

SPECTRES OF UTOPIA

11th INTERNATIONAL CONFERENCE OF THE UTOPIAN STUDIES SOCIETY/EUROPE

LUBLIN 2010

CONFERENCE ABSTRACTS SESSION-BY-SESSION LIST

WEDNESDAY, JULY 7

OPENING ADDRESS

2:00 – 3:00 PM

Artur Blaim, Maria Curie-Skłodowska University in Lublin, Poland

KEYNOTE LECTURE

3:00 – 4:00 PM

Tadeusz Sławek, University of Silesia, Poland

Utopia of Apocalypse. Thinking Which Changes the World

SESSION 1: FAR OTHER WORLDS AND OTHER SEAS

4:15 – 5:15 PM

Wojciech Nowicki, Maria Curie-Skłodowska University, Lublin, Poland

Utopia in the North: A Romantic Pole Looks at Scotland

The paper discusses the observations on early nineteenth-century Scotland by Krystyn Lach-Szyrma (1790-1866), a writer, philosopher, soldier and ultimately the great enthusiast and popularizer of things British, indeed the first Polish Anglicist. Szyrma travelled to Britain in 1820 as the tutor of a Polish prince and soon joined him in the University of Edinburgh. In 1824 Szyrma returned to Poland and became a professor of philosophy at Warsaw University. Six years later he participated in the abortive attempt to shake off tsarist rule, so-called November Rising, after which he returned to Britain, where he remained to the end of his life. In 1828 Szyrma published reminiscences of his visit to the Isles, the better part devoted to Scotland. Caledonia features here as a location endowed with a potential for an ideal polity, a utopia of sorts, where institutions are effective, education excellent and commerce thriving. Szyrma notes the natural simplicity of manners in the people, respect for other nations, and love of animals not to be found elsewhere. The picture, though not wholly uncritical, seems to have been drawn with the Poles in mind, a beleaguered nation, much in need of a blueprint for a brighter future.

Jorge Bastos da Silva, Universidade do Porto, Portugal
The Imaginary Voyages of Vasco José de Aguiar († 1855)

Vasco José de Aguiar was an undistinguished Portuguese civil servant who published two pieces of fiction in the 1840s, a *Voyage to the Interior of New Holland* (*Viagem ao Interior da Nova Hollanda*) and a collection of short narratives with the title *Dreamt Truths* (*Verdades Sonhadas*). While the literary quality of his writings is far from high, they are worth reading for their utopian character. Indeed, Aguiar's fiction appears to bear the influence of writers distinctly within the tradition of formal utopia and utopian satire, such as More's *Utopia*, Swift's *Gulliver's Travels* and Voltaire's *Micromégas*. Intellectually, on the other hand, the two main features of Aguiar's fiction are his social conservatism and the exploration of the topic of the plurality of worlds within the framework of Christian faith. The *Voyage to the Interior of New Holland* narrates a trip to Australia and the discovery of the Valley of Reason, a magnificent kingdom where morality and order prevail. *Dreamt Truths* includes an interplanetary voyage which amounts to a grim satire on human folly and moral corruption. This paper is a short presentation of the work of a utopian writer which has been totally neglected for over a century and a half.

SESSION 2: UTOPIAN PERFORMATIVES (1)

4:15 – 5:15 PM

David Bell, University of Nottingham, UK

The Shape of Utopia to Come. Improvised Music and Nomadic Utopianism

In his short essay *Celebration of Awareness*, Ivan Illich argues that 'we cannot think our way to humanity. Every one of us, and every group with which we live and work, must become the model of the era which we desire to create'. I will use this paper to argue that the immanent forms of organisation inherent to improvising music can be seen as one such model. Drawing on works of music theory and my own experience as an improvising musician I argue that improvising music offers hope for the development of a 'nomadic utopia'. This is a concept inspired by contemporary utopian studies philosophy and the works of Deleuze and Guattari. A nomadic utopia is a nonhierarchical society which is open to continued change and in which the supposed dichotomy between the individual and the collective does not apply. Despite the hope offered by nomadic utopias, I note that they will necessarily ossify into 'State Utopias' wherein activity is regulated along hierarchical lines and change is rejected in the name of perfection. Indeed, I note that such an operation frequently happens in groups of improvising musicians. Yet their radical potential cannot be fully diminished and by drawing on music theorist David Borgo's work on the similarities between improvising music and chaos theory and on the importance of 'ontological chaos' in Hakim Bey's (post-)anarchism I argue that communities of improvising musicians and- with them the concept of nomadic utopia- offers hope for utopian transformation, albeit one with failure a necessary part of its success.

Camilla Jalving, ARKEN Museum of Contemporary Art, Denmark

Doing Utopia: The Utopian Impulse in Contemporary Visual Art

"Utopia is the infinite work of the imagination's power of figuration" the French philosopher Louis Marin wrote in his 1993 essay 'Frontiers of Utopia'. Taking the ongoing exhibition project UTOPIA at Arken Museum of Modern Art in Denmark as its point of departure, this paper aims to investigate this power of the imagination in relation to contemporary visual art. Whilst basing itself on the premise that the visual art scene has recently witnessed a return of a certain utopian impulse that amongst other things overtly counters the anti-utopian spirit of postmodernity, the paper discusses in what ways the art of today can be said to function in an utopian manner. What concepts of utopia are played out, when artists gesture towards "the one country at which Humanity is always landing" to quote Oscar Wilde's famous paragraph from *The Soul of Man under Socialism*? What is meant by *program, impulse, micro, critical, temporary, therapeutic* and *performative* to mention a few of the nouns and prefixes attached to the concept of Utopia? And how can these different versions of the concept be put into play in the critical encounter with works of art? Following this, the paper considers how the concept of Utopia, albeit dressed in different guises can not only be found within works of art, but also work as an analytical concept, as a certain framing devise? The question is to what extent the utopian is detectable as an impulse, and to what extent it is in itself a function of the critical encounter? When is art utopian – and when is it 'just' framed as such? What is the purpose of such framing and what does it allow us to see?

SESSION 3: EAST MEETS WEST

4:15 – 5:15 PM

Stankomir Nicieja, University of Opole, Poland

Chasing the Dragon: Utopian Representations of China in the West

Because of its enormous size, huge population and immensely rich cultural heritage, China had always fascinated Europeans, particularly philosophers and political thinkers. For most of them, however, China was an imaginary construct, a highly stylized and coloured projection of their own beliefs, visions or prejudices. Very often their imagination of China was based on unreliable and exaggerated accounts. Thus, since the beginning of the more intense cultural exchange between the Middle Kingdom and the West in the 17th century, China functioned in the European consciousness as a specific utopian entity that constituted a handy point of reference in the discussions about various political and social issues concerning Europe. The primary aim of my paper is to analyze this process of idealization of China. I am going to show how, in the European imagination the Middle Kingdom became a truly utopian empire epitomizing the benefits of secularism and meritocratic government. I will also demonstrate how this image eroded with time giving way to the perception of China as a paragon of backward and stagnant society. Particular attention will be paid to the selected texts by French and English intellectuals who directly referred to the example of China. The paper will conclude with the speculation on how this historical experience may inform contemporary attempts to understand what is happening in China today.

SESSION 4: IN THE EYE OF THE BEHOLDER

4:15 – 5:15 PM

Karol Kurnicki, Jagiellonian University, Kraków, Poland

Gated community as postmodern social and urban utopia.

The phenomenon of gated community came into presence in the United States about 40 years ago. It was direct consequence of the corruption of suburbanization and gentrification projects, which have not fulfilled the expectations towards them. Gated community may be perceived as complex social and urban vision of modern urban society. It is not only a spatial structure, but in its very essence it contains clear social factors. Thus, gated communities can be seen as both social and urban utopias, dreams of creation of clean, safe and socially and politically stable societies within a city. In my paper I want to argue that the occurrence of gated community as a phenomenon is not only a result of development of contemporary, market-driven neoliberal city. Instead I want to emphasize its ideological and utopian traits. Even though gated communities are commodified urban spaces, they also are social projects. One of the interesting things of the phenomenon of gated community is its commonness and universality. It is possible to create this kind of spatial and urban structure in virtually every city in the world, and it still going to be appealing for local societies. Therefore, we can describe gated community as one of the truly postmodern utopias – local and global at the same time. Moreover, an utopia which by its positive image automatically hides its dark side of social exclusion, creation of “urban patchwork” or distortion of social and spatial structures within a city. This is the point in which the utopia of gated community turns into dystopia and reveals that somehow reasonable idea of construction of friendly environment has opposite outcomes.

Federico Cugurullo, King's College London, UK

Reconsidering Utopia and Dystopia: a matter of perception

Today it is not rare to find words like ‘death’, ‘demise’ and ‘decline’ associated to the concept of utopia. Dreaming of ideal societies sounds old. Unrealistic and catastrophic visions of the future appear prevalent in people’s mind. Among a long chain of causes and effects, the phenomenon of dystopia has been considered as the principal reason for the decline of utopian thought. Born with the loss of hope generated by the great social disasters of the twentieth century, the dystopian wave of texts like *We*, *Brave New World* and *Nineteen Eighty-Four*, has long been considered as mortal for the utopian genre. But is it really true? Focusing on urban planning, this paper aims to propose an alternative conceptualization of

dystopia and utopia that does not consider the first as the nemesis of the latter, but sees both as perfectly compatible. Drawing on the theory of Forms of Plato and the principle of Uncertainty of Heisenberg, the theory proposed in this paper seeks to demonstrate that utopia and dystopia are not ideas per se but dependent on the person perceiving it. By analyzing the utopian vision of the Garden City and how it has been interpreted by Ebenezer Howard and Jane Jacobs, it will be shown how from the same neutral idea different perceptions lead to the formation of utopia and dystopia in a way in which neither compromise the existence of the other. Ultimately it will be argued that theories that claim a general decline of utopia are unsatisfactory in that they focus the attention on the idea with no regard to the interpreter. Instead of investigating the decline of utopia the research should preferably focus on the decline of the *perception* of an idea as utopian.

SESSION 5: SPECTRES OF D-EASTOPIA

4:15 – 5:15 PM

Jerzy Durczak, Maria-Curie Skłodowska University in Lublin, Poland
Photographing D-Estopia

THURSDAY, JULY 8

SESSION 6: UTOPIA AND SCIENCE

9:00 – 10:00 AM

Fatima Vieira, Universidade do Porto, Portugal
Science, utopia and dystopia in the year 3000

What will the world be like in the year three thousand (O que há-de ser o mundo no ano três mil, 1859-60), by Sebastião José Ribeiro de Sá, is a Portuguese version of Émile Souvestre's *Le Monde tel qu'il sera* (1845). The book describes a dystopian world built upon the idea of material progress, a dehumanized society, suffocated by useless gadgets and following the laws of commercial profit. In my paper, I set myself to analyze the reasons that led Ribeiro de Sá to translate Souvestre's book in spite of the all the differences that separated the two writers. I will show how Ribeiro de Sá's infinite confidence in human's perfectibility led him to create a Portuguese version of Souvestre's text which is substantially different from its original, namely in what concerns the link between science and religion. I will thus try to clarify the contradictions of the translation written by a man who, on one hand, showed an unusual enthusiasm about the idea of technological progress but, on the other hand, faced human perfectibility as a Christian dogma.

Zofia Kolbuszewska, John Paul II Catholic University of Lublin, Poland
Dystopian Horrors of the Wunderkammer Island in *The Piano Tuner of Earthquakes* by Quay Brothers

Quay Brothers' film *The Piano Tuner of Earthquakes* can be interpreted within the framework of the utopian/dystopian discourse due to its affinities with Francis Bacon's New Atlantis. In Bensalem, science plays a key role in the development of the society. The goal of the Society of Salomon is "the knowledge of causes, and secret motions of things; and the enlarging of the bounds of the human empire, to the effecting of all things possible." On the other hand, owing to its allusions to automatons, grottos and laboratories the film takes up and interrogates the theme of the wunder- and kunstkammer. The character of Droz is an allusion to the famous automaton-maker. The automaton-maker is a demiurge-like figure, who seems to turn the Baconian vision informed by trust in science and progress to a dystopia. The 'pursuit' of happiness prevalent throughout the *New Atlantis* is best displayed by the freedom to live a fulfilled life on the island of Bensalem. The island of Droz presented by Quay Brothers is the realized, performed kunstkammer where the movement of automatons takes place along the circular trajectory of perpetual return, while the mechanistic perfection defeats inspired

art, chance, affection and the flow of time. The characters caught up in Droz's dystopia are prisoners of a circular, never-ending pursuit of impossible happiness; impossible because their quest for emotional rather than rational or scientific fulfillment has been thwarted. Thus the Baconian paradise of scientific progress turns into the hell of stasis, while the demiurge never progresses further than the sixth automaton.

