GUEST SPEAKERS

Gregory Claeys

(Royal Holloway, University of London)

Gregory Claeys is Professor of History of Political Thought at Royal Holloway, University of London. He received his PhD from the University of Cambridge. His main research interests are the history of radicalism and socialism in 19th century Britain, Utopianism 1700-2001, Social Darwinism and Eugenics, and British intellectual history from 1750 to the present. His publications include: *Utopias of the British Enlightenment* (1994); *Modern British Utopias c. 1700-1850* (1997); (co-editor, with Lyman Tower Sargent) *The Utopia Reader* (1999); *Restoration and Augustan British Utopias* (2000); *Late Victorian Utopias* (2008).

"Exporting Comte's Utopia: Positivist Anti-Imperialism in Britain, 1850-1920"

This lecture contends that one of the most enduring aspects of Auguste Comte's legacy was the promotion of his anti-imperialist ideas in later Victorian and Edwardian Britain. Comte's British followers not only vigorously promoted a policy of non-intervention in the affairs of other, particularly less "civilised" nations. They also envisioned a post-imperial scenario in which the ideal locus of human life was a revivified classical ideal of the city. The lecture examines the Indian and Irish components of the British Positivist analysis of empire, and concludes with a consideration of Patrick Geddes "eutopian" extension of Comtean concepts.

Jacinto Rodrigues

(University of Porto)

Jacinto Rodrigues is a multifaceted man. An exile during the Portuguese fascist regime, he chose France as his main host country. He taught at the University of Picardie, in Amiens, and at the School of Architecture, in Rennes. In the meantime, he graduated in Sociology and took a Master's degree in Urban Planning. When he returned to Portugal, he was invited to teach at the Academy of Fine Arts. He is now a Professor at the Faculty of Architecture of the University of Porto and he holds a PhD in Art History. He recently published *The Solar Conspiracy of Father Himalaya* (*A Conspiração Solar do Padre Himalaya*), a book on the life and work of a visionary Portuguese scientist.

"Father Himalaya: a Man Ahead of his Time"

Father Himalaya was a Portuguese visionary and a pioneer in what came to be termed ecologically-sustained development. A strong supporter of the civil rights movement, Father Himalaya believed that schools should foster the struggle for eco-development and the ownership of renewable energy. His continued interest in a preventive health care system reveals his qualities as a holistic thinker. His openness to people from various ethnicities and cultures and his staunch defence of human rights are proof of his universalist and humanistic spirit.

Krishan Kumar

(University of Virginia)

Krishan Kumar is Professor of Sociology and Chair of the Department of Sociology at the University of Virginia. He holds degrees from the London School of Economics and the University of Kent. Among many other activities, he is member of the Editorial Board of the Journal of Classical Sociology and the European Journal of Social Theory, and also member of the International Editorial Board of the Critical Review of International Social and Political Philosophy. He has authored a long list of books, essays and reviews and he has accumulated many awards and distinctions. His publications include: Utopia and Anti-Utopia in Modern Times (1987); Utopianism (1991); Utopias and the Millennium (1993); The Sage Handbook of Nations and Nationalism (2006).

"Prospects for Utopia at the Present Time"

I would want to consider the forms and themes of utopias over the past few centuries (in the West), and then ask the question whether we might expect utopia to continue to perform the functions that it did in the past. Some people - e,g. Fredric Jameson - are announcing as a re-birth of the utopian impulse today. I would like to consider the plausibility of this claim and what evidence - if any - exists for it. I remain a little sceptical but I think the challenge is highly stimulating and offers us the opportunity to reflect on the utopian enterprise as a whole.

DELEGATES

Adam Stock

(University of Durham)

"The Functions of Dystopia: Critique in Orwell's Nineteen Eighty-Four and Other 'Classical' Dystopian Texts"

Critics, including Fredric Jameson, Darko Suvin, Raymond Williams, Raffaella Baccolini and Tom Moylan, have all sought to define 'dystopia' and its variants primarily through reference to formal literary qualities of dystopian texts. In this paper, I suggest that in addition the functional qualities of dystopias are also important to the genre. As a cultural historian, I am interested in analysing texts within their cultural, social and political context. If, as Moylan rightly argued, "dystopian narrative is largely the product of the terrors of the twentieth century" (Scraps of the Untainted Sky, xi) then what can dystopias tell us about these terrors, the conditions of which they are products? Classical dystopias were not only cultural responses to the terrors of the twentieth century, but also critical engagements with the failed utopian dreams that lay behind these terrors and in particular the narrowing of rationality into an instrumental means. Using the example of Geroge Orwell's *Nineteen Eighty-Four* (1949) this paper will explore how we may productively see classical dystopias as attempts to understand the human condition of the modern world. Such dystopias can therefore be interpreted as historical documents attempting on the cultural level what such academics as Arendt, Horkheimer and Adorno, in their different ways, were attempting in terms of theory. Through comparative analysis of *Nineteen Eighty-Four* with Arendt's The Origins of Totalitarianism and Horkheimer and Adorno's The Dialectic of Enlightenment I will explore their mutually interactive significance as cultural reactions to historical events.

Akin Sevinc

(Yeditepe University, Istanbul)

"A 'New World' for Utopias or Utopias for a 'New World': America as a Tabula Rasa"

This study aims to design for itself a written space inspired by the American continent and the architectural utopias developed for it, according to the concepts like far other islands, other practices, other cities, other imaginary projects, other urban solutions, other continents, "Far other Worlds, and other Seas". The very first design criteria for shaping this space may be drawn out of the following questions: Is it possible that what Thomas More wrote in Utopia in 1516 was inspired by Cristopher Columbus' accounts of the island he discovered in 1492? How did the materialization of Robert Owen's design New Harmony (Indiana) in 1824 in America contribute to the history of utopias? What urbanization suggestions were offered by Etienne Cabet and his 500-inhabitant utopia in Texas known as "Icarie"? What innovations were offered to the history of utopias by Paolo Soleri's "Mesa City" Ideal City Project, which was designed between 1958 and 1967 with the West of the American continent in mind? Or by his Archology (Architecture + Ecology), which is a part of Mesa City and an anthithesis for New York City? Or by his Arcosanti, whose construction started in 1970 on a stretch of land bought in Arizona? What does Richard Buckminster Fuller's imaginary project "Geodesic Dome for Manhattan" designed in 1962 offer to New York? What lies behind the main approach of Capsule Unit Castle designed in 1964 for Chicago's Marina City by the Archigram member Warren Chalk? What distinguishes the Vertical City, designed by Glen H. Small in 1965 and big enough to include the whole of Detroit city, from other utopias? What architectural solution to urban problems was offered by Richard Buckminster Fuller and Shoji Sadao's "Slum-clearance scheme for Harlem" in 1965? What is the imaginary living area of "New York Habitat", designed in 1968 by Moshe Safdie, like?

Alan N. Shapiro

(Independent Scholar and Software Developer)

"Star Trek: How the New Comes Into the World"

Most scientists, academics, and journalists who write about Star Trek claim to be fans and lovers of the various Starfleet Captains and their crews. But their customary methodologies function to deny to Star Trek its true originality as the creator of a reality-shaping science fiction that formatively influences culture, ideas, technologies, and even hard sciences like physics. Some book authors repeat the well-worn truism that Star Trek is a great modern mythology. Others follow the paradigm of The Science of Star Trek, substituting their own particular field of expertise for the word Science in that formula. This is exactly the opposite of clearing a path to the perception that Star Trek actively affects technoscience and techno-culture. It holds Star Trek in the weaker position of being tested against an established body of knowledge to see if it measures up on a scale of feasibility or correctness. The possibility that Star Trek is the lively initiator of a new real is thereby eliminated in advance.

There are two burning intellectual questions about Star Trek that pervade the existing literature and also engage us here. Why is Star Trek so popular? What are we to make of Star Trek's futuristic technologies? If we are able to understand why we love Star Trek - to name certain basic principles, artistic and ethical values, or a single intricate thread within its "universe" that captures our adherence as true fans - then it will become clear what our attitude towards Star Trek's "imaginary" technologies should be. When we have comprehended exactly why we believe in Star Trek - what

the moral, aesthetic, philosophical, and techno-scientific grounding of our partisanship really is - then we will know exactly which tenets to reapply to our work as technologists, media practitioners, electronic artists, or thinkers about technology.

Alan Shadforth
(The Open University, UK)

"Hedonistic Marxism: Paul Lafargue and the 'Right to be Lazy' revisited"

This paper argues that historically there has been two distinct strands of socialism - the hedonistic and the puritan. The most famous exponent of hedonistic Marxism was Paul Lafargue. His "Right to be Lazy" was unusual in that it combined Marxism with utopianism. The book was amongst the three or four most popular books to be sold within the second Socialist International, it was translated into Russian before the "Communist Manifesto" and it was the most extensively translated book in the socialist movement after the "Manifesto". In arguing the case for the two 'socialisms', the aesthetic and the ascetic, the author will also touch on the work of Fourier and Proudhon and the practices of the Ranters.

Alex Lawrey
(Independent Scholar)

"A simple plan in architecture: Robert Owen and the utopian-utilitarian imagination"

This paper would look at how Robert Owen's utopian plans for villages of unity and mutual co-operation were part of a stream of radical thought dating back to the early utopians such as Thomas More and Johann Valentine Andreae who formulated ideas for societal change through architectural schemes and town planning. Also influenced by Jeremy Bentham's panopticon plan for prisons Owen's architectural vision embodied much of the sensibilities of the on-going scientific revolution yet they also re-invented a nostalgia for a rural past, and could travel from the functionalist and simple, to the gothic and extravagant as circumstances changed. Assessing Owen's architectural plans in relation to other proposals and to the workhouses built following on from the 1834 Poor Law Amendment Act we can see how architectural forms can remain but functions change, echoes of the dreams of communalists lost amongst the muted sounds of bones being ground by the striped pyjama wearing inmates of the workhouses and Poor Law 'Unions'. The industrial villages plans were resurrected later in the 19th century and again towards the end of the Great War showing that there was perhaps more to the idea than many of Owen's contemporaries would give him credit for. Owen has often been described as a prophet of urban theory and town planning but in reality most of adventures into the world of building and design concerned strictly rural enterprises from New Lanark through to the industrial villages and on to New Harmony and Queenswood, he was more of a back-to-the-land proponent than an urban landscaper.

Alberto Ferreira
(University of Porto)

"Beyond the Body": Posthuman Considerations on Sex, Gender and Androgyny."

The distinguishing characters between gender have been the target of deep and conflicting scientific analysis in the past century, with contrasting approaches ranging from the biological to cultural realms. However, as emerging technologies such as plastic surgery and genetic engineering become common place, new social and cultural paradigms can change the very way we interact and feel, as determining biological and physiological factors lose relevance. The further encroaching of androgyny in the cultural mainstream encourages a rethinking on the sensible experience of sexuality and traditional definitions of gender roles, especially in light of new post-biological theories. This shift can give way to a new and more radical redefinition of "human" and render traditional categorizations such as "man" and "woman" obsolete. Although such radical changes are still in the distant future, these questions encompass a wide range of philosophical and sociological issues that are integral part of any relevant discussion about the present "human" condition and the effect that knowledge can bring to a self-determined evolutionary path. Can technology help us achieve "perfection" as an achievable human quality?And, in this context, can "perfection" be equated with an undifferentiated harmonization between individual human beings? In an attempt to approach some of the more relevant points of this subject, this presentation will incise on the redefinition of gender roles, androgyny and sexuality in the light of post-human theories and ascertain what validity they possess for the near-future evolution of humankind.

Ana Isabel Moniz
(Universidade da Madeira)

"Sombras de Utopia"

Direccionando este estudo para os percursos da Utopia e Viagem na Literatura Contemporânea, proponho-me dedicar, num primeiro momento ao livro A deusa sentada de Helena Marques, de modo a permitir considerar a problematização da Utopia nesta obra.

As relações entre Utopia e Viagem, tendo em conta proximidades e desvios destas áreas do saber, poderão conduzir-nos à reflexão sobre "modos utópicos" na escrita

da autora. A perspectiva da Emigração, associada à problematização da viagem na produção de Helena Marques, constituirá também objecto particular da minha atenção.

Andrea Ray
(Artist and Independent Scholar)

"From Malaise to Utopia. Turning toward community in an age of the individual."

As we continue our existence in a prolonged condition of heightened anxiety and a global state of war, ideas surrounding Utopia emerge with a new and different stress. Artists have mused over Utopia throughout time. Encouraged by a personal dissatisfaction with a lack of community and meaningful democratic voice, my recent art practice and teaching focuses on the utopic ideas of individual agency, collective community, and possibilities for social change through art and other modes of production.

Utopia is built on desire; desire for a better life, for community, for happiness, and for freedom. May 2008 marked the 40th anniversary of the student uprisings in Paris. My installation entitled Désire re-visits that utopic moment to pose a question, longingly and perhaps romantically about the present: Could the Paris model be useful to formulate a necessarily new version of revolt, and protest in the pursuit of effective social change? Could the model be employed at a time when deepening crisis is coupled with fear and apathy?

One component of Désire includes The Gift - a sculptural installation of chairs surrounding a table that is embedded with speakers. At her dinner parties on rue Saint-Benoît, novelist Marguerite Duras often hosted artists, writers and activists. The Gift, then, is the result of a dinner party hosted at my home. The guests were artists whose practice focuses on issues of agency and the citizen. The recorded conversations included discussions of art practices, politics and social change. The dinner conversations were recorded and are replayed in The Gift on individual speakers at each place setting.

I will define the contemporary art theory of a relational aesthetic, and present my work. I will consider the potential of the subject of Utopia and extend the theory to include an artist's agency to effect change in the world.

Andrew Benjamin
(Monash University)

"Utopianism and the 'State of Emergency'. Walter Benjamin's Politics of Time."

In his discussion of the link between the 'state of emergency' and the role of the tyrant within Baroque drama, Walter Benjamin writes the following in his 'The Origin of German Tragic Drama':

The function of the tyrant is the restoration of order in the state of emergency: a dictatorship whose utopian goal will always be to replace the unpredictability of historical accident with the iron constitution of the laws of nature.

The use of the term 'utopian' in this context complicates the presence of the utopian impulse within Benjamin's overall philosophical and political project. The aim of this paper will be trace Benjamin's use of the concept, borrowed in part from Schmitt, of the 'state of emergency' and note the way in which it is linked in his writings to the development of what can be called a politics of time.

The distinction between the 'laws of nature' and the possibility of a 'historical accident' is itself already implicated in such a politics. Integral to that politics is another utopian impulse, namely a reconfiguration of the 'accident' in terms of a radical interruption. The name given to that interruption by Benjamin is the 'caesura'. The future is occasioned by the caesura that interrupts the continuity of the present. The interruption occurs, to use the formulation of the 'Critique of Violence' for the sake of the 'soul of the living'. If there is to be a final summation of Benjamin's utopianism then it involves establishing the link between interruption, the 'state of emergency' and the future.

Andrew Milner
(Monash University)

"Changing the Climate: the Politics of Dystopia"

This paper aims to test the adequacy of various theoretical approaches to utopian studies and science fiction studies - especially those of Darko Suvin, Raymond Williams, Fredric Jameson and Tom Moylan - to an understanding of the history of Australian science-fictional dystopias. It argues that science fiction cannot readily be assimilated into either high literature, as utopia, or popular fiction, as genre, and rejects the widespread prejudice against dystopia in contemporary academic literary and cultural criticism. It concludes that science fiction, whether eutopian or dystopian, is as good a place as any for thought experiments about the politics of climate change, a case made with special reference to George Turner's 1987 novel The Sea and Summer.

Andrzej Kowalczyk
(Maria Curie, Skłodowska University)

"On the Margin of Dystopia: Notes on the Preface to Stanislaw Lem's Memoirs Found in a Bathtub."

Stanislaw Lem's dystopian novel *entitled Memoirs Found in a Bathtub*, published in Polish in 1961 (Pamiętnik znaleziony w wannie) and translated into English in 1973, has usually been interpreted in terms of the author's critique of totalitarian systems which use (dis)information to entrap individuals in the machinery of self-generating semiotic chaos. While available critical studies are focused mainly upon the dystopian world created by Lem, the present paper is intended to analyze the Preface (Wstęp), ironically referred to as an eleven-page "apocryphal work from later years", and its multi-layered connections with the text "proper". Arguably, the Preface constitutes a pivotal component of the novel's structure, and not only a means of deceiving the communist censor with a number of satirical allusions to the United States and the capitalist system as such. Creating a vast temporal distance between the first narrator's present and a bygone era referred to as "the Neogene," in which the eponymous "memoirs" originated, Lem simultaneously undermines the differences between the two, which may be interpreted as his (bitterly) satirical comment upon the logic of binary oppositions (e.g. communism – capitalism; welth – poverty; good – evil, etc.) propagated by the official communist propaganda.

