

18TH UTOPIAN STUDIES SOCIETY CONFERENCE

SOLIDARITY AND UTOPIA

GDAŃSK, 5-8 JULY 2017

BOOK OF ABSTRACTS

Wednesday 5th July

Venue: European Solidarity Centre

17:15-19:15

14:45-15:45

PLENARY LECTURE
Auditorium (Ground floor)

Mirosław Przyłipiak
(University of Gdańsk)

Utopian Visions of Solidarity in Polish Cinema

Moderator: Mirosława Modrzewska

16:00-16:45

Bibliographies in Utopian Studies
Auditorium (Ground floor)

Lyman Tower Sargent (University of Missouri-St. Louis)
Fátima Vieira (University of Porto)

Last year in Lisbon I present my *Utopian Literature in English: An Annotated Bibliography from 1516 to the Present* (Openpublishing.psu.edu/utopia). After that, Fátima Vieira and I discussed the possibility of putting online the bibliography of secondary materials in all languages that my computer can handle that I have accumulated over the years. The people at the University of Porto have managed to do it, and the bibliography, which has the title "Lyman Tower Sargent's Bibliography of Works on Utopianism." It is now available and, as with my bibliography of original utopias in English, it will be regularly updated.

Today I shall introduce this bibliography in the context of something about the history of bibliographies in Utopian Studies. I look particularly at bibliographies in utopian literature, intentional communities, and science fiction, where relevant to utopian studies. Some of the earlier bibliographies remain very useful, and, although the situation is improving, it should not be assumed that you can find what you need online.

PANEL: Translating Solidarity, Translating

Lech Wałęsa
Room 5 (3rd floor)

Anna Kieturakis
Teresa Zabza
Urszula Grywalska
Anna Mydlarska (ECS)
Katarzyna Kietlińska
Wojciech Kubiński (University of Gdańsk)

Convenors:

Wojciech Kubiński (University of Gdańsk)
Olga Kubińska (University of Gdańsk)

Participants of the panel discussion „Translating Utopia. Translating Lech Wałęsa” will attempt to answer a number of questions on the role of translators in the Solidarity revolution of the eighties, a revolution which was a grand social utopia structured on many different levels, including that of the translation. Translators working for the first non-Communist trade union in Central and Eastern Europe fulfilled at the time the role of intermediaries whose task was to explain and interpret current and swiftly unfolding events. Their work differed in many ways from the professional standards of translation in stable circumstances.

The translators from the early eighties – professor Joanna Penson, professor Wojciech Kubiński, Anna Maksymiuk-Kieturakis, Katarzyna Kietlińska, Teresa Zabza, Anna Mydlarska, Józef Kaczkowski – will try to consider such issues as: the essence of translators' work during the first Solidarity period, cooperation with Nobel Prize Winner chairman of the trade union, Lech Wałęsa, translation against the background of numerous conflicts, attempt to translate a utopia.

PANEL: Aesthetics, Utopia and the

Apocalypse
Room 4 (3rd floor)

In a historical moment in which we witness a multiplicity of apocalyptic fictions, this panel aims to think about possible alternatives within the realm of radical politics and aesthetics. The panel consists of 3 papers.

Apocalyptic versus Radical Imagination Mapping the Mindspace of Retopia

Dirk Hoyer (Tallinn University/Baltic Film Media Arts and Communication School)

In the current political climate, the debates informed by nostalgic notions of imagined communities, a growing absenteeism of a future that can be conceived in eutopian terms and the proliferation of apocalyptic images that are dominating the political discourse. The TINA dogma locks the political and cultural imagination in the past or present but precludes a reflection about a qualitatively better future. The apocalyptic imagination is a reflection of this deadlock, as the dictum goes, it is easier to imagine the end of the world than the end of capitalism. The ultimate catastrophe is the only alternative to the status quo. In the absence of utopian imagination, or radical imagination, the political and per extension also aesthetic fears are a reproduction of what Bloch described as *hollow space*.

Imagination, conceived as radical imagination and utopian imagination, linked to political agency can reassert the reality-transcending potential of utopias. A redefinition of utopia as retopia (as opposed to contemporary outopia, contemplative utopias and activism without utopian mental image) can be the starting point of a journey into different mindspaces that could ultimately also find its realization in flexible and local communities.

This paper examines the different types of imagination (in the political and aesthetic sphere), the contemporary approaches to utopia and the possible manifestations of retopia.

Art, life and prefiguration: stories of contemporary art and intentional communities

Julia Ramírez Blanco (Barcelona University)

In the face of apocalyptic discourse, it seems to be an appropriate moment to look at intentional communities and other forms of prefigurative practices. In relation to art, communitarianism has had its own history through the creation of groups and collectives, and also through examples of communal living. At various times, artists have decided to live together – for reasons both artistic and social – trying to bring their political and aesthetic ideals together. At least since the beginning of the 19th century, these intentional communities have emerged as autonomous projects, asserting themselves as exceptional spaces in which a free and honest lifestyle can be pursued and where existence is devoted to art (Jacobs).

If this particular tradition has had important standpoints in the 20th century – with such examples as the German Bauhaus school and communities such as Drop City – we would like to ask ourselves about its meaning today, in the wake of the crisis of modernist ideals. Following a line of continuity, I wish to examine here various examples of contemporary art's reflection on intentional communities. Simulacrum, community organization, comment, spectacle, self-effacement, and exile are some of the faces of a phenomenon that is both transversal and intrinsically tied to our stories of how to remake the world.

Against Cosy Catastrophism Utopian Aesthetics in the Capitalocene

David M. Bell (Newcastle University)

The term 'cosy catastrophe' is often used to name a subgenre of dystopian fiction in which the collapse of civilization creates space for a particular group of (privileged) characters to rebuild the world according to their interests and desires. This paper adapts the concept to name, and critique, an aesthetic orientation (and attachment) to the ecological crisis of the capitalocene that is evident in a variety of popular cultural forms – from television to music and social media. Imbricated with ongoing histories of proto-fascist environmentalism, this aesthetic renders catastrophe as a sublime encounter that, far from shocking (privileged) subjects into action, empowers them by allowing them to position themselves as survivors. The end of the world is imagined as a moment full of utopian potential.

Inasmuch as it entrenches rather than challenges the gendered, racialized, classed and colonial structures of the capitalocene by offering hope to those who most benefit from it, this cosy catastrophism can be through of as an inversion of the critical dystopia. The second half of the paper adapts this literary concept to explore the aesthetics of a praxis that might counter cosy catastrophism: a 'disaster communism' of local organization, decolonial and antiracist struggle, international solidarity, mutual aid and bricolage that operates within, against and beyond a catastrophe that is anything but cosy.

Architecture
Room 4.41 (4th floor)

Chair: Nathaniel Coleman

Reading Architectural Design Theory Through Participation and Empathy

Çiğdem Köseoğlu (Istanbul Technical University)

The intuition of common mind in objects designed by architectural discipline is much more tangible in our time. The theory has accepted that the idea of design thinking includes multiple actors during the process. As for the design practice, participation and empathy are heavily questioned concepts. Because of the emerging process of designed space, design needs to be related to a variety of nodes which are the agents of physical and social environments. These environments are in a continuous interaction through ideas, emotions and physical material. At this point, the intuition of common mind has started to reveal and transform its' meaning into a co-managing ground. In terms of design theory, this awareness is important. It means, we can use methodology as a kind of transition tool within the theory. A research on interactions between design agents to enhance the possibilities of new in design theory can be tried.

The study aims to position the concepts of participation and empathy as a part of architectural design theory to get a new point of view. Participatory attitude can be internalized with the sense of empathy and internalized situations can effect individualized theory. "Participation is simply a tactic of complicit curiosity scaled to the space you're in."¹ So what can we do with this space and with others who feels the same curiosity in this space?

Envisioning the Sustainable City

Samantha Hyler (Lund University)

Vision plans are a form of storytelling about a future city not (yet) existing. It is a collective endeavor to dream about and bring that future into existence. The year 2035 marks a point in the not-so-distant future towards which planners of the city of Helsingborg, Sweden currently aspire to with their vision plan. The stakes are set high for the future of this city, as politicians adopted a vision plan called Helsingborg 2035 that pushes an agenda of a joint, global, creative,

¹ Did Someone Say Participate? An Atlas of Spatial Practice edited by Miessen, M. & Basar, S. Cambridge, MA: The MIT Press.

vibrant, and balanced city. Or in other words, it should be 'sustainable.' Indicative of a particular kind of utopian future, the vision characterizes the past as outdated, unmotivated, and nostalgic in contrast with the future as dynamic, innovative, and sustainable. I explore the ways in which a sustainable future is envisioned, and how dreaming about the future is meaningful for the present. I am particularly interested in the ways in which discursive practices construct, stabilize, frame, and maintain this vision. Discourses of the past and future city in part form the present identity of the city. The vision is a central motor for constructing the present and future of the city as, for example, sustainable, modern, and tolerant. Visions like Helsingborg's 2035, which frames discourses of the future under the rubric of 'One city, one vision,' are seeking and instituting a kind of solidarity regarding the future sustainable city among those who live, work, and otherwise dwell in the city. Hegemonic discourses seek ideological cohesion under which the future can be co-created. This paper addresses the nature and discourse of co-creation and solidarity in vision planning.

Education

Archiwum (2nd floor)

Chair: James Block

Minimal utopianism in the classroom

Emile Bojesen (University of Winchester)

Judith Suissa (UCL Institute of Education, London)

It may seem that the ways in which student-teacher relationships and roles are framed and constructed within the neo-liberal university mitigates against the development of any form of radical solidarity. In this paper, we explore how strategic solidarity can operate as a form of refusal in educational contexts, through relativising the relationship of learners and teachers to the commodification of learning. We argue that this relationship is "minimally utopian" because while it does not seek to overturn the instrumentality of contemporary education in the name of a clearly defined alternative, it does seek to mark out a space in which utopian social relations can be developed and imagined in specific contrast to the instrumentality and the narrow economic conception of education within which we find ourselves working.

While many theorists of utopia, particularly within the anarchist tradition, emphasise the epistemic value of imagining alternative social relations as part of a radical democratic politics, few theorists have explored how this would play out in an educational context. Drawing

on anarchist theory, and on the work of Maurice Blanchot, Jose Medina and Deleuze, alongside reflection on the reality of the contemporary university, we will articulate the ways in which teachers and learners can enact minimally utopian solidarity in the classroom today.

Unions as Utopian Spaces: Intersecting Narratives of Potentiality in the fight against Marketised Education

Heather McKnight (University of Sussex)

The reaction to government changes to Higher Education in the UK by the representative bodies of the sector, both the Students' Unions and the Trade Unions, is to view the government plan as a marketised edu-dystopia where people are reduced to their possible future salaries, with little space for risk, creativity, or new knowledge that does not have provable, risk-mitigated economic value, and where assessing quality will focus on metrics and outcomes, not on the value of learning and the personal development of the students.

This paper looks at the spaces where trade unions and students' unions intersect as narrative sites of potentiality that are pivotal to the resistance of the increasing marketisation of the education system. Using a framework that uses Foucault's heterotopian categories as exploratory rather than distinguishing features, and positioning unions as conflicted spaces in which the Blochian utopian process can occur, allows us to identify both agency and the existence of a potential future becoming concrete in these spaces.

Through joint statements of intent, at National Conferences, through shared approaches to boycotts, and social media campaigns we are seeing allegiances being drawn between these potentially powerful partners. While these spaces and structures are themselves legislatively restricted, and also suffering from their own internal conflicts and contradictions, there are shared utopian horizons and new spaces and structures breaking through at the edges of these movements' realities that are able to reach beyond what we might see as mere resistance, into constructing ideas for an alternative future, an emergent pre-consciousness of a reimagined sector.

Pedagogy of solidarity in a biographical approach

Marta Zientek (University of Zielona Góra)

In my paper I'm concentrating on the results of my research on the meaning of solidarity which was made among adult learners during the educational course 'pedagogy of solidarity' they have decided to take in the academic year 2016/2017. This research can be treated as a mirror which shows the discrepancy between how people are willing to present solidarity and what it means actually at the heart of their psyche. I think that analysis of one's own history in the learning process of pedagogy of solidarity stimulates self-development and makes it possible to shape the relationship between adult learners in the solidarity context, utopian surroundings harmoniously, to identify certain inner resources, and thereby to sketch out markers and prospects for further sensible development.

In my research report life stories are described as the evidence of narrators' development, showing that person's path through life is influenced equally by such parameters as personal factors: sense of belonging, place of origin, individual life plans and finally by external ones: chance occurrences, divorce, losing job or retirement. Work on these "elements" of individual human lives in the framework of solidarity makes it easier to understand the story of human life as a whole. The interplay and interaction between these factors "carry" people through their life courses so it is easier them to speak and present the influence of their decisions, actions and attitudes to the listener / researcher. Giving strict data in a form of storytelling during the interview means creating a construct, a particular structure that exists in people's consciousness of solidarity and similar concepts of Christian ethics. A single element of a life story is an event, which is defined by having a beginning and an end. Apart from the essential elements (events) of my research, a life story also contains a variety of transitions, bridges, precipices, unseen mismatches, obstacles and "accelerators" while gaining the complex meaning of pedagogy of solidarity. Because of these "auxiliary elements", a life story does not break down into individual fragments, but rather determines the overall direction of life.

PANEL: Utopian Thought in Non-Western Cultures: Islamic and Iranian Intercultural Utopianism 1
Room 3 (3rd floor)

Chair: Alireza Omidbakhsh
Chair: Mir Saeed Mousavi Razavi

As the name of the panel suggests, Iranian and Islamic utopian thought and utopias will be presented and discussed in this panel. The panel tries to remove the abyss and binary oppositions created between Western and Non-Western cultures both in political and academic literature. Presenting information on utopias of Other cultures can create a good atmosphere of dialogue in which mutual understanding is facilitated. We must bear in mind that knowing each other face to face is as urgent as ever since the media and social networks have wiped geographical borders and a global culture, utopian or dystopian, is being shaped. Let us not forget how Daesh as a dystopian global culture has grown and is growing out of a few politicians' destructive caprice for adventures in Afghanistan, Iraq and Syria, and how the entire world is paying for those erratic decisions. Today we must care about each other more than ever before: We are in the same boat and have the same destination. Let's row together.

Solidarity through dialogue and on the basis of common human logic (A Hermeneutical Study based on the Qur'an)

Mohammad Kazem Shaker (Allameh Tabataba'i University, Tehran, Iran)

All men are created on one essence and nature. Therefore, Human nature invites everyone to solidarity. On the other hand, humans have individual differences and people are forced to live socially. These two features make the human society to be divided. Hence, historically, divisions and conflicts in human communities has been more than consensus and solidarity. However, Human Solidarity is one of wishes and dreams of all people wise and moral in the world. But what should we do to reach the human solidarity. In this paper we want to examine the issue in accordance with the Qur'an. The Qur'an referring to Primary solidarity and the differences come in the next stage says: "Mankind was [of] one religion [before their deviation]; then Allah sent down the Scripture in truth to judge between the people concerning that in which they differed" (Q, 2: 213). According to other verses of the Qur'an, divine Scripture contains fair rules. Therefore, all nations of the world can agree on the rules of fair together by dialogue and on the basis of

rationality. The Qur'an invites all Abrahamic religions to common doctrine: "Say, "O People of the Scripture, come to a word that is equitable between us and you" (Q, 3:64). Likewise, it invites all people to select the best option in any field of their lives: So give good tidings to those who listen to speech and follow the best of it. Those are people of understanding. (Q, 39:17-18) It is obvious that "people of understanding" could only choose the best option with use of "human common logic".