10:00 – 11:00 AM

John Huss, The University of Akron Center for Genetic Research Ethics and Law Department of
Bioethics Case Western Reserve University, USA

Utopianism and Dystopianism in the Ethics of Reproductive Technology

In North American debates over reproductive technology, bioethicist Leon Kass has repeatedly argued that the cloning of human beings is a line that dare not be crossed. In "Preventing a Brave New World" and "How Brave a New World," he argues that advances in reproductive technology could lead humankind down the road to dystopia. In this paper, I argue that Kass's wielding of utopian and dystopian ideas appeals to pre-theoretic, visceral intuitions. These are problematic moral guides whether applied to the biomedical present, or to the possible future envisioned by Huxley (and reinterpreted by Kass). Moreover, Kass presupposes a level of genetic determinism that is at odds with the best current understanding of the relationship between genes and their associated traits. I conclude with an alternative view of the role of utopian and dystopian literature in bioethical debate, one that emphasizes the role of literary imagination in informing moral imagination.

K. Gediz Akdeniz, Istanbul University, Turkey

From Simulakr to Zuhur in Complex Utopias

As human life becomes more and more complex every day, the simulation is rapidly growing in the social systems and in human behaviors. The deconstruction begins everywhere. Recently I proposed "Disorder Sensitive Behavioral of Human" simulation theory to consider disorder human behaviors in social systems. In this presentation, I would like to introduce this theory to critique how the utopian simulations (simulakr) with modern realities are also replaced by the disorder utopian simulations of human behaviors (zuhur) with chaotic awareness realities.

SESSION 7: UTOPIAN PERFORMATIVES (2)

9:00 – 10:00 AM

Teresa Botelho, Humanas Universidade Nova de Lisboa, Portugal

Leaving one's safe houses of identity : reimagining belonging in utopian performatives in the United States

This paper explores the concept of utopian performatives developed by Jill Dolan, which defines them as "profound moments in which performance calls the attention of the audience in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like" and discusses how the contemporary American stage has been the site of such cultural crossings that interrogate and re-imagine the stability of essentialized identities, proposing new ways to conceptualize belonging. Work of two playwrights and theatre directors will be examined- David Henry Hwang (Yellow Face, 2008) and Ping Chong (The East West Quartet (2004) and the series Undesirable Elements (2010) - which, using and redefining the tropes of documentary theatre, have dramatized cultural encounters that consider new approaches to the myths of collective identities, foregrounding what Paul Gilroy has called a pragmatic, planetary humanism.

Dominika Szwajewska, Maria Curie-Skłodowska University, Lublin, Poland

In the land of half-worlds: utopianism in *Synecdoche, New York*

As Eco ascertained it suffices to take something from real life, put it on stage and claim it art to make it art incarnated. Caden Cotard from *Synecdoche, New York*, instead of a stage, chooses a warehouse in a theatre district as a setting for his magnum opus. In an attempt to create something that is 'real' and 'authentic', he constructs a Chinese-box structure

reality in which he struggles to replicate life to the minutest detail. As in Eco, his art is to function as an index sign – through this utopian undertaking he wants to define himself and find his real self. In the course of the action, the reality of the play becomes *realer* than the world outside.

In my paper I would like to explore in detail the interplay between elements of utopia, dystopia and anti-utopia in Kaufman's *Synecdoche, New York*.

SESSION 8: UTOPIAN PERFORMATIVES (3)

10:00 – 11:00 AM

Beate Rodewald, Palm Beach Atlantic University, USA

Elbert Hubbard's Roycroft: American Arts and Crafts

The phrase "Arts and Crafts" appears frequently in art history or antiques discussions as a label to denote a period style, particularly early 20th-century work done in areas traditionally categorized as "crafts" rather than "arts" (e.g. furniture, bookbinding). Movements and artistic enterprises referred to by the label, however, were not about creating a marketable "brand" or style; the implicit questioning of traditional hierarchies of artistic merit was accompanied by visions that tried to articulate alternatives to technology driven economies that started with the industrial revolution and that were glorified by the first World's Fair in London in 1851 (the Great Exhibition). Generally considered to be the central figures and originators of the A&C movement, William Morris and John Ruskin in England reacted by evoking medieval simplicity and craftsmanship as well as expounding on the moral purposes of art. Inspired by meeting Morris, American Elbert Hubbard (salesman with entrepreneurial spirit) spread A&C ideas in America. In about 1895, he established a handicraft community (known as "Roycroft") in East Aurora, New York, which, at its peak, housed more than 500 workers. In addition, Hubbard was a prolific writer and presenter on the nationwide lecture circuit. This presentation will examine the legacy of Roycroft / East Aurora and other A&C manifestations in America with particular emphasis on the different expressions this movement took on this continent compared to the English founders' visions. Philosophical and political connections to other 19th and early 20th century American utopian projects for self-improvement or progress will also be explored.

Ania Spyra, Butler University, USA

Utopianism of Multilingual Art

The Tower of Babel usually acts as a symbol of noisy multilingual confusion because it evokes the chaos of languages that ensued from God's angry destruction of the tower. However, as G. W. F. Hegel observes in *Aesthetics, Lectures on Fine Art*, the underside of the Babel story reveals the tower's origins in unity, in a human drive to unite through the icon of a work of art. Hegel quotes tower of Babel as the first example of such unifying power of architecture: "built in common, and the aim and content of the work was at the same time the community of those who constructed it" (638). The common goal and the symbol thus erected unified people, as did the very immensity of work accomplished together. Thus, as an icon of a binary opposition at play, Babel represents both unity and its lack. It symbolizes both the utopian ideal of universal communication and the dystopia of its impossibility.

Drawing on examples from art (the anonymous "You Are Beautiful" project), literature (Ntozake Shange) and music (Manu Chao), this paper investigates the utopian impulse behind multilingual aesthetics, which usually hopes to represent and foster international cosmopolitan communities. However, multilingualism often encounters the paradox of Babel: can it contribute to greater international understanding with an incomprehensible mix of languages? I argue that by showing the resistance of the foreign to the influence of global English, multilingual artists strictly distinguish between two forms of unity: the totalizing one that would like to see the whole world as a sea of sameness achievable through translation or a universal language, and the cosmopolitan one which finds a universality in difference.

SESSION 9: PUBLIC SPHERES

9:00 – 11:00 AM

Malcolm Miles, University of Plymouth, UK,

Krzysztof Nawrotek, University of Plymouth, UK,
Magda Tyżlik-Carver, University of Plymouth, UK

Public Spheres

The strand reconsiders the frequently used notion of a public sphere as a location of democratic determination and interaction. This is a utopian vision, but the papers, together, question received assumptions of the public sphere, ask what other possibilities exist to define an interactive public sphere, and look to contemporary technologies of communication as exemplifying both utopian and dystopian possibilities for a public sphere.

SESSION 10: VARIETIES OF UTOPIAS

9:00 – 10:00 AM

Alex Lawrey, independent scholar, UK

Evil Days in May

This paper will explore the events of 'Evil May-day' in 1517, an early example of a race riot when apprentices, clergymen and others attacked foreign residents of London, within the context of the text of More's 'Utopia'. More, as undersheriff of London, played a minor, if often exaggerated, role in calming the riot, or at least attempting to do so. More's 'Utopia' presented an exclusionary ideal world, a nationalistic island state which utilised its geography (including its 'white cliffs') to keep out immigrants, and controlled its own population by sending out colonists if numbers got too great. The rioters of 1517 were aggrieved because of perceived injustices regarding foreigners taking jobs away from citizens of London, they were, therefore, voicing support for the same kind of exclusionary state as More writes about in 'Utopia', and this spectre of a 'pure', perhaps racist, city-state or nation-state would haunt the utopian imagination for centuries to come with the progressive, enlightening forces of the utopians too often balanced out by the dark reaction hidden within. Campanella's 'City of the Sun' advocated a eugenics policy that anticipated the writings of Galton centuries later, Robert Owen's communitarian experiments were often seen as having failed because the 'wrong' sort of people were involved, he was also an advocate of phrenology: utopia had its own, self-imposed, limits. 'Utopia' described a political system that mixed the monarchy with a form of direct democracy, comparable to the relationship between the Common Council of the city of London, and the parliaments and palaces of Westminster. Thomas More was both a citizen of London and descended from old London families, 'Utopia' reflected his background and participation within the politics of the city of London.

Diane Morgan, University of Leeds, UK

The Reaffirmation of Social Values in the Work of Saint-Simon, Fourier and Proudhon

For many the fall of the Berlin Wall twenty years ago marked the catastrophic failure of state socialism. The apparent affirmation of "people's power" initially gave vent to dreams of a "third way" of organizing society which was neither communist, nor capitalist. These alternative visions apparently evaporated in the face of irresistible global capitalism which proclaimed that "West is Best". However, more recently, largely due to the impact of ecological fears and the economic crisis, dissatisfaction with the waste, abuses, excesses and injustices of the "Western" way of life has given a new lease of life to the search for other ways of configuring society. Therefore the time is propitious for a re-evaluation of different forms of socialism which have as yet not been fully explored. To a large extent this neglect can be attributed to the legacy of Marx and Engels who catalogued these thinkers as "utopian", that is to say as politically immature and unrealistic. The paucity of translated and critical material has meant that this label has stuck as monolingual readers have been unable to appreciate the challenging potentiality of their ideas as complex interventions in the real world. However, the fact that C.U.P. recently reprinted the above mentioned two major works by Fourier and Proudhon (in 2006 and 2007), hopefully attests to a nascent awareness that more attention needs to be paid to, both the historical specificity and the contemporary currency of, their ideas. The main objective of this paper is to explore the *contemporary* currency of the ideas of three principal thinkers of C18th/19th French Socialism. Methodologically such an enterprise would also necessitate an examination of their *historical* context: this extends not only from those predecessors who influenced them (e.g. Rousseau, Condorcet, the Physiocrats), to the contemporaries with whom they were in dialogue or in dispute (e.g. Cabot, Owen, Comte, Pierre Leroux, Louis Blanc, Blanqui, Marx and Engels), but also beyond, to those who followed them, promulgating their own particular interpretations of the "masters'" ideas (e.g. Enfantin, Bazard, Chevalier, Considerant to name just a few). An examination of the specificity of their historical context would reveal differences between their

situation and ours which can be as informative and productive for a project concerned with the “actuality” of ideas as similarities can be. As W. Benjamin made clear differences in context introduce a critical tension between then and now which interrupts the myth of linear temporality. Ideas can then no longer be perceived as naturally and smoothly evolving in time. Instead they demand to be recognized as still highly-charged potentialities to be actively –and carefully- engaged with by us in our various endeavours to make the present relevant in ways that are hopefully socially constructive, so that they might produce a more positive outcome for the future. Such a rigorous examination is understandably beyond the remit of this conference paper which will therefore restrict itself to a consideration of the following topics in the works of Saint-Simon, Fourier and Proudhon:

Placing Work and Play in a Social Context.

Social Luxury, Its Uses and Abuses.

The Grounds for Agricultural Common Sense(s).

Expanding Political Horizons.

It is hoped that focusing on these issues will be a way of presenting the social value of their ideas for us today.

10:00 – 11:00

Olga Grądział, Warsaw University, Poland

Discontinuity and Purity; Reflections on a Conservative Utopia

When applied to Thomas More's "Utopia", the traditional interpretation of utopian projects as essentially progressive, stands in clear contrast to the conservative principles represented by the author. Reading "Utopia" as a multi dimensional text, that combines elements of the tradition of philosophical dialogue and contemporary travel narrative, it is possible to postulate that using the convention of contemporary travel narrative next to the philosophical dialogue, More achieves a distancing effect, which may suggest that even though the ideal state may be considered perfect on theoretical grounds, it will always evoke the impression of estrangement in a person, who is organically connected with a different culture. The principle of organic integrity of a political organism has been raised by Edmund Burke in his "Reflections on the Revolution in France". It was also Burke's chief argument against the political project postulated by the French Revolution. The second argument concerned the natural and transcendental origin of social order and values upon which healthy political organisms were to be founded. In the paper, I should like to discuss prospects for a conservative utopia as a project consisting in a development of a political organism along the principles defined by natural and transcendental values, in a manner unobstructed by the faults and imperfections to be encountered in real societies. Viewed from this perspective, the discontinuity inherent in the idea of a political project started "from scratch" would be justified by the possibility of the purification of principles it would allow for. The actual feasibility of a project of this kind would be discussed with reference to the views on human nature and the historical process in early Conservative thought.