Antonis Balasopoulos
(University of Cyprus)

"Kafka, Otherness, and Generic Thresholds"

This paper focuses on the curious duality of Kafka's work—severely dystopian for most of its critics, secretly or obliquely Utopian in the readings of those attuned to its messianic of materialist strains: Walter Benjamin, Deleuze and Guattari, Michael Löwy and Fredric Jameson. I will argue that such hermeneutic duality is indebted to and is even perhaps a symptom of, Kafka's own fascination with the irreducible and mysterious alterity of threshold creatures inherited by such traditions as those of folklore, myth, the fairy tale, and messianic eschatology: animals, children, messengers from the beyond. Such creatures function as ambiguously angelic and demonic mediators between zones of experience. But they are also means through which Kafka's texts condense and at times conflate the seemingly antithetical themes of modernity and prehistory, immanence and transcendence, guilt and innocence, falleness and redemption. In fact, then the engagement with the other-than-human saturates Kafka's work through and through, constituting something of the structuring principle that threads together works like 'Metamorphosis,' 'A Crossbreed,' 'Investigations of a Dog', 'Jackals and Arabs', 'Josephine, the singer, or the Mouse Folk,' and The Castle. Kafka's singularity from the standpoint of a literary history of Utopia is then the insistent prodding of the threshold, the very faultines that open between utopic and dystopic modalities.

Artur Blaim
(University of Gdansk)

"A Hell upon a Hill: Anti-utopia in Early American Fiction."

The paper considers the status of anti-utopia in early American fiction, in which, unlike in the eighteenth-century Europe, the emergence of anti-utopias was almost concurrent with the appearance of utopian texts. American culture offers a very unique situation in which both literary and "realised" utopias appear in a country that is itself seen as a utopia. Thus, we have a case of utopia-in-utopia, resembling to some extent that of a text-in-text. This has far reaching consequences for the status of practical utopian experiments, or texts calling for a radically different mode of social organisation. Whilst, the position of futuristic literary utopias can, in principle, be that of a manifestation or even a self-description of the mainstream "utopian" culture, the relationship between the latter and the more radical proposals becomes mutually antagonistic. In other words, the radical proposal can only be seen as an anti-utopia in terms of the mainstream culture, and the model inherent in that culture becomes an anti-utopia from the point of view of the proponents of the radical solutions. The traditional relationship between utopia and reality is turned upside down. If in Europe utopia is seen as a fictional ("unreal") alternative to the existing state of affairs, the utopian experiment in America becomes literally more "real" than the reality it seeks to alter or escape, particularly if that reality is seen as only a transitory stage in the progress towards the utopia of popular ideology. In other words the utopian experiment stands in opposition not only to the imperfect present, but also to the allegedly perfect future.

Asko Nivala
(University of Turku, Finland)

"The Utopia of Past Golden Age? Friedrich Schlegel's Early Romantic Conception of Greece"

According to Hans-Joachim Mähl, utopia means planning a world that is hypothetically possible and thinkable following certain maxims. The utopian world can be projected to space or time. At the beginning of his career, Friedrich Schlegel was a classical scholar. He saw ancient Greece as a concretization of utopian Golden Age. However, towards the end of 1790s, he became a famous theorist of German early Romanticism. It is usual prejudice that Romantics would have romanticized history. I will, however, argue that Schlegel maintained the idea of past Golden Age conversely only in his classical phase. Precisely when Schlegel turned on to Romanticism, he abandoned the utopian idea of Golden Age. I will argue that Schlegel's turn on Romanticism resulted from the inner crisis of his classical position. He had learned in C. G. Heyne's philological seminar a hermeneutical principle that modern prejudices must be abandoned in order to understand ancient cultures.

Hermeneutical approach implied cultural relativism that was in contradiction with the classical idea of superiority of classical Greece. The ancient Greece could not be universal model for modern culture anymore, because the critical historiacal differences between the ancient and modern age. In his early Romantic phase, Friedrich Schlegel began to be interested in the very different epochs of history, like for instance Middle Ages, early modern Europe and ancient India. However, Schlegel did not completely abandon the study of ancient Greece. In his Geschichte der Poesie der Griechen und Römer (1798), Schlegel stated that Hesiodian Golden Age was not description of actual history. Hesiod was already a civilized person, who projected his moral ideals to past age. Furthermore, Schlegel argued that sceptic Lucretius gave much more reliable description about the origins of mankind.

Barbara Klonowska

(Catholic University of Lublin)

"Art as Device, Meta-dystopia and Cinema: Esteban Sapir's The Aerial."

Esteban Sapir's 2007 film The Aerial is both an intriguing piece of cinematography and an interesting example of a dystopian narrative. Shot in black-and white, quasi silent, it tells the story of a city without a voice, the latter taken away by the tyrant who wants to rule and exploit the people, and of a small group of rebels who try to prevent it. Thus, it presents a well-known dystopian narrative of oppression, rebellion and liberation, alluding quite straightforwardly to such well-known literary and cinematographic classic dystopias as Brave New World or Metropolis, to name but a few of the most conspicuous examples. The allusiveness of the film, however, goes much deeper: apart from the dystopia, the film employs systematically yet another convention, that of the fairy tale, alluding again to such well-known titles as "The Snow Queen".

This paper argues that both the allusiveness, and the mixture of conventions play primarily a distancing function: together with cinematographic devices, they draw attention to the film's clearly non-realistic, manifestly derivative character and constructed nature. They serve as a comment on specific films and cinematographic conventions, but also on literary dystopias, showing them precisely as conventions. Thus, The Aerial is an interesting case of a meta-dystopia, a narrative which shows not so much a particular story only, but instead draws attention to the ways we construct dystopian narratives. Thus, both in its cinematography evoking German Expressionism, and in its meta-dystopian, constructed character, the film comes close to the Russian Formalists' understanding of art as device.

Brendon Langer

(The University of Western Ontario)

"'To kindle a light of meaning in the darkness of a mere being:' Toward a Hermeneutics of Utopia and Aspects of Language, Myth, Metaphor, and Desire"

Far out to sea and west of Spain
Lies a Land known as Cokayne;
There is no place beneath the sky
Where men live more deliciously.
Though Paradise is brisk and bright,
Cokayne is a more glorious sight;
For what has Paradise to show
But plants and more plants row on row?

- Cokayne, Anon.

In his 1965 Daedalus article entitled "Varieties of Literary Utopias," Northrop Frye positions the utopia proper as an archetype of literature: "the utopia," Frye says, "is a speculative myth; it is designed to contain or provide a vision for one's social ideas, not to be a theory connecting social facts." The imagining of a utopia, as Frye would have it, is a negotiation of contemporary social narratives with a deterministic intent. Frye writes:

There are two social conceptions which can be expressed only in terms of myth. One is the social contract, which presents an account of the origins of society. The other is the utopia, which presents an imaginative vision of the telos or end at which social life aims. These two myths both begin in an analysis of the present, the society that confronts the myth-maker, and they project this analysis in time or space. The contract projects it into   the past, the utopia into the future or some distant place. (Frye qtd in ed. Adams 205)

The utopian imagination, thus, moving beyond Frye, becomes an interpretive endeavor that seeks to reveal the world before the individual: that is, it is in utopia and by the hermeneutic work of interpretation that the fundamental familiarity with the world is brought to reflective consciousness. Utopia is inherently hermeneutic. In this respect, utopia is ontological; it is transcendentally about the most intimate and fundamental condition of man's being in the world referenced through the iconography of mythic and symbolic structures of experience.

The aim of this paper is a brief interrogation of certain, specific structures of consciousness, the experience of which reveals the world before the individual. The utopian imagination and the utopian text, I shall argue, facilitates the experiential quale that the subject undergoes through the hermeneutic of utopian thought and articulation – the language of utopia being the structure of experience out from which consciousness is revealed in the heuristic development of the utopian imagination. The paper is divided into three sections: firstly, between theories of myth and language spawning from Cassirer and Frye, respectively, in order to instantiate the mythico-linguistic nature of utopia and, furthermore, to open a space for the interrogation of

metaphor as the necessitating element of the hermeneutics involved in the development of the utopian imagination in the direction of its heuristic telos; secondly, on Paul Ricoeur's notions of resemblance and reference from his theoretical work on metaphorical meaning, the purpose of which is to expand an argument that will be taken up in the third section regarding relevant applications of das unheimlich in utopian theory; thirdly, beginning with Peter Kraftl's assertions regarding the nature of the unhomely relating to utopian theory in "Utopia, Performativity, and the Unhomely," the theories of resemblance and reference, subsumed under those theories expounded in the previous section regarding metaphorical meaning, will coalesce with those of das unheimlich in order to return on Frye's initial observation of utopia's mythological analysis of the present and to further outline the ultimate aim of the utopian imagination in hermeneutics.

Cândida Zamith
(University of Porto)

"Transcending mind's capacities: the unparalleled fantastic worlds imagined by E.T.A. Hoffmann and his last utopian fantasy, "Master Flea", a master extravaganza"

Since the dawn of times the primitive human beings have sought to tame animals or place a particular species as protector of the family or the clan. In their fertile imagination, some of the animals were endowed with specific attributions and powers, or even a learned prophetic or menacing voice.

Legends, fables and fairy tales, almost exhaustively analysed in modern times to their supposed – and often multiple and bewildering – origins, teach the same lesson: this longing for a convivial relationship with the remainder of our planet's inhabitants in order to master the yet uncovered treasures of "far other worlds" created in our minds.

Many of the most eminent writers, philosophers and thinkers in general have, particularly since the Romantic times, dedicated part or most of their attention to this ancestral and persistently recurring dream. However, amongst all of them, Ernst Theodore Amadeus Hoffmann had surely the most fertile, fantastic and nightmarishly labyrinthine imagination, which culminated in an extraordinary utopian story that – were it possible to put it into practice - would revolutionize human relations.

Carissa Honeywell
(Sheffield Hallam University)

"Anarchism, Utopia and Apocalypse in the work of Alex Comfort"

The relationship between anarchism and utopianism is a source of ideas and developments in the anarchist tradition. Utopian impulses within anarchist political theory underpin characteristically optimistic condemnations and rejections of formal political arrangements and mainstream political approaches. In particular, anarchist writers have developed and deployed utopian themes of contingency, immanence and prefiguration. In this paper I want to continue to develop an analysis of the anarchist deployment of utopian themes by exploring the idea of apocalypse in the work of British anarchist Alex Comfort. In deploying the concept of apocalypse in his critique of the dominant political approaches of the era, Comfort was drawing on anarchist concerns about power and authority and utopian-anarchist concerns about abstraction, indirectness, representation and deferral. His identification of 1940s Britain as apocalyptic drew anarchist-utopian themes into his critique of wartime and post-war policy. His analysis of the Second World War as an apocalyptic moment in human social and political development was the catalyst for his highly politicised advocacy of a muscular autonomy when he referred to as 'responsibility'. This notion of 'responsibility' reflects and engages anarchist-utopian themes of contingency, immanence and prefiguration, and shaped his dynamic role in post-war anti-nuclear movements.

Carlo Salzani
(Monash University)

"Quodlibet: Giorgio Agamben's Anti-utopia"

The paper analyses the ethical and political stakes in Giorgio Agamben's The Coming Community. The book was first published in Italian in 1990 and translated into English in 1993. It was then re-published in Italian in 2001, with a short new apostil by the author that reaffirms its persistent and actual "inactuality." In this text Agamben not only introduces for the first time the definition of sacer, but also establishes the philosophical foundations of the long-lasting project started with the publication of Homo Sacer (1995). Its republication in 2001 seems thus to reaffirm the politics of his analysis of the past 15 years. The argument revolves around the analysis of the "whatever singularity" (qualunque in Italian, quodlibet in Latin) as the subject of the "coming community," a singularity which presents an "inessential commonality, a solidarity that in no way concerns an essence." "Whatever" must not be understood as "indifference" but rather as "being such that it always matters." The ethical and political proposal consists in the call to adhere to this singularity without identity and representation in order to construe a community without postulates, and thus also without "subjects." The paradigm of this politics is identified in Nancy's term, "inoperativeness" (inoperosità), a messianic "de-creation." The inoperative "whatever" is directed towards a politics che viene, à-venir as distinct from futura, future: it implies in fact the renunciation of construing images of the future: "utopia is the very topicality of things." As such, the coming politics

aims not at the conquest of the State, but rather at its renunciation: "whatever singularity, which wants to appropriate belonging itself, and thus rejects all identity and every condition of belonging, is the principle enemy of the State."

Caroline Edwards
(University of Nottingham)

"Midway Between Memory and Prophecy: Secularising Eschatological Time in Ernst Bloch and Jacques Derrida"

What is the relationship between theological and secular theories of utopian time? This paper argues that one of the challenges facing secularised theories of utopian temporality – and to post-secularism more generally – lies in the positing of a purely anticipatory, timeless end that does not become exterior to time. I argue that we need to consider the ways in which the ontological implications of an "end" grounded in exteriority can also present themselves as phenomenologically present within time.

In order to explore these questions, I analyse the secularisation of eschatological figures of utopian-messianic finitude in Ernst Bloch and Jacques Derrida. These thinkers, I argue, reformulate concepts of linear time precisely in order to be able to rethink "the end," "the coming," or "the arrival" of the figure Messiah/Utopia/justice so that it ceases to be continually deferred as narrative conclusion and enters with all the force of a violent realisation of the injustices of the world into our here-and-now. Their conceptions of utopian temporalities thus reveal the challenge of positing a utopian time of immediacy rather than deferral, of a plastic understanding of collective time that can revisit moments in history without their inscription actuating the forgetting of their claims to justice.

Given the challenges facing a progressive, democratic politics today we might be reminded of Adorno's remark that the only philosophy which can be practised in the face of despair is 'the attempt to contemplate all things as they would present themselves from the standpoint of redemption.' This redemption, I argue, cannot be grounded in anything other than an immediate, metachronous utopian present. To this end, Bloch and Derrida offer us extremely timely and productive ways of theorising the figure Messiah/Other/Utopia as a secularised temporal process that reveals the interconnectedness of pasts, presents and futures without any necessary or guaranteed intervention.

Christina Karageorgou-Bastea
(Vanderbilt University)

"Mine, Utopia and the Construction of Nation in 19th-century Mexico"

Pedro Castera (Mexico, 1846-1906) publishes in 1882 a series of short stories under the title Mines and Miners, with a prologue by Ignacio Manuel Altamirano, the most important writer of the Mexican Romanticism and the intellectual voice that led the dialogue on the creation of Mexican national identity in the late nineteenth century. In his short stories, Castera encapsulates the ideological struggles of the independent Latin American nation. The mine becomes the perfect topos, where all social conflicts and national projects come to fruition, the utopia in the entrails of earth. Supreme heroism, intense resistance to brutal capitalism, native ingenuity, science, intuition, and literature form the map of the subterraneous anti-idylls. In my paper, I trace the utopian maps of the mines with regard to the creation of the modern Mexican nation state. Drawing upon the theories of Benedict Anderson, Homi Babba, and Michael Gardiner I look at the short stories as ideal settings for the emergence of a didactic discourse whose primary purpose is the education of the citizen as a worker with a strong, ancestral sense of attachment to space and what lies underneath it: darkness, knowledge, terror, richness, human passions, redemption, destiny. The underground world of the mines becomes thus an ideal showcase for the different struggles that Mexico faces at the end of the nineteenth century.

Christopher Yorke
(University of Glasgow)

"Consent and Paternalism in Utopia"

A site of theoretical tension lies at the heart of utopian discourse, between the perfectionist plans of utopian engineers and the projected forms of life that are to ideally animate their socio-political schemas. On the one hand, from Plato's Republic onwards, there is a tradition of authoritarian epistocracy, or 'rule by the wise', in utopian literature: the common people are to be led to a better form of life by those who know their interests better than they themselves can. On the other hand, the rational political agent, within a liberal-democratic framework, must have the best understanding of his or her own good, and ought to be able to choose between available political options based on how well they fit with his or her conception of the good. These theoretical commitments derive their origin from the social contract theory of Locke and Hobbes, and reach their most succinct formulation in Kantian political philosophy. For Kant, the worth any political schema is something that can be universally rationally assessed: there is, for him, an objectively best way for beings like us to live, and all rational persons are capable of discovering it. In the same manner, any modern, liberal utopia has to account for the freedom of its agents to entertain rational, informed, non-coerced choices from equal bargaining positions. From such a perspective, utopia is consented to, not imposed from above by a hierarchical and coercive institution that does not care to reason with, or give full information to, its clients. Utopian paternalism is only justified if we take the liberal-

democratic conception of the individual political agent to be an untenable idealisation. Our view of human nature in this case must be that all human beings are not created cognitively equal, and that paternalistic political practices are justified on this basis. The dilemma, then, is between a multi-tiered monolithic vision of utopia, and a vision of utopia as condoned by a hypothetical committee consisting of all rational agents. In this paper, I controversially argue that this schism in utopian theory must be resolved via recognition of the fact of a natural imbalance in the distribution of cognitive resources, and thus a re-evaluation and rehabilitation of the ancient, epistemocratic modes of utopian thought, as well as a healthy scepticism towards the fiction of a 'universal reason'.

Corina Kesler

(University of Michigan)

"From Dacia Felix to The Socialist Republic Of Romania: Nation(al) Building(s) and Utopian Writing(s) in Ceausescu Era"

The easiest way for any ascending political power to rally the support of the masses is to promise them a better, possibly bigger, country. Historical events, and myths of the nation are selectively retrieved and appropriated by the incipient party, or ruler, to use for propaganda. The "Golden Age" if it had existed, is retold, if it had not, is invented. What the country used, or could have been, long time ago, the country, the nation will be again. So was the case of The Socialist Republic Of Romania, one of the ex communist countries from the Eastern European block. Nation building myths permeated every daily life via the propaganda apparatus; over several decades it constructed a composite, favorable image of a past territory mentioned in Roman writings as Dacia Felix (Happy Dacia) to be used as a model for the building of the future Communist Republic of Romania.