Solidarity in Nizami Ganjavi's Utopian Thoughts

Mohammad Amir Jalali (Allameh Tabataba'i University, Tehran, Iran)

Alireza Omidbakhsh (Allameh Tabataba'i University, Tehran, Iran)

Criticizing the *status quo* and proposing a blueprint to land on a desired situation are two constituent elements of utopian thinking. In other words, describing current dystopian situation of a society and disapproving its undesirable conditions pave the way to improve that society and establish foundations of a utopia. Nizami Ganjavi (1141 - 1209), a 12th-century Persian poet, in his quinary, "*Panj Ganj*" or "*Khamsa*", composed of five long narrative poems, sorts out both utopian fundamental units. That is to say, he portrays a utopia by criticizing the current social and political situation of his society. Nizami's works do not provide much information on his personal life but it is believed that he was born in Ganja (present-day Azerbaijan) a city which at that time had predominantly an Iranian population, and it was considered as a city in the Iran of that time. The present study tries to present how Nizami Ganjavi's utopian thoughts are reflected in "*Panj Ganj*" or "*Khamsa*". In his portrayal of his society he presents not only utopian yearnings of an ethnic group, a nation or a culture but also of the race of human being who have always suffered the rule of a minority over the majority of society. Nizami Ganjavi's utopian ideas are centered on "the common good" and show how solidarity is important in formation of a utopian society.

Solidarity in Islamic Messianism

Mohammad Nasravi (Zeytoon Foundation)

There are many thoughts and rituals among nations, sects, religions and faiths that nourish utopian possibilities. Solidarity is also one of the vital factors in formation of a utopia. There are various definitions of solidarity in different schools of thought. One of the utopian ideas in Islam is messianism which has led to significant political and social movements in the history of this religion in particular, in the contemporary history of the Middle East such as the Islamic revolution

of Iran in 1979 and the establishment of the Islamic state in Iraq and Syria (ISIS) in 2014. This study seeks to investigate the notion of solidarity through messianic thought, reflected in religious texts known as Ziyāra. The method taken in this article is based on textual and discourse analysis. This study figures out that Imam Mahdi, the key person in Islamic messianism, is the final Imam who is believed to be living but concealed. The traditions state that he will reappear at the end of days with Jesus Christ and will bring peace and justice to the world and eventually create the promised paradise. He is the main core of utopian thought in Islam. Ziyāra introduces him as a person promised by Allah (God) to build solidarity among nations.

Thursday 6th July

Venue: European Solidarity Centre

9:00-10:30

Solidarity and Utopia

Room 5 (3rd floor)

Chair: José Eduardo Reis

Utopia First! A Machiavellian Conception of Solidarity in Thomas More's *Utopia*

Marie-Claire Phélippeau (Amici Thomae Mori)

Solidarity is one of the founding principles in Thomas More's *Utopia* (1516). In the fictional republic of Utopia described in Book II, solidarity has a political and a moral function. The principle is at the center of the communal organization of Utopian society, exemplified in a number of practices such as the sharing of farm work, the management of surplus crops or the democratic elections of the governor and the priests. Not only does solidarity benefit the individual Utopian but it is a prerequisite to ensure the prosperity of the island of Utopia and its moral preeminence over its neighbouring countries. However, a limit to this principle is drawn when the republic of Utopia faces the rest of the world. In order for the principle of solidarity to fully function, it is necessary to apply it exclusively within the island or the republic would be at risk. That is why the Utopians refuse the use of money within their borders but use it to negotiate with foreigners. War is not out of the question then, and compassion does not apply to all human beings. This conception of solidarity, summed up as "Utopia first!", could be dubbed a Machiavellian strategy, devised to ensure the durability of the republic. We will show how some of the recommendations of *Realpolitik* made by Machiavelli in

The Prince (1532) and *The Art of War* (1521) correspond to the Utopian policy enforced to protect their commonwealth. We will also try to define the geographical, social, and moral conditions that entitle a human being to benefit from Utopian solidarity and will attempt to describe the limits of the concept as it was presented by Thomas More in his political fiction.

Utopia without Solidarity? Varieties of a Political Concept in the Age of Enlightenment

Christoph Houswitschka (University of Bamberg)

While Utopia was a genre that helped to accommodate quite a few tensions and contradictions the radical reform movement could not resolve in their political programmes, solidarity was utterly absent from the political discourse in the Age of Enlightenment and was introduced in the nineteenth century from French only after the concept of class had been established. Solidarity signifies a sense of community and sometimes sacrifice that class struggles demand from their members. It also requires a high level of organization and discipline as much as a sense of belonging together and debating conflicts without falling apart as a political group. Solidarity is the political aspect of an ideology of unity, consensus and harmony of a group or a class of people who find themselves under considerable pressure from inside and outside.

This paper looks at a couple of eighteenth-century and early nineteenth-century utopias that lack the word solidarity because it could not be found in the dictionary. It scrutinizes various utopias to establish a list of the most likely terms and concepts conveying a sense of solidarity, thus defining aspects of solidarity that eventually made its introduction into the English language inevitable. Solidarity is seen as the ultimate test to the sense of community and political belonging that utopias proposed in the wake of the conflicts and the divides English society experienced in the late eighteenth century, particularly after the French Revolution.

No Solidarity: The Fall of Public (Wo)Man; 'Identity Politics' and the End of Utopia?

Nathaniel Coleman (Newcastle University)

Arguably, Utopia can no more be Utopia in the eye of the beholder alone, than beauty can be beauty. Starting there, this paper considers the risks associated with the re-emergence of overdetermined, so-called, 'identity politics', on the left and the right. Self is identity; identity is self but to change the world, as Harvey asserts (2000), we must change ourselves; equally, to

change the self, one must change the world. However, Harvey's equation works only if there is an outside to the self that includes others: the world beyond. Regrettably, at the intersection of social media and the evermore total capture of the public realm within the world interior of capital (after Sloterdijk 2013 [2005]), only socially-constructed and heavily mediated illusory individuals, alongside myths of agency, seem destined to survive, fully in service of the anti-utopian neoliberal project. Might a recollection of solidarity in class consciousness – with nearly all of us at the effect of the superrich – hold out possibilities for resisting illusions of identity while recuperating Utopia, as mutually determined?

Only if we work together in solidarity to establish safe spaces of emergence, while ensuring their endurance, will Utopia become even a glimmer in the eyes of transforming selves working together to change the world. Jameson has observed that, 'since 1968' the emphasis has shifted to 'power', away from 'class politics', to 'identity politics'. In contradistinction, he argues that 'we should return to an emphasis on economics without necessarily having a preconception about what those economic solutions should be' (2016: <http://www.criticatac.ro/lefteast/fredric-jameson-fascism-not-yet-there/>).

Re-shifting emphasis from 'power' to 'economics' makes good sense: while most of us have little power, with even less hope of wresting much if any of it from dominant forces, just about all of us could build solidarity (Utopia?) out of demanding alternatives to the prevailing reductive, pseudo rationalist, wild fantasies of predominant economics. Only by demanding the *impossible* (Utopia?) could we ever hope to locate the *possible*, in community.

Canon Revisited

Room 4 (3rd floor)

Chair: Susanna Layh

A Liminal Utopian Fantasy: Power and Solidarity in Cavendish's *The Blazing World*

Burcu Kuheylan (State University of New York at Stony Brook)

In Margaret Cavendish's *The Blazing World* (1666), the quest to align and empower women undergirds the narrative's utopian impetus, as well as finds in fantasy an outlet for its experimental enactment. Juxtaposed to Cavendish's England, where women of her intellectual and political ambitions had no direct access to power, the fantastic world she invented became a locus of wish

fulfillment for Cavendish to safely – if *vicariously* – test her mettle in statecraft and scientific, military and religious leadership. Accordingly, the early phase of her protagonist's tenure as the Empress of the Blazing World is defined by a celebration of polyphonic viewpoints and dialogues among them, in an attempt to lend authority to voices that were silenced or marginalized. This especially manifests in the text's mobilization of scientists and women to perform vital functions in government: the Empress's speculative search for an ideal is informed by the contribution of scientists and legitimizes the aspirations of another woman, the Duchess, who proves a crucial ally to the Empress as confidante, scribe, and counselor. By the text's ending, however, the tension between Cavendish's progressive liberalism and royalist/elitist commitment significantly undermines her utopian enterprise, relegating science to an instrument of political control and writing to an escapist pastime for alienated women of intelligence. Thus, while *The Blazing World* momentarily liberates suppressed voices, it does little to question – let alone to contest – the legitimacy of a "divinely ordained" hierarchy that disenfranchised them in the first place. This rehashing of the same order from a female viewpoint results, no doubt, from Cavendish's entrenchment in her *Zeitgeist*, which also constitutes the limit to her utopianism – unless, we acknowledge her desire for female solidarity as an impulse equally pressing yet more feasible than her claims on power.

Technology & Emotions as Represented in Evgeny Zamiatin's *We*

Hubert Łaszkiwicz (The John Paul II Catholic University of Lublin)

The aim of this paper is to analyze emotions and passions as they are represented in Zamiatin's novel and to answer the question about their transformation in a world to come. The new, technologically advanced world, which is described by the novel's narrator (D-503), is supposed to shape a new constitution of human beings: conceived as society and individuals. The question could be asked to what extent man of a new world would be still a human being while emotions, passions, and memories as individually perceived and lived as they could be, should vanished in the new world. What kind of bonds and relationships would be a foundation of a new man and a new society when the old ones would be erased due to elimination of emotions and passions peculiar to the 'former shape' of mankind.

The cult of Orwell – or why has Trump made 1984 so popular?

Zsolt Czigányik (ELTE and CEU)

George Orwell had been a writer of some mediocre books and a number of outstanding essays when in 1945 he published *Animal Farm* and four years later *Nineteen Eighty-Four*, the books that make his name remembered ever since. As he claimed in ‘Why I Write’ in 1946: “What I have most wanted to do ... is to make political writing into an art.” Both the popular and critical reception of Orwell’s mature books confirm that this attempt was finally successful, especially in the dystopian genre that provides a critical perspective on the challenges in society and problematize the power dynamics of the political structures.

The paper gives a quick overview of the most significant aspects of the history of Orwell’s reception and reflects on how he became a cultic figure of not only (and not even primarily) literature, but throughout Western culture, especially when political commentaries of all sorts are considered. Besides a number of phrases created by Orwell, such as ‘Big Brother, ‘doublespeak’ or ‘newspeak,’ the adjective formed by his pen-name became common usage in everyday language. I wish to reflect on how the term ‘orwellian’ is used (and sometimes abused) in media, popular culture and even in academic reflections on political phenomena. Political occurrences in the third millennium, such as the emergence of ‘illiberal democracies’ have made both the dystopian discourse and Orwell’s name significant in understanding political structures. The usage of Orwellian terminology indicates that interpreters are often framing the news from a grim perspective to raise awareness and to initiate public dialogue in regard to the undemocratic tendencies of governments, such as intrusion into private sphere of the people or manipulating empirical facts.

Feminism, Patriarchy, Gender 1

Room 3 (3rd floor)

Chair: Diane Morgan

Socialist and Feminist Dream-narratives of Solidarity at the End of 19th Century (Morris and Corbett)

Eva Antal (Eszterhazy Karoly University)

The Victorian *fin de siècle* exhibits not only a double quality, but also the ambivalence of modernity with the appearance of ‘new’ ideas in the ‘old’ age. In this transitional period, strong utopianism could not escape

the expectancy and the frustration of the period which had become dominant characteristics. Matthew Beaumont, in his remarkable *Utopia Ltd.*, convincingly analyses the complexity of the *fin-de-siècle* utopian praxis, emphasising the importance of the apprehension of perspective: “Utopia provides [...] a meta-perspective – from which the present appears in its approximate proportions” (33). The meta-perspective is especially emphatic in the so-called ‘dream-narratives’ written in the last decades of the 19th century – see, for instance, in the American Edward Bellamy’s *Looking Backward 2000-1887* and William Morris’s *News from Nowhere* (1890).

In my paper, I will juxtapose the Morrisian British socialist ‘pastoral’ utopia and Elizabeth Corbett’s feminist utopia, *New Amazonia* (1889), focusing on the questions of communal solidarity, emancipation and gender equality. I will also put special emphasis on the importance of the ideal (cf. implied) reader who is effectively addressed in both utopias. Beaumont even calls Corbett’s writing a ‘meta-utopia’ (*Utopia Ltd.*, 125), a protest of a strong voice, since the future world in *New Amazonia* itself presents the hope of human regeneration that is to be achieved by solidary and active female communities. Meanwhile, Morris’s Guest also believes that his narrative (as a meta-narrative) promises the victory of socialist solidarity being heralded in his dream vision.

Female and Male Solidarity in Charlotte Perkins Gilman’s *Herland*: Myths Deconstructed

Monika Daca (University of Gdańsk)

The aim of the presentation is to explore the myths of female and male solidarity as they are presented and deconstructed in Charlotte Perkins Gilman’s 1915 utopian novel *Herland*. It will be claimed that the sisterhood and motherhood are at the ideological core of *Herland*, and due to the introduction of the male narrator to the novel, the clash of strikingly different opinions on solidarity is presented as the major source of tensions between the characters. The single-sex world of *Herland* is a eutopian land not dissimilar to the locations presented in most early utopian texts in terms of its accessibility, functioning and the society’s condition. Separated from the outer world by means of a virtually impenetrable natural barrier, the country of women is protected against the threats of hostile patriarchal civilizations, and the boundary serves as a symbolic demarcation of a striking contrast between the ideas governing the outside and the inside. The self-sufficient female land is neither tormented by wars, nor does it suffer from any kind of poverty, and its profoundly successful existence is based on strong

fellowship between the inhabitants. However, as the three male explorers enter the female land, they question the non-competitive and supportive relations between the women, projecting onto them the expectations and stereotypical views of women they know from the outer world. For the explorers, the parthenogenetic model of reproduction and unified motherhood of Herland, along with the utter economic equality and the ability to sustain a highly developed civilization without men, are incomprehensible features of the female country, and as such they create a platform for dialogue about the traditional structures of societies. As the original male solidarity perishes with the progression of the novel, yet another myth on gendered solidarity is deconstructed.

From Euripides to Women's Marches: Classical and Contemporary Cassandras in Solidarity

Mary Economou Green (Ryerson University, Toronto)

In Euripides' *The Trojan Women*, through the gazes of Hecuba, Andromache, and Cassandra awaiting their fate in the chaotic after-war cosmos, we experience a profound sense of loss at the devastating tragedy ensuing from the fall of Troy. Hecuba has lost her husband, sons, grandson, queenship, and city. Andromache also has lost her husband, son, and home. And as sufferer of Apollo's wrath, victim of the Lesser Ajax, concubine/slave to Agamemnon, Cassandra has perhaps suffered most: loss of family, city, freedom, individuality and voice.