Andrzej Sławomir Kowalczyk, Maria Curie-Skłodowska University, Lublin, Poland

A Liberal Dystopia? Ideology and Religion in *Operacja „Chusta”* [*Operation ‘Veil’*] by Tomasz Terlikowski

A literary debut by a Polish conservative feature writer and philosopher, Tomasz Terlikowski's novel, *Operacja „Chusta”* (2010), has been advertised as “theological fiction” written in the traditions of Orwell and Huxley. Unlike a variety of the 20th century literary dystopias, which typically direct their critique against totalitarian systems, Terlikowski's novel portrays a super-democratic one, where freedom and tolerance are granted to all except for orthodox Catholics, enclosed in ghettos and secluded from the rest of Pan-European society. Far from raising ideological arguments, the present paper intends to analyze the major structural components of Terlikowski's dystopia against the tradition of the genre, paying attention to the manner in which the author reinforces his views. This is particularly conspicuous in the shape of narration, construction of the plot, as well as numerous allusions to socio-political and religious phenomena in contemporary Poland/EU.

KEYNOTE LECTURE

11:30 – 12:30 PM

Pohl, Nicole, Oxford Brookes University, UK

Craftism: Craft + Activism = Utopia?

SESSION 11: UTOPIA IN CHILDREN'S LITERATURE

12:30 – 1:30 PM

Jagoda Węgrodzka, University of Gdańsk, Poland

Utopian garden cities in the children's fiction of E. Nesbit

Edith Nesbit, a well-known English children's writer, was a declared socialist and one of the founding members of the Fabian Society. Social criticism was an important, though not predominant, aspect of her fiction. In four of her texts for children social criticism is linked with utopian visions of perfect – or nearly perfect – social orders expressed by cityscapes reminiscent of the idea of the garden city current in Nesbit's time. Nesbit's utopian cities are located in the future, in the past, in the exotic Eldorado and in the parabolic space of dream. Analyzed chronologically the utopian societies presented in Nesbit's fiction seem to testify to the increasing loss of the writer's faith in the possibility of social change.

Pavla Vesela, Charles University Prague, The Check Republic

Toni Morrison: From *The Bluest Eye* to *Peeny Butter Fudge*

With few notable exceptions, such as *Imperium in Imperio* (1899) by Sutton E. Griggs and George S. Schuyler's *Black Empire* (1936-1938), American literary utopias have remained white-authored and racist until the aftermath of the 1960s. Even after the genre opened to the minorities, however, it was largely the work of white writers that drew attention to race, while African-Americans—leaving aside Samuel R. Delany and Octavia E. Butler—shunned away from utopias. As Marc Bould observed, a number of black authors write science-fiction, but few of their works can be characterized as utopias. Given the relative absence of African-Americans in the utopian genre, my presentation suggests that we must look for their utopian impulse elsewhere, namely children's literature. After a brief theory of the relationship of children's literature to utopia, I will illustrate my point on the oeuvre of Toni Morrison. Her novels for adults, starting with *The Bluest Eye* (1970) and ending with her latest novel, *Mercy* (2008), can hardly be called utopian. Many end with death—of Pecola's child in *The Bluest Eye*, of Sula, of Beloved, and of Heed in *Love*. The pessimism of Morrison's novels for adults (or, as I would like to see it, her dystopian vision) is largely dissolved in her writings for children, where similar issues are treated in a different manner. The smooth rhymes of *Peeny Butter Fudge* (2009), for example, describe a cheerful afternoon that children spend with their grandmother. At the end, we learn a family secret: a fudge recipe. "Don't ever forget how it's done, for you will have to pass it on," we read before the characters hug and kiss. This happy end echoes of the last section of *Beloved*, where the characters remain haunted by Beloved's murder although "it was not a story to pass on," where loneliness cannot be rocked, and where there is "certainly no clamor for a kiss" (275). Rather than writing a formal utopia, then, Morrison has turned towards children's literature—but her vision is no less utopian than that of Delany or Butler.

SESSION 12: ANARCHY, ANARCHISM AND UTOPIA

12:30 – 1:30 PM

Yaacov Oved, Tel Aviv University, Israel

Anarchist utopias and the kibbutz movement

The Kibbutz movement has never been a part of the anarchist world. It had different roots and historical background. Nevertheless anarchist literature was quite common among the founding members of the kibbutz movement. Notable among the anarchist philosophers who had a direct influence on these circles were Peter Kropotkin and Gustav Landauer. The doctrine of Kropotkin, who at the end of the 19th Century, formulated the anarcho-communist theory, influenced the adopting of commune principles in the kibbutzim during the first decades of the 20th century. In the 1920s a new channel of anarchist influence was opened with the adoption of Gustav Landauer's ideas by certain circles of kibbutz founders. Landauer conceived that in order to overcome bourgeois state institutions individuals must unite into communities and with this the creation of a real organic structure could begin and replace the state with a freely constituted society of

societies. Gustav Landauer influence was strongly felt among the members of Hashomer Hatzair youth movement in the early 1920's. For the first decades of the kibbutz organizations it was theories of Landauer and Kropotkin that formed the basis of their general world view. From the 1930's onward the years of building and expansion of the kibbutz movement Socialist and Marxist ideas were strengthened and anarchist influence was shunted aside. Renewed interest in anarchist theories began to reappear in the 1960s. This was bound up with the reawakening of the interest in Gustav Landauer theories. Recently against the background of disillusion with the Marxist theories an interest in anarchism reappeared among some circles of intellectuals. It was manifest in the publication of books and philosophical studies workshops but not in the general trend of the kibbutz movement.

Masaya Hiyazaki, Meiji University, Japan

A Study on the Attributes in Japanese Anarchism: Considering for a Notion of Mutual Aid of Osugi Sakae

The purpose of this research is to investigate the attributes of Japanese anarchism comparing with European and Slavic one. This paper focuses on the relation between both notions of freedom and 'mutual aid', and analyzes it, throwing a light on a psychological character of *amae* conspicuously in an anarchist, Osugi Sakae (1885-1923), who was the most famous anarchist in Japan, the early 20th century. He argued that it was able to establish a 'Society of Mutual Aid' based on a principle of 'Expansion and Intensity of Life'. In his anarchism, a sort of the psychological character so called *amae* which is one of the traditional Japanese mentalities is very significant. *Amae* is one of desires for 'emotional identification with others' or for 'depending on one's kindness', as an instinct based on human nature. *Amae* means another side of self-esteem. Certainly *amae* plays frequently a part of negative behavior as excessive dependence to the others. However, when you are under the wholesome psychological condition, Osugi convinced that your mind wishing security would stimulate you to awake your instinct of self-esteem and the notion of self-esteem would be naturally turned to self-confident. Originally human kind holding mind of self-esteem wants a community, expected to be one of your belongings that accepts and respects you as you are. Then you will be satisfied with getting 'a communal place for peaceful and comfortable living', namely a kind of utopian community. It is 'the true starting place of all human civilization'. It is 'the only environment in which a human personality and a human freedom will be brought up and developed' (M. Bakunin). Therefore *amae* is believed as the psychological foundation of this community. If we compare Japanese anarchism with European and Slavic one, it can be said that, in Osugi's case, concepts of freedom and mutual aid are different from them in European and similar to Slavic ideas.

SESSION 13: CONCRETE AND ACTIVE UTOPIA

12:30 – 1:30 PM

Manuela Salau Brasil, Paraná Federal University, Brazil

The possibilities of concrete utopia: an analysis from the perspective of Ernst Bloch

Ernst Bloch introduces the concept of concrete utopia, which, as opposed to abstract utopia, can be actualized. By making such distinction, Bloch validates the importance of utopia in the construction of projects for social change, despite the voices that insist on depriving the term of its practical, real and current meaning. Therefore, it is necessary to understand what conditions are required so that a utopia can be defined as concrete, in order to keep away the risk of illusory hopes. On the basis of the Brazilian context and the experiences of solidary economy, and drawing on Bloch's theoretical framework, the aims of this article are a) to outline the concept and characteristics of solidary economy in Brazil; b) to present Bloch's theory on the objective and subjective conditions that shape a possible utopia, and c) to problematize these categories with regard to their ability to respond to the present-day phenomena. In other words, to discuss how those concepts can be put into effect, and how they can substantiate the contention that solidary economy is a concrete utopia. In summary, the purpose of this communication is to analyze to what extent the category proposed by Bloch is valid to explain utopia in the 21st century, both in its practical and theoretical aspects.

Dariusz Brzeziński, Jagiellonian University, Poland

The Concept of Active Utopia in the Contemporary Writings of Zygmunt Bauman

Zygmunt Bauman is one of the social theorists who most significantly contributed to the development of the utopian studies. In my paper I would like to explore his concept of “active utopia”. It was formulated in the 1970s as a way of interpreting the changes within the socialist thought but its main assumptions are still present in his analysis of the contemporary changes in the global world. In the first part of my paper attention will be given to the Bauman’s definition of utopia as a transformative and action-oriented idea of aiming towards a better world, which will be always construed as unfulfilled. I will try to compare this definition with those made in the last years, for instance with Russel Jacoby’s concept of the “iconoclastic utopia”. In the second part of the paper I will concentrate on the utopian aspects of the newest writings of Zygmunt Bauman. According to him, creating alternative versions of the future is indispensable in the contemporary world since such visions constitute the best as well as the only tool to counter the negative aspects of globalization and individualization. His own utopian thought – based on the Kantian idea of the *allgemeine Vereinigung der Menschheit* – centres on both the establishment of the global political instruments and the considerable (in fact: global) enlargement of the individual responsibility. Except for the analysis of this vision in the context of the concept of active utopia I will try both to evaluate it and indicate its similarities to the other utopian ideas related to globalisation.

SPECIAL SESSIONS

3:00 – 5:00 PM

Wojciech Kutnik, Maria Curie-Skłodowska University in Lublin, Poland

Majdanek, the Ultimate Dystopia

8:00 – 10:00 PM

Ludmiła Gruszewska Blaim, University of Gdańsk, Poland

Introducing D-Eastopia in Film

FRIDAY, JULY 9

SESSION 14: BEYOND? HOPE

9:00 – 10:30 AM

Madhu Mitra, College of St. Benedict, USA

Communities at Sea: The Ship as a Utopian Trope

Literary utopias have often involved sea voyages bringing people—by chance or design—to a place that has either resisted or has somehow escaped the ravages of history. Indeed, the metaphor of the sea voyage pervades utopian thinking in general. Oscar Wilde’s famous comment comes to mind: “A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out, and seeing a better country, sets sail.” But lately several books have appeared that posit the ship itself as a utopia, as the site of emergence of new desires, social relations and modes of association which are capable of re-envisioning the world. Participating in what Adorno has called “Art’s Utopia,” these narratives evoke a “recollection of the possible with a critical edge against the real” (T.W. Adorno, *Aesthetic Theory*). I intend to examine four very different kinds of narrative in my paper: *The Many-Headed Hydra* by Marcus Rediker and Peter Linebaugh (2001), *The Children of Men*, both the novel by P.D. James (1992) and the film by Alfonso Cuarón (2006), and *Sea of Poppies* by Amitav Ghosh (2007). The first is, of course, a work of history, while the others are fictional narratives. But what they share is a central trope of the ship which bears the promise of revolutionary hope. Floating in between the fixed spaces in history, so to speak, the ship becomes the symbol of what could, might have been possible, and may still be possible.

Urszula Terentowicz-Fotyga, Maria Curie-Skłodowska University, Lublin, Poland

Are We There Yet? Probing the Limits of Dystopia.

The paper takes as an example P D James's 1997 novel *Children of Men* and its 2006 film adaptation directed by Alfonso Cuarón to reflect on the present condition of dystopia. I shall argue that although the film is only loosely based on the novel, the changes introduced by Cuarón illustrate well the changing paradigms of contemporary dystopia and pose important questions about the future of the genre, whose identity lies in the ability to evoke anxiety about the future effects of today's actions. Cuarón's redefinition of James is most evident in the representation of power, of the relation between the state and the individual as well as in the film's dystopian strategies. The central question prompted by Cuarón's vision is whether in the media-saturated reality, in which visions of disasters have become cultural clichés, dystopian imaginary retains its transformative potential.

Justyna Deszcz-Tryhubczak, University of Wrocław, Poland

The Specter of Fantasy: The Utopian Theory of Fantasy Literature

The criticism of generic fantasy fiction has for some time been marked by attempts at a conceptual approach that would clarify the genre's possible functions in the shaping of modern readers' worldviews. In my presentation, I address this quandary by seeing contemporary fantasy fiction as a utopian genre representing new realism and fulfilling the contemporary function of utopia as specified by Fredric Jameson: I argue that works of fantasy fiction are thought experiments enabling the disruption of the *Novum*, i.e. the articulation of the impossible radical alterity which makes readers aware of the presence of an alternative to the system and maps a possible route towards change. Being aware that such a proposition may sound preposterous in light of Darko Suvin's and Jameson's detracting discussions of fantasy, I first refer to China Miéville's, Mark Bould's and Ben Watson's essays in the seminal 2002 issue of *Historical Materialism*, so as to suggest that the core of fantasy as a utopian genre is its world-building centered on radical otherness that demands a response beyond customary anthropocentric empathy. Hence, readers' encounters with alterity, vividly enacted within fantasy narratives, may lead to the critical reappraisal of reality through expanding their imagination by new descriptions of social hope, justice and democracy. I conclude arguing that because worlds in fantasy fiction often need reforms, readers witness also the emergence of the individual and collective agency aimed at deconstruction and redefinition, which in turn points to the affinity of contemporary fantasy writing with critical dystopias.

