte do Provável*. São Paulo: Editora Perspectiva, 1977.

cup, where auras of thoughts and images come like a precious content, including the adorned drawings made by visitors who, there, place their gaze.

My work is brought to life from this perspective of intersection between the landscape of the Museum – in and out – aiming the creation of a sort of white rim between coastline and literature. The work takes the veranda space as a site-specific absorbing all elements from the existing architecture but, above all, the bench which also serves as a privileged place for contemplation. Sand bank. Pass. Passage. Day and night. Night and day. Oscillations of **who want** to see the line to be born while the river dies in the sea. A permeation with the sea, alerting us about how much each day is our day: let us not lose it, while we cross the bridge.

“It is only in the crossing of the bridge that the edges appear as edges”⁵

This is a specific line: that one that configures the horizon seen through the glass of veranda of the Museum of Contemporary Art of Niterói. From the city of Rio de Janeiro to the Mirante of Boa Viagem (Good Trip): Bandas do Além (Bands of other world), first name of the city of Niterói.

There one can find the necessary comfort to contemplate the limitless spaces, from one side and the glass transparency of the façade on the other, placing himself in the target of the open artistic processes, converging to the concept of infinitesimal state and utopia, so coupled to that of artistic creation.

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What is Concrete about Ernst Bloch's Utopia?

In the final paragraph of *Das Prinzip Hoffnung* Ernst Bloch suggests that what all of us are seeking is a way to find our way back to somewhere we have never been: *Heimat* (home). In Bloch *Heimat* is synonymous with Utopia. In the 1940s and 50s, when Bloch wrote and published the three volumes of this work, his assumption was that the achievement of a utopian communality would be predicated on the exercise of power by system based on the ideas and works of Karl Marx. At that time Bloch thought that Marx had convincingly laid out the “objective” conditions necessary for the establishment of a utopian world and he also maintained that these preconditions had been realised in the Soviet Union. The obvious question now, nearly 20 years since the fall of the Berlin Wall, is whether the subjective conditions of hope can be reconciled with the apparent loss of the objective conditions for a social alternative to capitalist development, and indeed whether the concept of “objective” conditions has any purchase at all in the post-modern world. These are all questions which Bloch himself started to pose in the 1960s and 70s.

Bloch's concept of Utopia was concrete for two reasons; firstly because it already existed in a million unconscious ways; and secondly because it didn't exist at all and, rather than emerging out of a teleological blueprint drawn up by a Marx or a Moore, would emerge from the process of its own creation. Merging Hegel's and Nietzsche's ideas of *Werden* and *Sein* he proposed a processual move towards a utopian society whose only truly concrete characteristic was its Not-Yetness. This paper will investigate the various apparent philosophical and practical contradictions in Bloch's concept of Utopia and also ask whether it is of any relevance at all to our own age and future.

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Heroes of Utopias

⁵ HEIDEGGER, Martin. *Ensaio e Conferências*, Petrópolis: Editora Vozes, 2001, p.131.

Utopia is a distant shore. Even if it is always dealing with us, here and now, it takes an oblique way and could appear as a story of strangers in a strange land, something that can interest the reader, but not stir him into reflexion or political action. What brings together reality and utopia, what acts as a bridge between those estranged worlds, is the novel's hero. Ever since More's *Utopia*, a strong and moving character is seemingly one of the best way to attract the reader's interest for the novel, and from there, for political imagination and action. Thomas More (the author) made things easier for his reader using the character Thomas More, because he is credible and shares the reader's culture.

Some 450 years after More's *Utopia*, the hero of Le Guin's *The Dispossessed* becomes the link between us and the ambiguous utopia of Anarres, not by appealing to a shared culture, but by drawing empathy on the basis of his loneliness and his questioning mind. He is not the traditional traveler from a society like our own, touring the utopian society in awe and coming back full of wonder, but as a disillusioned utopian citizen, he comes half way toward us, and takes us with him on his journey back to Anarres. So unlike More, Ursula Le Guin doesn't make it easy for us, but that's because in *The Dispossessed*, the hero is not only a literary tool. He is the embodiment of utopia.

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Utopia, heterotopia and urban planning in Brussels.