This paper examines Euripides' play as a call for solidarity for women against war, a story that continues in modern and contemporary writers, who pull these tragic figures out of the past and transpose them to our own still-ravaged world, thus blurring, in postmodern fashion as Linda Hutcheon notes, the boundaries between the past and present. For women poets, the mythic figures of Hecuba, Andromache and Cassandra offer the opportunity to "re-vision," (Adrienne Rich's term) the woman's story. As Rachel Blau-Duplessis notes, writing the woman's voice becomes "an intense play between subject and object(ified) for the semisilenced, or unheard female." From a voiceless 'ghost' Cassandra metamorphoses into a spokesperson expressing the madness of wars and military build-up, as well as subjugation and oppression. Poets such as Louise Bogan, Wislawa Szymborska and Eleanor Wilner give Cassandra a chance to speak *her* 'truth', one that protests heroic ideals, expresses human suffering and anti-war sentiment, and reveals the tragic consequence of silencing the female voice.

In our post-truth world where 'mad' leaders are trampling on human rights and where the Doomsday Clock is estimated at two-and-a-half minutes to midnight, women in recent world-wide marches are standing together in solidarity against oppression.

Polish Matters

Room 4.41 (4th floor)

Chair: Marta Komsta

The Utopian Function of Switching from German to Polish in Post-Cold War German Literature

Gabriele Eckart (Southeast Missouri State University)

This paper proposes to examine several examples of switching from German to Polish in autobiographical texts written by Wolfgang Hilbig, Barbara Köhler, Sabrina Janesch, and Katja Petrowskaja. In all of them, there are many instances of mixing German with other languages, most importantly Polish. This happens in the form of mixing the two languages within a sentence by including just one word, as, for instance, "Solidarność," or changing from German to Polish between sentences. As will be seen, there are several instances of switching from German to Polish in the texts of all four writers that present multilingualism positively as being a part of the utopian project of restoring European unity in the post-Cold War world.

"You know nothing of Tomasz": Polish Immigrant as Cultural Other in *More Than This*

Anna Bugajska (Tischner European University, Kraków)

Post-Solidarity Poland was a cultural and mental space which invited engaging in utopian thinking. The Polish Dream was concretized in various projects on the home turf, but also in successive waves of emigration to the previously unreachable West. Today, the presence of Polish immigrants in the European Union, especially in the UK, is a major social phenomenon sometimes dubbed as "Polish colonization". Patrick Ness, a British writer, took up this theme in his 2013 dystopian novel, *More Than This*, which features a Polish boy, Tomasz, who escaped his dystopian homeland to seek better life in England. Ashamed of and traumatized by his past, the boy reinvents and mythicizes it, and tries to counteract negative bias, harboured by the other characters, by risking his life in the name of a new, transnational solidarity.

By portraying Tomasz as a resourceful, underestimated hero, Ness builds upon the British sentiments towards the Polish WWII servicemen. At the same time, though, Tomasz assumes the position of Man Friday in relation to the protagonist, English-American Seth, reflecting the “degrees of whiteness” problem faced by Polish immigrants. In this dystopian spin-off to the original robinsonade, however, it is the Polish immigrant who saves the English expat from certain death, and he is given much more voice and agency than the Carib.

In the proposed paper I wish to analyze Tomasz as an imagination of Poland and Poles in the UK after 2004 emigration wave. Ness’s portrayal is not free from cultural stereotypes, such as low level of English or the poverty of Poles, but is overall balanced and sympathetic, and provides a unique chance to open the discussion on the presence of the Polish in the UK in the juvenile dystopian context.

Canadian Utopia in Poland: How Lucy Maud Montgomery’s *Anne of Green Gables* Contributed to Polish Solidarity

Shawna Guenther (Dalhousie University)

According to the Government of Prince Edward Island’s “Island Information” webpage (accessed 4 September 2016),

In Poland, [Lucy Maud] Montgomery was something of a hero in war time and later, becoming part of a thriving black market trade for the Polish resistance. Polish soldiers were issued copies of a Montgomery novel to take to the front with them in the Second World War...Today, there is a new L. M. Montgomery School in Warsaw. (np)

Remarkably, Montgomery’s turn-of-the-century novel, *Anne of Green Gables*, a novel set in the tiniest Canadian province, a novel about a young, socially-awkward adopted Nova Scotian girl, a novel that expresses the sentiments of the North American “new woman” movement and markedly exhibits colonialist imperialism, has produced a young heroine who stands in solidarity with civil resistance in occupied Poland. Given that Montgomery (in her own life, in her family’s position, and through her Anne character) was part of the white English/Scottish Protestant invader culture on Prince Edward Island, complicit in the marginalization and deportation of French settlers and in the annihilation (literally and metaphorically) of the indigenous Mi’kmaq, the idealistic transformation of Montgomery’s persona and her literary endeavours, and her famous Anne character, into symbols of political defiance seem, to me, incredible. In this paper,

I will illustrate the utopic vision that Montgomery, and indeed Anne herself, create on Prince Edward Island and examine how that isolated, island utopia, and indeed Anne herself, become transfixed into heroic visions in war-time Poland.

ROUNDTABLE/WORKSHOP **Pedagogies Of Transformation:** **Utopian Classrooms And Free Societies** Archiwum (2nd floor)

MODERATOR: Julia Ramirez Blanco

How do we occupy the university (a setting ripe with possibility in which many already spend time)? We can elaborate the values a utopian university should possess, but their real power comes from being realized in *processes*, transformed everyday experiences. Living pedagogical forms would put into question -- dissolve -- hierarchy and privilege and repetitive compliance in society and in the classroom, nurture vision and empowerment, community and the joy of creation and creative action, in democratic spaces students and faculty occupy together.

This roundtable/workshop will offer such an innovative collaborative space for sharing and co-creating pedagogies of transformation. As social and pedagogical activists, we want to facilitate a discussion to develop such pedagogies, building on the collective experience of all participants. What are ways -- curricula, processes, projects -- of animating empowering experimentation and learning? What role for faculty to deconstruct built-in expectations of hierarchy and privilege? What forms of action to link the classroom and larger society? How can we listen to the voices of the young -- and other marginalized? How do we help participants generate self-authoring stories of their personal and collective journeys? As a collaborative and nurturing process, we won't pretend to have the solutions. Rather, as facilitators of democratic life, we hope that sharing experiences and aspirations will help us pursue -- and inspire in others -- the common journey of transformation.

Participants:

Tim Waterman (University of Greenwich)
Edson La Sousa (University of Rio Grande del Sud)
Jim Block (DePaul University)

11:00-13:00

On 'Solidarność'

Archiwum (2nd floor)

Chair: Hubert Łaskiewicz

Beyond Solidarność: Worker-Owned Waves of Change in Pursuit of Utopia

Warner Woodworth (Brigham Young University)

In the 1980s, the author provided some pro bono consulting in the early years of Solidarność in Poland as Lech Wałęsa organized the heroic trade union movement of independent labor and sought to democratize management in operating Polish industry. Works councils and experiments in employee ownership were among major objectives. Over time, things changed in Poland, but those early utopian dreams generated similar ideals elsewhere.

This paper will review and assess the worker ownership movement by providing an overview of production enterprises owned and operated by workers who, through various means, gained control of their firms. This analysis will focus on and provide updates within three countries where workers have used various means to obtain the assets and power of institutions in which they labored in the search for utopia, equality, and economic justice:

- a. Worker takeovers and buyouts of factories in Argentina arising from the economic crisis in the decade of the early 2000s;
- b. Mondragon's co-ops launched decades ago which have recently suffered economic setbacks and restructuring due to Spain's financial problems;
- c. U.S. worker-owned co-ops that have expanded within the context of the Great Recession, and now face the ugly, dystopian nightmare of President Donald Trump.

As an academic scholar, the author, who also does considerable co-op and ESOP consulting, will report on his recent field research in these countries to determine the pros and cons of producer co-ops worker ownership strategies over the past 15 years as global changes have dramatically altered the economic landscape in Latin America, Europe, and North America. Drawing on company reports, interviews with manager and workers, as well as national statistics, a determination will be made as to the present condition and future prospects of the social economy. After assessing the past and present, the viability of sustainable utopian future enterprises will be considered.

The utopia of „Solidarity” and institutions of the common revisited

Ewa Majewska (Artes Liberales, University of Warsaw)

The historical workers unions „Solidarność”, initiated in 1980, begun with a solidarity strike in the Shipyard of Gdańsk. While it still stands as the main reference for any discussions concerning social change, solidarity and utopia in Poland, it has also become a kind of relict, forming predominantly nostalgic attachments rather, than desires of continuation. This failure of actually accessing the idea of solidarity as it has been expressed in the shipyard strikes and later also in efforts to build the unions and to transform the Polish law (in the years 1980-81) can be very well explained by the traumatic events of marshall law and the shock neoliberal therapy after 1989. However traumatic these events might seem, the eruption of solidarity they hide can be particularly inspiring not just politically, but also theoretically. Was the project of “Solidarność” utopian? How can the utopia of industrial state socialism influence our theory and practice of the common today? Can we institutionalize the commons? Can the common be institutionalized? Can the precarized society reducing labour still be inspired by demands and agency of factory workers from the past?

In his analysis, Enrique Dussel demands the transformation from brotherhood into solidarity. Feminist theorists, such as bell hooks or Nancy Fraser, demand solidarity to be egalitarian, also gender-wise. Gerald Raunig argues, that the commons need instituting practices to actually form the common. Isabel Lorey suggests that precarity has always been an issue to overcome in Western thought, which required it for the masses to form autonomous subjectivities for the few.

“Solidarność” and theories of solidarity can be utopian and at the same time lead to social transformations allowing “commonism” - a politics of equality and other utopian principles their contingent, yet concrete actualizations. The utopian horizon – necessary for any critical theory – can be built in relation to both: the experiences of solidarity and its theoretizations. The combination of “solidarity and utopia” can therefore be activated in a dialectic mode, resulting in a late modern experience shaping theory in a historically formed process. Such dialectics requires confrontation with institutions of the commons as a mode for the common in revolt resulting in solidarity, not solely in resistance.

From Solitariness to *Solidarność* and Beyond: Historical Reflections on the Utopia of the Social Bond

Sorin Antohi (Orbis Tertius Association)

Centuries or even millennia before the Roman economic and legal principle of *obligatio in solidum* (leading back to the wider notion of *solidus*) was formulated, people have tried to understand what holds societies/communities/groups together. Why do humans move from individualism and *solitariness* (which I define as a liminal condition, half-way between solitude and togetherness) to solidarity? When? How? For how long? And how about the way back? Foundation myths and sacred ethics, rites of passage and mimetic violence, clan/tribe loyalty and esoteric networks, temporary (opportunistic) alliances and (symbolic) kinship, common projects (by choice or by default) and shared worldviews, class struggle and organic complementarity, mass mobilization and political religions, millennialisms and revolutions, ideologies and utopias—each and every one of all these and more has been construed as *the* answer to that question. Nonetheless, in History as in Utopia (beyond the fantasies of human eusociality), the enigma of the social bond has endured.

This paper looks synthetically at all of the above, using (only when strictly necessary) a diversity of closely connected references--Plato, Morus, Hobbes, Fourier, Marx, Durkheim, Aldous Huxley, Rudolf Steiner, Heidegger, Eliade, Dumézil, Orwell, Camus, Patočka, Girard, St. John Paul II (and a series of Christian theologians and philosophers), Lech Wałęsa, etc.--, while keeping in mind and trying to understand a unique historical phenomenon: *Solidarność*. The immediate framework of my approach also includes a critique of several standard theories of Soviet-type societies, of their making, (dysfunctional) functioning, ambivalent modernization (including top-down mutant technological modernization and violent societal de-modernization), social *imaginaire*, crisis, dissolution, ending, and afterlife.

On a more personal level, the paper starts from the lived experience of someone who has struggled with these issues ever since, back in the summer of 1980, he has first listened (in his native Romania, but on Radio Free Europe) that *Solidarność* was born.

Utopian idea Of society In the light of the principles of Catholic social teaching with special reference to the role of Solidarity

Rev. Adam R. Prokop (University of Opole)

Catholic social teaching, which dates back to the time of issue of Pope Leo XIII's (1810-1903) encyclical entitled *Rerum novarum* (1891), in the 20th century became a separate theological discipline, partially due to the release of such papal documents as the widely, globally discussed *Mater et magistra* (1961) and *Pacem in terris* (1963), written by Pope John XXIII (1881-1958). The purpose of this relatively new discipline, whether it is slightly more or slightly less recognised, is the presentation of a utopian vision of the society, where the Catholic doctrine translates into the functioning of a specific community, even though such visions certainly differ from one another depending on the beliefs and traditions of the author. Without a doubt, however, the abovementioned purpose is served by the rather well-recognised principles of Catholic social teaching, which are: personalism, understood as a belief in the subjectivity of each member of the community, which therefore comprises of individuals and not specimens; subsidiarity, which is a thesis which suggests that each organisational unit should have as many competences and rights as many duties it may handle, whereas primary, usually institutionalised structures should only provide assistance in the scope which remains unavailable to lower-level units (this postulate is believed to have been originally developed through Catholic social teaching, but it is not practically applied in church administration); common good – a noble but utopian teleological ideal where the rights derived from personalism, abilities protected by subsidiarity and duties defined by solidarity determine the everyday life of the community. As the above sentence clearly suggests, the fourth principle is solidarity, highlighted in the subject matter of the conference. On one hand, its theological and philosophical perspective will be outlined, and on the other hand, references will be made to the phenomenon of a political breakthrough in socialist states. The events from that decade will be linked to the person of John Paul II (1920-2005) in two analogical dimensions: both his social teachings and encyclicals dedicated to the subject (*Laborem exercens*, *Sollicitudo rei socialis*, *Centessimus annus*), and his relations and impact on the solidarity movement in Poland.

Theories of Utopia

Room 5 (3rd floor)

Chair: Gregory Claeys

Eight and a Half Theses on Utopia

Szymon Wróbel (Polish Academy of Sciences and University of Warsaw)

In my speech I would like offer the audience an intellectual exercise, whereby I will come to a stance on “utopia” by refining its very notion. In this endeavor, allow me to proceed slowly but systematically, in order to falsify and reject consecutive hypotheses concerning utopia which I have myself come across in due course of my studies on this concept. The title of this presentation – *Eight and a Half Theses on Utopia* – presents eight discernible theses and one that seems to me yet incomplete or, perhaps, permanently fractured. Firstly, utopia it is not chimera, by which I mean that it is not a fantasy or an mere image within the order of imagination. Secondly, utopia is not a desire. Thirdly, utopia is not a story about some non-existent place. Fourthly, utopia is not a mere literary genre. Fifth, utopia is not and may not be rendered as a sociological or philosophical method. Sixth, utopia is not a way of practicing alternative life, another life, a life that we have been denied. Utopia, my seventh thesis, is not knowledge nor even an order of knowledge. Utopia, the eighth, is not a disguised or explicit messianism. Therefore, the almost "ninth", or "eight and a half" thesis, utopia is another name for alienation (*Verfremdung*). Perhaps utopia today is an attempt to take a stand against time and space.