SESSION 15: GENRE CONVENTIONS

9:00 – 10:30 AM

Grzegorz Zinkiewicz, Teachers' Training College, Sanok, Poland

William Morris's *News from Nowhere*: political Utopia set in Arcadian Paradise

The purpose of this paper is to show William Morris's *News from Nowhere* in the context of political utopias, with a special emphasis on the socialist utopias generated in the nineteenth-century England and United States. Another point raised in the paper concerns the paradox of the socio-political structure of *News from Nowhere*: the world where such concepts as politics, ethics and society in its traditional sense have become obsolete, which led to frequent mistakes in classifying the work as representing the Earthly Paradise/Golden Age genre. The complexity of William Morris's *News from Nowhere* lies not so much in its narrative structure, but in development of Morris's aesthetic and political viewpoints as well as in the numerous sources from which he drew the images for his utopian romance. Written in the closing phase of the Victorian Age, it represents and negotiates other nineteenth-century utopias, while at the same time referring to the earlier works of Morris which belonged to the genre of *Earthly Paradise*. In addition, the work presents its author's vision of the world in the period of an advanced socialism, long after the dissolution of a state and governmental corporation. The popular notion holds that Morris decided upon a Utopia, however he inadvertently generated a new version of Earthly Paradise/Golden Age. On account of the setting in the work it is also considered an Arcadian pastoral. In my paper I will first analyze the Arcadian and paradisiacal elements in Morris's work, such as an apparent absence of any historical context, longevity and the bliss amongst the residents of Nowhere; moreover the absence of a repressive apparatus as well as monetary system and concomitant setting. In the second part, I will attempt to probe that despite certain analogies between *News from Nowhere* and Morris's former writings which were woven around the motif of Earthly Paradise, his work belongs to the category of political Utopias. Doing that, I will briefly juxtapose *News from Nowhere* with another popular Utopia of that period, namely Bellamy's *Looking Backward*, focusing on the differences between the two visions of a future socialist state. Subsequently, I will place *News from Nowhere* in the context of socialist trends and convictions of the Victorian Age. Finally, I will extrapolate from these elements of the book which indicate that it is in fact an advanced

socialist Utopia, and that such issues as absence of ideology and justice result from Morris's intense reception of Marxian thought, rather than an intentional fallacy regarding the form and the content of his work.

Eliane Campos, University of Bologna, Italy

H.G. Wells' *A modern utopia*: Between pragmatism and utopia

H.G. Wells (1866-1946), one of the most notable writers of the 20th century, seems to have opened a large discussion for further utopian study genres in his *A Modern Utopia* (1905). Though he named this book "utopia", the work evokes implications that go beyond and apparently contrary to notions of utopia. That is, if on the one hand Wells puts in plain words his discourse about the ideal planet, he appears to have refused the utopian premises with the description of an ideal and nowhere state on the other as in: "So much we adopt in common with those who deal not in Utopias, but in the world of Here and Now (p.7). This paper then looks into the pragmatic aspects of Wellsian "utopia" and analyzes his discourses in relation to such pragmatic thoughts as that of William James. In other words, it deals with the following points: One, the apparent pragmatism of Wells and its relation to the fundamental concepts of pragmatism; two, the possible interference of these apparent pragmatic thoughts in the metaphysical characteristics of utopia; and three, the influence of such thoughts on the utopian genre to arguably transcend into an anti-utopia.

Joanna Kokot, University of Warmia and Mazury in Olsztyn, Poland

***The Centaur* by Algernon Blackwood and the Earthly Paradise**

Blackwood's *The Centaur* (1911) does not as much refer to Thomas More's *Utopia*, as to the genre itself, or even to the concept of the utopia as an ideal state. Yet, the suggestions behind the very term "utopia" - eu-topos, or a good place and ou-topos or no place - are present in the text. *The Centaur* alludes to the ideas of Gustav Fechner, undertaken by William James in his *Pluralistic Universe*, presenting the Earth as a being endowed with a consciousness higher than that of the creatures living on it. The equivalent of More's *Utopia* here is the Earthly Paradise, the state before the fall of men, full of harmony and beauty, existing beyond space and time and available only to the chosen few. The protagonist of the novel experiences the Earthly Paradise in an ecstatic vision, on his „return" turning into the propagator of a new style of life that would bring humanity closer to the desired state of being. Yet Blackwood's „utopia" appears to be a „no-place" not only because it is suspended beyond time and space, but also because it appears almost impossible to communicate and share with others after the return. Thus the character's fate, the lack of understanding, and his eventual failure in converting others to Fechner's ideas deny the hypothetical propagandist function of the text as a lecture on a particular ideology. The stress falls on the uniqueness of the experience enhanced by the mottoes preceding each chapter. At first these are quotations from the philosophers' works, thus suggesting the plot to be a mere illustration of the more abstract ideas. But the gradual change from philosophical treatises to poetic works of art, together with the adopted narrative strategy and overt literary ordering on the level of the narration belie the initially suggested function. Moreover, the apparent failure of the protagonist communicating his experience to others is counterparted by the suggestion that such a communication is possible due to the literary text, which may function as a portal to the „Other Kingdom" of ideal beauty and harmony.

Katarzyna Williams, University of Łódź, Poland

Can "no place" be defined as "our place"? Utopianism in the literature of Australian immigrants.

The British image of an ideal commonwealth marked numerous politically motivated works on utopia. Although the early modern "reports" from the "New World" revealed more about England than a perfect world, people recorded their imagining about this newly discovered *Terra Nullius* as a land promising riches and happiness. The Aboriginals' vision of utopia set in mythical time was far too indecipherable and incomprehensible, and never written, to be even respected. When in the eighteenth century the first fleet arrived to found a penal colony and Australia appeared to be hell on earth, people still dreamt about this outpost of empire as a place where they could make their fortune. The context of the twentieth century encouraged writings exposing a real anticipation of idyllic life in the former British colonies, the need for physical rather than imaginary escape from everyday European reality. Encouraged by the abundance of rabbits, the first white settlers in the Northern Territory even called the region Utopia, as did other European pastoralists of the 1920s establishing settlements in New South Wales and the Australian Capital Territory. The reality proved different, but the myth of Pacific paradise persisted. After World War II hundreds of thousands of Europeans immigrated to Australia driven by government propaganda and social dreaming to build an alternative. "Australia – land of tomorrow," as the poster displayed in migrant reception centers informed, became a product of a massive immigration program. It became a subject

of the outback mythology created by the early twentieth-century pastoralists, destination for numerous communes, and a dream of post-war immigrant writers who soon had to wake up to reality.

SESSION 16: UTOPIA FOR THE NEW WORLD

9:00 – 10:30 AM

Taisiya S. Paniotova, Southern Federal University, Rostov-on-Don, Russian Federation

Civilizational Context of the Utopian Discourse

A classical image of Utopia springs from the inner dialogue of European culture and the development of inter-civilization interaction in the period of Great geographical discoveries. The result of co-existence and interplay of historically consecutive phenomena within one cultural space and time is that Utopia inevitably divides “allied territories” merging within itself different mental phenomena: myth and religion, ideology and science, politics, morality, art. Utopia demonstrates itself as a universal paraphrase, originally compound and playful: it can be embedded into other genres and cultural forms or alter their content in accordance with its own matrix. Having rationalized myth, desacralized religious postulates by redefining them within scientific paradigm, Utopia influenced the Western perception of America which was viewed as some kind of “a laboratory of Utopia”. The discovery of America resulted in reviving myth-images which existed in the Western consciousness before the “invention” of Utopia (Blessed Islands, Land of Plenty, Lands of Cockayne, Golden Age, Paradise). Updated in the reality of the New World, they merged with myths and traditions of native-born Americans and were transformed into concepts, by which *Another* (America) explained itself. The recognition of Another became a source of many ideas for Europe (“natural state”, “kind barbarian”, community of goods, etc.), predetermining the content and direction of utopian creations.

Frank W. Brevik, LaGrange College, USA

‘Thought Is Free’: *The Tempest*, Freedom of Expression, and The New World

My paper analyzes Shakespeare's *The Tempest* and its treatment of free expression and free speech that are predicated on the vast, unexplored, essentially anarchic spaces of the New World. I argue that the play carefully explores a “proto-American” free speech that is symbolically, culturally, and historically freer than traditionally more controlled and often suppressed “European” speech, whilst problematizing the semiotically ironic, quite literally *utopian* freedom of speech that the near-empty setting affords. This problematic freedom applies to *The Tempest* in a way that very few scholars have explored: the play's island is both vast and small, non-geographical and therefore both distant and close enough to oppressive Europe, and many of the play's characters enjoy free speech as part of Prospero's inability to be everywhere at all times.

Yet the play also seems disconcertingly at ease with *muted* speech, with proactive censorship, with constant surveillance, for via his secret police Ariel, Prospero hears and sees nearly all. Whereas we could interpret this sort of surveillance as a threat to free speech, the play itself seems to present the situation blithely in terms of *realpolitik* as a way to protect the good state against the scheming Machiavels Sebastian and Antonio or against blunt Calibanic threats of violence. Still, we could say that the very space Prospero fails to cover himself functions as an “American” locus and a(n) (ou-)topos of free speech insofar as immediate reaction and punishment under law is suspended here—as it also often was in the New World colonies. Thus, the island setting that the text goes to extraordinary lengths to befuddle as ultimately *geographically*, cartographically utopian is here nevertheless vested with a degree of *thematic* New World, proto-American utopianism.

Barbara Klonowska, John Paul II Catholic University of Lublin, Poland

The Limits of Utopia: Roland Joffe's *The Mission*

Roland Joffé's 1986 film *The Mission* depicts the rise, development and fall of the utopia of the New World: a Jesuit system of missions in Paraguay protecting the Native American Indians from the enslavement and exploitation of the Europeans. Systematically portraying them as utopian, the film shows the missions as a lost paradise, both in their natural and ideological aspects. Yet, this utopia has its very clear limits, or limitations, both external (historical and political) and internal (ideological). First, limited geographically, it both protects and enslaves its inhabitants. Next, surrounded by hostile economic and political competition, it is threatened and finally destroyed by them. Finally, founded on the Europocentric

visions of paradise, it seriously questions its own utopian premises. Following Louis Marin, who defines utopia as the 'other' of any place, this paper argues that *The Mission*, despite its idyllic visions and seemingly utopian intentions, touches its limits precisely at this point: in its portrayal of the other.

SESSION 17: LITERATURE AND/IN DYSTOPIA

9:00 – 10:30 AM

Michał Palmowski, Jagiellonian University, Poland

Literature in dystopian society: a force of liberation or a tool of enslavement? Ray Bradbury's *Fahrenheit 451* and Kazuo Ishiguro's *Never Let Me Go*.

The paper examines the role of literature in selected dystopian works, most notably Bradbury's *Fahrenheit 451* and Ishiguro's *Never Let Me Go*. The aim is to show that in dystopian society literature (and art in general) may function not only as a liberating force but also as a tool of enslavement. The two novels that the paper focuses upon illustrate these contrasting roles of literature (and art). In Bradbury's *Fahrenheit 451* books are forbidden; reading literature is a subversive activity that will not be tolerated by the government. In Ishiguro's *Never Let Me Go*, on the other hand, literature functions as a barrier separating the characters (human clones) from reality; they are encouraged to study literature and write essays so that they do not have time to think about the fate awaiting them. The paper attempts to answer the question what we can learn about literature and how it may function in society from dystopian works.

Patrycja Wawrzyszak, Maria Curie-Skłodowska University, Lublin, Poland

'Seeking the refuge beyond the zones of power': *Life and Times of Michael K* by John Maxwell Coetzee.