My paper surveys the methods used by the Communist Party to build the Romanian nation, and its identity. As this intense mythogenic process came at odds with alternative ways of envisioning contemporaneity and the future, i.e. with utopian writing, the two processes will be presented side by side. My reasons for doing so are two. First, autochthon utopian critics argue that "Romanian thinking is devoid of an utopian vocation," but I believe that in fact censorship caused the turn of the utopian impulse, making it mutate into novel forms, not easily recognizable as utopian. Two, the nation building process of the communist era now being complete, democratic Romania, a newly admitted member of the European Union, is undergoing a national identity crisis. By looking at past interactions and parallels between these two mythogenic processes: that of utopia, and that of the nation, I attempt to understand the literary and political value of these imagined communities for the future, imagined nation of Romania.

Damon Miller

(The Open University, UK)

"Pirates, planks and punishment – violence and the pirate settlement of Isle St Marie"

Whilst the existence of the pirate utopia of Libertalia remains to be proven, it is likely that the account of Captain Misson's republic found in Captain Johnson/Daniel Defoe's General History of the Pirates is based upon reports of the pirate community at Isle St Marie (St Mary's Island) off the north-east coast of Madagascar. The pirates who sailed from this haven at the end of the seventeenth century include some of the most notorious, including Henry Avery, Thomas Tew and Robert Culliford, who were responsible for the taking of some of the largest prizes in maritime history, eventually prompting a crisis in relationship between the Great Moghul and the East India Company. Theirs was a widespread reputation for atrocity, ruthlessness, savagery, and cruel violence, yet their actions were romanticised in contemporaneous fiction and in the theatre. They preyed upon merchant shipping, but particularly upon the Muslin Pilgrim fleets, one infamous attack reportedly lasting several days and involving the mass rape of the female passengers, including ladies of the Moghul's court. Yet, evidence from within the community at Isle St Marie indicates a peaceful existence, despite no formal structures of civil organisation or law. This paper explores some of the apparent contradictions between the outer and inner faces of the community, and how a necessary relationship between the two enabled the community to thrive.

Daniel Cojocaru

(University of Oxford)

"Scarifices, Revolutionary Milleniarism by Car: Utopia and Apocalypse in J.G. Ballard's Crash"

At the heart of Crash lies the utopian project of reaching a Baudrillardian Simulation through the speed of the car. Yet this project fails spectacularly in the violence of the car crash. In the latter the dystopic other of the apparently smooth simulation of speed is revealed. The accident is, however, interpreted by the protagonists as the necessary sacrifice by car – the scarifice – which they have to offer for the final creation of their simulated utopia.

This structure lends itself to a parallel reading of John Gray's analysis in Black Mass, where he posits that Western society follows a milleniarist logic of accepting violence to reach the end of history in the utopia of liberal market economy. Gray's analysis is based on Norman Cohn's seminal study of revolutionary milleniarism in the Middle Ages, The Pursuit of the Millenium. Gray follows Cohn in assuming that current Western politics is based on a biblically inspired model that

can be interpreted as encouraging the use of violence to reach the promised millennium.

Drawing on René Girard's Gospel-based Mimetic Theory, it will be argued that Biblical Apocalypse in fact discourages the use of milleniarist violence. Particular attention will be paid to Nebuchadnezzar's dream of the four kingdoms in the Book of Daniel. The last kingdom in the dream consists of clay and iron – analogous to the Crash-body that is constituted by the human body and the metal of the car. In Nebuchadnezzar's dream, the utopia transcending this last kingdom is only reached after a divine intervention "without hands" – i.e. without violence. The human violent intervention of both, the last kingdom in the dream and the utopia of car culture on the other hand only leads to a dissemination of a dystopic universe. In this reading, Biblical apocalypse and Crash function as a warning against human milleniarist violence through the portrayal of its apocalyptic consequences.

Darren Webb
(University of Sheffield)

"Where's the Vision? The Concept of Utopia in Contemporary Educational Theory"

This paper explores the way in which the concept of Utopia is employed within contemporary (Anglophone) educational theory. Confronted with relentless marketisation and managerialisation, there is a willingness among educationalists to embrace utopianism as a means of bolstering hope, opening up new possibilities and catalysing change. At the same time, there is a concern to avoid utopianism's more fanciful and coercive associations. The paper focuses on two approaches to education that seek to harness the spirit of Utopia while emphasising the need for realism and the need to avoid proffering 'closed' and 'totalistic' blueprints. These are the 'utopian realist' approach to policy issues and the 'concrete utopian' approach to pedagogy. The paper explores the different understandings of 'utopia' underpinning these approaches. It also argues that they suffer the same fundamental weakness. For in striving to avoid the 'bad' aspects of utopianism, much of the vitality and direction that a utopian approach can offer is lost. Utopianism is on the agenda in education because of widespread frustration and anger at current policy initiatives. If Utopia is to operate as a means of opening up possibilities and catalysing change, then a prescriptive totalising vision, with all its associated dangers, may be necessary.

David Deriu
(University of Westminster)

"Views from the West: New Ankara as a Site of Utopian Reflections"

My paper examines how the making of 'New Ankara' into the capital of modern Turkey was perceived and represented by western observers in the early Republican period. Designed mostly by European architects and planners, Ankara became a showcase for the kemalist nation-building project and was successfully rebranded as 'the heart of Turkey'. The Anatolian city drew the attention of western travellers who were intrigued by the scale and pace of its rebuilding - a major undertaking variously described as 'modern dream', 'heroic venture', 'tabula rasa', etc. I will focus on three authors who visited and wrote about Ankara in the years 1923-1933: (a) Grace Ellison, an Englishwoman who championed Atatürk's social reforms and in particular the struggles for women's freedom in Turkey; (b) John Dewey, American philosopher who travelled to Ankara as an education advisor to the Turkish government; (c) Corrado Alvaro, Italian novelist and journalist who compiled his travel writings in the 1932 book Viaggio in Turchia. These western observers captured the rise of new Ankara before and during construction, while also remarking on problematic aspects such as the quest for a difficult synthesis of old and new. I will discuss how their texts reflected the utopian spirit of the early Republic, revealing ambivalent stances towards Turkey's modern project that persist, in different ways, to this day.

Diane Morgan
(University of Leeds)

"The camel (the ship of the desert)': 'Fluid Geography', 'Globality', Cosmopolitics in the Work of Immanuel Kant."

This rational Idea of a peaceful, even if not friendly, thoroughgoing community of all nations on the earth that can come into relations affecting one another is not a philanthrophic (ethical principle) but a principle having to do with rights. Nature has enclosed them all together within determinate limits (by the spherical shape of the place they live in, a globus terraqueus). And since possession of the land, on which an inhabitant of the earth can live, can be thought only as possession of a part of a determinate whole, and so as possession of that to which each of them originally has a right, it follows that all nations stand originally in a community of land, though not of rightful community of possession (communio) and so of use of it, or of property in it….

Kant The Metaphysics of Morals, "Doctrine of Right", Section III, § 62 "Cosmopolitan Right".

Kant is a thinker for whom our situatedness on a planet within a changing universe is paramount. Kant began his academic career by examining the earth and the solar system as "things which had become in time", as materialisations of historical processes (Engels); and this ongoing preoccupation gave impetus to his cosmopolitical thinking. I employ the terms "fluid geography" and

"globality" to demonstrate how for Kant cosmopolitics is informed by the shape of earth, its differential surfaces, textures and depths, and its relation to other stars. These different perspectives are to be negotiated in any future-oriented politics, i.e. in any politics which has and is a project. As such my paper is concerned with the planet as an ecosystem, with human responsibilities towards and long-term strategies as regards others, including other life forms and natural resources. These issues relating to global justice are not only crucial for us today, but they were also for Kant.

Whereas Kant's "Perpetual Peace" essay has received much critical attention in recent debates about cosmopolitics, conflict resolution and transnational laws; his geographical and geological writings are rarely discussed. My paper proposes to demonstrate their importance for a thinking of land and sea law and a more equitable use of the planet's primary materials. I will also be referring to Grotius' Mare Liberum, Abbé de Saint-Pierre's Projet pour rendre la paix perpétuelle en Europe, Fontenelle's Entretiens sur la pluralité des mondes, as well as the U.N. Convention on the Activities on the moon and Other Celestial Bodies (1979) and the Convention on the Law of the Sea (1982).

Edson Sousa
(Universidade Federal do Rio Grande do Sul)

"An ocean that is disarmed into letters: utopia and psychoanalysis"

In this paper I propose a dialogue between a tale by Yukio Mishima, named "Death in Midsummer", and Freud's classic "Interpretation of Dreams". The tale narrates the drama of a mother whose two sons die drowned while she is asleep. Freud's work also describes the scene of a father who is asleep next to the body of his dead son. Mishima examines the dimension of trauma that activates mechanisms of repetition, like tidal movements, that take subjects to a state of paralysis, suffering and guilt. This way, he proposes to think about testimony and narration of traumatic events as possibilities to promote life and reflexive thoughts. In doing so, allows language to take over its curing role and enables the subject to face trauma in a different fashion that I will call Utopical. With this in mind I intend to discuss, in this essay, some ideas about the power of studies on utopia and psychoanalysis. Utopia in this literary work could be understood as an unconscious formation that doesn't point to an apprehensible reality, but to the ethical duty of testifying and to the commitment with transmission. Therefore this essay is deeply interested on the theme of creation. What creative act would produce a new meaning capable of saying what needs to be said? Some of Sigmund Freud's and Jacques Lacan's ideas about the functions of sleeping and awakening will guide my propositions in this essay.

Elida Tessler
(Universidade Federal do Rio Grande do Sul)

"Can I Have Your Word?"

This paper presents an artistic work in motion. It is so called for being accomplished as a work in porgress. According to Ülrich, Robert Musil's "Man Without Qualities": "It is the simple sequence of events in which the overwhelmingly manifold nature of things is represented, in a unidimensional order, as a mathematician would say, stringing all that has occurred in space and time on a single thread, which calms us; that celebrated 'thread of the story', which is, it seems the thread of life itself."

"Can I have your word?" Is a work initiated in November of 2004 and is part of a project that I created 15 years ago entitled UNFINISHED LINES. Its different phases were presented in several cities, such as Macapá (AP, Brazil), Umbertide (Italy), Paris (France), Vitória (ES, Brazil), Petrópolis (RJ, Brazil), Melbourne (Australia), Santiago do Chile, São Paulo (SP, Brazil). Now I intend to present it at Porto, Portugal, during the meeting "Far other Worlds, and other Seas", 10th International Conference of the Utopian Studies Society / Europe Porto, 1-4 July 2009.

I would like to have my say to ask each interlocutor to engrave words in his/her native language in wood made clothespins. The clothes string is the anonymous poem's line, the contour of a probable horizon, verse and reverse of the

Elizabeth English
(University of London)

"The Lesbian Utopian Vision of Katharine Burdekin's Fiction"

Since Daphne Patai's research in the 1980s on Katharine Burdekin's fiction, and her discovery that Burdekin wrote under the pseudonym Murray Constantine, there has been much significant critical work on this writer's treatment of gender. Her highly political utopian and dystopian fictions of the 1920s and 1930s use estrangement to deconstruct the categories of sex and gender, revealing that seemingly 'natural' modes of behaviour and identity are utterly artificial. However, this critical work has neglected to consider how Burdekin treats non-heteronormative sexualities, and furthermore how intrinsic these identities are to her utopian visions of the future.

Burdekin populates her fiction with figures who display the cultural and social markers of the 1920s-30s lesbian (modes of fashion, or 'masculine' behaviour, for instance), and who often resemble the inversion archetypes of Sexology. Referring to texts such as The End of This Day's Business (1935) and Proud Man (1934), as well as drawing on recent archive research, this paper suggests that the lesbian body

and identity are the emblems of Burdekin's utopian futures. The lesbian is positioned as the site for ideological resistance and rebellion against the established and oppressive heteronormative order: independent from emotional, sexual, and economic bonds with men, she can break free of the shackles of gender conventions and pave the way for a brighter future.

Yet despite the lesbian figure's role as harbinger of a utopian world, desire between women is excluded from this vision: lust is deemed exploitative and fraught with complications, and sexual fulfilment remains, to some extent, bound to the phallus. Departing from the position of many of her contemporaries, it is love and the communication between souls that forms Burdekin's concept of 'sexual' identity. While exploring such problematic nuances of Burdekin's work, this paper suggests that we cannot comprehend her position on gender without also taking into account that on sexuality. Female non-heteronormative sexualities are integral to Burdekin's process of imagining a progressive and utopian world, and conversely it is the genre and its conventions that provide the space and freedom for Burdekin to carve out modern concepts of lesbian identity.

Engin Kiliç
(Sabanci University, Istanbul)

"Forgotten Utopias and Imagining a Turkish Nation-State"

In the recent decades, a huge amount of literature is produced in social sciences, which considers national belonging as a historically constructed identity rather than one that stems from an ahistorical essence. In this approach, literature fulfils the crucial task of creating collective narratives that bind the members of this imagined community together. In this respect, among other genres of literature, the role of utopia is noteworthy, since its mechanism is similar to that of imagining a national identity. In this sense, the Turkish case constitutes a significant example.

It is generally accepted that utopian narratives are very rare in Turkish literature. I find this remark very problematic, because between 1910s and 1930s a lot of utopias were written. Nevertheless, most of these works have totally fallen into oblivion. This is because these works offer a wide range of imaginations of the future ranging from Pan-Islamist and Pan-Turkist utopias to Westernist and Pan-Ottomanist ones. However, the "regime of truth" and the teleological historiography of the nationalist Republican ideology "erased" such alternative visions by using different apparatuses. The result of these manipulations was that the utopias written right after the foundation of the Republic aspired to the perfection of the Kemalist ideology rather than envisioning alternative lifestyles and social structures.

In this framework, the focus of this proposed paper is the relationship between the utopian narratives written just

before and during the foundation of the Turkish Republic in 1923 and imagining a Turkish nation-state. I argue that the Kemalist Republican imagination of the Turkish nation-state, national identity and subjectivity was not the unique model. It has become the dominant, official ideology by superseding alternative imaginations. The argument will be supported by referring to specific examples of utopian narratives.

Filipa Ribeiro
(Universidade de Aveiro)

"The place of utopia in nowadays' science"

The aim of this paper was to survey if it is possible to explore a relation between utopia and science. It was also intended to validate the hypotheses claimed in previous research work, namely: 1) utopia as a form of knowledge and a place of challenge to science; 2) science communication as a tool of balance between utopia, science and the individual.

With this purpose, it was sent a questionnaire to 388 scientists from all over the world, with a mean age of 41,7 years old. We divided the sample into two groups: natural and life sciences and social sciences and we categorized the utopias as follows: collective utopias related to knowledge, individual utopias related to science as a job, individual utopias related to knowledge, utopias related to communication and no utopias. The researchers were asked what their greatest utopia as a scientist or researcher was. On one hand, the results of the questionnaire traced the typology of utopias mentioned by the international scientific community, according to the issues aimed with this work: knowledge, science and communication. Comparing the two groups, it was verified that in the group of natural sciences, there is a bigger prevalence of the category "no utopias", which does not occur in the group of social sciences. In this group we also found a greater prevalence of individual utopias and of utopias related to the job itself. It was also found that biological sciences, journalism and politics are the fields that mentioned more utopias in comparison to other scientific areas.

This way a contribution is made towards the acknowledgement of the implications that utopia may or may not have in the scientific practice, as well as towards a better understanding of how science is today.

Franziska Prechtel
(Stockholms Universitet)

"The Body as Non-Place"

Utopias are accounts of places or systems that actualise desires, which would be impossible to accomplish in real life. As visions they are thinkable, but can't (yet) be put into practice.

These notions of unachievability can lead to the assumption that the body is logically unfit as a site for utopia. Its inextricable tie to the world as empirically experienced appear to ban it from the sphere of what can be thought, rather than realised.

However, such assumption is rendered highly questionable in an age in which the body is not only changed by costume and excessive physical and mental training, but also effectively overcomes vulnerability, gravity and age by means of plastic surgery and other technical enhancements. Bodies are subject to alternations that make them deviate radically from normative concepts of human capacity, shape and gender. We build and rebuild our bodies – we don't just get them.

As these alternations allow for a cessation of the body's tie to conventional physical reality, do they concede the body access to the non-place of utopia?

The paper examines to what effect bodies as diverse as ballerinas, cyborgs, drag queens and wearers of, for instance, Rei Kawakubo's deshaping garment can be thought in terms of utopian corporeality.

Gediz Akdeniz
(Istanbul University)

"An Experimental Post-Utopia: 'Terraneous Cephalus Net'"

The world of human and whose life becomes more and more complex every day because of digital technology and under the storm of knowledge (media, internet, governmental and non-governmental organizations, etc…).

The formation of the body and mutual interactions are left to digital technological, communication mechanisms and coding the techno-genetics of the body. Deconstruction begins everywhere. All identities disappear.

Post-modernists say that these metaphors will reach to transsexualism as cyborg (human and machine mixed). Additional to these trends, the linear simulation mechanisms with modern realities are replaced by the disorder simulation of human behaviors with awareness realities.