Is there a concept of the literary anti-utopia?

Susanna Layh (University of Augsburg)

The typological distinction between utopia, critical utopia, classical and critical dystopia is well-known and firmly established in literary studies by now. It is also widely acknowledged that the term anti-utopia can no longer be used just as synonym for dystopia, but is reserved for texts that imply or directly express a critique of Utopianism and are directed against utopian thought in general or specific utopias in particular. The existing definitions of anti-utopia mainly focus on content, but not on aesthetics and literary form. This raises the question, if there is a phenomenon that could be classified as literary anti-utopia? Which texts could be considered as examples of this specific text-type? How do these texts function? These questions need further exploration and the established definitions of anti-utopia need to be scrutinised as well as specified.

This paper argues that there is a concept of the literary anti-utopia and that this generic variant can be distinguished by specific poetological characteristics. Especially since the 20th century certain anti-utopian literary texts appear, to which neither of the current terminological and typological categorizations apply. These texts vary with regard to content, subject and form, the inherent anti-utopian manifests itself in different shapes. Jorge Luis Borges' short story *Utopía de un hombre que está cansado* / *A Weary Man's Utopia* will be read here as one example of a specific anti-utopian narration that contains a decisive negation of utopian thought in general, and moreover rereads the traditional literary conventions of utopia as well as dystopia by radically questioning, thwarting and deconstructing them. The anti-utopian is revealed by means of a postmodern narrative game that innerfictionally leads to the semiotic dissolution of utopia

Towards a Semiopragmatics of Utopian Fiction

Simon Spiegel (University of Zurich)

In utopian studies, one bone of contention is the question how “serious” we should take the various utopian proposals for a better state. Are they meant as political programs which can and should be put into reality, or are utopias mainly about providing an alternative to the *status quo*? The answer does, of course, depend on the text in question, but the various traditions of research also favour different approaches.

While literature studies tend to focus on *how* the utopian state is presented and therefore emphasize the literary qualities of utopias, political scientists look at *what principles* underlie the utopian state. Yet another branch is not so much interested in the utopian text itself but in its use as a tool for political change.

These different approaches also mirror how utopian texts have been read and interpreted historically. For example, early on More's *Utopia* has been understood in very different ways – as a witty thought experiment, as scathing social criticism or indeed as a depiction of the society its author wished for.

In my paper, I put forward a framework which integrates all these aspects. This semiopragmatic model for utopian fiction is based on the work by French film semiotician Roger Odin. Odin's basic idea is that when encountering a text a reader chooses a specific mode which will then guide his further reading; for example, whether a text – or in Odin's case film – should be understood as fiction or nonfiction. The selection of the respective mode is influenced both by signals in the text

as well as by the pragmatic context.

I propose that typical utopias always allow for three modes of reading – fictional, documentary and activating. While most utopias normally favour one specific mode, the choice ultimately depends on the reader.

Troubled Solidarity, Precarious Utopias; Or, Considerations On Building Utopia When Death Is The Only Thing We Have In Common

Raphael Kabo (Birkbeck, University of London)

This paper will consider a new model of utopian space in the contemporary era, developed on the basis of the political philosophies of Judith Butler and Isabell Lorey, the sociological visions of Ruth Levitas, and the unique relational ontologies proposed in recent writing by multi-species feminist Donna Haraway. This model seeks to discover real utopian spaces – whether these are ‘really real’, or ‘real’ in their fealty to the totalising novum of sf texts – which are produced through the conditioning of precariousness in common. Rather than locating utopias which, however egalitarian their form or function may be, are planned and constructed from the top-down, such as intentional communities or religious projects, this model seeks to discover what could be called ‘unintentional utopias’, born out of a common solidarity against governmental or economic precarity.

Such utopias recognise and acknowledge the common precariousness of all human life while rejecting the power systems which differentiate and organise such precariousness. Crucially, they actively refuse to produce a static vision of a utopian space or time located in the future or in a realm beyond cognisable human life, a false commons which is articulated and produced through its explicit separation from other forms of being. Instead, such precarious utopias are an organising process based on real-world social reproduction and care activities, which create a singular point of solidarity (we share the care work of conditioning our own precariousness) out of a multiplicity of diversities and differences (our individual precariousnesses remain the thing which articulate our separation from the multitude, and thus are what individualises us). This constitution of commonality is utopian in the sense of a utopian process because it is not a pre-produced state, but a movement towards, a commons which is articulated as a prefigurative reshaping of power relations to become more rather than less inclusive, in the direction of new and radical forms of democracy where precariousness is produced and conditioned in common.

Rather than developing an abstract model, I hope to apply my considerations to a literary critical study of a twenty-first century culture of utopian writing, in manifestations including novels, film, zines, and political texts. In this paper I will introduce and develop the model I hope to employ, and introduce a general methodology for seeking out cultural works which hold within them a sense of precarious solidarity and an associated utopian impulse which will help develop new investigative opportunities within utopian literary studies.

Literature Across the World 1

Room 4 (3rd floor)

Chair: Ewald Mengel

Cosmic Men and World Citizenship: Wyndham Lewis's American Dream

Izabela Curyłto-Klag (Jagiellonian University, Kraków)

The paper will consider Wyndham Lewis's fascination with post-war America, as reflected in his 1949 essay *America and Cosmic Man*, his autobiography *Rude Assignment*, and *The Human Age* tetralogy. Reluctant to witness the devastation of the Old Continent during World War II, Lewis lived in the US until mid-1940s, and, despite numerous hardships he encountered there, he developed an intense admiration for American culture. This coincided with a swerve from right to left in his politics, and with the burgeoning of friendship with Marshall McLuhan, whose ideas on the modern world Lewis greatly influenced (he even coined the term “global village”). Enchanted by America's eclecticism and egalitarianism, Lewis saw the US as “a human laboratory for the manufacture of Cosmic Man”. The rootlessness of its inhabitants filled him with hope for a brighter future where world citizenship, or “a solitary universal State”, would supplant the multiplicity of small warring nations. According to Lewis, a new federal world order based on American principles could constitute a solution to the threats of the atomic age. Echoes of this fantasy, unlikely for an artist who throughout his life tended towards dystopian rather than utopian scenarios, can be found in Lewis's late fictional works, most notably *Monstre Gai* and *Malign Fiesta* of *The Human Age* sequence. I will argue that Lewis's lifelong abhorrence of war led him to advocate “comradely solidarity” among people of diverse origin as essential to preservation of human race, “especially now that we confront each other with atomic power at our command”.

Mapping the ‘modern attitude’. Parameters of Rationality in Pessoa’s *Anarchist Banker*

Michael G. Kelly (University of Limerick)

This paper begins with a discussion of Michel Foucault’s recourse to Baudelaire as an exemplar of the ‘attitude de modernité’ in his (Foucault’s) discussion of Kant’s ‘What is Enlightenment?’. Baudelaire allows Foucault to construct that attitude as one of heroic irony, involved in the pursuit of a ‘transfiguration’ which enacts a ‘difficult play between the truth of the real and the exercise of freedom’. The paper then moves to a discussion of the tensions inherent in this play in terms of a ‘modernist ambivalence’, shifting the scene to the inter-war period and taking as its focus Fernando Pessoa’s *Anarchist Banker* (*O Banqueiro Anarquista*, 1922).

This lesser-known work of Pessoa’s is a dialogic meditation on the figure of the individual understood as prior to and in opposition with what is there termed ‘social convention’. The eponymous figure impresses upon a sceptical interlocutor the position that he best and most authentically serves the ‘anarchist’ refusal of such convention through an energetic engagement in his professional pursuits, in which the pure play of financial logic is the sole operative reality. Aside from the almost excessively stark points of relevance for contemporary readers, whether ‘peripheral’ or ‘core’ in location, Pessoa’s text provides a literary framework for reflection on the relations between three key terms at play in political and social debates both at the time of its publication and in the present: rationality, cynicism and utopia. This paper seeks to outline Pessoa’s (in)direct engagements with these in the dialogue in question; to argue for the critical ambivalence of his text; and to relate this ambivalence to Pessoa’s wider artistic sensibility as a major figure of the early twentieth-century European modernism – not least to the foundational problematization (through his several heteronymic oeuvre(s)) of modern artistic individuation. Finally, we will reflect on the usefulness of a fourth term – solidarity – in addressing the aporia uncovered in the preceding discussion.

Creating Utopia from Catastrophe: British Intellectuals, the Great War and the Search for International Solidarity

Ross Aldridge (University of Gdańsk)

This paper will explore and analyse some of the various dystopian and utopian themes that emerged in the work of British writers and artists as a response to the Great War of 1914-1918.

In the initial phase of the conflict, socialist and pacifist campaigners (such as Keir Hardie and E.D. Morel) who called for international solidarity, failed to gain any significant support amidst patriotic and nationalist fervour. As the British experience of the war intensified, apocalyptic themes could be seen in the paintings of soldier-artists such as Paul Nash, while non-combatant writers and artists also imagined the war in dystopian terms of ‘nightmare’ (for instance, Mark Gertler and D.H. Lawrence) and civilizational crisis (Bertrand Russell). One response was the urge to escape and withdraw from the catastrophe, and in the case of Lawrence he attempted to create a utopian society in New Mexico. Although Russell was invited to join this experimental community in the USA, he refused, and in his wartime lectures and books (for example, *Principles of Social Reconstruction*) he developed a utopian scheme (a realisable, future uchronia) for the reform of society based on internationalism (a world federation) and the thorough reform and regeneration of social institutions. Despite the catastrophic nature of the conflict, it will be argued that the later war years and post-war period occasioned a new stimulus for utopian projects that sought to build a new international solidarity, whether through support for the League of Nations (such as the positivist F.S. Marvin) or through the more radical idea of a World State (H.G. Wells). The unprecedented nature of modern industrial warfare experienced by these British intellectuals in 1914-18 often required them to posit utopian alternatives in order to elucidate the nature of the political, social, and moral crisis that was unfolding.

Ancient Law, A Free Ireland, and Global Neutrality: Seeking Utopia in a World War II Irish Novel

Kevin Grace (University of Cincinnati)

In 1939 the Irish jurist and nationalist James Creed Meredith published what would be the sole novel of his career, a fiction that had its various settings on Mars, in China, in Ireland, and in a burgeoning war-filled Europe. *The Rainbow in the Valley* is not exceptionally written fiction nor can it be considered “pulp” or dismissive fiction. Instead, Meredith’s utopian novel was an attempt to make his plea for the creation of a new world that exemplified neutrality in conflicts and global harmony in both law and in practice – all this with the backdrop of World War II. In the book, the protagonist makes a journey to Western China to meet with a group of scientists who have established contact with an inhabited Mars. By examining the respective philosophies of Mars and Earth, it is determined that a greater Earth society can be created through communication with the other planet. There are

drawn-out discussions among the characters in China, in Ireland in particular, and on the European mainland.

Ireland's literature has never been marked by genres of science fiction or fantasy. Rather, it is one of myth and legend, history and vituperation, and gritty slice-of-life fiction. James Meredith was writing from the vantage point of helping Ireland become a Free State and then a sovereign nation, breaking the yoke of England. He was a writer well-regarded for his non-fiction writing about Immanuel Kant and, important to *The Rainbow in the Valley*, his championing of Ancient Brehon Law in Ireland that provided gender equality and fairness between classes. This paper examines his utopian novel in light of a changing Ireland and Meredith's curious non-fictional indexing of it, and considers too how he transposed his desires for a better world to crafting a system of laws for his homeland.

Ecocriticism 1

Room 3 (3rd floor)

Chair: Fátima Vieira

Classical and Critical Dystopias in Recent Australian Climate Fiction

Andrew Milner (Monash University, Australia)

Verity Burgmann (Monash University, Australia)

Climate fictions of one kind or another have a long history dating back to the story of Noah in *Genesis*. But stories of anthropogenic climate change that are closely informed by real-world scientific concerns are a much more recent phenomenon. One of the earliest of these was the Australian George Turner's *The Sea and Summer* (1987). Recently, however, there has been a veritable flood of Australian 'cli-fi' texts, all unarguably dystopian, some in Tom Moylan's terms arguably 'classical', some arguably 'critical'. This paper will: begin to explain why Australia has produced so many cli-fi dystopias; examine the kinds of narrative strategy pursued in these texts; and suggest ways in which they might be approached from a utopian studies perspective. Examples will be drawn from Alexis Wright's *The Swan Book* (2013), Peter Carey's *Amnesia* (2014), Jane Rawson's *A Wrong Turn at the Office of Unmade Lists* (2014), Alice Robinson's *Anchor Point* (2015), James Bradley's *Clade* (2015), George Miller's *Mad Max: Fury Road* (2015), Briohny Doyle's *The Island Will Sink* (2016) and Jane Abbott's *Watershed* (2016).

Solidarity with nature?

Owen Holland (Jesus College, Oxford)

How might we reconceptualise solidarity in a period of climate change and climate catastrophe? Solidarity signals a kind of collective activity towards a commonly agreed goal, for which the withdrawal of labour might stand as a representative example, and thus requires a concrete object, such as better wages, or the overturning of an unjust decision by those in authority. The traditional manifestations of solidarity are the strike, the protest march, or the rally, where an immediate demand is articulated and collectively expressed. It is harder to conceptualise the end-goal of such activity when the 'demand' is abstract. How might one stand in solidarity with 'nature', say, or with the idea of ecological justice? In this paper, I will address these questions with reference to some of the major thinkers of the utopian tradition, particularly Thoreau's reflections on his time at Walden, Morris's vision of 'a serious strike of workmen against the poisoning of the air with smoke or the waters with filth', Callenbach's *Ecotopia*, and Bloch's discussion of will and nature in *The Principle of Hope*. I will aim to address an old problem in new circumstances, namely, how might manifestations of solidarity mediate between the general and the particular, or between the abstract and the concrete? And what role might the concept and practice of solidarity play in eco-socialist struggles to avert the consequences of climate change in the era of the capitalocene?

Food and Drink, Solidarity and Utopia in *Terra Australis*

Liam Benison (University of Kent)

Unlike the Americas, the antipodes had existed in the European imagination for millennia before Europeans visited the southern hemisphere. During the early modern period, the antipodes were frequently embodied in geographical descriptions in the form of a huge unknown continent that stretched across the southern hemisphere to balance the weight of the northern continents. It is curious that this idea of *Terra Australis Incognita* not only persisted after empirical information about the Australian continent and its inhabitants became available, but became elaborated, in particular, in utopian fictions of the seventeenth and eighteenth centuries. My research investigates why this might have been.

Food and drink are critical for human survival, but also for practices of group solidarity and in facilitating relations across cultural boundaries. In this paper, I will investigate some practices of food and drink

consumption represented in three utopias set in *Terra Australis*: Denis Veiras's *L'Histoire des Sévarambes* (1675–79), Gabriel de Foigny's *La terre australe connue* (1676), and Hendrik Smeeks's *Beschryvinge van het magtig Koningryk Krinke Kesmes* (1708). I will argue that such representations can reveal important insights about the way in which these utopists drew on empirical knowledge, tradition, and myth to express their understanding of the role of food and drink consumption in shaping identity and facilitating cross-cultural communication in an ideal society.