In the constant search for eclecticism of genres and styles, postmodern writers frequently derive their visions of postmodern condition and projection of the future from the dystopian tradition. This literary affiliation is largely determined by the mode of writing and thematic similarities, among which the criticism of the Utopian principles and totalizing systems, the ideological and political ambiguity, preoccupation with disintegration and displacement constitute common ground. This dystopian spirit of socio-political discontinuity and ideological indeterminacy in postmodern writing can be observed in John Coetzee's novel *Life and Times of Michael K*. Set in the unspecified future in South Africa, the novel projects an apocalyptic vision of the country wrecked by turmoil and civil war, where the oppressiveness of the system is revealed by juxtaposing different worlds: the city, the camps and the garden. Different as these spaces may be, they are brought together by a simple, handicapped non-white South African - Michael K- whose quixotic mission to bring his mother back to her home town during the civil war, provides an insight not only into the evils of the political and socio-spatial structures, but allegorically exposes the power of literary representation. Consequently, the novel projects a dream of an individual seeking the refuge beyond the zones of powers, whose defiance represents a spirit of apolitical, 'ecological' and anti-representational endurance in the dystopian reality.

Burcu Kayisci, Bogazici University, Turkey

Breaking the closure in Dystopia: *The Handmaid's Tale* and *The Telling*

This paper aims to demonstrate how oppression and resistance are represented on the plane of language in the two examples of critical dystopias. The works that are chosen for detailed analysis are *The Handmaid's Tale* by Margaret Atwood and *The Telling* by Ursula K. Le Guin. The paper has two main focal points. First, the qualities that render these novels examples of critical dystopias will be illustrated and then the discourse of the hegemonic order will be juxtaposed with the stories the main characters tell so as to resist the closure of the regime. Although *The Handmaid's Tale* cannot be designated as a critical dystopia per se, it still offers some possibilities of breaking the closure of the dystopian regime despite the grim picture it presents. As for Ursula K. Le Guin, she opens utopian space in her work by juxtaposing oppressive discourses with counter-narratives embodied in the practice called the "Telling". In the course of the analysis, Mikhail Bakhtin's notion of the "authoritative word" and Julia Kristeva's "poetic logic" are employed to support the ideas presented. While the first concept is pertinent for the analysis of the dominant discourse, the second one proves helpful in terms of the manifestation of resistance since it is concerned with breaking textual closure and is relevant to transcending

dystopian boundaries. The manipulation of history and memory as well as the possibilities that the novels provide in terms of active political resistance is also included in accordance with the concerns of the critical dystopias.

SESSION 18: MESSIANIC TIME, (IM)POSSIBLE TEMPORALITY

11:00 – 12:30 PM

Ben Carver, University of Exeter, UK

Blanqui's Eternity: Time's Challenge to Utopia

Auguste Blanqui composed *L'Éternité par les Astres* while imprisoned in the Fort du Tureau at the time of the Paris Commune. In it, he applied recent discoveries enabled by spectral analysis to posit a universe composed of finite materials but unlimited in time, in which every outcome of human history would be played out; we, however, will always be constrained to know only our own world. Walter Benjamin refers to the pamphlet in his *Arcades Project*, describing its position as “renunciation without hope”; and yet this desire of the revolutionary to confront the emptiness of time, in a formulation even more bleak than Nietzsche's Eternal Return, is not inconsistent with a revolutionary belief in the principle of utopia. This paper will argue that Blanqui's thesis against the historical necessity of the present or any particular future is both a radical demand for revolution in the face of nihilistic time, and even constitutes Blanqui as a vital figure for later thinkers such as Benjamin and Agamben. This later tradition of thought imagines a passage into utopian space through the apprehension of messianic time, and owes an unacknowledged debt to late nineteenth-century confrontations of time's linear emptiness. In the desert of eternally-repeated history appears the image of another time of potential, one which Charles Renouvier termed ‘uchronie’.

Fabian Voegeli, York University, Toronto, Canada

'The break itself'—notions of breaks in utopia

To begin, I will attempt to bring different notions of “breaks” in utopian thinking into constellation with each other. This attempt aims at, on the one hand, developing an understanding of the differences and similarities between those notions. On the other hand, its intention is to find out whether the thinking together of those notions may be capable of providing insights into the concept of utopia itself. According to Jameson's claim, that “utopia is the form such disruption necessarily takes,” this should be the case. As a first step Arendt's “non-sense” and “solitude” will be linked to Baudrillard's method of disappearance, followed by his “radical present,” the “abolition of the separation of the present and the future,” the immediate revolt as fulfillment of liberation, and Jameson's “future as disruption of the present,” and the necessity “to think the break itself.” These are the ground from which this waltz shall begin. What do these notions have in common, and where do they differ? Subsequently it will be suggested to understand utopia itself as a double bind break that sets up a paradoxical temporal force which unfolds as nothing less than duration as such. Jacobson, Benjamin, Horowitz, and Agamben will accompany us on this path towards messianic time.

Hung-Chiung Li, National Taiwan University, Taiwan

'Fantasizing beyond Fantasy': The Spectral Utopia and Its Afterlife

As attested by the “new” historical condition of Thomas More, the moving of time or the progressing of history instigated utopian imagining, while its decline coincides with the present age of globalization utopianly or ideologically labeled as the “end of history.” In a sense, Aldous Huxley and George Orwell, much more than our contemporary Hollywood's catastrophe or disaster fever, can be said to have already sealed the utopian circle when their works identify the truth of saturated utopias as dystopian. The foreclosure of the utopian site or time indicates that at its origination, the utopia was cast into an impossible temporality so that utopias become nowadays virtually impossible or untenable: as the theorist Slavoj Žižek indicates, they cannot but exist as “historical specters” haunting our post-utopian world. Embarking upon a theoretical exploration, this paper purports to expound the post-utopian possibility of envisaging the new by drawing on related accounts of several theorists. Jacques Derrida's hauntology will be shortly visited to clarify the structure of the said utopian impossible temporality. Jacques Rancière's discussion of Plato and Athenian democracy will be elaborated in order to demonstrate that the structural or geometric foreclosure of “the place of no-place” gave rise to the moving of time and the (im)possibility of utopia. Lastly, Žižek's still underdeveloped formulation of the post-utopian hope will be fleshed out in order to explicate how the spectral “utopian sites” are to be envisaged as, in Žižek's words, “the proper space of utopia, of

fantasizing beyond fantasy.”

SESSION 19: UTOPIA AND DYSTOPIA IN THE CANON

11:00 – 12:30 PM

Maria Candida Zamith-Silva, Universidade do Porto, Portugal

A Spectre of Virginia Woolf’s Utopias: the Theatre

Literary utopias give us an idea of the particular social problems and beliefs of the time when they were written. In the early decades of the twentieth century England, Virginia Woolf’s work brought a valuable contribution to the study of the utopian “picture” of her particular world. She cannot be properly considered a utopian writer. However, in her whole work one can discover spectres of utopian schemes which she excelled in developing under different aspects, forms and sceneries, never allowing them to materialize into a dogmatic project or program. Amongst these haunting dreams one can discern a recurring one, present both in her writing and in her life itself: the theatrical tendency. Indeed, Virginia Woolf dramatized every situation of her life, same as she dramatized the lives of her characters. Her novels are full of utopian visions and her only experience at theatre writing is a satiric comedy. However, some way or other, they make us aware that all utopias are transitory comforts one should fight for, but they are likely to lead, as her own life did, to a pessimistic conclusion.

David Malcolm, University of Gdańsk, Poland

Not at All as Easy as ABC: Kipling’s Utopias

Critics have not commented extensively on utopian elements in Kipling’s work. Yet, although examples of the genre are rare in his *œuvre*, they do exist, and there are certainly echoes of utopian conventions in several texts. *The Jungle Books* (1894, 1895) can be understood as presenting a perfect self-regulating society, and short stories such as “The Ship That Found Herself” and “.007” (*The Day’s Work* (1898)), like Kipling’s Masonic stories, present ideally functioning communities. However, utopian conventions are dominant in three stories: the two-part “The Army of a Dream” (*Traffics and Discoveries* (1904)), “With the Night Mail” (*Actions and Reactions* (1909)), and “As Easy as A.B.C.” (*A Diversity of Creatures* (1917)). This paper examines the configuration of the utopias depicted by Kipling, their foundation in technology and professionalism, and their combination of authoritarian and libertarian social structures. The complexity of the author’s presentation of his utopias is also considered, especially in “The Army of a Dream,” in which the return to actuality from utopian vision both emphasizes the need for and questions the possibility of the depicted ideality.

Izabela Curyłło-Klag, Jagiellonian University, Poland

Wyndham Lewis and Witkacy: parallel dystopian visions

My paper will bring together two artists, one from the East, the other from the West of Europe, who happened to share the same historical moment. Although their paths never crossed, they had curiously parallel biographies: born in the 1880s, they manifested double genius as painters and writers, tasted *la vie de bohème*, objected to having children, took part in World War I, made their name as arch-antagonists, expressed unpopular political views and died broken men, their inclusion in the pantheon of modernist giants delayed by several decades. In their writings, often ruthlessly satirical and abrasive, they take issue with “big ideas” and demonstrate a decisively anti-utopian standpoint. While their early work focuses mainly on dispelling the utopia of artistic bohemianism, their more mature creations are informed by pessimistic, often catastrophic outlooks, related to the aftermath of the Great War and the developments in post-war European politics. It will be my aim to compare the main aspects of the two writers’ dystopian thought, present in their socio political and philosophical treatises, as well as in their novels: Lewis’s *Tarr* and *The Childermass*, and Witkacy’s *Farewell to Autumn* and *Insatiability*.

SESSION 20: REVOLUTIONS AND REVOLUTIONARIES

11:00 – 12:30 PM

Mikkel Birk Jespersen, Aarhus University, Denmark

Literature and Utopia in the English and American Revolutions

The concept and phenomenon of utopia is complex and internally contradictory. This contradictory nature is not, however, to be overcome, but rather explored in order to properly interrogate the dynamics of utopia. The paper will be concerned with the different utopian potentials and dynamics of the literature of the English and American Revolutions of the 17th and 18th centuries – looking at both the differences and the connections between the cultures and literatures of the two revolutions. The aim will be to use this comparative perspective to investigate tentatively some of the contradictory aspects of what could be termed ‘the utopian problematic’ more generally. This perspective brings out how utopia is involved in an ambiguous relationship with history. Generally, both revolutions and utopias search for ‘openings’ within the historical, but at the same time both point towards a form of historical closure. As reflections upon the conditions of history, it is central how utopian texts mobilize the dimensions of time and space in different ways. I will demonstrate this by arguing that the utopian texts of the English Revolutions mobilize an ‘iconoclastic’ logic, while the texts of the American Revolution explore the utopian potentials involved in the construction and transgressing of ‘boundaries’. Both ‘iconoclasm’ and ‘boundaries’ can be said to function as analytical focal points which allows for the demonstration of the contradictory functioning of the utopian problematic within specific texts. Crucially, both allow for an analysis of the different negotiations between temporality and spatiality.

Annette M. Magid, SUNY Erie Community College Buffalo, USA

Fomenting Change: A Look at the Anarchistic Influence of Edward Bellamy’s Utopian Vision on Peter Kropotkin, Upton Sinclair and Jack London

The purpose of my paper is to offer some insights into Bellamy’s approach to social revolution and the springboard his ideals become for other utopian and dystopian writers, some of whom embraced anarchistic philosophies. Edward Bellamy, whose *Looking Backward* was one of the most highly read and influential Nineteenth Century utopian novels and its sequel [*Equality*] are not in themselves anarchist, but nevertheless attracted the interest of writers and thinkers such as Peter Kropotkin "the Anarchist Prince." Kropotkin reviewed the *Looking Backward* at great length (extending over four issues) in *Le Révolté* at the end of 1889, noting that “Bellamy's ideal is not ours. But he helps to clarify our own ideas; on many points, without intending to, he confirms them.” (Pt 1:1). Kropotkin concluded: “Whatever may be the defects of this little book, it will always have done the immense service of suggesting ideas and giving matter for discussion for those who really wish for the social Revolution.”(Pt 4:2). So there would be no doubt, Kropotkin stated right at the start of his article that “*Bellamy n'est pas anarchiste*” (Pt 1:1). Kropotkin found *Equality* certainly not so interesting, but superior because it analyses “all the vices of the capitalistic system. . . so admirably that I know of no other Socialist work on this subject that equals Bellamy's *Equality*.”¹ Not only did Bellamy have an influence on Prince Kropotkin, but he also had a profound influence on American writers such as Jack London [*Iron Heel*] and Upton Sinclair [*The Jungle*]. I intend to include in my discussion some of the suggested ideas that seem to have been written as anarchical reactions to Bellamy’s novels.

Jack Fennell, University of Limerick, Ireland

Chaining the Ghost: Dystopian Commemorations of the 1916 Rising.