In this paper; we shortly reintroduce "Sensitive Behavioral Dynamics of Human Beings" simulation theory. In this theory the principle of reality is the chaotic awareness of the complexity inside of principle of western thinking. And we present an experimental post-utopia work on "Terraneous Cephalus Net" which held in Karaburun peninsula in Turkey. Karaburun is very famous with the gray-mullets and in mythology Narcissus whom had lived in Karaburun. According to Baudrillard's simulation theory Narcissus is a simulacrum as his/her own reflection in water. In the case of our simulation theory "Terraneous Cephalus" is emergence of human who rediscover him/her own life with chaotic awareness in whose world (relation between life and complex environmental). The proper net was prepared in Karaburun to fishing a human who does not able to discover that he/she is already a "Terraneous Cephalus".

Georgeta Moarcas
(Transilvania University)

"Denouncing Social Utopia from within – the case of dystopias in Romanian Literature during the communist regime"

This paper explores the fate of dystopia during Communist regime in Romania, providing a closer look to the specific connections between ideology, utopia and literature. The social utopia, legitimated through socialist and communist ideology is denounced and thus de-legitimated in several literary dystopias. Well-known themes and symbols of the dominant ideology and discourse were referred to taking into account the alteration they bring on the human individual. Perhaps the most powerful theme in these dystopias is the analysis of the submission of the individual to the mass rules already functioning in totalitarian societies. Conversely, these dystopias have in their background some references to a "normal society", seen as a "utopian" one for people trapped in an imprisoned world. The study of those dystopias will provide also a slight alteration of the definition of dystopia itself. The writers do not project anymore into the future their totalitarian worlds, only in far-away places. Speaking from a well-known experience, their writings become not predictions of a dark future, as it was the case with the famous Western dystopias, but radiography of the communist society. Dystopias acquire also a powerful moral value, being a way of confessing the truth about the social utopia of socialism and communism. The power of representations of the actual conditions of living during Communist regime made these dystopias to be a dissident literature: destined to later printing, as was the case of Farewell, Europe! (Adio, Europa!) by I. D. Sârbu finished in 1985 but published in 1992-1993 or published first in the Western world: The Black Church (Biserica Neagră) by A. E. Baconsky published in Berlin in 1976 - Die Schwarze Kirche - and in Romania in 1990, or Le second messager (The Second Messager) by Bujor Nedelcovici, published first in Paris in 1985 and in Romania in 1991.

Gilson Leandro Queluz
(Universidade Tecnológica Federal do Paraná)

"Utopias Políticas no Pensamento Autoritário Conservador Brasileiro da Década de 1930"

O objetivo deste trabalho é analisar as utopias presentes em algumas obras do pensamento autoritário conservador na década de 30, escritas pelos modernistas brasileiros, Alceu Amoroso Lima, Plínio Salgado e Menotti del Picchia.

O pensador católico Alceu Amoroso Lima em sua obra No Limiar da Idade Nova (1935), imagina as bases de uma nova era "comunitária e personalista" que é "por natureza, aquela com que sonhamos ou que entrevemos como consequência daquela que em que vivemos"(Lima, 15). Este imaginar seria acentuado pelo momento de inquietação mundial, envolto em uma atmosfera de aventura e de messianismo.

O livro A Quarta Humanidade (1934) do integralista Plínio Salgado tem por objetivo anunciar uma Nova Humanidade na qual se "realize o "Homem Integral", aquele penetrado pelo "sentido profundo do Cosmo", iluminado pelo "Verbo Divino", "Senhor dos elementos" materiais, capaz de criar a " Era em que a ciência orientada pela Consciência, não seja mais a serva do ódio, porém o instrumento da Bondade"(Salgado, p.11) . Desta forma Salgado afirma que a humanidade ateísta será suplantada pela humanidade integralista.

Em 1935, o modernista conservador Menotti Del Picchia publicou o livro Soluções Nacionais. Nele defende ideais caros ao pensamento autoritário de direita, como a morte do regime democrático; a necessidade de uma nova estrutura racionalizada e orgânica para a legitimação do estado; a necessidade de um regime de autoridade forte, disciplinado e hierárquico; a necessidade de controle das massas irracionais. A partir da aplicação destes princípios espera superar antigas dicotomias nacionais como o abismo existente entre o Brasil litorâneo e o Brasil do interior.

São utopias políticas elaboradas por proeminentes escritores modernistas que, através de um esforço criativo e conservador, procuraram reconstruir o imaginário social, auxiliando a rearticulação e manutenção do poder por determinadas elites brasileiras, concretizadas no autoritário "Estado Novo" de 1937.

Gregory Ashworth
(University of Groningen)
Lucian M. Ashworth
(University of Limerick)

"Everyone a Hippodamus. SimCity and the attainment of Utopia in virtual reality"

The visioning and creating of ideal cities has a history of more than two millennia, but only very recently has this become a leisure time activity for millions. In 1989 the Maxis software company launched the computer game SimCity, which although it has gone through many versions and spawned many subsidiary games remains substantially as launched. Its sole objective and only 'victory condition' is to manage urban growth and create an economically prosperous, environmentally sustainable and socially cohesive city, inhabited by contented productive citizens.

The form and nature of the city created is left to the candidate planner. However the game operates on a number of inbuilt assumptions, which steer its outcomes in particular directions. These assumptions are very largely based upon the theories of Land Economics (based upon the models of Hotelling, Alonso and others developed in the 1940s and '50s), although the basic divisions in land use go back to the Ancient Greek planning of Hippodamus. This results in a dominance of the spatial characteristics of land values and property markets, from which stems functional zoning and spatial residential segregation (based upon Chicago School 'social ecology' theories of the 1920s). The urban management issues that form the key activity of the game player stem very largely from these assumptions and include balancing such variables as local taxation, economic growth, traffic management, the spatial incidence of environmental pollution and crime. The cost of failure is economic, environmental, and even political crises leading to bankruptcy, a collapse of public order and ultimately emigration. SimCity allows the building and management of various utopias but only within given ideological assumptions and scientific frameworks that favour the modernist, predominantly North American, city (the bibliography included at the back of the SimCity 2000 manual in 1993 underscored this debt to modernism). The post-modern urban utopia, exemplified more often in European planning, must await a different game.

Hande Tekdemir
(Bogazici University, Turkey)

"Theatrical Utopia in the Turkish Adaptation of Mark Ravenhill's 'Shoot/Get Treasure/Repeat'"

After having seen Mark Ravenhill's "Shoot/Get Treasure/Repeat" performed during the 2007 Edinburgh Festival, the Turkish director Murat Daltaban, as he points out in various interviews, has decided to adapt this epic play as a series of 17 short plays, all staged within the eight-month-period between October 2008 and May 2009. As it is announced on the project website, www.dotbilsarda.org, 2-3 short plays will be staged each month, culminating in one final, eight-hour-long performance of all 17 plays in June 2009. Murat Daltaban is the founder of Theater Dot in Istanbul, which is one of the first examples of "in-yer-face theatre" in Turkey since 2005 when the first Dot play was performed on a non-traditional stage on the fourth floor of an old apartment building in the historical Beyoglu district.

While focusing on Daltaban's adaptation of Ravenhill's work, this paper aims to interrogate two major questions: 1) How does Theater Dot adapt the "in-yer-face" style of contemporary English theater? In what way does Dot's nontraditional approach function within contemporary Turkish theater, particularly with respect to performance on stage? 2) What has been left untouched, what has been changed, or modified, especially in terms of the political content and the violence on stage? What kinds of cross

cultural transformations can be observed in Daltaban's adaptation and how do these transformations contribute to the original work?

My ultimate goal in examining these questions is to consider the way the Turkish adaptation provides new theatrical possibilities and alternative methods for envisioning unconventional approaches to acting, staging, and watching/responding to drama on stage. Taking into consideration the fact that the emergence of in-yer-face theatre helped transform the British drama in revolutionary ways, I aim to address, if not wholly answer, the question of creating a cultural/literary utopia on the Turkish stage, based on the performance of the players and the audience.

Hélia Saraiva
(University of Porto)

"Interactions between heterotopia and utopia in J. G. Ballard's The Ultimate City"

The transformations caused by new informational technologies and the influence of late capitalism were determinant to defy the notion of space as a vacuous container, as well as the boundaries, imposed by Modernity, between space and time. Attempts were made to reduce vacuity, such as analysing heterotopia as an alternative to Cartesian blank template.

In this paper, I intend to argue that heterotopia refers to the aspect of being between different spaces, such as capsular and non-capsular spaces which problematize the question about social urban space. Therefore, that concept will thus not be analysed as a mere counterproposal which includes the "other". It will be faced as a representation of the interwoven relations, which do not map explicitly the dream of a perfect society, but the (un)conscious desire of it, by seeking "hetero spaces". The improbability and indeterminacy present on it might be understood as acts of resistance against the proliferation of homogeneity and "homotopia".

For those reasons, I will analyse the short story The Ultimate City, written by J. G. Ballard, whose main characters behave in a "heterotopian way", which may be contemplated as its main counterstrategy to instigate the propensity to create new cognitive world maps, in order to propose a spatial reconceptualization that could transform the faded notion of social mobilization.

I would also argue that heterotopia detonation on space wasn't, and is not, meant to be included in old cognitive perceptions, but in new ones that should include utopia.

Heli Paalumäki
(University of Turku, Finland)

"'Make This Planet a Garden.' Bertrand de Jouvenel's Idea of Arcadia and the Debate on the Modern Future in the 1950s and 1960s"

Ernst Bloch wrote in his Principle of Hope that every utopian intention is indebted to geographical discoveries. In the end of the 1950s, the first successful satellite expeditions produced a new view on the Earth. For the first time it was possible to capture the Earth in a single photograph, to represent it as a place in the space. The copies of the Earth represented the discovery of our planet, not only as a physical but as a symbolic place. French political economist Bertrand de Jouvenel (1903–1987) crystallized this idea: "Today we can photograph our planet in the space and its picture figures on our fireplace, beside the picture of our home. Would it not be suitable to cherish it like the latter?" The photographs made it possible to look at the Earth as a place of nostalgia in the context of technological and political conquests. Jouvenel, an assiduous student of Jean-Jacques Rousseau, published a collection of essays called Arcadie, essais sur le mieux-vivre (1959–1968) as a contribution to the lively discussions about modern future in France. In this collection Jouvenel represents the Earth as a place of affection: "Time has come to cultivate our garden." In my paper I analyze the ways Arcadia is constructed in Jouvenel's essays in the context of the contemporary debate about the future. I argue that Arcadia is a means to portrait modern man in his landscape and to stress the value of sentiments and simple pleasures while discussing the meanings of science, peace, work, nature and everyday life in modern societies.

Henrik Manthey and Jan Rohgalf
(University of Rostock)

"In search of the 'utopian mode'. Narrowing the term. Exploring the capabilities of a political narrative."

The yardstick for measuring a theory is not its ability to grasp the essence of an object. Instead, one has to ask whether a theory serves a particular purpose. Though there is no agreed-upon definition of utopia, R. Levitas' "desire for a better way of living" is widely accepted. Following E. Bloch's "not-yet", this definition operates with the distinction status quo affirmation / negation.

As a result of this distinction, "utopian energies" (Sargent) may not only be traced in rather dystopian surroundings of recent critical dystopias, but also in other symbolic systems such as myth, religion, discourses of collective memories and, surprisingly, poststructuralist and feminist political theory.

However, when it comes to connecting utopias to certain "social imaginaries" (Taylor) or to drawing a distinction between e.g. utopia and myths, this definition proves less useful. On the basis of this definition of utopia, one cannot explain why utopia thrives in the 19th century but retreats

to critical dystopia in the late 20th and 21st century. In addition: If any expression of the "desire for a better way of living" is deemed a utopia, regardless of existing structural differences, utopia effectively eludes further specification.

This paper rather sketches out the concept of a "utopian mode" that allows for tackling these issues. Drawing upon Z. Bauman's discrimination of utopia and a more general transgressive imagination, this paper locates the utopian negation within a more specific framework: One that especially asks what kind of inventory of ideas on man, society, crisis, time and space utopian writers must have at their disposal. While narrowing the term sharpens and increases the outcome of the "utopian mode", it also accounts for its limits. Eventually, it points out the relevance of other political narratives (esp. political myths) that also affect shared images of social reality and, thus, political action.

Hui-chuan Chang
(National Taiwan University)

"Feminist Cyborg Writing and the Imagining of Asia"

One of the distinctive features of contemporary science fiction is its articulation of the image of Asia. From Gibson's Chiba City in Neuromancer to Piercy's Yakamura-Stichen Multi in He, She and It and McHugh's Nanjing in China Mountain Zhang, Asia has been persistently portrayed as an inevitable ingredient in the making of mankind's future. The issue of race, in other words, is very much rooted in the genre. If it is not wrong to say that Gibson's 'intricate Orientalist flourishes' nevertheless exemplifies gender/racial blindness, in feminist cyborg writing, a parallel development of cyberpunk that resorts to the metaphor of the cyborg rather than that of cyberspace, one seems to see utopian potential. The so-called feminist cyborg writing is often able to imbue problems of identity and subjectivity with gender/racial consciousness. While Gibson's cyberpunk often articulates white males as its heroes and upholds the values of that specific group, feminist cyborg writing tends to construct multiple, fragmented, and partial identities, and its protagonists are diversified in terms of their gender/racial orientation. However, the gender/racial crossing as manifested in feminist cyborg writing may, in the last analysis, remain superficial. 'Asia as the other' continues to be the dominant image. This paper is an attempt to see how Asia is being conceptualized in feminist cyborg writing. On the one hand we will analyze the strategies that feminist cyborg writing adopts in shattering gender/racial bias. On the other hand we will also pinpoint the blind spots and dilemmas that those strategies may entail.

Isabel Donas Botto
(Universidade de Coimbra)

"Simplicity as utopia: William Morris and C. R. Ashbee"

At the height of his career as a very successful decorative designer and artist, Morris's adherence to socialism demonstrates his disbelief in the possibility of "true" art in a capitalist society. Only after the breakdown of capitalism, in a communist society, and amidst a regained simplicity of life, would the arts flourish naturally, because they would be free from the compulsion of the market, (re)acquiring their true nature as "the expression of man's happiness in his labour… a happiness to the maker and the user" ("The Art of the People").

More than Morris's projections or his vision of that future society, clearly exposed in News from Nowhere, in this paper I draw on his correspondence and on some of his essays to analyse how Morris's understanding of the market as an enterpriser, and his practice as an artist and designer helped to reinforce his political creed (both before and after he joined the Social Democratic Federation), and strengthen his disbelief regarding those who in his own lifetime were trying to produce art for the people within a market economy. Amongst those, I focus on C. R. Ashbee, a contemporary socialist artist and designer, who, though inspired by Morris to follow a similar route, reached rather different conclusions.

Ian Donnachie
(The Open University in Scotland)

"Co-operative City. An Early Twentieth Century Imagined Utopia"

Of numerous nineteenth and early twentieth century Utopian schemes for planned communities, few were as imaginative and well-conceived as Bradford Peck's vision of The Co-operative City, which provided the backdrop for his sole novel, The World, a Department Store. A Story of Life Under the Cooperative System (1900). Peck (1853-1935), a self-made businessman in Lewiston, Maine, ran what was said to be the largest department store in New England outside Boston and also had other business interests in Illinois.

For all his practical commercial and management expertise, Peck, if his book is anything to go by, was also something of a visionary. He may well have been influenced by the communitarian ideas of Owen, Fourier and other thinkers and by his knowledge of co-operative schemes which had become reality in the US and Europe. He had certainly absorbed many notions about co-operation and his novel outlined how the co-operative system could overcome the evils of nineteenth century industrial society and transform life into a heaven on earth.

I do not claim any great originality in this presentation but I will review the numerous fascinating arrangements to be

met with in the Co-operative City of the then future and compare Peck's proposals with those of earlier and later communities, intentional or otherwise.

Ian Fraser

(Nottingham Trent University)

"A Negative Utopia? Adorno on Beckett's Endgame"

For Adorno, art's importance stems from its utopian aspect as the other of this world and exempt from the mechanism of the social process of production and reproduction. He argues that the substantiality of artworks is where the moment of transcendence emerges, and there is a movement beyond the appearance of what they are to something higher. As he explains further, every artwork must ask itself if and how it can exist as utopia always only through the constellation of its elements. On this basis, Adorno contends that art can therefore conceive reconciliation, which is its idea, only as the reconciliation of what has been estranged. Moreover, although art is compelled toward absolute negativity, it is precisely by virtue of this negativity that it is not absolutely negative. For Adorno, art is therefore the ever broken promise of happiness, but it is the searching for this happiness in an instrumental world that is important for pointing us towards utopia, negatively defined. To this end, I offer a reconsideration of Adorno's reading of Beckett's Endgame, but I do so through his notion of utopia. Focusing on his notion of utopia, which figures only implicitly in his discussion of the play, allows us to see that the work does offer us some form of reconciliation, but only, as Adorno contends for art in general, through estrangement. The supposed meaninglessness of Endgame is therefore examined to see the utopian moments in its apparent denial of utopianism along the transcendent path to Adorno's negative utopia.