Urban projects are central to contemporary urban regeneration and urban visioning/imagining. The relationship between vision and projects remains problematic. In much of the urban planning - and thus part of the built environment - of Brussels the vision remains invisible, opaque or contradictory. We want to clarify the relationship between the visionary and the design of urban spaces. A first focus lays on the imagining process through the development of an analytical framework to qualify and legitimize 'urban projects'. /Utopia /and /heterotopia /will be used to coin the relationship between the abstract character of the impossible/ /and more pragmatic elements of a 'good' urban project and a powerful urban vision. The analysis of interfaces/connections between different concepts and their use in practices, is a second objective. They can be described by looking at three interfaces in the chain: utopia-heterotopia-vision-project. Three Brussels cases were evaluated on their qualitative characteristics of a 'good' urban project as described in "The century of the city. City republics and grid cities, the Flemish White Paper for Urban Policy" (Boudry et al., 2006), the subject visioning process, heterotopian characteristics and underlying utopian potential. Mutual comparison of these cases showed that if an urban project responds to more qualitative criteria of a 'good' urban project, the higher their utopian potential is. One of the most remarkable and challenging conclusions is that concepts like utopia and heterotopia comport strong elements to deploy a sustainable and powerful vision on urban (renewal) projects in Brussels. Further research includes fine tuning of these turning points and an elaboration of cases from the international development zones-plan proposed by the Brussels Capital Region.

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Punishment in Utopia

While the common argument against utopia is its unrealistic desire for perfection, rarely, in fact, have utopias not included imperfections. Almost every utopia admits dissent and resistance to its system and invents some form of punishment or corrective. In Thomas More's *Utopia*, for example, misbehaving inhabitants are banished from worship and condemned to slavery or death. In Edward Bellamy's *Looking Backward 2000-1887* and Charlotte P. Gilman's *Herland*, trespassing is explained as a disease to be cured; in H.G. Wells's *A Modern Utopia*, offenders are sent to the Island of Incurable Cheats. More recent works, such as Ernest Callenbach's *Ecotopia* or Marge

Piercy's *Woman on the Edge of Time*, do not significantly differ from their predecessors: in the former, criminals are sentenced to work in the toxic lands and in the latter, second time violators end up executed. Using the theories of Michel Foucault, my presentation will analyse several examples of negative aspects that utopian writers admitted into their imaginary worlds and focus on the form, and the role of, the punishment they chose.

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The “utopian logic” of Shakespeare’s *The Tempest*

The Tempest, by William Shakespeare, has been described by generations of critics as the bard’s “most utopian play”. In my paper, I propose to analyse the reasons that have led to this description: the fact that the play is set on an island and Gonzalo’s discourse on his ideal commonwealth. By resorting to Roland Greene’s concept of the island as an “ideologeme”, to Michel Foucault’s claim that Thomas More introduced a new kind of “discursivity”, and to Paul Ricoeur’s depiction of the “utopian element” (as opposed to the “ideological element”), I will support the idea that *The Tempest* is in fact a utopian play insofar as it follows a “utopian logic”.

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The Canonization of Gilman's "Lost Utopias"

Herland, originally published in 1915 in Charlotte Perkins Gilman’s privately run magazine, *The Forerunner*, had never been widely read until 1979 when it was rescued from obscurity and republished by editor Ann Lane. It reappeared with great critical acclaim and was instantly hailed as the “foremother” of the feminist utopian genre and entered into the feminist canon. *Herland* was praised by many leading feminists who found that Gilman not only presented a beautiful utopian vision, but also exposed cultural issues that were still relevant 65 years after its original publication. However, Gilman’s sequel and conclusion to *Herland*, *With Her in Ourland*, was not republished for another twenty years and to this day remains a much lesser known text. *With Her in Ourland*, a problematic, unsavory text, exposes a darker side of Gilman’s Utopian philosophy, primarily her racism, eugenics, and anti-Semitism. In this paper I trace the publishing history of these two utopias, contextualizing the moment of their “discovery” amid the feminist recovery movement of that period, question the canonicity of these books and finally argue that in order to fully understand Gilman’s utopian project in *Herland*, it is essential to study her approach to race in her problematic but compelling sequel, *With Her in Ourland*.

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Utopia, social purpose and the decline of radical adult education

This paper seeks to outline the extent to which the radical traditions of the education of adults have come to be re-defined in terms of crude human capital. The first section provides a brief historical review outlining a long tradition of commitment to social improvement from this sector of education. Special note is taken of the range of ideological commitments including religious development, self-improvement, utopian socialism, Marxism, and the broad liberal tradition.

The second section of the paper explores the ways in which initially radical aspects of this work have been appropriated and woven into a new discourse linked to labour market competition. The paper outlines the ways in which concepts and commitments – self direction, reflexivity, citizenship – are re-presented in impoverished forms within the meta-theory of lifelong education. It is contended that these dominant assumptions create a hegemonic context against which alternative forms of learning can be dismissed as “Utopian”.

The final section of the paper explores contemporary possibilities of resistance and draws heavily on the work of Paulo Freire as a means of addressing contemporary inequalities in both educational and broad social terms. The piece ends by considering the impossibility of neutrality in the process of education and the need to make explicit the values underpinning learning. The need to be able to “read the world” critically is presented as a practical way forward.

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Wallerstein’s Utopistics Ten Years On: A Bridge to Utopia?