In direct contradiction to recorded history, the 1916 Rising has been figured as the defining event in the formation of Irish identity, a utopian moment which brought a climax to eight hundred years of freedom-fighting. In this paper, I argue that this figuration is in fact the ‘ghost’ of a utopian moment that never actually happened, and that this spectre came into being in order to gloss over the inconvenient realities of the subsequent Civil War and the bourgeois Catholic theocracy that dominated the country for much of the twentieth century. The narrative power of this utopian-moment-that-never-was leaves it open to shocking abuse by politicians, paramilitaries and pressure-groups: from President De Valera’s call for a united Ireland on the occasion of the 1966 commemoration, to the Libertas party’s invocation of the 1916 martyrs in an attempt to defeat the introduction of the Lisbon Treaty. I will be discussing four fictional texts which centre around the upcoming centenary of the 1916 Rising, which demonstrate how dystopias are born when a utopian myth is abused: “Easter 2016” from the BBC’s *Play For Tomorrow* series; *AD 2016* by Pádraig Standún; *20/16 Vision* by Hugh Maxton, and the short comedy film *Eireville*, directed by James Finlan.

1

These remarks on *Equality* come from Kropotkin's obituary notice of Bellamy in *Freedom*, translated from *Les Temps Nouveaux*. Kropotkin, P. *Edward Bellamy, July, 1898. Freedom*, X: 128: 42.

SESSION 21: DYSTOPIAN PARADIGMS

11:00 – 12:30 PM

Andrew Milner, Monash University, Melbourne, Australia

From the Beach to the Sea: Two Paradigmatic Australian Dystopias

In literary studies, the canonical artwork is conventionally understood as paradigmatic, the non-canonical work - of popular fiction, for example - as mere case-study. This paper will take the two most famous examples of Australian dystopian science fiction, Nevil Shute's *On the Beach* (1957) and George Turner's *The Sea and Summer* (1987), and ask whether either or both might be considered in some sense paradigmatic, despite their apparently non-canonical status. *On The Beach* has been continuously in print since first publication, has been adapted for cinema (1959), television (2000) and radio (2008), and has been translated into most European languages (in 1978 Shute was the most translated of all Australian authors). In short, it was a popular success. *The Sea and Summer*, by contrast, has long been out of print and has inspired no subsequent adaptations. It did, however, win the 1988 Commonwealth Writers' Prize and the 1988 British Arthur C. Clarke Award and was also shortlisted for the 1988 American Nebula Award. In short, it was a (temporary) critical success. The paper will argue for a sociological understanding of the culturally paradigmatic, which will be loosely based on Pierre Bourdieu's account of the genesis and structure of the literary and cultural field.

Grzegorz Maziarczyk, John Paul II Catholic University of Lublin

Huxley/Orwell/Bradbury Reloaded; or, The Campy Art of Bricolage

Bricolage, understood as borrowing and mixing of already existing materials, is often identified as one of the defining characteristics of contemporary, postmodern culture. At first sight, Kurt Wimmer's *Equilibrium* is yet another example of cultural recycling in contemporary cinema: it combines the most typical elements of classic anti-utopias and dystopias, such as *Nineteen Eighty-Four*, *Brave New World* and *Fahrenheit 451*, and enhances them with quasi-religious motifs only to use them as an appropriately oppressive background for a typical action-movie plot of "one against all." As happens in the most formulaic incarnations of the genre, *Equilibrium* contains a predictable amount of sentimental scenes and ends with victory of good over evil. The excessive and derivative construction of the totalitarian setting as well as ostentatious escapism of sensational and sentimental components suggest affinity between *Equilibrium* and Camp aesthetics with its "love of the exaggerated" and "good taste of bad taste." Furthermore, the film includes a number of elements reminding the viewer that it is a work of art, the shape of which is the result of the director's intentions. My paper will therefore seek to demonstrate that *Equilibrium* retains precarious, and paradoxical, balance between the highly stylised form, and the overly schematic anti-utopian content, which would suggest that the latter may be deliberate and that Wimmer's film is not merely yet another Hollywood production catering only to an average viewer's escapist desires.

Paulo Furtado, ISLA Gaia, Portugal

A Mini-Report on a *Minority Report* - and Some Views on the Future of Communication

We shape reality through various types of narratives. We tell each other what happens, fashioning accounts, remembering them, conveying emotions and thoughts into words. Many of these accounts are necessary to survival and others are meant to satiate our hunger for knowledge, entertainment or news, as besides being communicative, we are also communal. By expressing and projecting our stories and actually recording them, we have accumulated vast amounts of information which is seen as essential to our survival and from that we have taken over the planet and its resources for our own use and pleasure. We are the product of a successful evolutionary process, intimately linked to a network which we are still tapping into, in an effort to understand ourselves better. Understanding will usually bring manipulation, and manipulation will bring improvement or at the very least, some sort of change. Improvement will often generate new paradigms, change will sometimes crush them. Communication and the media are no exception this seemingly Utopian rule. So, what might the new communication paradigms be in the future? Here is where Science fiction (SF), for one, steps in.

KEYNOTE LECTURE

12:45 – 1:45 PM

Sargent, Lyman Tower, University of Missouri-St. Louis

Rethorizing Utopia/Utopianism in the 21st Century

SESSION 22: FEMALE BODY AND FEMINIST UTOPIAS

3:30 – 5:00 PM

Dorota Stefanek, Lublin School of Social and Natural Sciences, Lublin, Poland

Redefined bodies? Analysis of the evolution of the perception of female bodies in the genres of excess.

The aim of this paper is to compare and contrast the ways of presentation and attitude towards female bodies in genres of excess that use elements of the supernatural and fantastic to transgress the boundaries of the social constraints. For the purpose of this analysis I will focus on three representative genres of gothic, cyberpunk and urban fantasy and attempt to establish a connection between the concepts of corporeal feminism and the opportunities for creative and unrestrained depiction of realities offered by the aforementioned genres over the last century. It is these genres that, through the creation of fresh, innovative social and psychological patterns, seem to promise a significant chance of freeing the female characters from the stifling constraints of stereotypes. However, the question remains whether utopian and dystopian literary trappings introduce a genuinely new quality or succeed solely in widening the scope of all-present clichés.

Kamilla Pawlikowska, University of Kent at Canterbury, UK

Rhetoric of the Body and Space in a Dystopian Novel

Dystopian fiction uses a number of strategies to generate an atmosphere of terror and oppression. Among them there are specific modes of representing the human body in relation to space. In this paper I will identify literary strategies of organizing the body and space and explain how they produce the main features of the dystopian novel such as the presence of repressive control and lack of individual freedom. To support my argument I will provide examples from the texts from diverse spatial and temporal contexts such as Angela Carter's *The Passion of New Eve* and Evgenii Zamyatin's *We*. My analysis will be structured along the three criteria. Initially, I will examine the language which describes the bodies in correspondence to topography and analyze stylistic figures (tropes, metaphors, similes) which impose on these relationships particular connotations. Further, I will examine the dynamics between the body and space and identify the sources of passivity and activity. For example, Carter's narrative shifts between open landscapes and claustrophobic rooms. Landscapes, windows, and wide horizons conceal the threat of unconstrained violence and anarchy; this threat functions as a form of control which paralyzes the body and renders any attempts to escape futile. Rooms are symbolically contaminated (soiled, invaded by insects and parasites) or, on the contrary, they are septic clean; thus, instead of representing sanctuaries they stand for agglomerations of extremes symbolizing nature and culture. In consequence, the shifts between open and confined spaces do not liberate the body but recur as acts of its subjugation and reassure its passivity. Carter's narrative is structured along these circular, non-progressive shifts which reproduce the sense of social oppression. As a final point, I will consider denotative and connotative functions of proper names in relation to places and characters.

Anna Gilarek, Maria Curie-Skłodowska University, Lublin, Poland

Gender separatism – utopia meets dystopia in feminist speculative fiction.

Radical feminist writers have repeatedly envisioned worlds in which the ills of patriarchal rule are eased by the adoption of gender-based separatism, which in literature took the form of all-female utopias, mostly lesbian ones, in which the presence of men was obviated, for instance by the introduction of alternative reproduction methods. Popular as such solutions were, not all feminists subscribed to such views or they did so only to a certain extent. Works such as Sheri S. Tepper's *The Gate to Women's Country* and Pamela Sargent's *The Shore of Women* oppose the male-deprived status of such worlds and they depict gender-divided societies, in which men are segregated, even subjugated but indispensable.

Although such worlds might appear to constitute a female utopia – the perfect living space for women – they are in fact revealed to be profoundly dystopian in that they employ similar mechanisms to patriarchy, only in a reversed manner – it is men who are categorized as inferior and exploited for breeding purposes. Therefore, the two novels' aim is not only to highlight, in a defamiliarised context, the abuses of patriarchy in the contemporary world, but also to point to the wrongness of sexual oppression in general. Despite obvious similarities, the novels adopt disparate stances upon the issues of homosexuality and the character of gender development: one advocates essentialism and the other favours constructivism. Consequently, the solutions they offer differ: Tepper opts for genetic enhancement of the human race aimed at eliminating certain features she regards as masculine. Sargent, on the other hand, seems to be expressing a hope for the reconciliation of the sexes. Both, however, indicate the ultimate desire to reach a state of the peaceful coexistence of men and women.

SESSION 23: ANTI-UTOPIA AND ANTI-UTOPIANISM

3:30 – 5:00 PM

Jan Rohgalf, University of Rostock, Germany

Staging Dramatic Struggles. Notes on Utopia and Political Myth in Globalisation Discourse

Almost 20 years ago, Francis Fukuyama set forth his notorious slogan of the “End of History”. Obviously, the decline and fall of the Soviet Empire neither was the advent of an age of universal peace and liberty, nor did it cease the “ideological evolution” (Fukuyama) of mankind. Rather, we are witnessing the formation of a “global imaginary” (M. Steger). Since the French Revolution, ideologies tended to be bound to a framework of nation states. Liberalism, conservatism, socialism or imperialism positioned themselves in a scene that had to consist of separate (European) nation states. Especially after the Cold War, the nation state progressively lost its hegemony over the political imaginaries. Recent influential concepts assume the politically relevant space to be world-wide. Namely the narrative of ‘globalisation’ is told in a number of conflicting ways. They converge in picturing the global space as the setting of dramatic struggles at the dawn of a new era. In the market globalism version the forces of free markets struggle for their liberation from the old immobile Leviathan. In contrast, in the alter-globalisation narrative, the anonymous, ruthless networks of neoliberal globalisation are contested in the name of global justice. Furthermore, there are both western and non-western variants of a global clash of civilisations. Taking the perspective of utopia and political myth, this paper deals with the imagery employed in globalisation discourse.

Antonis Balasopoulos, University of Cyprus, Nikosia, Cyprus

Varieties of Lacanian Anti-Utopianism

In the 1960s, so-called “Freudo-Marxism” – with Herbert Marcuse as its most prominent advocate– suggested that a conceptual synergy between Marxism, Freudian psychoanalysis and the utopian project of radical emancipation was not only possible but necessary. For Marcuse, the objective development of the forces of production had reached such unprecedented heights that a “non-repressive, post-alienated-labor socio-political economy” (Johnston 76) –in short, a Utopian reconciliation of reality and desire, reason and history– had become possible as something other than a noble but impossible daydream. At our own moment, Marcusean Freudo-Marxism appears hopelessly antiquated, superseded by the far less august insights of the “Lacanian Left” (Stavrakakis, 2007) into the irreducibility of negativity and (social) antagonism, the constitutive status of lack, and the unattainability of anything resembling individual or collective equilibrium and satiety. On the face of it, Lacanian insights seem to make psychoanalysis (including, of course, the Freudian legacy itself) utterly incompatible with utopianism: in his introduction to a special issue on Utopia published by the psychoanalytic journal *Umbr(a)*, Ryan Anthony Hatch accordingly concedes that “psychoanalysis appears to be an intrinsically anti-utopian venture” (Hatch 6), while the new preface to Ruth Levitas's recent re-edition of *The Concept of Utopia* differentiates its use of the concept of desire from that of “Lacanian psychoanalysis”, whose effects are said to be “dystopian rather than utopian” (Levitas xiv). Yet a closer look at the work of some of the figures currently associated with the “Lacanian Left” suggests that the relationship between Lacanianism and Utopianism is far from being monolithically exclusive. In this paper, I will focus on three figures who embody different positions in the spectrum of Lacanian anti-utopianism: Yannis Stavrakakis (*Lacan and the Political, The Lacanian Left*), whose work could be taken as representative of an orthodox, unambiguous rejection of Utopia as synonymous with a catastrophic, totalitarian inability to conciliate oneself with the groundless constitution of democratic political life; Slavoj Žižek, whose trajectory evinces an increasing effort to reconcile Lacanianism with the Utopian desire for radical social transformation (while also highlighting the badly

Utopian aspects of the liberal political orthodoxy); and Adrian Johnston, who advocates a bold synthesis of anti-utopianism and utopianism, a “new utopian politics” that would found the pursuit of a transformative future on “death, necessity, and something other than the pursuit of happiness” (Johnson 80-81). Orthodox anti-utopianism, dialectical anti-utopianism and paradoxical anti-utopianism will be my names for these three indicative dispositions, ones that hopefully will begin to interrogate the presumed homogeneity and coherence of Lacanian anti-utopianism.