Iolanda Ramos

(Universidade Nova de Lisboa)

"A Global Family of Man: The Imperial Utopia of 'White Negroes'"

The publication of Darwin's The Origin of Species had a powerful effect on the Enlightenment concept of a single Great Map of Mankind. In fact, evolutionary progress relied on the idea that there was a linear progression from the childhood of primitive races to the adulthood of European imperialist nations. Thus, the image of the global Family Tree served the purposes of the imperial project where the colony was envisaged as a family of black children ruled over by a white father.

Colonial world was sustained by a clear gap between two different species, white and non-white. A general feeling of discomfort concerning hybridism can be illustrated by Charles Kingsley's opinion about the ways of nature, registered in 1860: "To see white chimpanzees is dreadful; if they were black, one would not feel it so much."

This paper aims at examining how the emergence of new markets inspired a kind of negrowashing that mingled scientific and utopian assumptions. It will discuss in particular how Victorian commodity culture helped to maintain the notion of British white middle-class superiority both in the metropolis and the Empire by means of constructing the illusion of 'white negroes'.

Jaime Costa

(Universidade do Minho)

"The Yet Unapproachable Democracy of Walt Whitman."

The aim of my paper is to present Walt Whitman's utopian thought as expressed in his prose works.

I will center my study on his visions and considerations on the subject of democracy. If democracy for Whitman is essential to affirm American national identity it is however to be seen as an unfinished project, a project that must lead up to the creation of a new land and a new man. Whitman's utopian project is focused upon the full and integral development of all the faculties and potentialities of the individual, only by means of an organic development will the American Republic be able to restore its values, only in this way will it be able to serve as a model for the universal man.

American democracy is perceived as degenerate, defective or, even, as corrupt. It has proved to be unable to create its own art forms; the direct consequence of this inability is that it cannot positively influence the mentality of the masses which are the lifeblood of American democracy. The arts are endowed with the duty of creating new native models of personality rejecting all the older and foreign models.

Democracy is essentially inclusive and, therefore, has to be formative; in a democratic society the role of the poet is fundamental: he will lead the changes and the people into a renewed awareness of being with strong social, political and religious implications. Democracy, in the end, will actually enhance the natural qualities of being for the general population which has the obligation of actively participating in the body politic.

Jennifer Wagner-Lawlor

(Penn State University)

"The Way of the World 'No More': The Female Bildungsroman and the Limits of Possible Worlds"

My paper focuses on the employment of the female bildungsroman in three contemporary speculative novels.

The question I am interested in is how this genre, itself utopian in its ends, as Franco Moretti has shown, is appropriated by three woman visionaries of a post-modern society (indeed nearly a post-historical society)- and to what "ends," both in the sense of "intentions" but also in the narratological sense: the sense of the ending. Carter imagines a kind of literal postmodernity, in which it's no longer possible to imagine a future, and in which few remember the past. This society, such as it is, has nearly lost entirely any sense of history, so "disintegrated" it is become; a new dark age is clearly dawning. Carter's strategic choice of the bildungsroman exposes with the profoundest of irony the falseness of Marianne's own misguided naïveté and hope, long before this heroine admits it to herself. The dismal lesson Marianne learns is that her own "experiment" in free will and the romance of exploration was doomed, based on anachronistic "myths," if we can call them that, concerning free will, love, and that most utopian of desires, hope.

In the Butler and Hopkinson novels, the young protagonists' journeys, while set in equally grim, disintegrating societies, the anti-utopianism of Carter's novel is tempered by a hope, if not exactly a conviction, that history will go on—and the fact the two African-American/Canadian authors would offer this is in itself of significance. In the end, I hope to consider what the strategic choice of the Enlightenment's paradigmatic novel of education, by three recent speculative-fiction writers, tells us about the relationship of self and history in these kinds of post-apocalyptic narratives. While the bildungsroman, according to Moretti, "attempts to build the Ego, and make it the indisputable centre of its own structure" (11), and while the "end"—that is, both the conclusion and the purpose—of this narrative form is to successfully fold the fully individualized protagonist back, seamlessly, into the social sphere, these "ends" become much less predictable—perhaps not even possible—in this contemporary texts. Clearly however the impossibility of closure offers new possibilities, something both Butler and Hopkinson, in particular, wish to explore.

Jonathan Powers
(McGill University)

"The Utopian Image: Delbene's Civitas Veri sive Morum"

The "ideality" of an ideal polity refers, in modern usage, inescapably to Plato's so-called Theory of Forms. Plato's use of the Greek words eidos (εἶδος) and idea (ἰδέα) –both of which mean "visual figure" or "something seen" – to explain his theory suggests that he conceived it within the framework of a thoroughly visual metaphor. Our philosophical tradition still endorses a conception of ideals as "images" seen by the "eye" of the mind. Commentary on utopias has thus unsurprisingly drawn almost exclusively from an "eidetic" lexicon in defining its object. Although literary utopias published before the nineteenth century

were rarely illustrated (excepting the occasional frontispiece), the words "image," "picture," "illustration," "representation," "portrait," "sketch," "vision," "blueprint," and the like appear without fail whenever an author attempts to define or discuss Utopia as a category. The ubiquitous use of the eidetic lexicon evidently refers not to images visible to the eye, such as etchings or drawings, but to poetic "images" in the mind.

One noteworthy counterexample to the almost exclusively verbal character of literary utopias is Civitas Veri sive Morum (composed c. 1561-1573, published 1609) by Bartolommeo Delbene (1515-1595), which boasts no fewer than 34 exquisite etchings. The etchings strikingly resemble two other eidetic forms that were important in the Renaissance: emblems and depictions of temporary, festival architecture. By clarifying the specific role of images in Delbene's book, this paper hopes to shed some light on the murky connection between utopia and images. After introducing the text and briefly analyzing the semantic role of the etchings, the paper proceeds to situate Civitas Veri in its larger historical context. The paper concludes by exploring the importance of rhetoric – provisionally defined as the creation of meaning through the juxtaposition of mental images – as it relates to utopia.

José Eduardo Reis
(Universidade de Trás-os-Montes e Alto Douro)

"Ideal figurations of Portuguese cultural history: the genealogy of the utopian thought of the Oporto thinker Agostinho da Silva."

The Portuguese philosopher and pedagogue Agostinho da Silva (1906-1994) used to say that the best way for one to be modern and revolutionary was to be a thirteenth century conservative. The paradox of such a statement – with which Agostinho da Silva nourished his poetic-philosophical discourse – combines antithetic categories (revolutionary and conservative) and discontinuous and unconvertible historical time periods (past and present centuries). Actually, this paradox is not meant to present an ironical aporia, but simply to point at a trans-temporal axiological possibility. The thirteenth century to which Agostinho da Silva is referring is the time period of the Portuguese lettered and poet king D. Dinis, whose reign was contemporary with the reception of Joachim Fiore's millenarist theological conception of history and the dissemination of the Holy Spirit religious cult. As is well known, both this hermeneutic theological code and this popular worship predicted and celebrated an imminent era of universal spiritual liberation and physical fulfilment. In this paper we shall consider Fiore´s genealogy of Agostinho da Silva's thinking, articulating it within a millenarian and utopian trend of Western thought, whose recurrent logic can be discernible within Portuguese cultural history.

Julie Millward

(The University of Sheffield)

"'The destruction of words': 'Obsolete' Language in Dystopian Fiction"

Authoritarian control over language is a familiar trope in dystopian fiction: the 'destruction of words' in the title of this paper refers to 'Newspeak' in George Orwell's Nineteen Eighty-Four (1949), which exemplifies tyrannical restrictions over language, while works such as Margaret Atwood's The Handmaid's Tale (1985) thematically consider the relationship between the imagined society and autocratic constraints on linguistic freedom. Using 'Newspeak' as a starting point (and noting its importance as a fictional model of the Sapir-Whorf hypothesis, or linguistic determinism), this paper proceeds to look beyond the level of plot device and theme and explore the main narrative of a range of twentieth-century dystopian texts in an attempt to map some of the recurrent instances of ostensibly 'obsolete' words. Katherine Burdekin's Swastika Night (1937) and L.P. Hartley's Facial Justice (1960) are the main texts under consideration, but further examples of 'extinct' or 'lost' words are taken from various dystopian works. An examination of the narrative and stylistic strategies used by a range of authors over almost a century of dystopian writing reveals a notable congruence in the treatment of 'obsolete' language, and a similarly consistent method of accounting for its presentation within the bounds of the fiction. Returning to the Sapir-Whorf hypothesis, this paper concludes by considering some implications for the reader suggested by these textual interventions into language, and offers 'obsolete' language in dystopian fiction as an important contributory aspect of these fictions' acknowledged propensity to alter the worldview of readers.

Justyna Galant

(Maria Curie, Skłodowska University)

"Vague boundaries and re-configured senses – dystopia(s) in the making in David Cronenberg's Videodrome."

As a point of reference for my analysis of Videodrome I chose Jurij Lotman's concept of the semiosphere and his description of the process of intercultural translation of semiotic systems.

Concentrating on the mechanisms of Videodrome's dystopia(s) I look at the spacial realization of alternative realities and consider the film as a study of a society on the verge of change where the ordering principles, transformative nature, and variable dynamics of the different levels of Videodrome's worlds come to the fore.

I also analyse the main character – Max Renn – as type of a (dys)topian (anti)hero who functions in the movie as the ultimate experimental self – an excessively complex sign in

himself, a locus for the film's clashing realities and a 'filter' between the invading 'language' of the menacing 'Videodrome' signal and the TV-reality which constitutes the 'centre' of the film's semiosphere.

As a result, Videodrome could be seen as a film which presents the process of semiotic translation and emphasizes the tension resulting from the transitory / transformative nature of the occurring process of 'translation.' In a way, then, it appears to focus on the semiotic 'boundary' and the problem of untranslatability as much as on presenting a carefully-built and fully-represented alternative reality of a dystopia.

Consequently, it is also a film concentrated on various forms of communication within the battling dystopian spaces in the making where the dystopian languages which struggle for existence or/and domination come across as the main transformative re/de-semioticizing mechanisms.

Katarzyna Pisarska

(Maria Curie, Skłodowska University)

"Out of the Drawer and Back Again: Utopian Satire in Juliusz Machulski's Kingsajz"

The present paper is intended as an analysis of Kingsajz, a film comedy by a Polish director Juliusz Machulski, and its affinities with the genre of utopian satire. In devising the theoretical framework for my analysis, I rely on the existing definitions of utopian satire (L. T. Sargent) as well as a number of thematically related studies (Blaim, Suvin, Zgorzelski).

In my paper I postulate that the satire in Kingsajz is triggered first and foremost by the deliberate subversion of the mimetic and non-mimetic conventions, i.e. political comedy and fairy tale, which results in a shift of the dystopian realities of communist Poland to the gnomish world of make-believe (Drawerland). Conversely, the Poland of the 1980s presented in the film is given the attributes of fantasy and functions as a negation of the dystopian state of gnomes, and thus as both an implied and depicted "ideal" (Kingsajz).

In the course of my analysis I discuss the fairy tale in Polish literary tradition as a major reference point for both constructing and construing the gnomish state of Drawerland. It allows me to take a closer look at how traditional props of fairy tale are employed to produce false signs and how fairytale language masks the totalitarian discourse of communism.

I also focus on the comparative analysis of the worlds of Drawerland and Kingsajz, taking into account such categories of the polarized represented world as spatial organization, social order, presentation of individual characters and the development of plot. At the same time I trace various correspondences between the state of gnomes and the

realities of the then Poland in terms of the inverted utopian paradigm.

My paper concludes with the discussion of the shifting perspectives (diminution and magnification) as well as the film's Chinese box structure and its possible functions within the framework of utopian satire.

Kevin J. Flint
(Nottingham Trent University)

"An exploration of the utopian language of time-space in social research"

In the Brechtian move of 'making strange the familiar' utopian thinking always opens the possibly of undermining present conceptions of space for research dominating and dominant in our economy as inevitable and immutable by presenting alternative versions of how research might work by resuscitating time from its premature demise at the hands of modern society. Utopianism provides a rich vein of hope when confronted with the ever uncertain possibility of the monstrous arrivant, the future. In Higher Education recent studies drawing on Henri Lefebvre's, The Production of Space, have shown that rather than operating as container with almost infinite capacity, in fact, the economy of space for the body of researchers tends to have become repressive and controlling and yet at the same time almost beautifully disguised by the machinery of identity in research with its nearly insatiable appetite for new meanings and new objects mediating learning. This radically hermeneutic or Derridean-deconstructive reading of the language of social research explores the 'utopian spatial play', to borrow from Louis Marin, of the structures for a professional doctorate programme which privilege the temporality of beings. It will provide not only a basis for reflection and judgment on where social research has situated itself now, but also at the same time the study will critically examine its own propensity towards mythology and the ever present possibility of its degeneration into dystopia.

Laurence Davis
(The National University of Ireland, Maynooth)

"Morris, Wilde, Le Guin and the politics of art"

From the perspective of those who inhabit market-engulfed societies, the revolutionary romantic aspiration to transform social life in such a way that everyone would be an artist may well appear to be an impossible dream. Yet it is a dream that inspired the artistic and political imaginations of some of the most brilliant utopian writers of the past two centuries, among them William Morris, Oscar Wilde, and Ursula K. Le Guin. Each in his or her own way, Morris, Wilde, and Le Guin strove to imagine post-capitalist, non-coercive societies in which artistic creation would replace profit-

driven economy as the fundamental aim of social life, yet they did so from revealingly different perspectives about the nature and social functions of art. In this paper I systematically reconstruct, analyse, and contrast these different visions of artistic community. My aim in doing so is to draw out the distinctive contributions each makes to the ongoing revolutionary project of constructing a sustainable utopian counter-cultural challenge to contemporary capitalism.

Lawrence Wilde
(Nottingham Trent University)

"Charlotte Perkins Gilman's Herland and the Ethics of Care"

Herland is one of the great fictional denunciations of patriarchal society, but it has had a controversial reception since it appeared first in book form in 1975, 60 years after its serialisation in the small circulation magazine Forerunner. Many 'second wave' feminists disapproved of Gilman's negative attitude towards sexuality and her assertion of the biological basis of women's essential character difference from men. In this paper I want to draw out the positive ethical content of the novel revealed in the Herlanders' emphasis on non-possessive love, productiveness, and solidarity. In actively seeking a new start for relationships between the sexes in post-patriarchal society, the Herlanders raise a radical ethical challenge. The novel anticipates the 'ethics of care' approach articulated in Carol Gilligan's In A Different Voice (1982), and also offers a highly politicised view of this ethical stance. The revolutionary idea is that a distinctively female ethical disposition could lead society in general out of the ruthless aggression and myopia of patriarchal society. This view is also developed in the work of Erich Fromm dating back to the early 1930s, but it has been challenged by those who argue that such an ethics is based on women's historical subordination in patriarchal society and reflects and confirms that subordination. This paper defends the ethics adopted by the Herlanders, with some qualifications, and argues in favour of a politicised ethics of care as a prerequisite for any movement towards a more egalitarian, peaceful, and solidaristic society. The adoption of such an ethic need not involve the implication of 'weakness' to women, the major problem associated with imputing essential character traits to women.

Léa Tosold
(University of Vienna)

"From Essentialism of Identities to Essentialism of Politics: A Critique of Anti-Utopianism in Contemporary Political Philosophy"

In the last decade, whereas the practice of social movements has increased its support in favour of the

politicization of differences, developments in political theory have mainly moved in the opposite direction by increasingly putting into question 'identity politics' as a legitimate tool in order to tackle structural social inequalities based on morally arbitrary factors, such as gender or 'race'. Based on the claim that the politicization of differences unavoidably leads to an essentialism of identities, political theorists started to argue that the introduction of 'identity politics', instead of leading to a politics of real social justice and toleration, will result in greater social fragmentation, which makes social justice unachievable. In my paper, I will show, on the basis of the experience of building social movements networks in the World Social Fora, that the theoretical suspicion of the politicization of differences is not primarily based on the criticism of essentialism per se, but on a particular ideal of political functioning, which reduces the politicization of differences to a mere isolated public policy in an already-given political system. In other words, whereas political theorists base their suspicion of the politicization of differences on a politics that already exists, social movements base their support in favour of the politicization of differences on an different ideal of how politics should work, which is characterized by a new paradigm of policy-making that places the recognition of diversity as the initiator of politics par excellence. A better understanding of the practice of social movements shows that it is not so much that the recognition of particular identities is undermining the possibility of political community and social justice, but rather transforming them. It is the absence of space to imagine another way of making politics in contemporary political theory that results in the disparity between developments of the discourse on identities in theory and in the practice of social movements.

Leonor Martins Coelho
(Universidade da Madeira)

"Utopia e (con)formação do eu e de um país"

Ao fundamentar o conceito de "utopia" em Thomas More, Raymond Trousson estabelecerá a diferença entre a sua acepção como género literário e a noção de "utopismo". Se, na sua perspectiva, "utopia" remete para as narrativas que respondam a certos requisitos estruturais, radicados numa viagem imaginária que permite ao "estrangeiro" descobrir um mundo desconhecido como mundo ideal, "utopismo", por sua vez, designará o conjunto de propostas literárias ou outras, alternativas à realidade existente.

A utopia que na acepção de Thomas More irá implicar a crítica à realidade sociopolítica do presente verá, assim, reforçada essa sua orientação ao remeter para a possibilidade de mudança total ou parcial da ordem estabelecida de uma determinada colectividade.