PANEL: Utopian Thought in Non-Western Cultures: Islamic and Iranian Intercultural Utopianism 2

Room 4.41 (4th floor)

Chair: Alireza Omidbakhsh
Chair: Mir Saeed Mousavi Razavi

Arbaeen Pilgrimage as a Contemporary Model of Utopian Solidarity

Alireza Omidbakhsh (Allameh Tabataba'i University, Tehran, Iran)

Mohammad Nasravi (Zeytoon Foundation)

Our world utopian legacies of hope and optimism are diverse and rich although some current radical and extremist views cast a shadow of despair and pessimism upon it. It is hard to believe that in the age of globalization and communication technologies, one of the largest utopian gatherings in human history is being neglected by media; and, it is much harder to believe that it happens every year in a terrorism and war beaten country like Iraq whose people are just struggling to survive. It is believed that, in November 2016, up to about thirty million people from various countries around the world attended the ceremony of Arbaeen in commemoration of the death of the grandson of the Prophet Muhammed, Imam Hussain. Although statistics of this ceremony are appalling and paradoxical, the utopian peace, solidarity and harmony which pilgrims experience amid the chaotic situations of war, terrorism and poverty is much more incredible. The ceremony of Arbaeen shows how in the middle east, one of the canons of global conflicts, our dystopian and utopian realities paradoxically coexist. Our article introduces the ceremony of Arbaeen as a contemporary utopian model of solidarity and a utopian inheritance of humanity which does not belong only to Muslims, and which can be taken as a model to resolve many current conflicts in our world.

Translation Movements as Historic 'Points of Solidarity' among Human Beings: Prerequisite for Utopian Human Society

Mir Saeed Mousavi Razavi (Allameh Tabataba'i University, Tehran, Iran)

Morteza Gholami (Allameh Tabataba'i University, Tehran, Iran)

Translation, as an act of communication, can be said to be as old as mankind's history. Following the phenomenon of linguistic diversification, the need for different communities to come into contact with one another was more than obvious. Translation has been the one and only means to bring together, connect, and create solidarity among human beings from different places (spatially) and different times (temporally). Despite its age-old importance, there have been certain historical conjunctures when the significance of translation has proved more critical than ever before. These 'historic points of solidarity' among human beings have come to be known as 'translation movements'. There are two outstanding translation movements in history: Baghdad Translation Movement and Toledo Translation Movement, both of which were followed by a boom in scientific development in various fields. In the former movement, which took place during the ninth and tenth centuries, Muslims undertook translations of the Greek classics into Arabic. These works were first simply translated, but were then commented on, elaborated, and developed by Muslim scholars. In the latter movement, taking place during the twelfth and thirteenth centuries, the great body of texts that had come into existence mainly in Arabic as a result of the first movement, were translated into Latin. Toledo Translation Movement came into being after the city of Toledo was captured by Christians and turned into the most important intellectual center in Europe. Latin translations of Arabic scientific texts, i.e., the outcome of this translation movement in Spain, were used as textbooks when the first modern European universities were formed in the twelfth century. Hence, one may argue that the great 'Renaissance' in the West can be claimed to be not only indebted to, but also rooted in Toledo Translation Movement. Bering this in mind, it stands to reason to state that translation, as the only way to bridge linguistic and cultural gaps, is a vital prerequisite for any utopian model envisaged for the future of human society.

Utopia as the Place where Divergent Series Converge: A Deleuzean Perspective

Mehdi Parsakhanqah (Allameh Tabataba'i University, Tehran, Iran)

The concept of Univocity of Being in Deleuze's *Difference and Repetition*, as distinct from unity of Being, is a synthesis of, on the one hand, the essential unity and, on the other, the diversity of Being. Being is one and at the same time diverse. It is not monotone, but colorful, and this colorfulness constitutes the essence of Being. According to Deleuze, this aspect of Being is only possible in the realm of abstract ideas, but abstraction here is considered as the power of production of diverse in the world. Thus, Utopia as the realm of ideas is an aspect of the world which is subject to change and becoming diverse. Deleuze considers the world as the place where a multitude of series are in interaction. Traditional philosophy usually tended to consider the series as convergent series of substances, so that they give rise to the unity of being. The best example of this attitude in the history of philosophy is Aristotelean theory of genus and species. Deleuze in *Difference and Repetition* and elsewhere ("Plato and Simulacrum" for example) searches for a way to connect and communicate the divergent series. The result will be a solidarity in which the diversity retains. This communication of divergent series is explained by Deleuze through the concepts of resonance, vibration, and quasi-causality which is distinct from causality, because the traditional concept of causality fails to keep the distinction in the process of connection. While causality is extensive, this new communication is an intensive distribution to produce diversity. In other words, divergent series can converge because a series is itself a composition of differences and diversities. Deleuze defines series, instead of substances, as the elements of the world to explain its colorfulness and to step forward to a utopian explication of the world.

14:30-15:30

PLENARY LECTURE
Auditorium (Ground floor)

Agata Bielik-Robson

(University of Nottingham/Polish Academy of Sciences)

The Messiah and the Grand Architect: On the Difference between the Messianic and the Utopian

Moderator: Zofia Kolbuszewska

15:45-17:45

PANEL: Utopia in/for These Critical Times
Room 5 (3rd floor)

The panel proposes to offer a collective reflection on the importance, necessity, and urgency of utopian thinking in these times characterized by a dystopian climate. Fear, violence, hatred, and a general socio---political and environmental crisis seem to represent the spirit of the times. Such a horizon too often produces exclusionary discourses that also result in conservative and non---inclusive policies. Similarly, dystopian scenarios seem to be the preferred artistic and literary response to this era of "enormous rage." Have we lost the ability to imagine better communities and policies? Is a reflection on utopia still possible and desired? The panel attempts to reflect on the work we can still do as citizens first but also as teachers and researchers in the field of utopian studies. The 4 panelists will address some of the following issues:

- The work we do and can do as "utopians" in the academy and in the world;
- The struggle for political reunification as a project of utopian imagining;
- Utopian methodologies in teaching and researching;
- Kindness and solidarity as a dimension of utopian hope against the dystopian climate.

Teaching/Researching as a Political Act

Fátima Vieira (University of Porto)

2016 was a fantastic year for Utopian Studies. If, however, we look back on the (utopian) events that took place in Europe, can we discern a pattern, i.e., are there any consistent topics that may be identified as utopias capable of mobilizing the Europeans? In the first part of my talk, I will present a study I carried out on particular events that were held in Portugal, Spain, France, Italy, the United Kingdom and Ireland. By investing in a visual presentation of the results I aim to highlight not only the main hopes/concerns that were in focus but also whether these were academic or non-academic events. I will then move to a reflection on the role universities (and especially us, as teachers) are to play to bring about a (mostly needed) utopian change.

'Radical Compassion' and Kindness as Political Acts

Raffaella Baccolini (University of Bologna)

I intend to reflect upon human re/actions in times of crisis. Although our times are not characterized by recognizable, discrete, man-made, or natural disasters (such as the 9/11 attacks or the Katrina hurricane in the US, for example), a series of crises mark our present (Brexit; the election of Trump; the rise of populism; the migrant crisis; ongoing conflicts and wars; and ethnic and racial hatred). Conflict, violence, and fear are predominant, while rage, selfishness, and the new kind of "keyboard-hate" are rampant, and they all contribute to the formation of exclusionary discourses, which in turn bear an impact on policies as well as on the culture produced. Dystopian fiction is flourishing and is the preferred artistic and literary response. To counter the "enormous rage" of the times, I argue that solidarity, kindness, as well as the notion of "radical compassion" are the political acts needed today. A reflection on these notions will be followed by an examination of these themes in some recent utopian and dystopian novels.

Friends, Enemies, and Imagined Communities: Reflections on Utopian Pragmatism and the Cyprus Question

Antonis Balasopoulos (University of Cyprus)

In February 2014, the Presidents of the Republic of Cyprus and of the Turkish Republic of Northern Cyprus made a joint announcement on their intention to begin negotiations, on the basis of the principles of the Bizonal Bicomunal Federation and of political equality between Greek and Turkish Cypriots, for a resolution of the Cyprus problem of partition and military occupation. This presentation will examine the process from the prism of "utopian pragmatism," i.e., the political dialectic between the impossible and the necessary. After briefly explicating the reasons why a resolution, however difficult to attain, is necessary, I will dwell on four aspects of what remains utopian in the attempt at imagining a national community at drastic variance with historically inherited "friend/enemy" distinctions: a) the valorization of the utopian legacy of federalism as a political project of reconciling the freedom of self-determination and the responsibility to live in common; b) the effort to imagine a Europeaness that refuses the religious and cultural marginalization of the Muslim "other," against a regional and international climate of intense fundamentalist violence and social othering; c) the commitment to demilitarization, particularly as regards the military presence of foreign "guarantor" states (Greece, Turkey, the UK) alongside

the investment in a non-violent struggle (both in the form of diplomacy as such and in that of left-wing social movements that support diplomatic resolution); d) the importance of truth and reconciliation regarding the mutuality of past violence and the critical reflection on its causes and mechanisms of normalization.

Reflections on Being a Utopian in These Times

Tom Moylan (Ralahine Centre for Utopian Studies, University of Limerick)

Motivated by the conference theme of "Solidarity," I propose to take a formal departure from the "20 minute paper" common to conference presentations, and offer instead a commentary in the spirit of Montaigne's *essais*. In particular, I will offer a situated reflection (by "me") on "ourselves" (and I know that category has to be deconstructed, complicated, exploded, erased, and yet retained) as *utopians* and on the work "we" do, and can do (for this is a *utopian* conference). Some of the matters that I will address are as follows: the role of the utopian as scholar and as intellectual; the context and import of our work, in the academy and in the world; the utopian object of study and utopia as method; and the necessity, indeed urgency, of "our" work in these critical times. Throughout, my aim will be to tease out the utopian surplus within the utopian formation.

Utopian Solidarity

Room 4 (3rd floor)

Chair: Annette M. Magid

Utopian Solidarity with the Poor and Indigenous of the Americas

Francis Shor (Wayne State University, Detroit, Michigan)

Arising from conditions of injustice or oppression that require transformational projects of mutual aid, utopian solidarity envisions a new way of being in a better world. This paper will examine two moments of that utopian solidarity in the Americas: the liberation theology of Peruvian priest Gustavo Gutierrez and the political revolt and practices of the Zapatistas of Mexico. In his writings about the need for solidarity with the poor, Gutierrez not only underscores their role as historical agents of change but also highlights the utopian aspirations embedded in his liberation theology. From their emergence as an insurrectional movement in Chiapas, Mexico in 1994 until today, the Zapatistas, and especially one of their key spokespersons, Subcomandante Marcos, articulated and put into practice alternative projects

that embodied utopian solidarity. Through these two moments, the paper will explore how Gutierrez's liberation theology and the Zapatista projects imagine and put into practice a better world.

The Utopia of Solidarity in Human Rights

Giancarla Brunetto (Portuguese Catholic University)

The utopian fable is the oldest form of political reflection - not only in Western European culture. The objective reality is not the whole reality. People's lives are in a long measure an extent of the imagination. Utopia is the enlargement of our imaginative horizon looking for a better life than the world that exposes itself as unfair and oppressive. Utopian thinking plays an important role in reflecting on possible paths for what is justice, propelling the search for a just right and serving as an instrument of social transformation. In this relationship between utopia and law are the human rights that aim to protect every human being, living beings and the environment. This unconditional defense materializes in permanent action in the political arena by means of reservations and restrictions to the institutional political power, and by the positivation in numerous legislations of the States and in the international law. The presence of human rights must be in all constitutions and everywhere, so as to enshrine respect for human dignity, freedom, equality, justice and democracy. They are an utopian construction because human rights are the expression of the way in which the relationship between the members of a society as well as individuals and States must prevail - through solidarity and fraternity. How can solidarity be achieved? Some of the main dilemmas and challenges in the field of human rights lie in the existence of moral and legal obligations and at the same time the lack of constitutional enforcement mechanisms, in the tension between freedom and (substantial) equality in the sense of achieving dignity in (and with) all human beings. How can men, in their imperfection, aim for the perfect society and guarantee happiness to all citizens?

The Paradox of Solidarity-as-Equality in Suits' Utopia

Christopher Yorke (Open University)

Solidarity is unintelligible in any relationship wherein the good of equality is not realized or being sought in some form. Downward-facing inequality generally manifests itself as pity; upward-facing inequality generally manifests itself as envy. Neither of these alienating attitudes expresses the sense of identification we would normally associate with the value of solidarity.

There are two immediately salient methods for collapsing the pity-envy dialectic and realizing solidarity between agents possessed of unequal goods. The first is a universal embrace of stoicism, neo-Confucianism, or another philosophy of acceptance of unequal roles; the second is a levelling of the playing field by novel institutions specifically designed to establish and maintain a state of equality. It is, as Karl Mannheim phrased it, a choice between ideology and utopia.

My aim in this paper is to explore and critique this second path to solidarity, as uniquely expressed in Bernard Suits' utopian vision in *The Grasshopper: Games, Life, and Utopia*.

Suits' remedy for the problem of material inequality is as elegant as it is improbable: a technological leap to a condition of post-scarcity. As everyone will have everything they desire in his utopia of superabundance, pity and envy would be unintelligible. Moreover, everything that could be known by humans has in fact been discovered, and is accessible at all times via telepathically-controlled supercomputers: thus, there is no epistemic basis for inequality. Finally, disparities in aptitudes and talents are compensated for by drugs, therapy, and enhancements of various sorts.

It looked as if equality was the key to realizing solidarity. But ironically, when perfect equality is achieved via Suits' post-political utopia, solidarity must disappear completely. I argue that due to this result, we must understand the value of solidarity as being pre-utopian and relational: it is necessarily a 'solidarity against', and only contingently a 'solidarity with'.

Arts and Conventions

Room 4 (3rd floor)

Chair: Andrew Milner

Street Solidarity: Down And Out

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

Community is understood as a group of people who have something in common: a common language, culture, religion or ideology which enables a sense of belonging. Recent discourses of the so-called Right-wing Populist groups are constructing the concepts of belonging and not belonging to promote ideas which reduce the community into one that is monolingual and monocultural by building walls and frontiers in the mind. Instead of supporting initiatives of solidarity, their aim is to infuse suspicion and fear of the "Other". Alternative concepts of urban communities

have been challenging monoculturalism for many years. Defined in various ways, from the publication in 1994 of Alphonso Lingis's book *The Community of Those Who Have **Nothing** in Common* [sic!] to Leonie Sandercock's *Cosmopolis II. Mongrel Cities* in 2003, they offer ways of seeing, ways of being and ways of reading the city in the hope of establishing feelings of belonging, empowerment and solidarity amongst its citizens. This paper will look at various initiatives of solidarity and community empowerment in Britain and Spain.

'O Music, Sweet Music'² – practising utopia in the jazz improvisation of Wayne Krantz

John Glenmore Style (Universitat Rovira i Virgili, Tarragona, Spain)

In Utopian Studies, music and particularly jazz groups, with their use of improvisation, are often considered as embodiments of utopian activity. This paper focuses on the work of contemporary US jazz guitarist and improviser, Wayne Krantz.