SESSION 24: POST-APOCALYPTIC DYSTOPIAS

3:30 – 5:00 PM

Adam Stock, University of Durham, UK

‘Life in all its forms is strife’ Darwinism, Dystopianism and the Political in the Fiction of John Wyndham

John Wyndham’s postwar fiction repeatedly explored scenarios in which the modern nation-state collapses, throwing a small group of survivors into a state of nature. I argue that by placing modern man in a realm governed entirely by Darwinian natural selection, Wyndham offers a liberal critique of the modern nation-state, authoritarian government and the spectre of nuclear war. Through juxtaposition of Darwinian biological concerns and Cold War nuclear anxieties, he questions the aims and ethics of mid-twentieth century science as well as international politics of the postwar era. The Bomb is rarely mentioned explicitly in these narratives, but indirect references elevate it to the status of a taboo shrouded in secrecy and silence. It thereby becomes a powerful symbol of the achievements of liberal capitalist power and scientific creativity that also indicates the vulnerability of modern civilization to the Bomb’s destructive capability. Wyndham’s catastrophes are properly apocalyptic; their destruction reveals the contingency and fragility of social values and moral codes. But the mode in which he writes, I contend, is dystopian. A somewhat critical disciple of H.G. Wells, John Wyndham conceptualised Utopia as something inexorably linked to Wells’ later works. He objected to Wellsian utopianism, which he once termed “a bitter pill of preaching”, on aesthetic grounds. Only in minimal gestures, as in the Isle of Wight commune where *The Day of the Triffids* (1951) ends, does he briefly give reign to his liberal utopian imagination. For the most part – and particularly in *The Chrysalids* (1955) – he engages with utopia negatively, pointing to *what it is not* through use of the generic strategies and linguistic techniques associated with dystopian fiction. Analysing Wyndham’s works as dystopian therefore allows us to see the mutually significant interaction of his Darwinian and his political beliefs.

Katarzyna Pisarska, Maria Curie-Skłodowska University, Lublin, Poland

After the End of All Things: Iain Banks's *A Song of Stone* as a Post-apocalyptic Dystopia

The paper offers an analysis of *A Song of Stone*, a novel by a Scottish writer Iain Banks, as an example of the post-apocalyptic dystopia. The theoretical framework of the analysis is based on the existing definitions/studies of dystopia (L. T. Sargent, D. Suvin, Ch. Ferns) as well as on the studies of (post)apocalypse contained in the works of Frank Kermode and James Berger. The main analytical tools have also been provided by the structural-semiotic methodology of Tartu-Moscow Semiotic School (Lotman, Uspensky), according to which the analysis of the spatial structures of an artistic text functions as the point of departure for the reconstruction of the world model the said text proposes. Set in an unnamed country at an unspecified moment in history, *A Song of Stone* presents the land devastated by war and ravaged by gangs of itinerant soldiers, where all institutions and governments have ceased to exist and the world has come back to the primitive power relationships. The collapse of the old order with its axioms and points of reference (i.e. social hierarchies, religious systems, moral principles, cultural codes, relationships between the sexes) in the apocalypse of war results in the emergence of the transgressive post-apocalyptic space which will be the focus of the analysis in the first part of the paper. The second part of the paper will concentrate on the relationships between the main trio of characters as representatives of the old (pre-apocalyptic) and the new (post-apocalyptic) world. The exploration of their condition and shifting roles in the dystopian reality of the new era will be additionally grounded on the medieval theory of elements, the characters (Abel, Morgan, female Lieutenant) functioning in the novel as post-apocalyptic incarnations of water, air and fire. In the last part of the paper I am going to discuss the progressing disintegration of the protagonist’s inner world under the unrelenting force of barbarity coming from outside, which finds its manifestation in the increasing entropy of the 1st-person narrative voice (incoherence of verbal expression, the tumult of allusions and cultural references etc.) and which culminates in the

apocalypse of the individual life (Abel's death) and the very text.

SATURDAY, JULY 10

SESSION 25: DEFINING UTOPIA

9:30 – 11:00 AM

José Eduardo Reis, University of Trás-os-Montes e Alto Douro, Porto, Portugal

The Bible Code of Utopia

As a literary genre as well as an idealised trend of thought, utopia can be regarded first of all as an outcome of the Western cultural drive towards laicization and as a means of marking out the creative potential of human imagination and reason. Originally ascribed to a set of ideas relating to social justice and human perfectibility, utopia, in its main temporal and representative forms – nostalgic retrospective and futurist prospective – has nevertheless been shaped by the Biblical substratum of Western civilization. This paper is an attempt to identify the main thematic and narrative forms of the Biblical mythological universe that by and large have moulded secular utopia and utopianism.

Gregory Claeys, University of London, UK

Utopia: A Return to Definition

This presentation examines the main definitions proposed to encompass the utopian tradition over the past century. It contends that priority ought to be given to a "realist" account centred upon More's own text, and that some derivative definitions which have emerged in this period are too misleading to be of substantial use. A central part of the argument concerns the persistent confusion between utopian and perfectibility, itself derived from an inability to separate religion from the utopian endeavour. This topic is examined both conceptually and historically, as a means of reassessing the relationship between secular quasi-millenarianism (e.g. Marxism), utopianism and religion.

SESSION 26: SPECTRES OF UTOPIA

11:15 – 12:15 AM

Timothy Miller, University of Kansas, USA

Building an American Utopia: Greensburg Rises from the Rubble

On May 4, 2007, the small midwestern town of Greensburg, Kansas, was almost completely destroyed by one of the most severe tornados in history. The tornado was on the ground for over thirty minutes, and its winds reached 325 km per hour. The tornado destroyed the town nearly completely, reducing about 95% of the buildings to rubble. It killed eleven people and injured at least sixty more in the town, which had a population of about 1,600. Most small towns hit by tornados receive some disaster assistance and attempt to rebuild essentially as they were before the disaster. Greensburg, however, adopted an unusually advanced, and utopian, stance as it contemplated rebuilding. The city council passed a resolution that rebuilding would be to Leadership in Energy and Environmental Design (LEED) standards, developed by the U. S. Green Building Council. Those standards specify that construction will take place on sustainable sites, that they will make efficient use of water, that they will be energy-efficient, that they will protect air quality, that they will use sustainable materials and resources, that they will have good indoor environmental quality, and that they will use innovative materials and procedures. Greensburg created a new organization, Greensburg GreenTown, to design and oversee the new town. Thus Greensburg is well on the way to creating the first entirely green town in the United States, and one of the first in the world. Several buildings have already been completed, including an arts center designed and built by university students. The rural midwestern United States is not normally considered a place where utopian schemes emerge, but the Greensburg project is visionary and may point the way toward new approaches to building and planning in the region. Greensburg is living up to its name at last.

Jim Arnold, New Lanark, UK

RESURRECTION – A New Village of Co-operation for the 21st century

In August 2009 it was proposed to establish the new co-operative community of Owenstown. The site is adjacent to the existing decaying, ex coal mining, village of Rigside, in Southern Scotland. This is only 10 miles from New Lanark World Heritage Site, where Robert Owen rose to international fame. Villages of Co-operation were Owen's response to the economic crisis, destitution, and discontent, which followed the end of the Napoleonic Wars. His ambition was to create a New Moral World and the villages were one step towards this utopia. As the Director and Village Manager of New Lanark, Robert Owen's successor, it has been a particular pleasure to welcome the Owenstown proposal and to offer it every possible assistance. It is a modern version of Robert Owen's dream, a realisation of his ideals, and has actually been specifically inspired by the example of New Lanark. Owen was ahead of his time in the early 19th century, and he was never to fulfill his ambition. It would be a wonderful achievement to realise the dream at the beginning of the 21st century. This paper will examine this proposal in terms of the resurrection of a utopian ideal.

CONFERENCE DELEGATES ALPHABETICAL LIST

- Akdeniz, K. Gediz, Istanbul University, Turkey – **From Simulacr to Zuhur in Complex Utopias** - Session 6: Utopia and Science, Thursday, July 8, 10:00 – 11:00 AM
- Arnold, Jim, New Lanark, UK – **RESURRECTION – A New Village of Co-operation for the 21st century** - Session 26: Spectres of Utopia, Saturday, July 10, 11:15 – 12:15
- Balasopoulos, Antonis, University of Cyprus, Nikosia, Cyprus – **Varieties of Lacanian Anti-Utopianism** – Session 23: Anti-Utopias and Anti-Utopianism, Friday, July 9, 3:50 – 5:00 PM
- Bastos da Silva, Jorge, Universidade do Porto, Portugal – **The Imaginary Voyages of Vasco José de Aguiar († 1855)** – Session 1: Far Other Worlds and Other Seas, Wednesday, June 7, 4:15 – 5:15 PM
- Bell, David, University of Nottingham, UK – **The Shape of Utopia to Come. Improvised Music and Nomadic Utopianism** – Session 2: Utopian Performatives, Wednesday, June 7, 4:15 – 5:15 PM
- Blaim, Artur, General Chair, Maria Curie-Skłodowska University, Lublin, Poland – **Opening Address** – Wednesday, June 7, 2:30 – 3:00 PM
- Botelho, Teresa, Humanas Universidade Nova de Lisboa, Portugal - **Leaving one's safe houses of identity: reimagining belonging in utopian performatives in the United States** – Session 7: Utopian Performatives, Thursday, July 8, 9:00 – 10:00 AM
- Brevik, Frank W., LaGrange College, LaGrange, GA, USA - **'Thought Is Free': The Tempest, Freedom of Expression, and The New World** - Session 16: Utopia for the New World, Friday, July 9, 9:00 – 10:30 AM
- Brzeziński, Dariusz, Jagiellonian University, Poland - **The Concept of Active Utopia in the Contemporary Writings of Zygmunt Bauman** - Session 13: Concrete and Active Utopia, Thursday, July 8, 12:30 – 1:30 PM
- Burcikova, Milada, Charles University, Prague, The Czech Republic
- Campos, Eliane Diniz, University of Bologna, Italy - **H.G. Wells' A modern utopia: Between pragmatism and utopia** - Session 15: Genre Conventions, Friday, July 9, 9:00 – 10:30 AM
- Carver, Ben, University of Exeter, UK - **Blanqui's Eternity: Time's Challenge to Utopia** – Session 18: Messianic Time, (Im)Possible Temporality, Friday, July 9, 11:00 – 12:30 AM
- Claeys, Gregory, University of London, UK - **Utopia: A Return to Definition** - Session 25: Defining Utopia, Saturday, July 10, 9:30 – 11:00
- Cugurullo, Federico, King's College London, UK - **Reconsidering Utopia and Dystopia: a matter of perception** - Session 4: In the Eye of the Beholder, Wednesday, June 7, 4:15 – 5:15 PM