Dinâmica e progressista, a "utopia" será sinal de mutação e de dinamismo, como frisa Edgar Morin. Atendendo às inscrições ideológicas do percurso estético de Gérard Aké Loba, o leitor não poderá deixar de problematizar a sua

inscrição na História actual ao confrontar os modelos que lhe subjazem, tendo em consideração a ascensão de um grupo dominante na Costa do Marfim. O que nos levará a considerar o termo "utopia" na sua vasta acepção de intencionalidade crítica e reformista, atenta e denunciadora que nos parece orientar o universo ficcional do autor, como modo de incentivar os costa-marfinenses a redefinir as vertentes sociais, políticas e éticas de uma ordem axiológica que permita encontrar uma identidade renovada do país e do próprio homem.

Ludmila Gruszewska Blaim
(University of Gdansk)

"Dystopianizing the dystopia: the polish War of the Worlds and other texts"

Like H.G. Wells's England invaded by Martians, the dystopian world presented in the tetralogy Socjopatia by Piotr Szulkin, an acclaimed Polish writer and film director, gets into an unawaited and unwanted contact with aliens from the red planet or other equally unpleasant creatures. However in the Polish equivalent of War of the Worlds, the apparent defamiliarization and dystopianization of fictional reality, achieved with the use of science fiction conventions, serve a radically different purpose. They are not to increase the distance between 'the real' and the imaginary but, on the contrary, the dystopian and extra-terrestial elements and disguise aim, paradoxically, at reducing the epistemological conflict in the reader brought up in the communist environment. Szulkin's alternative worlds invaded by little creatures from the red planet hardly conceal their political function. As a matter of fact they do not even attempt to.

Lyman Tower Sargent
(University of Oxford)

"Michael Flürscheim: From the Single Tax to Currency Reform"

Michael Flürscheim (1844-1912) was an important but now largely forgotten utopian of the late nineteenth and early twentieth centuries who was at the center of a nexus of economic and social reforms focusing on the single tax, land nationalization, and an improved currency. He wrote a number of utopias in both German and English, was involved with two intentional communities, and established an exchange bank in New Zealand where people could exchange goods and services directly or through the exchange notes the banks issued.

Flürscheim was a successful industrialist, owning an iron works, which he bought in 1872 when it had forty workers. Fifteen years later when he sold it, there were a thousand workers. He says that he was an industrialist with a conscience writing that he built housing for his workers and

created consumer cooperatives for them. After selling his factory, he devoted the rest of his life to reform movements in Europe, Mexico, the U.S., and New Zealand.

There were four specific utopian moments in his career after his retirement from business. The first was his conversion to the need for land reform and the single tax through reading Progress and Poverty (1879) by Henry George (1839-97); the second was his involvement with the Freiland community in Africa and the Topolobampo community in Mexico. Third, he concluded that the single tax was not sufficient and wrote his best-known utopia, The Real History of Money (1896. 2nd ed. 1897), which argued that the currency question was as important as the land question. And finally, moving to New Zealand, he established what he called commercial exchange banks to implement the ideas put forth in The Real History. In addition, when he lived in England he was active in the Garden City, land nationalization, and cooperative movements.

Magali Fleurot

(Bordeaux University)

"Primitivists' or visionaries? William Morris and Edward Carpenter's socialisms of the self"

William Morris and Edward Carpenter have always been considered as utopists. The former for writing News from Nowhere, the latter for living an impossibly romantic and otherworldly life at Millthorpe. The aim of the present paper will be to draw attention to the misunderstandings and prejudices about both men and to salvage them from their image of dreamers and unpractical men. That will evince that there is no need to discard utopia but will nonetheless show how deterrent Marx and Engels's famous categorization has been.

I will first try and show how William Morris, who always stressed the importance of the individuals' development, was a lot closer to John Stuart Mill's vision of Socialism than to a Marxist understanding of it. As far as Edward Carpenter is concerned, he cannot be reduced to the image of the "Good Savage" as George Bernard Shaw put it, and the legacy of his thought is enough to prove it. It will then be necessary to point out the kind of society they envisaged as artists and the role art played in their political strategies. That will lead to a third point on hedonism which is probably the main feature of Morris and Carpenter's Socialism, a starting point for a new world where one would love, eat and develop one's own capacities to one's heart's content. Morris and Carpenter's eutopia should have warned about a state communism which, namely in Russia, forgot to associate individualism and communism, the recipe for a successful new society, according to them.

Maria Aline Ferreira

(Universidade de Aveiro)

"Tales of Utopian Rejuvenation: C. P. Snow's New Lives for Old (1933), Kureishi's The Body (2002) and Coppola's Youth Without Youth (2007)"

My purpose in this paper is to look at the time-honoured utopian fantasy of rejuvenation and of a longer life span, the desire to go back in time to a youthful self, indeed for a reversal of time, yearnings which can be seen as Faustian pacts and which are achieved in these three works by different means. All three works deal with elderly professors who wish to recover their lost youth and vigour and will go through often difficult adaptations to their new physical states.

The altered bodies in these tales raise fundamental questions about the deep-seated desire for physical youth and immortality, as well as the nature and potential for evolution of a stable concept of identity under radically changed circumstances. Snow's tale is a satirical take on the repercussions the discovery of a rejuvenating hormone might have on the few who would be able to get it and can be seen as a precursor of the fantasies for radically extended youth and longevity which recent developments in the biosciences suggest might gradually become true. Kureishi's The Body, in turn, specifically addresses the fantasy of acquring a new body to replace the ageing one, also dealt with in H. G. Wells's "The Story of the Late Mr Elvesham" (1896) and which might become fulfilled in the not so distant future with the implementation of such techniques as whole body or brain transplants, some of these already achieved in animals. Coppola's Youth Without Youth (2007), in turn, can be described as quintessentially Gothic in its plot and imagery, with the hit of a thunderbolt on a stormy night providing renewed youth to an ageing professor.

I will examine these utopian fantasies with recourse to contemporary discourses of the posthuman body, with which they productively intersect, paying special attention to the utopian rhetoric of transhumanists and N. Katharine Hayles' engagement with and critique of that rhetoric.

Maria Teresa Castilho

(University of Porto)

"Adventures of Huckleberry Finn: Looking for 'America'"

The trip down the Mississippi River has been the starting point for the many canonical reflections on Adventures of Huckleberry Finn. Leo Marx, for example, considers that any position about the book will have to start by questioning the

meaning of this trip. However, other statements which have stressed Huck as a kind of symbol of multiple anxieties about emerging social controls have caught my attention.

In fact, if, on the one hand, Adventures of Huckleberry Finn is a book that looks nostalgically at a lost utopian America; on the other hand, it is also a book about "a moment in American history when a sense of humanity and individuality was lost." Yet, by the end of the book, the reader realises that Twain seems to suggest that if there is no more room for a utopian pastoral America, there is, however, room for going on looking for "America".

Marilda Queluz

(Universidade Tecnológica Federal do Paraná)

"'Quasi-Corpus': Experiências Utópicas do Concretismo e do Neoconcretismo Brasileiro"

O objetivo deste trabalho é analisar o concretismo e o neoconcretismo brasileiro como faces do olhar utópico sobre os rumos do desenvolvimento e da industrialização brasileira dos anos 1950. No contexto das fortes contradições da realidade brasileira, a arte buscou nos processos de interação novas formas de apropriação e rearticulação social. Enquanto o abstracionismo geométrico e o design funcionalista estavam em voga, os concretistas clamavam pelo conhecimento racional a partir da experiência direta e os neoconcretistas propunham a experiência sensorial como um caminho alternativo. Ambos consideravam a arte como uma forma de superar as relações mecanicistas. Vislumbravam a transcendência da materialidade, a tentativa de criar novos significados através de um processo interativo que integrasse artista/obra/espectador. Negavam "as atitudes cientificistas positivistas" e a visão do "homem como uma máquina entre máquinas". Para os neoconcretistas, a obra de arte não seria nem um objeto nem uma máquina, mas um "quasi-corpus", isto é, um ser cuja realidade não é limitada pelas fronteiras externas dos seus elementos; um ser fragmentado que só seria compreendido com uma abordagem direta e fenomenológica. Nas propostas dos artistas, a vocação utópica está presente na vontade de livrar o indivíduo de condicionamentos sociais e determinações históricas, revelando estratégias para libertar as pessoas de seu corpo, para que interagissem livremente com o ambiente. Ao resgatar o gesto e a sensibilidade, sonhava-se com uma sociedade sem relações de poder, onde seria possível um experimentalismo sem fronteiras e total liberdade de invenção. A experiência absoluta marcada pelo "estar no mundo", pelas descobertas sensoriais do corpo, coincidiria com um espaço onde tudo poderia ser pensado, imaginado e criado. O desejo de transformação social seria possível através da intervenção ativa, independente e inesperada do espectador/autor. A arte tornar-se-ia coletiva, antecipando o sonho de democratização dos meios de expressão artística das novas tecnologias.

Marina Prentoulis

(University of East Anglia)

"From 'Postmodern' to 'Altermodern': Utopian and Dystopian elements in the new cultural era."

The term 'Altermodern' was coined by curator N. Bourriaud as the title for the Tate Triennial exhibition of modern art in 2009. Apart from describing the new British artistic environment, the term problematises the opening of a multitude of new possibilities which challenge the economic and political standardization of globalization. In opposition to postmodernity and the multicultural model it envisioned, 'altermodernity' is the result of the global dialogue, of nomadism as a way of learning and acting in the world. This nomadism leads to new cultural forms as well as new socio-political discourses.

Starting with some of the exhibits of the Tate Triennial, my aim is to look at the utopian/dystopian elements within contemporary British art and their participation in a new political discourse that becomes emblematic of 'altermodernity'. This current political discourse draws from the past utopian tradition without however reducing this tradition to a fruitless obsession with the past. In a series of translations and displacements utopianism takes a central stage in the new cultural and political era.

Marta Komsta

(Maria Curie, Skłodowska University)

"Juliusz Machulski's "Sexmission", or Paradise Regained"

The popular view saw Juliusz Machulski's 1984 SF comedy "Sexmission" (Seksmisja) as an example of an anti-communist dystopia disguised as a crude satire on feminism. For many critics, the film functioned as a thinly veiled comment on the political and social absurdities of the socialist Poland, symbolised by the comic misadventures of the two male protagonists, Maks Paradys and Albert Starski, who try to escape from the clutches of a totalitarian all-female state.

However, with the change of the political system in Poland, the original semiotic potential of the film has changed respectively, as the previous allusions have become nearly indecipherable to the new generation of viewers. As a result, we have observed a major shift in dominants, allowing for a new aspect – that of gender – to come to the fore.

Following the aforementioned change in dominants, I would like to demonstrate in my paper that "Sexmission" can be interpreted as a(n) (anti-)feminist dystopia in which the state exerts a nearly omnipresent control over its citizens, constituting seemingly what Lucy Sargisson calls "a sexist

totality". At the same time, however, as the film's finale shows, the ultimate distribution of power in the apparently all-female world favours not the women themselves, but those who eventually come to reign the postnuclear Herland – men.

The theoretical framework of my investigation is based upon the concept of a semiosphere (developed by Yuri M. Lotman), used here in the context of a gender-related spatiotemporal analysis. Additionally, the theoretical background includes research by Lucy Sargisson, Jane Donawerth and Maria Varsam.

Martin Schmidt
(Munich University)

"The Idea of Unalienated Labour and its Career in and out of Utopia: Anthropology, Technology, and Politics from Ruskin to H.G. Wells"

It is a long received practice to think of the various late Victorian and Edwardian proponents of future utopias as being irrevocably riven with disagreement. Fabians such as H. G. Wells rarely missed an opportunity to reprimand utopian communitarians in the tradition of William Morris for their allegedly archaic ideas. Morris's concept of unalienated, machineless labour in particular was singled out for criticism and castigated for its seemingly backward-looking impracticability: 'It needed the Olympian unworldliness of an irresponsible rich man of the shareholding type, a Ruskin or a Morris playing at life, to imagine as much [as a society based on unalienated labour]' (Wells).

The aim of the proposed paper is twofold. First, it traces the history of the idea of unalienated labour from its first exploration in Ruskin's writings to its full-fledged manifestation in Morris's News from Nowhere (1892), and further on to the critique of it in Wells's Modern Utopia (1905). The close re-examination of this intellectual tradition demonstrates that the rift between utopians of the 'Morrisian' stamp and those of 'Wellsian' creed was in fact not as deep as Wells tried to make appear. The evidence suggests, in fact, that Fabian proponents of 'national efficiency' such as Wells are better be seen as taking up and expanding some of the main currents of Morris's thought, even if they discarded his focus on traditional craftsmanship. By contrast, the paper finds that a significant break in the career of the idea of labour occurred some time before 1900, in the exchange between Ruskin and Morris: In Ruskin's writings the idea of labour remained comparatively restrained and largely non-utopian, while it was only with Morris that the idea became a crucial catalyst for the re-mapping of utopia. Reasons for these shifts in the meaning of the idea are identified in the opinions that authors and their contemporaries held on anthropological and technological issues.

By tracing the intellectual career of an idea and its crossings over the boundaries of utopian and non-utopian forms of writing, the paper secondly invites to reinvestigate the 'three faces' of utopia (Sargent). It suggests that new definitional categories are needed to mark out a strand of thought as genuinely utopian.

Miguel Ramalhete
(University of Porto)

"Class and Architecture in Schuiten and Peeters' The Obscure Cities"

In this paper I would like to consider the way class divisions and class struggle are presented in François Schuiten and Benoît Peeters' cycle of graphic novels, The Obscure Cities. I am especially interested in how these are put forward through architecture and through what is, in these albums, sometimes called urbatecture, that is, the art of planning not just individual buildings but whole cities. Although this cycle of graphic novels tends to be meta-utopian, incorporating several variations on utopian forms, the emphasis on utopia can obscure a full appreciation of these cities' dystopian traces, namely in terms of class division and conflict. I would thus like to stress this dystopian dimension – even if only as critical dystopia – of the Obscure Cities, by connecting class issues with a recurrent motif in these albums: architecture and urban planning. This I will try to evince through two types of space management: the creation of distance and the use of containment. Finally I will argue that management of space as represented in one of these books, La Route d'Armilia, is connected to a criticism of capitalism as a potentially totalitarian phenomenon. The two kinds of spatial management I here refer to will thus follow the notion of system of global apartheid, proposed by Michael Hardt and Antonio Negri, a concept that comprehends not only forms of exclusion but also of hierarchical inclusion.

Nicholas Anastasopoulos
(University of Athens)

"Urban diggers and dreamers in Athens and other worlds close to home"

The event of a youth's death in Athens, shot by a policeman in December led to a series of riots and several other events of resistance and social disobedience in the city. This caused a ripple effect everywhere in the country and elsewhere in Europe, as well as in cities around the world, essentially striking a chord while revealing a common political condition of global proportions.

The symbol of resistance in one of its best and more positive forms evolved into a community initiative: in a coup-de-force an abandoned parking lot in the troubled Exarheia neighborhood of Athens was taken over by the community.

In the course of two weekends a transformation of the parking lot into a community park took place, a case with no precedent in the city or in Greece which became a genuine citizen movement of contemporary "diggers and dreamers". Athens as a capital has a problematic and unique record in its history. Among its other peculiarities, there is much to be said about public space, its meaning, use and various forms of its exploitation in the urban and political context.

Space and Democracy, the democracy of space or the space of democracy are issues of major and renewed interest that need to be examined from a philosophical, social and urban perspective. This paper explores the problematic nature of public space in greek cities and greek history and its most recent contestations and tribulations between developers, government and citizen groups. It also traces the genealogy of public space and the sequence of events which took place in Athens over the past few months.

Nicole Pohl

(Oxford Brookes University)

"Fatima's House: Oriental Voyage Utopias"

For centuries, the Orient has been 'Europe's collective day dream' and nightmare at the same time. Earthly paradise, Oriental wisdom, despotism, terror and abundant sexuality are well-documented elements of the imaginary geography that projected political and erotic fantasies onto the East. Edward Said's seminal work, Orientalism (1979) and the subsequent discussion of his work had unveiled the complexity of the iconography of the Orient – or better Orients – that prevailed in European literature and culture from the Middle Ages. Whilst Said posited a hegemonic and binary system of power that dominated the cultural and political relationship between the Orient (in its many incarnations) and the Occident, critics have revisited and revised this thesis. Said cites utopias, moral and imaginary voyages as precursors to modern Orientalism. However, the speculative quality of voyage utopias is more complex and paradoxical than Said perhaps permits.

In the paper, I will turn to the issue of the 'feminotopia' in women's Orientalist literature that idealizes 'worlds of female autonomy, empowerment, and pleasure. Texts such as Lady Mary Worley Montage's Turkish Embassy Letters, Ellis Cornelia Knight's Dinarbas (1790), Elizabeth Craven's Journey through the Crimea to Constantinople (1789) and Lady Hester Stanhope's letters are complex and fascinating examples of eighteenth-century Orientals paradigms. Thus, the boundaries between the categories of fiction and nonfiction are blurred as the texts themselves do not only record contemporary and conflicting anxieties about gender, class and Empire. These texts were also shaped by a utopian impulse that projected the writers' individual desires and dreams of personal agency and freedom onto the unknown and foreign.