As a theoretical base, Bloch's *The Principle of Hope*, points to the utopian potential of music's exceptional cultural surplus, as well as the inherent orderliness, the abstraction and the transcendence of concept and language and the consequent direct route to and from emotions, it shares with Art and Colour. It also notes how music's evanescence can still point to other possible worlds. Jazz traditionally includes a high proportion of improvisational playing and so is often held by utopian writers as a site where a particular artistic freedom of the moment is possible.

Radically, Wayne Krantz dismisses most so-called improvisation as mere 'compositional' playing, based on the comfortable reiteration of preexistent 'licks', tried and trusted phrases over a predetermined set of harmonic changes. His music proposes a radical break from such practice, by completely avoiding preset phrases and structures in performance, in order to improvise in the truest, freest sense.

The article considers 'practice' not just as praxis, but also as the means by which the musician prepares for performance. Krantz's *An Improviser's OS* (2004) outlines a method by which musical combinations are investigated following a series of abstract mathematical formulas, divesting notes of their traditional baggage, by practising without scales, fixed keys, harmonic

² The opening line of a famous musical round by Lowell Mason, first published in 1869, known to all American children, referenced in albums of both Jimi Hendrix and Wayne Krantz.

sequences, or genre-specific formulas. This frees up the musician's creativity in a radical way, Krantz argues, leading to Bloch's 'transcendence of concept and language', in musical terms. Thus, performing with other like-minded musicians, Krantz is able to generate a highly volatile, genre-breaking musical experience that challenges description. A Krantz band live gives expression to 'the social practice of performance' as well as 'the music itself', through varying the lineup, and eschewing all composed musical structures. In the evanescent moment they capture not just, in Levitas' words, 'an interlude of consolation' which music offers, but also a music which 'drives forward to transformation, rebellion and revolution.'³

Utopian dress and un-dress

Franziska Bork Petersen (University of Copenhagen)

The traditional sociological discourse on fashion stipulated that fashion confirms gender and class divisions – and therefore serves to maintain social order. The underlying assumption that fashion functions exclusively as a confirmation of norms denies its ability to also challenge these norms. What this perspective disregards are influential fashion figures such as the *demimondaine*, the dandy, the punk and their relation to the regimes and dominant body images which they challenge. In this paper I pick out a handful of examples to illustrate the utopian potential of dress – and its absence. Dress reform movements have expressed desires for different ways of being when they suggested replacements for women's corsets and other restrictive clothes, or for heavily ornamented Victorian designs.

Today, fashion creations by designers such as Alexander McQueen, Hussein Chalayan or Nadine Goepfert render more conventional ideas about the beautiful body obscure and displace the idea of an 'enhanced' body by introducing body shapes that are marginalised in the fashion world, or taken from the animal kingdom. The desire for different bodily being also finds pronounced expression in a number of nudist movements and practices, such as the German FKK or the Swiss/international heliotherapy. I will reflect on the utopian critique implied in these practices.

³ Ruth Levitas, *Utopia as Method*, London: Palgrave Macmillan, 2013, p.52

Feminism, Patriarchy, Gender 2

Room 4.41 (4th floor)

Chair: Nicole Pohl

Sorority Without Solidarity: Distress in the Patriarchal Utopia

Almudena Machado Jiménez (University of Jaén)

The central objective of the present paper is the exposition of woman as the physical site of utopian fulfilment and the aftermath of her idealization. The conception of patriarchal societies entailed the subjugation of the female figure to satisfy the needs of social hierarchy. Literary utopian scenarios even depicted the ideal woman by a process of denaturalization and reformation which left her body hollow and her mind deprived from autonomy. Woman in the patriarchal utopia inevitably results in a disposable womb for the state, reared by confronting notions such as family without love, motherhood without maternity, or sorority without solidarity. Particularly, the feature of sorority without solidarity will be expounded by the interpretation of utopian texts, with Atwood's novels as the epitomization of the quandaries in the female community. Once solidarity is disengaged from sorority, the female community turns dehumanized, thereby reinforcing the patriarchal intentions of isolating the potential power of womanhood. However, marches and protests in the latest years have reclaimed the juncture of these notions to achieve female empowerment: sorority with solidarity. In this study, an exegesis is endeavoured on the qualities of confinement, distrust and anxiety as key feelings for the reinforcement of phallogocratic regimes, as well as on the solutions proposed by their rebels. Thus, Utopian Studies and Gender Studies will converge under the approach of Dystopology to give voice to the female dissident through a process of dystopification, not only of the literary text, but also of reality, being that the mirror of all dystopias.

In the Hard Times, (and the Good): Solidarities Beyond Race and Gender in Dystopian Women's Science Fiction

Eleanor Drage (University of Bologna)

Solidarity is showcased in times of trouble. As has been proven in the recent works of Judith Butler, humankind can build solidarity based on shared, though widely variant, conditions of precarity and precariousness. The recent and innovative SF dystopias written by women show just this: that healthy solidarities can be forged among people who feel that they have little or nothing in common with each other. Jennifer Marie Bassett's

Elysium is one such example; the reader encounters a post-apocalyptic world through fragments of broken "script", resulting in slippage between characters. The new composite script draws everyone into its fold, creating its own connections between the half-remembered bodies of the protagonists. Bassett's dystopia mirrors Butler's attempts to forge solidarities between people in widely differing positions of precarity, so that together they can better claim collective agency and resistance in the fight for a life worth living.

For anti-racist philosopher Paul Gilroy, these kinds of unexpected coalitions are dependent on a defamiliarisation of familiar space, so as to replace solidarities grounded in essentialism, for example, within racial or gender groups, with unexpected alliances forged in shared "will, inclination, mood, and affinity" (2000: 133). In dystopian SF, this defamiliarisation is enacted as the reader looks through a prism of otherness to find their world unrecognisable in the aftermath of natural, technological or political disaster. In this paper, I will argue that once that which is most familiar to us—our planet—is made 'other', a new form of planetary alterity emerges to overstep the spatial and categorical borderlines of race and gender. This enables a utopian re-imagining of global and, in SF, extra-global solidarities, based on what Gayatri Chakravorty Spivak terms a "politics of friendship to come" (2003: 13).

The challenges of solidarity in an anarchist utopia: Margaret Killjoy's *The Country of Ghosts* as a utopia of process

Anna Gilarek (Jan Kochanowski University in Kielce)

There has always been a strong anti-utopian trend within anarchism, due to the negative connotations of utopia as something abstract, rigid, ahistorical and unfeasible. However, anarchism and utopianism can be said to share certain similarities. Firstly, they are both strongly political in nature and aimed at reform. Moreover, one of the anarchist strategies is the creation of intentional communities, which is closely aligned with utopian activism.

In the literary field, the affinity between the two trends finds expression in anarchist utopian novels, which dramatize the practical application of anarchist theory. Until recently, Ursula Le Guin's *The Dispossessed* remained the only literary utopia which was consciously and overtly anarchist and acknowledged as such by the author. Nearly forty years later, in 2014, Margaret Killjoy published *The Country of Ghosts* – the first deliberately anarchist utopia since Le Guin's classic.

The paper examines Killjoy's literary realization of an anarchist society, as well as his debt to Le Guin, in particular her focus on the importance of responsibility. Killjoy creates a vision of society which is highly decentralized, anti-authoritarian and egalitarian. It is based on free association and voluntary participation, yet its success is dependent on solidarity, mutual aid and acceptance of responsibility. The depicted social reality is examined as a utopia of process, namely one which is open-ended and dynamic: it remains in the state of constant evolution and adjustment. It is also not perfect – the author identifies the challenges that the solidarity of such a utopian space would face: the clash between communal consensus and personal autonomy, the treatment of potential conflict, maladjustment and crime, the performance of the decentralized state in the face of global crisis. Finally, the novel is analyzed as a work of modern anarchism, insofar as it demonstrates the impact of other contemporary anti-authoritarian movements, the result being a novel that is not merely an anarchist utopia, but one which may also be perceived as a queer utopia, a feminist utopia or an ecotopia.

Konceptcje solidarności

Archiwum (2nd floor)

Chair: Przemysław Ruchlewski

Solidarności i idea tolerancji w utopijnym dyskursie

Monika Brzóstowicz-Klajn (Adam Mickiewicz University)

Artykuł ma przedstawić ideał solidarności społecznej i kwestię tolerancji w wizjach idealnego państwa i społeczeństwa: „Utopii Thomasa More’a, „Nowej Atlantydy” Bacona, Tolerancja pozostaje w dyskursie utopijnym trudna do jednoznacznego ujęcia, gdyż oznacza postawę otwarcia na różnorodność i tym samym na dialog oraz możliwość zmian. Natomiast klasyczna utopia – przeciwnie - stanowi model statycznego, mniej lub bardziej jednorodnego społeczeństwa, które nie podlega już dalszej ewolucji, jest mniej lub bardziej ahisteryczne i zamknięte.

W tradycji europejskiej jednak tolerancja wraz z antropocentryzmem, przemianami ekonomicznymi, doświadczeniem reformacji, racjonalizmem i rozwojem myśli liberalnej umacnia się jako zasada postulowana w społeczeństwie. Dlatego już w „Utopii” Thomasa More’a mamy do czynienia z pełną sprzecznością grą o wartości, toczoną w ramach utopijnego dyskursu. Tolerancja wykracza poza warunki, które zakłada utopijny dyskurs.

Okazuje się sprawdzianem dla zasady solidarności społecznej.

Solidarity And The Idea of Tolerance in Utopian Discourse

Monika Brzóstowicz-Klajn (Adam Mickiewicz University)

The paper aims to describe concepts of social solidarity and tolerance in reported visions of the ideal state and society: T. More's 'Utopia', F. Bacon's 'New Atlantis', G. H. Wells's 'People Like Gods' etc. It is hard to depict tolerance in a single formula, because it is associated with an attitude open to social and cultural variety, with being ready for dialogue and for any change. On the other hand, classical utopia turns out to be a model of a stable and homogeneous society, which is more or less ahistorical and closed to any evolution or variety.

In the European tradition, however, in parallel with progress and evolution of liberalism and rationalism, tolerance is more and more often demanded in society. Even Thomas More in his 'Utopia' created a game of opposite values in the utopian discourse. Tolerance goes beyond the assumptions, which are accepted in utopian discourse. It is a kind of test for social solidarity.

Pytania o solidarność w dystopijnym świecie (na materiale dramatu „Detalizacja” Dmytra Ternowego)

Anna Ursulenko (University of Wrocław)

W artykule zostaną przeanalizowane środki obrazowania i argumentacji, wykorzystane do stworzenia wielowymiarowego obrazu zjawiska solidarności w dramacie "Detalizacja" (2012) ukraińskiego dramaturga Dmytra Ternowego (sztuka zwyciężyła w 2013 r. w międzynarodowym konkursie dramatycznym "Über Grenzen sprechen. Lebensgefühl in Zeiten des Wandels", a w 2014 r. na podstawie dramatu wystawiono spektakl w Badisches Staatstheater w Karlsruhe). Opowieść o losach mieszkańców pewnego ukraińskiego miasta w czasie wzmagających się protestów antyreżimowych oraz urządzonej przez władze obławy na imigrantów przepleciona fantastyczno-groteskowymi scenami z udziałem ożywionych przedmiotów pozwoliła autorowi na wykreowanie różnych światów społecznych naznaczonych traumą i lękiem. Rzeczywistość dystopijna *ex definitione* jest przestrzenią zaburzonych relacji społecznych, co może przejawiać się zarówno w atomizacji społeczeństwa, jak i w konsolidacji typu totalitarnego. Ternowy pokazuje obydwa te warianty, wskazując na możliwość ambiwalentnego postrzegania zjawiska solidarności. Jednocześnie autor tworzy odmienne wersje rozwoju takiego typu sytuacji. Analiza

tych wizji przy zaangażowaniu takich pojęć jak empatia, empatia społeczna, altruizm, wybór etyczny, wyobraźnia moralna pozwoli, naszym zdaniem, spojrzeć na wybrany utwór jako na swoiste studium solidarności, anatomię jej triumfów i porażek. Ponadto umiejscowienie dramatu w kontekście ostatnich wydarzeń na Ukrainie (które utwór w pewnym stopniu antycypował) umożliwi skorelowanie zjawisk tożsamości zbiorowej i solidarności, jak i pokazanie aktualnych zmian w myśleniu o tożsamości ukraińskiej.

Autorowi udaje się pokazać z jednej strony decydujące znaczenie pozwala autorowi na skonstruowanie sytuacji, w których bohaterzy konfrontują się zarówno z bezpośrednimi zagrożeniami, jak i z własnymi lękami, wynikającymi z różnorodnych obaw (m.in. przed utratą bliskiej osoby, konsekwencjami zaangażowania w życie publiczne i braku uległości wobec władzy, braku uznania zawodowego, dyskomfortu życia w kraju ogarniętym kryzysem). Zachowania bohaterów i ich strategie przetrwania w obliczu zagrożeń pozwalają zrozumieć dramaty rozgrywające się wewnątrz poszczególnych postaci, a także zobaczyć centralną rolę empatii, mierząc się z którym podejmują oni życiowe decyzje. Jednocześnie zastosowany przez D. Ternowego zabieg personifikacji przedmiotów, pozwala autorowi wprowadzić na scenę nowych bohaterów i wzbogacić paletę prezentowanych emocji o lęki egzystencjalne (przed śmiercią, niespełnieniem się, samotnością). Wszystko to sprawia, że dramat można uznać za swoiste studium strachu rozpisane na piątkę aktorów (dramat nosi podtytuł „Życie przedmiotów rozpisane na piątkę aktorów”).

Fenomen solidarności zostanie usytuowany w horyzoncie psychologicznym i rozpatrzony w ścisłej korelacji ze zjawiskami empatii, empatii społecznej i altruizmu. Po drugie – przeanalizowany pod kątem wpływu tego zjawiska na życie zbiorowe w roli determinanty społecznych nastrojów, w tym bodźca motywującego do podjęcia działań politycznych.

Friday 7th July

Venue: University of Gdańsk - Oliwa Campus

9:00-11:00

Solidarity and the dispossessed

Room 360 (3rd floor)

9:00-10:00

Chair: Timothy Miller

The Haymarket, Solidarity and International Working Men

Annette M. Magid (State University of New York: Erie Community of College)

The Haymarket Riot, a horrific incident on the 4th of May in the American city of Chicago in 1886 had international implications. The police tried to break up the meeting, they allegedly shot into the crowd and a bomb was thrown in supposed retaliation, killing two policemen. Once the bomb was thrown and two policemen died as a result of it, the blame was placed on the speakers and a death penalty was imposed. The raging fury of the police was unleashed to hunt down anarchists, not just those who may have been involved at the rally. The Haymarket incident and its aftermath were accelerated by rioting police and inflammatory media, issues which reached overseas in solidarity with anarchistic sympathizers. Once the Haymarket “Riot” was over, the Haymarket Affair had begun. Outcries from anarchists world-wide, ensued and the important message of solidarity evolved. It was the message that Albert Parsons presented that was the core of the issue. It related to the distribution of wealth under capitalism, where the worker only received fifteen cents out of every dollar and the remainder went to the capitalist owner. Parsons told the audience that in Socialism lay the remedy for the wrongs which the workers suffered.⁴ The focus of my paper is a study of the effects of the Haymarket Affair on the issues of the present-day, world-wide workforce and international solidarity.