- Curyłło-Klag, Izabela, Jagiellonian University, Poland - **Wyndham Lewis and Witkacy: parallel dystopian visions** - Session 19: Utopia and Dystopia in the Canon, Friday, July 9, 11:00 – 12:30 AM
- Davidson, Lorna, Utopian Studies Society (Europe), New Lanark, UK
- Deszcz-Tryhubczak, Justyna, University of Wrocław, Poland - **The Specter of Fantasy: The Utopian Theory of Fantasy Literature** - Session 14: Beyond? Hope, Friday, July 9, 9:00 – 10:30 AM
- Durczak, Jerzy, Maria Curie-Skłodowska University, Lublin, Poland – **Photographing D-Eastopia** – Wednesday, July 7, 5:15 – 5:45 PM
- Fennell, Jack, University of Limerick, Ireland - **Chaining the Ghost: Dystopian Commemorations of the 1916 Rising** - Session 20: Revolutions and Revolutionaries, Friday, July 9, 11:00 – 12:30 AM
- Furtado, Paulo, ISLA Gaia, Portugal - **A Mini-Report on a *Minority Report* - and Some Views on the Future of Communication** - Session 21: Dystopian Paradigms, Friday, July 9, 11:00 – 12:30 AM
- Galant, Justyna, Conference Secretary, Maria Curie-Skłodowska University, Lublin, Poland
- Gawrońska, Zuzanna, Maria Curie-Skłodowska University, Lublin, Poland
- Gilarek, Anna, Maria Curie-Skłodowska University, Lublin, Poland - **Gender separatism – utopia meets dystopia in feminist speculative fiction** - Session 22: Female Bodies and Feminist Utopias, Friday, July 9, 3:50 – 5:00 PM
- Grądział, Olga, Warsaw University, Poland – **Discontinuity and Purity; Reflections on a Conservative Utopia** – Session 9: Varieties of Utopias, Thursday, July 8, 9:00 – 11:00 AM
- Gruszewska-Blaim, Ludmiła, University of Gdańsk, Poland, Programme Chair – **Introducing D-Eastopia in Film** – Thursday, July 8, 8:00 – 10:00.
- Hiyazaki, Masaya, Meiji University, Japan - **A Study on the Attributes in Japanese Anarchism: Considering for a Notion of Mutual Aid of Osugi Sakae** - Session 12: Anarchy, Anarchism and Utopia, Thursday, July 8, 12:30 – 1:30 PM
- Huss, John, The University of Akron Center for Genetic Research Ethics and Law Department of Bioethics Case Western Reserve University, USA - **Utopianism and Dystopianism in the Ethics of Reproductive Technology** - Session 6: Utopia and Science, Thursday, July 8, 10:00 – 11:00 AM
- Jalving, Camilla, ARKEN Museum of Contemporary Art, Denmark – **Doing Utopia: The Utopian Impulse in Contemporary Visual Art** - Session 2: Utopian Performatives, Wednesday, June 7, 4:15 – 5:15 PM
- Jespersen, Mikkel Birk, Aarhus University, Denmark - **Literature and Utopia in the English and American Revolutions** - Session 20: Revolutions and Revolutionaries, Friday, July 9, 11:00 – 12:30 AM
- Kayisci, Burcu, Bogazici University, Turkey - **Breaking the closure in Dystopia: *The Handmaid's Tale* and *The Telling*** - Session 17: Literature and/in Dystopia, Friday, July 9, 9:00 – 10:30 AM
- Klonowska, Barbara, John Paul II Catholic University of Lublin, Poland - **The Limits of Utopia: Roland Joffe's *The Mission*** - Session 16: Utopia for the New World, Friday, July 9, 9:00 – 10:30 AM
- Kokot, Joanna, University of Warmia and Mazury in Olsztyn, Poland – ***The Centaur* by Algernon Blackwood and the Earthly Paradise** – Session 15: Genre Conventions, Friday, July 9, 9:00 – 10:30 AM
- Kolbuszewska, Zofia, John Paul II Catholic University of Lublin, Poland - **Dystopian Horrors of the Wunderkammer Island in *The Piano Tuner of Earthquakes* by Quay Brothers** – Session 6: Utopia and Science, Thursday, July 8, 9:00 – 10:00 AM
- Komsta, Marta, Maria Curie-Skłodowska University, Lublin, Poland
- Kowalczyk, Andrzej Sławomir, Maria Curie-Skłodowska University, Lublin, Poland – **A Liberal Dystopia? Ideology and Religion in *Operacja „Chusta” [Operation ‘Veil’]* by Tomasz Terlikowski** – Session 9: Varieties of Utopias, Thursday, July 8, 9:00 – 11:00 AM
- Kurnicki, Karol, Jagiellonian University, Kraków, Poland – **Gated community as postmodern social and urban utopia** – Session 4: In the Eye of the Beholder, Wednesday, June 7, 4:15 – 5:15 PM

- Kutnik, Wojciech, Maria Curie-Skłodowska University, Lublin, Poland – **Majdanek, the Ultimate Dystopia**, Thursday, July 8, 3:30 – 5:00 PM
- Kuźniar, Magdalena, Maria Curie-Skłodowska University, Lublin, Poland
- Lawrey, Alex, UK – **Evil Days in May** – Session 9: Varieties of Utopias, Thursday, July 8, 9:00 – 11:00 AM
- Li, Hung-chiung, National Taiwan University, Taiwan – **'Fantasizing beyond Fantasy': The Spectral Utopia and Its Afterlife** - Session 18: Messianic Time, (Im)Possible Temporality, Friday, July 9, 11:00 – 12:30 AM
- Magid, Annette M., SUNY Erie Community College Buffalo, USA – **Fomenting Change: A Look at the Anarchistic Influence of Edward Bellamy's Utopian Vision on Peter Kropotkin, Upton Sinclair and Jack London** – Session 20: Revolutions and Revolutionaries, Friday, July 9, 11:00 – 12:30 AM
- Malcolm, David, University of Gdańsk, Poland – **Not at All as Easy as ABC: Kipling's Utopias** - Session 19: Utopia and Dystopia in the Canon, Friday, July 9, 11:00 – 12:30 AM
- Maziarczyk, Grzegorz, John Paul II Catholic University of Lublin - **Huxley/Orwell/Bradbury Reloaded; or, The Campy Art of Bricolage** - Session 21: Dystopian Paradigms, Friday, July 9, 11:00 – 12:30 AM
- Miles, Malcolm, University of Plymouth, UK – **Public Spheres** – Session 8: Thursday, July 8, 9:00 – 11:00 AM
- Miller, Timothy, University of Kansas, USA – **Building an American Utopia: Greensburg Rises from the Rubble** - Session 26: Spectres of Utopia, Saturday, July 10, 11:15 – 12:15
- Milner, Andrew, Monash University, Melbourne, Australia - **From the Beach to the Sea: Two Paradigmatic Australian Dystopias** - Session 21: Dystopian Paradigms, Friday, July 9, 11:00 – 12:30 AM
- Mitra, Madhu, College of St. Benedict, USA - **Communities at Sea: The Ship as a Utopian Trope** – Session 14: Beyond? Hope, Friday, July 9, 9:00 – 10:30 AM
- Morgan, Diane, University of Leeds, UK - **The Reaffirmation of Social Values in the Work of Saint-Simon, Fourier and Proudhon** – Session 9: Varieties of Utopias, Thursday, July 8, 9:00 – 11:00 AM
- Nawratek, Krzysztof, University of Plymouth, UK – **Public Spheres** – Session 8: Thursday, July 8, 9:00 – 11:00 AM
- Nicieja, Stankomir, University of Opole, Poland – **Chasing the Dragon: Utopian Representations of China in the West** – Session 3: East Meets West, Wednesday, June 7, 4:15 – 5:15 PM
- Nowicki, Wojciech, Maria Curie-Skłodowska University, Lublin, Poland – **Utopia in the North: A Romantic Pole Looks at Scotland** - Session 1: Far Other Worlds and Other Seas, Wednesday, June 7, 4:15 – 5:15 PM
- Oved, Yaacov, Tel Aviv University, Israel - **Anarchist utopias and the kibbutz movement** – Session 12: Anarchy, Anarchism and Utopia, Thursday, July 8, 12:30 – 1:30 PM
- Palmowski, Michał, Jagiellonian University, Poland - **Literature in dystopian society: a force of liberation or a tool of enslavement? Ray Bradbury's *Fahrenheit 451* and Kazuo Ishiguro's *Never Let Me Go*** – Session 17: Literature and/in Dystopia, Friday, July 9, 9:00 – 10:30 AM
- Paniotova, Taisiya S., Southern Federal University, Rostov-on-Don, Russian Federation - **Civilizational Context of the Utopian Discourse** – Session 16: Utopia for the New World, Friday, July 9, 9:00 – 10:30 AM
- Pawlikowska, Kamilla, University of Kent at Canterbury, UK – **Rhetoric of the Body and Space in a Dystopian Novel** - Session 22: Female Bodies and Feminist Utopias, Friday, July 9, 3:50 – 5:00 PM
- Pisarska, Katarzyna, Maria Curie-Skłodowska University, Lublin, Poland - **After the End of All Things: Iain Banks's *A Song of Stone* as a Post-apocalyptic Dystopia** - Session 24: Post-Apocalyptic Dystopias, Friday, July 9, 3:50 – 5:00 PM
- Pohl, Nicole, Oxford Brookes University – **Craftism: Craft + Activism = Utopia? – Keynote Lecture** – Thursday, July 8, 11:30 – 12:30 PM
- Reis, José Eduardo, University of Trás-os-Montes e Alto Douro, Porto, Portugal - **The Bible Code of**

- Utopia** – Session 25: Defining Utopia, Saturday, July 10, 9:30 – 11:00
- Rodewald, Beate, Palm Beach Atlantic University, USA - **Elbert Hubbard's Roycroft: American Arts and Crafts** - Session 7: Utopian Performatives, Thursday, July 8, 10:00 – 11:00 AM
- Rohgalf, Jan, University of Rostock, Germany – **Staging Dramatic Struggles. Notes on Utopia and Political Myth in Globalisation Discourse** – Session 23: Anti-Utopias and Anti-Utopianism, Friday, July 9, 3:50 – 5:00 PM
- Salau Brasil, Manuela, Universidade Federal do Paraná (Paraná Federal University), Brazil – **The possibilities of concrete utopia: an analysis from the perspective of Ernst Bloch** – Session 13: Concrete and Active Utopia, Thursday, July 8, 12:30 – 1:30 PM
- Sargent, Lyman Tower, University of Missouri-St. Louis – **Retheorizing Utopia/Utopianism in the 21st Century – Keynote Lecture** – Friday, July 9, 12:45 – 1:45 PM
- Sławek, Tadeusz, University of Silesia, Katowice, Poland – **Utopia of Apocalypse. Thinking Which Changes the World – Keynote Lecture** – Wednesday, July 7, 3:15 – 4:15
- Spyra, Ania, Butler University, USA – **Utopianism of Multilingual Art** – Session 7: Utopian Performatives, Thursday, July 8, 10:00 – 11:00 AM
- Stefanek, Dorota, Lublin School of Social and Natural Sciences, Lublin, Poland – **Redefined bodies? Analysis of the evolution of the perception of female bodies in the genres of excess** – Session 22: Female Bodies and Feminist Utopias, Friday, July 9, 3:50 – 5:00 PM
- Stock, Adam, University of Durham, UK – **'Life in all its forms is strife' Darwinism, Dystopianism and the Political in the Fiction of John Wyndham** - Session 24: Post-Apocalyptic Dystopias, Friday, July 9, 3:50 – 5:00 PM
- Szwajewska, Dominika, Maria Curie-Skłodowska University, Lublin, Poland - **In the land of half-worlds: utopianism in *Synecdoche, New York*** - Session 7: Utopian Performatives, Thursday, June 8, 9:00 – 10:00 AM
- Terentowicz-Fotyga, Urszula, Maria Curie-Skłodowska University, Lublin, Poland - **Are We There Yet? Probing the Limits of Dystopia** - Session 14: Beyond? Hope, Friday, July 9, 9:00 – 10:30 AM
- Tyżlik-Carver, Magda, University of Plymouth, UK - **Public Spheres** – Session 8: Thursday, July 8, 9:00 – 11:00 AM
- Vesela, Pavla, Charles University Prague, The Czech Republic - **Toni Morrison: From *The Bluest Eye* to *Peony Butter Fudge*** - Session 11: Utopia in Children's Literature, Thursday, July 8, 12:30 – 1:30 PM
- Vieira, Fatima, Universidade do Porto, Portugal - **Science, utopia and dystopia in the year 3000** – Session 6: Utopia and Science, Thursday, July 8, 9:00 – 10:00 AM
- Voegeli, Fabian, York University, Toronto, Canada - **'The break itself'—notions of breaks in utopia** – Session 18: Messianic Time, (Im)Possible Temporality, Friday, July 9, 11:00 – 12:30 AM
- Wawrzyszak, Patrycja, Maria Curie-Skłodowska University, Lublin, Poland - **'Seeking the refuge beyond the zones of power': *Life and Times of Michael K* by John Maxwell Coetzee** - Session 17: Literature and/in Dystopia, Friday, July 9, 9:00 – 10:30 AM
- Węgrodzka, Jagoda, University of Gdańsk, Poland – **Utopian garden cities in the children's fiction of E. Nesbit** – Session 11: Utopia in Children's Literature, Thursday, July 8, 12:30 – 1:30 PM
- Williams, Katarzyna, University of Lodz, Poland – **Can 'no place' be defined as 'our place'? Utopianism in the literature of Australian immigrants** – Session 16: Utopia for the New World, Friday, July 9, 9:00 – 10:30 AM
- Wiśniewski, Tomasz, University of Gdańsk, Poland
- Zamith-Silva, Maria Candida, Universidade do Porto, Portugal – **A Spectre of Virginia Woolf's Utopias: the Theatre** – Session 19: Utopia and Dystopia in the Canon, Friday, July 9, 11:00 – 12:30 AM
- Zinkiewicz, Grzegorz, Teachers' Training College Sanok, Poland – **William Morris's *News from Nowhere*: political Utopia set in Arcadian Paradise** - Session 15: Genre Conventions, Friday, July 9, 9:00 – 10:30 AM

Organizing Committee:

General Chair: Artur Blaim, Maria Curie-Skłodowska University in Lublin, Poland

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