Pablo Campos Calvo-Sotelo

(University of USPCEU, Madrid)

"Utopia, University and Space. A bridge between cultures: the history of the first Campus in Europe"

Utopia has been for centuries the energy of transformation used by Universities to renew their ideals, missions and their physical spaces.

Wherever Utopia has been a locomotive of idealism, a transcendental metamorphosis has occurred in the educational aims and methods, but also in the urban and social University environments. One outstanding example was the Utopian dream of Thomas Jefferson, when founding his "Academical Village" in Charlottesville (1817). Another relevant one happened in 1927, under the Utopian dream of King Alfonso XIII. By means of a transcendental journey of four Spanish technicians through some important Campus in the US and Canada, the Old Continent came to investigate their campi. The King's ideal was to build a new University to be acknowledged worldwide. And the decision was to take the Campus (yet unknown in Europe in those times) as a paradigm to redefine a new typology of urban layout, and a whole innovative understanding of universities´ lifestyle. The fruit of this "Journey of Utopia" was the establishment in Madrid of the first campus in Europe. It was an historical connection between the Utopian dreams of two political personalities (Jefferson and King Alfonso XIII), and a true bridge between cultures.

The aim of this session is double: to commemorate this journey, analyzing the extensive cultural dimensions it had; and to underline its archetypal influence on consequent generations. Within the Utopian Studies Society, we must demand the need of physical spaces in Education as a guarantee for humanism, mostly nowadays when there is a threat of replacement of the academic physical spaces by communication technologies (virtual campus). At the beginning of the Twenty First century, we must redeem the lost impulses of Utopia, starting new "Journeys of Utopia" that lead us to the quality of Education and Culture "Far other Worlds and other Seas".

Paulo Furtado

(University of Porto)

"Paradigms of Change and the Apocalyptic Vision of Philip K. Dick"

Ours is a world spawned from the past several decades of a whirlwind transformation, marked by wondrous new discoveries and inventions, staggering technological revolution, hopeful capitalist restructurings and seemingly glorious infotainment. And yet, despite these developments, our progress is also being paved with intense conflict, overwhelming crisis and even disastrous human catastrophe. All of these have been followed closely by scientific knowledge and the arts.

Until not so long ago, literature and science have been metaphorically connected by a similar world view, as "accomplices" in portraying nature as it plays out. With the advent of cybernetics and the first major steps in space exploration, for the first time in the long relationship between literature and science, one is actually catching up with the other, in the arena of epistemological contest towards telling or anticipating "the truth", cruel as it may be, about ourselves, our planet, our universe. The times are indeed still changing.

Few writers have been able to capture the palette of change as strongly and clearly as the American Science Fiction author Philip K. Dick. Powerful visions of technologically advanced worlds with weird forms of media, culture, art and the collapsing of boundary veils between machines and humans. He portrayed tendencies in his present that would (will?) lead to future apocalyptic decline or disintegration of human and social values, dissolving them into bizarre setups, in which common conceptions of space, time and what we believe perceive as real.

What concerns this paper is indeed the importance of Philip K. Dick as a driving force in measuring the possible decay of human society as we know it, as he extrapolates from contemporary developments and delves into the implosion of reality itself.

Pavla Veselá

(Charles University Prague)

"From prisons to hot baths; or, utopian methods of persuasion"

At the heart of all utopian texts, ever since Thomas More's Utopia (1516), lies the confrontation of the real world with the utopian one, and the transition from one to the other. The transformation may be unclear or the utopian society may have problems; nevertheless, utopia always describes a world that is more desirable than the reality and proposes some way of getting from point A to point B. In each text, the transition is described on two levels: social and individual.

The first level is abstract and concerns the explanation how the utopian society emerged as a whole. In More's Utopia, the society was the creation of Utopus; in Edward Bellamy's Looking Backward: 2000-1887 (1888), "the solutions came as the result of a process of industrial evolution which could not have terminated otherwise. All that society had to do was to recognize and cooperate with that evolution, when its tendency had become unmistakable" (32). The second level on which change happens in a utopian text is more concrete, and concerns the transformation of the representative(s) of the real world. Initially appalled or mistrustful, the visitors end up largely accepting the utopian values that they encounter. The methods of persuasion they are subject to vary from gentle education in the above mentioned novel by Bellamy to imprisonment in Charlotte

Perkins Gilman's Herland (1915) or hot baths in Ernest Callenbach's Ecotopia (1975).

Finally, it will be observed that at times, the two levels parallel one another; at other times, they contradict, and consequently, the authors' visions of collective action cannot be reconciled with their visions of individual action. In Looking Backward: 2000-1887, for example, Julian West embraces the utopian world fully only after he falls in love. Love is described in similar terms as the abstract transition of the whole society: Julian's beloved claims that "it was nothing less than my duty to fall in love with you at first sight, and … no girl of proper feeling in my place could do otherwise" (195). At the same time, while the transition on the abstract level was described as peaceful and calm, Julian's individual transformation includes episodes of madness and nightmares.

Peter Kraftl

(University of Leicester)

"Building Schools for the Future: An event of promise, anticipation and hope"

Many contemporary Government policies can be understood as events which – through discourse, practice and material change – take place at national scales. In the UK, the national Government's 'Building Schools for the Future' (or BSF) programme bears the hallmarks of such major policy events. The programme promises the rebuilding of every secondary school (for 11-18 year-olds) in England in the next fifteen years. This paper explores the utopian impulses of BSF. It begins by charting some theoretical congruencies between theories of the 'event' and theories of utopia. Drawing principally upon policy documents and media reportage about BSF, the paper then analyses three particular utopian intentions that underpin the programme. First, it explores how BSF articulates architectural promise. BSF seems to rely upon the assumption that the socio-technical achievement of a new school building will embody a stimulus for future community regeneration. Second, the paper interrogates the idea that BSF creates a kind of anticipatory logic around schooling and learning. Specifically, BSF is couched in a trenchant feeling that a rejuvenated secondary schooling system will produce young citizens with the skills requisite for 21st century economies. Third, the paper reflects upon the kinds of abstract hopes for young people that are implicit to BSF and a raft of earlier policies for young people. The paper concludes by arguing that the location in a Western Government policy of these three, powerful utopian discourses is perhaps surprising. Yet these utopian discourses are crucial to the proper functioning of BSF as an event that is literally sweeping in waves across the country – an event whose implications for accountable, participatory kinds of schooling are yet to be charted.

Rachael Grew
(University of Glasgow)

"Unattainable Utopias: The Androgyne in Symbolist and Surrealist Art"

Symbolism and Surrealism are two closely related art movements spanning the late 19th to mid 20th centuries. Though it has frequently been acknowledged that, in some aspects, Symbolism was a forerunner of Surrealism, or equally that Surrealism was influenced by Symbolism, there has never been an in-depth comparison of these movements.

A key point of this comparison is the shared motif of the androgyne. For the Symbolists, the androgyne represented the rejection of the corrupt physical world in favour of a more interior, spiritual plane of existence. For the Surrealists, it signified the ultimate goal of the Surrealist artist: the complete unification of opposite states. In both groups, the androgyne represents a utopian state of being, yet, like so many visions of utopia, a physically unattainable one.

This paper will examine the (un)attainable, utopian nature of the androgyne as it is portrayed in Symbolist and Surrealist art. By examining Symbolist and Surrealist depictions of the androgyne within contemporary concepts of gender and psychoanalysis, it will be shown that this image functions as the expression of two utopian ideals. On the one hand, it is an expression of a utopian gender – Havelock Ellis' "third sex" – and on the other hand, it is the desire for a perfected, utopian self.

Radu Nichitescu
(University of Bucharest)

"The fundamental structure of the literary utopia"

The paper seeks to find an answer to the question: is there a fundamental structure, a paradigm of the literary utopia, large enough to be found throughout the utopian genre, but strict enough to permit a clear differentiation from other genres? A brief analysis of the utopian studies reveals that more than one hundred years of scholar inquires (from Moritz Kaufmann and Henry Morley to Manuel & Manuel and Ruth Levitas) were not sufficient for providing an agreed definition of the literary utopia, mostly because the concrete text has been ignored, in exchange for an approach that favoured either the intention or the effects of it. The paper reveals that Thomas More incorporated in his famous little book a series of elements that, together, created the originality of the new genre – the utopia – setting it apart from other forms of imaginary worlds and paradises, initiating a whole tradition which became the utopian literature. A paradigm can be found in the morean text, consisting of six elements: (1) a literary text, (2) a vivid, lively description of a society which is (3) fictive but based on (4) rational principles, (5) a vision of the social ideal and (6) a contrast between this society and the real world. Strangely, this structure in its whole, evaded the attention of the scholars, although it is definitely distinct from those found in other literatures which superficially resemble an utopia. Its elements are crucial for elaborating a clear definition of this specific genre, which will exclude works that usually are considered or described as utopias, although what they share in common with the genre are just a few unrepresentative elements.

The paper is the result of a one year research on the subject, which culminated with my graduate thesis and an article that will appear in an academic journal in May.

Ralph Goodman
(University of Stellenbosch)

"Boundary Issues and Beyond: The Secret Life of Monsters"

This paper equates the monstrous with the dystopian, but argues that its opposite, normality, is in fact a utopian construct which defies attainability, with monstrosity having more in common with its opposite than might seem to be the case. As both Jacques Derrida and Jeffrey Jerome Cohen (Baumgartner 1-2) insist, the monstrous evades classification, and evokes fear precisely because it is perceived as unclassifiable – and therefore ungovernable. However, the monstrous is by no means an other-worldly manifestation, but is on some level too close to normality for comfort. The monstrosity of "far other worlds and seas" may, in this case, not be far at all, but rather an essential part of those who would like to see the monstrous as far from themselves. The permeability of this particular boundary will be discussed using director Ridley Scott's movie Blade Runner, and Mary Shelley's novel Frankenstein, the first suggesting that the necessity for such boundaries becomes more fiercely defended the more difficult it is to distinguish the Other from ourselves, and the second suggesting how easily the human fear of variation within the human species becomes an issue of monstrosity. Our culture embodies many seminal tales and myths which explore boundaries that are alternately fixed and permeable, moving back and forth between the acceptable on the one hand and dystopian monstrosity on the other. Although on one level we embrace the "normal" and distance ourselves from the monstrous, on another level we experience ambiguity, and many of our myths exploit our fearful fascination with the intimacy that exists between these two poles. In addition, the existence of the monstrous is often important as confirmation of the non-monstrous status of humanity for those who uphold a utopian notion of normality as a defence against the dystopian monstrous.

Reza Yavarian

(Islamic Azad University)

"Dystopia of communication in David Mamet's Oleanna"

David Mamet as a renowned prolific American Playwright has a controversial play, both in the text and the performance, called Oleanna, in which the relationship between a university teacher and his female student is dealt with. Language is the only medium for communication in an academic community and communication is 'naturally' considered the ultimate goal of the language. Language is usually used to make a connection and consequently to create a mutual understanding. What if such a language is used to confront and de-communicate? The microcosmos of Oleanna manifests the world of academy and in larger sense of human being in which the communication has failed. Jacques Lacan says that 'language is the best we can do to communicate but using it ensures that we will often be misunderstood.' Along with this destruction of the communication has come, as Hutcheon says, "a rupture of the relation between public street and private space, [which was] socially destructive". Roland Barthes, as well as American linguists such as Whorf and Sapir, have argued that "the so-called objective world does not exist 'out there,' but is manufactured by us within and through our total pattern of behaviour" and through the language, Barthes asserts, the 'private space' of each individual commences to invent its own codes "to process the world and to create it". Therefore, language widens the breach between the individuals and it reaches a point where it fails to function as desired and fails ultimately in allowing people to communicate with each other bringing in isolation and alienation.

The writer of the article tries to show how such a failure has ended in the destruction of utopia longed by the man for ages as the title of the play also indicates. It includes the study of the play and its different elements poststructuralistically analysing the failure of the language to create the utopia, wished by European immigrants to America, where, instead, they formed their own private myths unable to communicate.

Rosário Barros

(University of Porto)

"Beyond the Dream: Building up a New Humankind in Seven Days in New Crete".

Robert Graves, considered an excentric by both many of his contemporaries and literary critics, wrote about his personal dreams, traumas and hopes. With the nostalgia for a lost past he created a very peculiar world where the experiences of his childhood are mixed up with the disappointment and horror brought about by the New World Order, a world in which Man has to fight the New Gods, Money and Technology. Will Man ever overcome his hunger for Power and return to a balanced world?

Ruth Kinna

(Loughborough University, U.K.)

"Morris, Watts, Wilde and the art of everyday life"

This paper examines the politics of Morris's understanding of art in socialism. At the centre of the analysis is the claim Morris makes for art's democratisation and his commitment to the transformation of labour – into productive leisure – through art. The conditions for this transformation, namely, the abolition of commerce and the realisation of communism, are now well established. The interest of this paper is not here, but in the issues of cultivation, improvement, expression, autonomy and experimentation in art, which Morris's politics implies.

To discuss Morris's position, I contextualise his thought by looking at the alternative ideas of two contemporaries: G.F. Watts and Oscar Wilde. Watts and Wilde shared many of Morris's concerns about the degeneration of art in commercial society but developed very different ideas about the purposes of art and the conditions for its flourishing. The exploration of their ideas is designed to highlight both the richness of the discussion about art and politics at the end of the nineteenth century and the peculiarities of Morris's position within it. Finally, the contrast helps indicate the boundaries of Morris's libertarianism and the uncompromising radicalism of his contention that art had died.

Sara Silva

(University of Porto)

"The Law of Sexual Selection in Edward Bulwer-Lytton's The Coming Race (1871): Gendering Utopia"

Evolutionary theory demanded the re-drawing of physical and psychological frontiers in an attempt to define what one meant by human nature. Often, this re-drawing invoked the authority of science, itself influenced by and dependent on social and cultural givens, such as Darwin's conviction that man attains "a higher eminence in whatever he takes up, than can women — whether requiring deep thought, reason or imagination" (Descent 629). Such statements furthered reductive and often contradictory interpretations of the actual complexity of gender roles.

It has become commonplace to identify a Darwinian facet in many nineteenth-century authors, although a direct association between Darwin and nineteenth-century utopian writers is not as widely recognised. The depiction of gender in Edward Lytton's utopian novel The Coming Race (1871), published anonymously in the same year as Darwin's Descent, is discursively congruent with evolutionary

theories, particularly the theory of sexual selection, which Darwin deals with more assertively in the Descent, but also in other landmark works such as the Origin (1859) and the Expression of the Emotions (1872). Both Lytton's and Darwin's works reflect the Victorian speculations about the possible directions evolution might take, in a period highly marked by feelings of change and transition. Lytton's satirical take on patriarchal insecurities, including his own, at the wake of the new woman movement, is, as is Darwin's theory, remarkably ambivalent. Not surprisingly therefore, the narrator's utopian adventure in The Coming Race rapidly turns into a dystopian nightmare, slowly disclosing the dangers of evolutionary thinking. The re-drawing of frontiers is thus still very much ongoing.

Sema Ege
(University of Ankara)

"The Prophet as the Superman and the 'Game of Cheat the Prophet'"

Andrew Marvell's dream of 'far other Worlds, and other Seas' may become real only if/when man entertains the rather Wellsian conviction that 'Will is Stronger than Fact'. Under the impact of T. Huxley's ethical interpretations of Darwin's theory of evolution -that cosmic process is unpredictable and it does not live up to human expectations, H. G. Wells had come to fear that homo sapiens' hold in the universe was precarious and man, therefore (though that even could not guarantee his permanance), had to transcend all limits and limitations -inner and outer- and rise like 'God'.

Yet the idea of Overman, a New Man/Race that is, the mind transcending all boundaries, including itself hence envisioning far other worlds even in the remotest corners of the universe or in the very distant future did not go uncontested. In marked contrast to Oscar Wilde's contention that 'a map of a world that does not include Utopia is not worth even glancing at' and 'Progress is the realisation of Utopias', G.K. Chesterton, renouncing utopian aspirations as 'writing a detailed and authoritative biography of (one's) great-grandson…of the babe unborn', as 'play(ing) with children, especially unborn children, and asserting that 'the future is a blank wall on which everyman can write his own name as large as he likes', rejected 'The romance of the future' as 'The Fear of the Past', 'a refuge from the fierce competition of our forefathers', as of being 'afraid to look back' on our ancestors' 'past achievements'.

Again, refusing to repudiate 'Original Sin' hence believing that 'the hero is the Common Man', Chesterton -in a way reminiscent of Rupert Brooke who rejoiced 'I never was a superman. God forbid' - came to call the Superman -the mind that had transcended itself- a 'Vermin'. His claim was that the Common Man would always 'play the game of Cheat the Prophet'.

The paper thus briefly introduces the battle of the wits over the writing of utopias, particularly the one between Wells and Chesteron, the ultimate purpose being to stimulate thought on whether the Ordinary Man has 'cheated' or not the utopians -the minds that have transcended themselves - even it be that of Chesterton's which was regarded as 'retrospective in thought'. Put alternatively, the paper's main concern is to raise the question whether the minds 'retrospective in habit' and the minds 'constructive in habit' were any less realistic or far sighted than each other - thereby, in T.H. Warren's words (concerning utopias) 'throw much light…. on the history and the aspirations of mankind' -but more importantly, once again highlight that great paradox -the duality in man.