⁴ David, Henry, Ph.D. (1958) *The History of the Haymarket Affair: A Study in the American Social-Revolutionary and Labor Movements* (New York: Russell & Russell), 201.

The Lost Voices of *Tanka*: indigenous narratives, privilege and solidarity in the quest for an anti-imperial utopia

Ibtisam Ahmed (University of Nottingham)

The British Raj provides a rich example to study attempts at creating a political utopia as well as the counter-utopias that it inspired as a response. The struggle for cultural and political autonomy, which evolved into a full-blown independence movement, went through various phases, ranging from harkening back to pre-colonial utopic visions of life to specific anti-colonial radical utopias. The variety of different approaches makes this a fascinating case of interconnected, intersectional and occasionally competing attempts at emancipation in search of the good life.

Yet, even with such a plethora of models, there are still voices that go unheard. In the early 1900's, a series of revolts against the British Crown was instigated by tribal communities in Bengal. Known as the *Tanka* Riots, the movement demanded that indigenous politics be acknowledged as part of the wider conversation by integrating models of governance and life that were adhered to in these communities. However, despite evidence that points to Bengali tribal communities taking part in other riots – such as the *Sanyasi* Rebellion and the Indigo Revolt – there was a distinct lack of support from other factions of the independence movement for the *Tanka* Riots.

In this paper, I will explore the factors that led to the *Tanka* Riots being side-lined in the wider push for independence. I argue that the narrative of a pre- and post-colonial utopia still adhered to certain models of respectability and privilege that left out groups considered marginal or deviant. Indigenous groups fell into this category. By preventing a truly intersectional approach to a movement that required solidarity, I critique the limits and the potential of utopian politics in practice.

Utopian Inclusion/Exclusion

Room 360 (3rd floor)

10:00-11:00

Chair: Urszula Terentowicz-Fotyga

To order is to exclude: Utopia's and utopias' design relying on the outside

Weronika Koralewska (Independent Scholar)

Although solidarity might seem an indispensable element of utopian design, it usually pertains only to the inhabitants of a utopian project. What about the ones who stay outside? Do they play any role in the whole process? This paper argues that More's Utopia and (utopian in its nature) contemporary wealthy societies have a design that relies on the outside. What is more, they are responsible for the strong and radical differentiation between "the inside" and "the outside" because they have been created through the process of order-building which implies inclusion and exclusion. The dependence of utopias on the outside worlds has its materialization in, for example, the existence of slaves in Utopia (especially, the third type – the voluntary ones) and immigrants in contemporary wealthy societies who undertake "elementary" jobs.

Using literary examples (Utopia by T. More) as well as the utopian projects in reality, the paper describes the nature of U/utopias as being born from the process of differently directed exclusion/inclusion processes. The starting point for this reflection is the fact that sometimes it is more interesting to look at not what there is, but what has been left behind – that is to say – to look not only on the isolated well-structured, societies, but at the relationships with their unfathomable external complements. Moreover, the author offers three possible theoretical perspectives for analyzing the above mentioned interrelations: the angle of cosmopolitan justice, the critical approach to capitalism and the concept of 'Other'.

One Person's Eutopia is Another's Dystopia: Inclusion and Exclusion in Utopian Literature

Lyman Tower Sargent (University of Missouri-St.Louis)

The treatment of immigrants and refugees on the European continent, the Brexit vote in England (Northern Ireland, Scotland, and Wales voted to stay in the EU), and the restrictions imposed on travelers to the U.S., including those who had been given the right to reside in the country) led me to think about the differences between the utopias of those who an

inclusive society and those who envision an exclusive society. The issue begins at the beginning of the literature with Thomas More's Utopia a colonial power that admitted others only as slaves and continues to the present. In this paper I examine a selection of examples from both positions to try to understand the reasons for the positions taken with fear and hope to two most common.

Philosophy and Ideology

Room 361 (3rd floor)

Chair: Francis Shor

The Simultaneity of the non-simultaneous: Ernst Bloch's concrete utopian thought as a challenge to rising nationalism in Europe.

David Hayes (University Centre, Blackpool)

In seeking to understand the resurgence of right-wing populism and ethnic nationalism throughout Europe, this paper will draw upon the concrete utopian thought of Ernst Bloch. In his 'Heritage of our Times' (1935), Bloch discussed the social and cultural conditions and myths that he argues were exploited, appropriated and used in the service of Nazi ideology. In short, Bloch believed that the success of the Nazi's and their propaganda could be significantly attributed to the subjective and objective non-contemporaneity that existed in Germany. He argued that while people could be physically contemporaries, meaning that they can inhabit the same space, they could also at the same time be non-contemporaneous in terms of their consciousness and mentality, meaning that they are culturally, cognitively and emotionally rooted in earlier times. Historically, the right has proven highly adept at tapping into cultural yearnings for 'imaginary communities', exploiting subjective and objective non-contemporaneous contradictions and existential insecurities. Cultural memories and alienation can be fertile terrain for politically sanctioned reactionary nostalgia and a proto-fascist iconography of satisfaction, what Bloch terms "participation mystique". The notion of the simultaneity of the non-simultaneous, as developed by Bloch, will be applied to provide an explanation for ethnic nationalism, identity-making and cultural belonging in a globalising world. Bloch's conceptual framework and multi-layered dialectical approach offers an alternative, progressive discourse and coherent cultural synthesis that challenges the regressive cultural synthesis of nationalism and national identity, which has arguably become a socio-political imperative and means of existential self-identification amidst the current crisis of neo-liberal global capitalism.

Karl Popper on Political Utopianism: a Critical Assessment

Roberto A. Castelar (Central European University)

Karl Popper is known as one of the most salient and most uncompromising representatives of the wave of anti-utopian writing of the middle of the twentieth century. As many others thinkers, he defended the idea that there was a strong correlation between political utopianism and totalitarianism. For him, political utopians wanted to create 'Heaven on Earth', but the invariable result of their efforts was, instead, the creation of Hell. Unlike other anti-utopian writers who elaborated simple arguments, nevertheless, Popper proposed a highly sophisticated anti-utopian theory, as part of a broader normative theorisation about politics.

But few critics of Popper's anti-utopianism have extensively engaged with his ideas. His critique has been eagerly dismissed as either too extreme or reactionary. Yet appropriate theoretical responses to his and similar critiques seem to be required for a rigorous consideration of the relevance of utopianism for political thinking and political practices.

To fill this vacuum, this paper sets out to examine the structure of Popper's critique of utopianism, as laid out in his political and social writings, in order to determine its internal coherence and the potential contributions that it might offer to contemporary discussions on the relation between utopianism and politics. Two general arguments are proposed in the paper: firstly, that Popper's anti-utopianism has been to some extent overstated by his critics and that his objections to the uses of utopia are more limited in scope and more nuanced than what has been generally assumed; secondly, and granted this limited scope of his critique, that Popper's case against the uses of utopianism in politics contains a salutary warning concerning some forms of political practice, but cannot ground a total dismissal of utopianism. At best, Popper's premises are internally sound, but do not entail an absolute rejection of utopianism.

Conrad, Ideology and Utopia

Antonis Balasopoulos (University of Cyprus)

Though Joseph Conrad's well-known adherence to (both philosophically and scientifically grounded) pessimism about the human condition and the grand historical enterprises of his epoch, as well as his experimentation with, and complication of, narrative form have long contributed to his effective dissociation from any consideration of the place of the utopian in his work, literary criticism has for some time

reappraised the question of Conrad's interest in what was still an important constituent of the literary milieu of the Edwardian period, in which most of his major work was undertaken.

Taking its cue from Fredric Jameson's pioneering investigation of Conrad's work in *The Political Unconscious* (1981), this paper will address the intricate relations between Utopia and its nominal opposite, Ideology in Conrad's literary project, focusing primarily on his most ambitious and complex novel, *Nostromo* (1904), though it will also make reference to other Conradian works, including *Lord Jim* (1900), *The Secret Agent* (1907) and *Victory* (1915). My argument will be that *Nostromo* demonstrates a split, within Conrad's aesthetic and political outlook, between two versions of the utopian: an "affirmative" one, that is to say, a vision of relative perfectibility or "meliorism" (Waddell, *Modernist Nowheres*), which, however vulnerable, does represent Conrad's own fundamental framework of political values and is demonstrably ideological in character; and a "negative" one, in which "utopia" emerges as a limit to representation, an excess that cannot be properly contained and managed by narrative, and one which frequently threatens to invert that narrative's characterological and thematic focus as well as its ethical and ontological import.

Ultimately, I will suggest, Conrad's greatness as a writer derives to a large extent from his tendency to write *against himself*, both in the sense of remaining skeptically aware the ideological character of his own utopian pieties (his faith, as Zdzisław Najder puts it, in "continuity of traditions, unconstrained development of institutional forms and the subordination affairs to moral ideals"), and in that of allowing glimpses of ways of being (individual and collective) that defy and rupture his own "strategies of containment" (Jameson).

PANEL: Utopia i Ezoteryzm
Room 363 (3rd floor)

Panel podejmuje tematykę związków utopii (myśli utopijnej, społeczności utopijnych lub utopii literackich) z historycznie pojętym europejskim ezoteryzmem jako nurtem „pogranicza” kulturowego, myślowego i religijnego, w okresie XIX i XX wieku. Na panel składają się cztery wystąpienia: pierwsze dotyczy utopijnej wspólnoty zbudowanej wokół szeroko pojętych kategorii zdrowia, czystości i higieny, drugie – utopii solidarności ludzkiej w okresie bułgarskiego międzywojnia, trzecie – utopijnej wizji *Miasta ekspiacji* Pierre'a-Simona Ballanche'a, czwarte zaś antropozofii jako projektu cywilizacji alternatywnej. Podczas panelu

wystąpieniom w języku polskim towarzyszyć będą prezentacje w języku angielskim.

Białe Bractwo Petyra Dynowa jako utopia zdrowej i czystej wspólnoty

Ida Ciesielska (Polska Akademia Nauk)

Celem niniejszego referatu jest analiza założonej przez Petyra Dynowa w 1918 roku wspólnoty w kategoriach czystości, zdrowia i związanej z nimi cielesności. Za źródło pojawienia się omawianych kategorii w nauce Dynowa należy uznać – częściowo przez niego odbyte – studia medyczne. Czystość i zdrowie zostają z powodzeniem wpisane w utopijny, synkretyczny i pseudonaukowy system Dynowa, stając się - obok teozofii, tołstoizmu, orfizmu i bogomilstawa - elementem ezoterycznej mozaiki. Czystość i higiena pojawią się w kontekście dyskursu rasowego (czystość rasowa, eugenika), medycznego (higiena, odżywianie) oraz religijnego (czystość duchowa). Rozpatrywane będą ponadto z perspektywy ciała kolektywnego (Adam Kadmon) oraz różnych stanów patologicznych, którym owo ciało, - a tym samym i cały Kosmos – podlega.

Religia – Ezoteryzm – Utopia (przypadek bułgarski)

Ewelina Drzewiecka (Polska Akademia Nauk i Bułgarska Akademia Nauk w Sofii)

W referacie zostanie podjęta kwestia religii jako jednego z podstawowych pojęć w ezoterycznym myśleniu utopijnym. Analizie zostaną poddane teksty z okresu bułgarskiego międzywojnia w kontekście dwóch kluczowych debat: na temat relacji między religią i nauką oraz na temat bułgarskiej tożsamości. Analizowany przypadek jest szczególnie wymowny z dwóch powodów. Po pierwsze, ze względu na swoje usytuowanie na „peryferiach” Europy oraz specyfikę rozwoju historycznego Bułgaria doświadczyła transferu kulturowego z Zachodu w zapośredniczony niejako sposób. Po drugie, okres bułgarskiego międzywojnia stanowi czas istotnej dla analizowanej formacji ideowej fermentu światopoglądowego. W efekcie bułgarski ezoteryzm odśłania zjawiska, które są trudniej uchwytnie z pozycji centrum. Analizowani autorzy (np. Petyr Dynow, Nikołaj Rajnow, Sofronij Nikow) nie tylko bowiem asymilują myśl zachodniego ezoteryzmu, ale czynią to hybrydycznie i dwuznacznie. W tym sensie, podstawowe pytanie dotyczy roli religii lokalnej w kreowaniu rozwiązań ideowych o charakterze utopijnym. Celem jest ukazanie religijnej ramy pojęciowej utopii ludzkiej solidarności i pokoju.

Miasto ekspiacji Pierre'a-Simona Ballanche'a jako utopijne zobrazowanie idei religii uniwersalnej

Tomasz Szymański (Uniwersytet Wrocławski)

Wystąpienie ma na celu przedstawienie utopijnej wizji *Miasta ekspiacji* (*La ville des expiations*, 1832) Pierre'a-Simona Ballanche'a, jednego z przedstawicieli XIX-wiecznej myśli religijnej i historiozoficznej we Francji, a także ukazanie jej jako rozwinięcia oraz zobrazowania sformułowanej przez Ballanche'a idei uniwersalnej religii. Dzieło Ballanche'a, będące wyrazem światopoglądu romantycznego, sytuuje się jednocześnie na skrzyżowaniu różnych żywotnych w jego czasach prądów kulturowo-społecznych – tradycjonalizmu katolickiego, ezoteryzmu oraz społecznej myśli utopijnej – i stanowi próbę ich syntezy. W tym kontekście spróbujemy się przyjrzeć temu, jakie relacje zachodzą między wymienionymi elementami jego twórczości: jak Ballanche łączy tradycję katolicką z teozofią i jakie powstała w ten sposób koncepcja religii znajduje przełożenie utopijno-społeczne. Idealne miasto zaprojektowane przez Ballanche'a jest przede wszystkim, jak wskazuje jego nazwa – miejscem ekspiacji win. Ludzkość u francuskiego autora rozwija się bowiem w drodze kolejnych cykli paligenetycznych, w których poprzez różne próby i doświadczenia inicjacyjne oczyszcza się zmierzając do wypełnienia swoich przeznaczeń. W tym ujęciu chrześcijaństwo, zasilane przez wszystkie tradycje mądrościowe, jest prawdziwą i jedyną religią powszechną, i to na głoszonej przez nie miłości opiera się organizacja życia w *Mieście ekspiacji*. To ostatnie staje się tym samym streszczeniem drogi jaką ma odbyć człowiek, i na której przemiany w dziedzinie religii są nieodłączne od przemian społeczno-politycznych.