In 1998 Immanuel Wallerstein invented the term “Utopistics” and defined it as “the serious assessment of historical alternatives, the exercise of our judgement as to the substantive rationality of alternative possible historical systems” (Wallerstein, 1998, p. 1). Bringing together the analytical and normative elements of his world-systems analysis, Wallerstein claims that his own brand futurism avoids the perennial Utopian fault of conjuring dreams of heaven that could never exist on earth. Furthermore, given that such dreams have been used as justifications for terrible wrongs, Wallerstein asserts that “the last thing we really need is more Utopian visions” (ibid). On the one hand his injunction to research the possibilities of the future appears to be informed by the utopian impulse, yet on the other he wants to distance himself from the Utopian tradition. In this paper I will argue that there are elements in that tradition, particularly in Thomas More’s founding text, which could be invoked to remedy some of the problems evident in Wallerstein’s project, particularly in relation to the issue of transition to a new form of society.

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A Critical Utopia in Doris Lessing’s *Shikasta*

This paper studies the presentation of a critical utopia in Doris Lessing’s science fiction, *Shikasta*. The concept of the “critical utopia” presented by Tom Moylan is employed to analyze the dialogue between the Utopian and Dystopian discourses in Doris Lessing’s *Shikasta*. According to Moylan, a critical utopia is conscious of the limitations of the utopian traditions, and focuses on the imperfection within the utopian society and thus render more dynamic alternatives. The paper is divided into three sections. The first analyzes the utopian community, Rohanda, established by Canopean Galactic Empire. The second focuses on the fall of the Shikastans, corrupted by the dark force, Shammata, a mirror of mankind’s history, which engages with the constant rises and falls of human construction of utopian societies. The third examines the twentieth century, a chaotic and anarchic world but still with the dream of the original utopia as its distant ideal. The paper argues that by integrating the personal, historical, and psychological discourses, Lessing creates a dynamic critique on the utopian vision of mankind.

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The Faces of Utopia

Atarashikimura, a utopian village in Japan founded in 1918 by the Shirakaba-ha writer Mushakōji Saneatsu, will celebrate its 90th anniversary in November this year. At present there are nineteen residential members in the village and half of the population are senior citizens who have lived in the village for decades. This paper consists of interviews that I have been conducting since 2005 in the process of compiling an oral history of the village as part of a larger project in studying utopianism in literature and society in Japan. In examining their backgrounds, reasons for joining the village, experiences, responses to the writings and personality of the founder, assessment of the village, etc., I hope to construct a profile of the villagers and explore the meaning and place of utopianism in Japan. The interviews are still under way, and for the July conference, I hope to present selected materials on the following categories of members: advanced senior members, women, middle-aged members, adult children who grew up in the village, and new members.

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(II) Lusory Attitudes: Gamesmanship, Transglobalization, and Utopia, in Iain M. Banks' *The Player of Games*

Utilizing philosopher Bernard Suits' conceptual analysis of games in his *The Grasshopper: Games, Life and Utopia*, this article engages in a discussion of the relationships between gaming, ethics, and politics. Particularly, consideration is given to the concept of 'ludocracy', or 'rule by game(s)' and its connection to various articulations of utopia. As a case study, a vision of a ludocracy given by science fiction author Iain M. Banks in *The Player of Games* is examined, wherein a brutal, dystopian civilization known as 'the Empire' decides on its rulers and settles its disputes via a hyper-complex game called 'Azad'. In such a (logically possible) schema of social organization, the generally acknowledged distinctions between game and reality, gamesmanship and virtue, and game-rule and law, come into question. Following this thought-experiment through to its implications, we inquire as to whether ludocracy is an essentially egalitarian form of government, or represents a perverse variety of epistocracy (rule by the wise).

ⁱ Ceausescu visited the People's Republic of China, North Korea, and North Vietnam in 1971 and was inspired by the hardline model he found there. He took great interest in the idea of total national transformation as embodied in the programs of the Korean Workers' Party and China's Cultural Revolution. Shortly after returning home, he began to emulate North Korea's system, influenced by the Juche philosophy of North Korean President Kim Il Sung. Korean books on Juche were translated into Romanian and widely distributed in the country. Upon his return, he issued the Theses, which contained seventeen proposals. Among these were: continuous growth in the "leading role" of the Party; improvement of Party education and of mass political action; youth participation on large construction projects as part of their "patriotic work" (*munca patriotica*); an intensification of political-ideological education in schools and universities, as well as in children's, youth and student organizations (like the Union of Communist Youth and its affiliates); and an expansion of political propaganda, orienting radio and television shows to this end, as well as publishing houses, theatres and cinemas, opera, ballet, artists' unions, etc., promoting a "militant, revolutionary" character in artistic productions. The liberalization of 1965 was condemned, and an Index of banned books and authors was re-established.