Sian Adiseshiah
(University of Lincoln)

"The dramatization of futureless worlds: Caryl Churchill's Ecological Dystopias"

In a post-1980s context, where conventional political drama was increasingly in short supply, dramatists wishing to produce challenging and confrontational theatre often did so through oblique forms and perspectives. Two of Caryl Churchill's plays during this period – The Skriker (1994) and Far Away (2000) – make unusual use of form and are both dependent on utopian and dystopian modes as part of a broader political expression.

The Skriker, an ancient and damaged fairy and shape shifter who seeks revenge on humanity for its exhaustion of the natural environment also exhibits the utopian propensity to transform itself and resides in the seemingly enticing space of the fairy underworld. Whilst The Skriker utilizes both utopian and dystopian impulses, Far Away is a more straightforward dystopia. In the final act, the whole world, including the non-human natural environment and the elements, participate in a global ecocidal war.

This paper explores the various ways in which both plays can be read as ecological dystopias. In particular, it explores ways in which theatrical space, language and music can be sites of utopian potentiality in The Skriker; and it locates the bleak dystopian sensibility of Far Away in a discourse that laments the predominance of postmodern political inarticulacy.

Simona Sangiorgi
(University of Bologna)

"Utopian Impulses in Contemporary Travel Literature: the Concept of Anti-tourism"

The term anti-tourism defines a sort of critical attitude towards what is often seen as the "neo-imperialist",

predictable, repetitive, superficial, and consumption-driven experience that characterizes certain tourism practices, which, in turn, are the result of specific economic and social forces. As far as the sphere of literature is concerned, it may be observed that anti-tourist attitudes were already detectable in authors such as William Wordsworth or Lord Byron. As James Buzard (1993) observes, for instance, Wordsworth considered tourists as the main cause of the violation and loss of the rural in the Lake District area, whereas English tourists, in Byron's view, were a potential vehicle for the cultural "pollution" of Rome.

Drawing on these general premises, this paper will explore the notion of anti-tourism as possible articulation of what Lyman Tower Sargent (2007) calls "utopian energy", i.e., as possible approach aimed at elaborating an alternative relationship with nature, the idea of "place", and the "Other". Subsequently, it will offer a discussion of how anti-tourist approaches are manifested in works of contemporary travel literature (such as, e.g., The Pillars of Hercules: A Grand Tour of the Mediterranean by Paul Theroux, 1995; L'infinito viaggiare by Claudio Magris, 2005; Lost Cosmonaut: Observations of an Anti-Tourist by Daniel Kalder, 2006), in order to identify, through the authors' literary sensitivity, possible evolutions of the anti-tourist attitude and to inscribe them within the recent developments in utopian practice.

Sofia de Melo Araújo

(University of Porto)

"Equilibrium – dystopia-on-drugs or inverted Cockaigne?"

On the dawn of the 21st century film director Kurt Wimmer revisited the realm of dystopia on his film Equilibrium. Beyond the media-hyped fighting sequences, the film starring Christian Bale and Sean Bean, is a serious reflection on the grey areas between utopia and dystopia. This paper will try to understand how much truth is there in the claim that one man's utopia is another man's dystopia, by reading into the society created by Wimmer and its links to the works of George Orwell and Aldous Huxley, but also to the medieval myth of Cockaigne. The possibility of men giving up freedom for safety could never seem foreign in the times of the American Patriot Act and thus Equilibrium works, using Tom Moylan and Raffaella Baccolini's image, as a warning of the "iron cages" on the other side of utopia.

Sofia Sampaio

(ISCTE, Lisbon)

"Totalitarianism as liberal nightmare: the (post-) politics of Nineteen Eighty-Four"

George Orwell's Nineteen Eighty-Four is widely viewed as the definitive literary account of totalitarianism, a political concept that emerged in the thirties and went on to become one of the ideological cornerstones of the Cold War. Following the general trend in Orwell criticism, the novel has been predominantly read along psycho-biographical lines, often with the stated aim of establishing the author's politics. In this paper, I argue that the concept of totalitarianism offers a better angle from which to approach this question. Drawing on political theorist Michael Halberstam, who has referred to totalitarianism as the 'antithesis to liberalism' (Halberstam, 1998), and adopting a reading 'against-the-grain', I tease out the liberal matrix of the novel, including its capitalist 'unconscious', which even some of the most perceptive Marxist critics (such as Robert Paul Resch, 1997) have failed to recognise. Halberstam points out that totalitarianism had to turn to literature to find its fullest expression. I take this thought one step further to argue that Orwell was particularly well-suited to take on this task. Indeed, his fictional universe and novelistic practice show a marked tendency for stagnation, that is, for the absence of events (in Alain Badiou's sense) – a feature which is central to the novel's picture of totalitarianism, but which also defines the political horizon of liberal-capitalism.

Sofie Vermeulen

(Free University of Brussels)

"Urban visioning: between utopia, heterotopia and urban projects"

Earlier research showed highly diverse perspectives on the relationships between the concept of utopia and Foucault's heterotopia. Based on these findings we first develop a framework to understand the applicability of these conceptual aspects in contemporary urban redevelopment and planning, and more precisely on 'design by research'. Assuming that methods and practices of planning and subject visioning processes have an important impact on the making of cities, we analyze whether design by research and 'city-imaging' can offer a legitimate and high quality alternative. Secondly we connect aspects of utopia and heterotopia with developing visions on urban futures, in the context of large scale urban projects in Brussels. In which way imagination and (social) dreaming impact the development of a vision of an urban future? And in which they enhance a broadly supported and successful urban project. This analytical framework will be tested on several urban projects selected from the recently launched 'International Development Plan for Brussels', by the Brussels Government.

Stankomir Nicieja

(University of Opole)

"Grey Matters: Liberal Utopia and Neuroscience in Ian McEwan's Saturday"

In my paper I will examine Ian McEwan's relatively recent and much celebrated novel Saturday (2005). I will argue that it is possible to interpret this text as a specific type of a contemporary utopian narrative. Naturally, Saturday is not an orthodox utopia. The book does not construct any exemplary community or alternative political project. Instead, it adopts a much narrower perspective and presents an idealised world built around the protagonist of the novel, Henry Perowne. In my paper I will investigate numerous utopian dimensions of Saturday. I will pay particular attention to the strategies McEwan adopts in his staunch defence of secular humanism as well as his interesting speculations about human mind inspired by the current discoveries in neurobiology and brain science.

Stella Nascimento

(Universidade de Trás-os-Montes e Alto Douro)

"(Dis)Enabling the Body and Mind in Brave New World"

One of man's greatest acclaimed desires must surely be to live a long and happy life, with the added bonus of doing so in a youthful and healthy body. Wishful images of fighting back illness, pain and death have contributed to building such ideals, thus even fairytales of an ideal state, in which there are no longer any other deprivations, cannot avoid considering disease and the role of the physician. Brave New World is set in the distant future in which such an ideal society has finally been created. For, out from the whiteness of countless laboratories genetic science has brought the human race to perfection. Gone are illness, bodily imperfections and old age.

This paper will consider firstly, whether the conditioning of the body and mind of the citizens of the new world state is in any way mirrored in our current day society, particularly in regards to people with disabilities. And, secondly, whether close analysis of a dystopian society may in some form or another contribute to a better understanding of how disability might be confronted in current socio-cultural settings, thereby breaking down existing stereotypes and discrimination.

Teresa Mora

(Universidade do Minho)

"Classics of sociology and modern social utopias: displacing knowledge boundaries"

The relation between theoretical society models and literary utopian societies continue to deserve scarce attention from mainstream sociology. Nevertheless, utopian and scientific knowledge have in common a strong rationality. This convergence can be observed in the methodological procedures used in the discursive construction of a social order. In fact, social theory comes close to social utopia on the use of several spatial categories that imply a geometric representation of society. My aim is to present this argument analysing three spatial categories: delimitation, centralization and exclusion. I argue that these categories are recurrent either in classics of sociology or in modern social utopias. Also I defend that they fundamentally express the spatial and territorial nature of language in the process of doing knowledge. Paradoxically, it seams to me that it is precisely these same categories that allows the social science to keep a normative distance from social utopias. To present my argument, first I will consider two seventeenth century utopian narratives: Gabriel Foigny's La Terre Australe connue (1676) and Denis Veiras's L'Histoire des Sévarambes (1677-1679). Based on these texts I propose to examine the fundamental role of spatial procedures on the foundation of a rational society. Second, I will introduce Teresa Sousa Fernandes' reinterpretation of Montesquieu (1748), Rousseau (1755,1762) and Durkheim' works (1893, 1922) focused on their common geometric construction of the social order. With her text, Fernandes allows us to see the continuity between enlightenment social philosophy and nineteen century social theory. Through this set of texts I will try to destabilize the epistemological cut between science and utopia.

Teresa da Silva

(Universidade de Trás-os-Montes e Alto Douro)

"Lord of the Flies, by William Golding: The beast within us"

Interpreting Lord of the Flies from a new perspective is mission (almost) impossible. By no means must the period in which it was written be forgotten nor how deeply it affected William Golding. Indeed, World War I had been catastrophic and considered by many "the war that had ended all wars". How wrong Humanity had judged itself!

A lot has been written and said about Lord of the Flies and about what its author might have wanted to transmit through his words. In the vast majority, the vision captured by the book has been an extremely pessimistic one. For many, the author was profoundly disappointed in Mankind, in the evil nature of the human being, and wrote Lord of the Flies to show this. Through this analysis, a stigma of pessimism was imposed on the book and the author.

Could this interpretation be too harsh? Is it possible that William Golding had no positive expectations left for Mankind? Or, contradicting all, does the novel leave us with a slight touch of hope?

Firstly, this paper will analyze two opposing characters, the boys' animal-like behaviour and its relationship to the title.

Next, it will look deep into the novel and try to find a spark of optimism that most dystopias leave in their readers.

Tom Moylan
(University of Limerick)

"Cognitive (Re)Mapping: Utopian and Dystopian Space in Notes from a Coma"

Mike McCormack's Notes from a Coma (2005) explores the terrain of late "Celtic Tiger" Ireland. With its science fictional grammar – wherein its future locus looks back at 21st century Ireland as its determinate past – the novel re-visions Irish social space and exposes the competing and transforming forces that transect it.

In McCormack's cognitive mapping, the narrative of JJ, the Rumanian orphan lovingly raised by Anthony O'Malley, is realistically rendered in the body of the text; while the account of the prison ship (part disciplinary apparatus, part Big Brother entertainment) anchored in Killary Fjord as a new extension of the globalised political economy appears in the footnotes.

In this conflict of textual space, narrative and report negate each other and open to another formal register that articulates an epistemological contest that plays out in the author's interrogation of the eutopian and dystopian modes as he on one level refuses both and yet on another articulates a utopian horizon that supersedes both.

Tony Burns
(University of Nottingham)

"Postmodern Anarchism: Utopian or Dystopian?"

In this paper I will bring together two separate bodies of literature. The first is that associated with what Lewis Call refers to as 'postmodern anarchism,' Todd May has characterized as 'poststructuralist anarchism,' and Saul Newman has labelled simply 'Post-Anarchism.' The second includes those texts which are considered to be works of utopian or dystopian literature.

Is 'postmodern anarchism' utopian or dystopian? Lewis Call has suggested that this type of anarchist thinking can be associated with the idea of 'utopia.' He cites the example of Ursula K. Le Guin's The Dispossessed as being an example of a work of utopian literature which has an affinity with postmodern anarchism as he understands it. My paper will examine Call's reasons for thinking this.

My paper will also consider the reasons for thinking that postmodern anarchism has dystopian rather than utopian implications. I will suggest that a good example of a work of literature which is informed by ideas associated with

postmodern anarchism is Zamyatin's We. This, however, is a dystopian and not a utopian work.

There are a number of striking similarities between Le Guin's The Dispossessed and Zamyatin's We, but we should not underestimate the importance of the differences which also exist between them, which is what we would be doing if we considered them both as unequivocal endorsements of the principles of postmodern anarchism.

Ulrike Attenmüller
(Drexel University)

"'The City Crown' – An Utopist's Vision of a Better World by Bruno Taut"

Written under the impression of World War I, Bruno Taut developed an urban concept where people would live in "apolitical socialism" of peaceful collaboration. The German expressionist architect sketched in his first book "Die Stadtkrone" an utopist garden city and socialist community for 300.000 inhabitants. The book, which also contains articles by Paul Scheerbart, Eric Baron and Adolf Behne, intended to encourage especially young architects to build and at the same time to strive for the ideal rather than the realistic. The city Taut envisioned was meant to overcome national and social differences by the means of architecture, specifically through the city crown. This crystalline structure would be the spiritual and intellectual center overlooking the city.

Modeled after the medieval cathedral or temple, the crown is the secular beacon towering over the new city of tightly knit housing developments. For its imposing scale, its communal functions but especially due to its striking beauty the city crown would be the cultural fulcrum of a unified community living, where individuals would be inspired by transcendent ideas of the collective good.

Verity Burgmann
(University of Melbourne)

"Futures without financial crises: Australian utopianism in the 1890s"

Australia in the 1890s was a society so capitalist it experienced crisis: the declining tendency of the rate of profit, recession, falling prices and financial collapse. It was facing the equivalent of a sub-prime mortgage crisis and a depression, with the first wave of spectacular bank crashes occurring between 1889 and 1892. Unions, socialist organizations and Labor Parties—which had started to win parliamentary representation thanks to manhood suffrage

and payment of members—reacted to the financial crisis in typically class-conscious ways. At the same time, there was a significant movement of utopian experimentation and imagination: attempts to build better futures, in particular, futures without financial insecurities for the masses of people, as under capitalism. This utopianism found expression in both practical movements to create ideal societies and the production of fictive utopias. However, Australia was not the kind of society Marx and Engels envisaged as productive of utopian urges as an expression of the undeveloped nature of class relations. The communal settlement movements were highly critical of capitalism as a mode of production and of capitalist social relations. William Lane, the period's foremost exponent of utopian intentional community building, argued that utopian experimentation was rendered all the more necessary by capitalist conditions rather than made obsolete; and that trade unionism and working-class parliamentary representation had already proven their shortcomings as an avenue for creating better societies. The utopian literature of the 1890s was clearly informed by the tendency of capitalism to crisis and a desire to avoid this in the future. Australian utopianism in the 1890s therefore confounds the classic Marxist understanding of utopian socialism as belonging to a period before capitalism was well developed and the proletariat organized.

Yaacov Oved
(Tel Aviv University, Israel)

"The Role of International Associations of Kibbutzim and Communes"

The kibbutzim in Israel and the communes lived in worlds apart till the second half of the 20th century. Since the 1950s kibbutz members started to visit communes and as a result contacts were made between them. These contacts stimulated one of the founders of the kibbutz movement, to convene an international conference of commune members in Israel in 1981. The contacts that were made, were kept alive by the establishment of the International Communes Desk (ICD) that functions nowadays and continues to cultivate ties between communes and the kibbutz movement through mutual visits and the circulation the magazines.

In 1985 a new stage of contacts began. A convention of commune and kibbutz scholars was held in this year, under the auspices of Yad Tabenkin(The Research and Documentation Center of the Kibbutz movement) which founded the International Communal Studies Association(ICSA). This international association was intended to create contacts between scholars and to promote comparative research on communes and kibbutzim. Since its establishment it held nine international conferences in Israel, Europe and the USA and plans to hold the tenth conference in Israel in 2010.

Both associations fill an important role in forming closer interchange between members of the communes throughout the world and the kibbutzim in Israel. They are means for better communication between communal groups and encourage the research on relevant subjects.

This paper will survey the creation and development of these associations, will emphasize their contribution to the creation of contacts and stimulating comparative research and will relate to the perspectives of international contacts that are likely to develop in the future through them.

Zuzanna Gawronska
(Maria Curie, Skłodowska University)

"Clashing Tones, Harmonising Concepts: Anti-utopian Motifs in Stanislaw Lem's Writings"

Despite the wide interest in Lem's science-fiction prose, the utopian and anti-utopian themes constituting or underlying a large body of his works have frequently been addressed only on the margin of discussing other issues or when analysing a single book. Therefore, I would like to pesent a paper which through a comparison of different contexts and perspectives from three Lem texts, a volume of short stories Star Diaries (selected stories), and two novels, Return from Stars and Eden respectively, aims at providing a reconstruction of the conceptual frame and ideas forming a system of anti-utopian thought emerging from Lem's writings.

The first book is a satirical collection of Ijon Tichy's accounts of close encounters with other civilisations and projections of scientific or philosophical ideas onto reality. Return from Stars depicts a man confronted with the Earth transformed by 127 years of progress and scientific breakthroughs, and at the same time confused by irrelevance and austerity of his own animal instinctive nature which makes normal existence in this 'perfect' world impossible. Finally, Eden describes a discovery of a curious yet obscure and incomprehensible alien world. This seemingly self-regulating advanced civilisation proves to be ruled by manipulation, information control and state repressions.

The theoretical scope of the problems ranging from the light notes of ridicule fiction to the darker pessimistic tones of Eden's scepticism would cover a verification of several utopian ideas and ideals, for instance those of progress, ideal state/system and assumption of the alien as better and more advanced. Furthermore, the presented matters would concern the reverse positions and the key role of the other/alien in the process of the understanding the unknown and self-cognition as well as the diagnosis of the condition and limitations of humanity.