Antropozofia jako projekt cywilizacji alternatywnej

Michał Wróblewski (Uniwersytet Gdański)

Antropozofia Rudolfa Steinera jest nie tylko chrześcijańską metodą poznawania świata duchowego, lecz również projektem cywilizacji alternatywnej. Steiner niedługo po zakończeniu pierwszej wojny światowej postulował powstanie systemu społecznego, opierającego się na trzech współpracujących ze sobą obszarach: prawa, gospodarki oraz życia duchowego. Trójczłonowy system społeczny funkcjonowałby analogicznie do organizmu ludzkiego. Życiu duchowemu, prowadzonemu zgodnie z ideą wolności, odpowiadałaby rola centralnego systemu nerwowego; a prowadzonej zgodnie z ideą braterstwa gospodarcę, przypadłaby rola układu przemiany materii. Rolę pośrednika między nimi pełniłoby ustanowione zgodnie z zasadą równości prawo. Praktyczna realizacja

wymienionych postulatów została poniekąd zrealizowana na gruncie pedagogiki w ramach szkół waldorskich, a także wspólnotach antropozoficznych (Goetheanaum w Dornach niedaleko Bazylei), określane przez Maję Dobiasz jako cywilizację uzdrowienia, gdyż elementy uzdrowieniowe dominują w antropozoficznym postrzeganiu świata. Dlatego ważne miejsce w projekcie antropozoficznej cywilizacji alternatywnej zajmuje medycyna (holistyczne terapie), obejmująca zarówno jej produkty (leki homeopatyczne, produkty rolnictwa biodynamicznego), jak też określoną postawę estetyczną (architektura, sztuki plastyczne, muzyka, eurytmia, dramaty misteryjne), nawiązującą do steinerowskich nauk duchowych, określanych przez Jerzego Prokopiuka jako chrystianizacja ezoteryki. Naśladowanie Chrystusa według Steinera wskazuje bowiem na konieczność transformacji czy też unikania postaw inspirowanych zarówno przez materialistycznego Arymana, jak też nazbyt uduchowionego Lucyfera, patronującego religiom orientalnemu.

Trans-/Posthumanism and Virtuality

Room 362 (3rd floor)

Chair: Pavla Vesela

Posthuman poetics and dystopian visions of the future in Jeanette Winterson's *The Stone Gods*

Patrycja Podgajna (Maria Curie-Skłodowska University, Lublin)

With the dystopian visions of mankind's technological development, ecological self-destruction, and the erosion of the traditional boundaries between human and nonhuman, Jeanette Winterson's 2007 novel *The Stone Gods* aptly reflects the posthumanist perspective resting "on the assumption of the historical decline of Humanism" (Braidotti 37). Starting in an unknown, technologically advanced Planet Orbus and moving subsequently through different spatio-temporal worlds: Easter Island, Tech City, and Wreck City, the novel does not only offer alternative versions of the future, but it also presents mankind as dehumanized figures undergoing cosmetic surgeries, genetic manipulations or robotic enhancements, with the robo-sapiens gradually replacing human beings. Despite the impending human-induced environmental catastrophe, the technologically-advanced and consumerist citizens of the Planet Orbus pursue their superficial pleasures and narcissistic projects, heading towards an inevitable destruction.

The aim of this paper is to analyze the social role of technology in reconfiguring the traditional idea of the

human in J. Winterson's *The Stone Gods*. By projecting a futuristic vision of excessive technological advancements, Winterson does not only foreground the issue of dehumanization in a post-anthropocentric world, but she also problematizes social disintegration and lack of solidarity resulting from the process of posthumanization.

Transhumanist Desire and Utopian Tensions in David Cronenberg's *Crash*

Barbara Klonowska (The John Paul II Catholic University of Lublin)

Transhumanism, predicated on the desire to make the world and the individual better through the use of already existing or soon to be developed human enhancement technologies, may be seen as an inherently utopian project. The border between human and non-human, organic and mechanical is viewed as a construct soon to be abandoned by technologically augmented humans. This state, as Nick Bostrom claims in his "Letter from Utopia", is to bring as yet unknown pleasure and happiness.

Transgressing the border between human and mechanical is the somewhat prophetic theme of David Cronenberg's 1996 film *Crash*, based on the 1973 novel by J. G. Ballard. Employing the conventions of pornography, Cronenberg shows the fusion of the organic and non-organic, the desire which finds – or fails to find – its fulfilment in the mechanically enhanced environment. The planned presentation aims to argue that *Crash* proposes a quintessentially transhumanist utopian concept of the human, its body, desire and pleasures, while placing it in a manifestly dystopian setting of the ballardian post-industrial world and modifying it with irony and humour. The tension between the utopian and dystopian energises stereotypical conventions of the film and problematises its still rather prophetic transhumanist character.

On Utopias and Virtuality

Michał Kłosiński (University of Silesia, Katowice)

In my paper I will try to present various places in which the discourse of game studies and the discourse of utopian studies meet and supplement each other. The main problem of my presentation is the relationship between virtual worlds of video games and the concept of utopia. One of the venture points for this relationship is the acknowledgement made by Oliver Grau in his *Virtual Art From Illusion to Immersion*, in which he makes at least a dozen linkages to the notion of media utopia (Grau 2003, p. 168) which he relates to science fiction literature such as *Neuromancer* but also to various VR projects and theories of media technology

"Eisenstein, Sutherland, Heilig, Youngblood, or Krueger" (Grau 2003, p. 350). Nevertheless, Grau's vision is not a very specific analysis based on concrete utopia definitions, instead he understands utopia mostly as an idea linked with transportation of the human being into a different world (Grau 2003, p. 348). The paper will thus aim to present a wide variety of different definitions and theories of utopia, which seem indispensable in order to further the relationship between video game and virtual reality research and multitude of utopian studies discourses.

In order to show how utopian studies theories can be utilized to enrich video game research I will be basing my argumentation on the concept of the magic circle widely criticized (Calleja 2015, p. 213; Perron & Arsenault 2009, pp. 109-131; Pergman & Jakobsson 2006, pp. 15-22; Juul 2005, pp. 106-107) and defended (Stenros 2012, p. 1; Petry 2013, p. 47) in video game studies. The main focus of my paper shall be the hermeneutic reading of the concept of the magic circle to show that its usage entails such problems as: the border, the space of the other (Maj 2015, p. 45), change, transformation (Gadamer 2006, pp. 110-111) and allotopia (Maj 2015, p. 36). This wide spectrum of notions can be seen as a solid foundation for developing a twofold understanding of utopianism of video games. From the point of view of classical, constructivist and structural theories of utopia (Sargent 1994, p. 9; Juszczak 2014, p. 59; Blaim 2012) the virtual worlds of video games would be understood as utopias if they fulfill a specific set of conditions which apply to this type of fiction. It would also mean that video game worlds constitute better or worse alternatives to our social reality as Castronova depicted in his work on synthetic worlds (Castronova 2007, pp. 90-104; Castronova 2005, p. 148). From the perspective of the poststructural theories of utopia (Jameson 2005; Levitas 2013; Moylan 2014; Maj 2016) games would not have to fulfill any specific conditions, as this approach focuses not on utopia as a specific genre, but as an impulse, critique and desire present in all forms of culture. Researching video games in this theoretical context would mean looking for certain aspects of video game worlds, rules, mechanics etc. in order to show how these aspects can be understood and interpreted as symptoms of utopian desire inscribed in them.

Ecocriticism 2
Room 259 (2nd floor)

Chair: Ross Aldridge

Animals in Utopia Land

Izabela Morska (University of Gdańsk)

This paper begins with animals as characters in books by Anna Sewell, *Black Beauty* (1877), E.B. White, *Charlotte's Web* (1952), and Richard Adams, *Watership Down* (1972), which foster such values as group work, solidarity, and friendship. *Black Beauty*, *Duchess*, *Wilbur*, *Hazel*, and *Blackburry* demand empathy, justice, respect, and the right to live in a fairer world (if not simply the right to live). These characters appear to inhabit a utopian land, which is parallel to ours, with one exception: in the crucial encounters with the human beings the good eventually prevails.

We recognize our refusal to acknowledge their demand in the terrible fate of Boxer, a cart-horse dedicated to collective ideals in George Orwell's heartrending tale *Animal Farm* (1945). The pigs' repudiation of the early ideals of solidarity eventuates in their becoming progressively more corrupt, contemptible, and eager to submit to the allure of the free market; that is, more human like. Napoleon and Squealer's former comrades, finally no more than their subject, farm animals of the lower rank, in the closing scene recognize their lowly place, too stunned by disappointment to protest.

Several other writers recognize the connection between violence against animals and human-on-human violence. In the opening pages of *Crime and Punishment*, Rodion Raskolnikov's bad dream about a boy witnessing the killing of a horse appears to precede the murder of the old woman. Violent treatment of pigs in a *Farmagedon*-like setting creates a portentous background to Camille Preaker's unveiling of the murderous side of her mother in Gillian Flynn's *Sharp Objects* (2007). Could we then argue that the more we lend an ear to the plea for life to be spared uttered by Wilbur and Hazel, the less likely we are to give into our communal penchant for self-destruction which sets on the machinery of dystopia?

Tying your Goat, Leading your Cow: Utopian Cosmopolitics and Animal Relations

Diane Morgan (University of Leeds)

Immanuel Kant: "...all men are entitled to present themselves in the society of others by virtue of their right to communal possession of the earth's surface" ("Towards Perpetual Peace").

Pierre-Joseph Proudhon: "there is a place for everyone under the sun. Each one may tie his goat to the hedge, lead his cow to pasture, sow a corner in a field, and bake his bread by his own fireside" (*What is Property?*).

Both Kant and Proudhon can be regarded as « utopian » thinkers whose cosmopolitical visions would require a radical putting-into-question of various boundaries (geographical, political, philosophical, psychological...) that lamentably characterise our conventionalised world. If brought into dialogue, this ostensibly unlikely couple- Kant & Proudhon- could be seen to be asserting that: 'The earth is not flat, but rather round, so property is theft (but also liberty)'. I wish to explore this somewhat enigmatic and paradoxical statement from the perspective of animality, a crucial topic for our times and one that, I suggest, has been somewhat neglected in utopian studies. Kant and Proudhon themselves can be considered to have not adequately taken on board the consequences of their projected redrawing of the earth's surface when it comes to the place of animals in a future, more solidaritarian world. It is this oversight that I wish to redress in my paper.

An Ecocritical Analysis of Sea Shepherd and Earth First! as Ecotopian Expressions

Heather Alberro (Nottingham Trent University)

This thesis is predicated on the conviction that at the heart of the current socio-ecological crisis lies a deeply perturbed human-nature relationship, rooted in the centuries-long predominance of anthropocentric and antagonistic human-nature dualisms, and reinforced in more contemporary times by the profoundly destructive social, ecological, and psychological impacts of industrial capitalism (Marx, 1844; Bookchin, 2005; Foster, 2011). Crucially, the necessary reparation of the human-nature dialectic demands not only a critical reevaluation of our dominant social structures and modes of production and consumption, but more importantly, our dominant paradigms and moral-ethical frameworks regarding animals and the natural world. It is imperative that we move from hierarchies and oppositional dualisms towards more holistic and dialectical self-other/human-nature relations.

Climate Change in the Anthropocene

Ruzbeh Babaee (University of Porto)

Siamak Babaee (University of Kashan, Iran)

The idea that human beings have just watched changes such as sea-level rise, desertification, tundra thawing, and coral bleaching might be ironic or even inevitable. These changes are formed through ecological succession including series of changes in an ecosystem when one community is replaced by another one. Succession only stops when a climax community is shaped. It can occur everywhere in nature or in human society. Climate change is usually depicted and considered in nonfiction while novels and short stories have little contribution in depiction of this issue. According to Ghosh, in “where is the fiction about climate change?”, “we have entered a time when the wild has become the norm”. He argues that if literary works do not recognize anthropogenic climate change, they will have failed. He observes this failure as a cultural phenomenon: “their failures will have to be counted as an aspect of the broader imaginative and cultural failure that lies at the heart of the climate crisis.” It is culture that, according to Gosh, “generates desires – for vehicles and appliances, for certain kinds of gardens and dwellings – that are among the principal drivers of the carbon economy.” Thus, failure to depict both climate and cultural crises is a silence to the abuse of both nature and human being in the Anthropocene in which the distinction between human and environment is blurred. In fact, human being is nature and the abuse of nature is self-abuse. Thus, this study will explore the condition of human being on the planet in the Anthropocene, and examine the ways in which human being shapes and is shaped by the cultural, environmental and technological changes in Kim Stanley Robinson’s *2312* (2012)

11:30-12:30

PLENARY LECTURE
Room 021 (Ground floor)

Gregory Claeys
(Royal Holloway, University of London)

Utopia, Marx, Revolution

Moderator: Artur Blaim

14:45-16:45

Literature Across the World 2

Room 360 (3rd floor)

Chair: Kevin Grace

“The Last European” by Miguel Real: reflections on a contemporary Portuguese textual recreation of the utopian literary genre, with a focus on the narrative’s isotopic diet

José Eduardo Reis (University of Porto)

In his latest published novel "The Last European" (2015), Portuguese novelist and essayist Miguel Real makes use of rhetorical devices to delve into imaginary futuristic possibilities, blending science fiction traits with those of the utopian genre – a literary mode almost nonexistent in the Portuguese literary tradition. The novel starts with the narrator evoking libraries and book objects as extinct cultural signs of a remote humanistic era, these artefacts having long since been replaced by brain empowerment devices. Such technology is representative of a sophisticated post human New European order which is on the verge of collapse due to an impending Eastern invasion in 2284, the year in which most of the narrated events take place. The critical representation of wishful/utopian but also fearful/dystopian possibilities in the "The Last European" is not conceived dualistically within a narrative program intentionally aimed at fictionalizing a metaphysical conflict between the categories of good and evil. The apparently ideal order of the “New Europe” is from the outset nuanced by coexisting dystopian traits stemming from a systemic nullification of individual free will. As well as highlighting the symbolic meaning within the narrative of the isotopic diet regimen in the novel, this essay attempts to discuss the ingenious way that in “The Last European” Miguel Real has recreated, articulated and problematized the various and contradictory subgenres of utopianism.

Limitations of Solidarity in P. D. James' *The Children of Men*

Rudolf Weiss (University of Vienna)

The Children of Men, the 1992 novel of English crime writer P. D. James, combines dystopia with the apocalyptic narrative. In 2021, England, like the rest of the world, faces extinction, as, mysteriously, global infertility has struck. The prevailing 'sense of an ending' has drained the energy of the people, who allow themselves to be ruled by the Warden of England, whom most regard as a benevolent dictator. In the

available literature the conversion of Theo Faron, the stoic, self-regarding protagonist, is primarily read as a gradual awakening to love and faith, attesting the book a touch of the utopian.

In contrast, my deconstructive reading of the novel intends to explore the mechanisms accountable for a desolidarisation in the doomed society, which, eventually, appears to be irreversible, something glossed over in the text. Xan Lyppiatt, the Warden, and his Council of England practice social division, as an appeasement policy and instrument of power, by catering for the needs of or privileging some 'social' groups (e.g. the middle-aged, Omegas, town-dwellers) while exploiting and eliminating others (prisoners, the old, Sojourners). This lack of cohesion in society at large is mirrored by that in small groups. The governing body of five, Xan and four councillors, is managed autocratically by the Warden. Strangely enough, even among the rebel group - the Five Fishes - there is considerable discord. Theo, very reluctantly, joins them, not out of solidarity with the group, but because he has fallen in love with Julian, one of its members, who, miraculously, is pregnant and asks him for help.

In my paper I will argue that the apocalyptic zeitgeist, aggravated by the authoritarian policies, has conditioned the people in their self-regard and anti-social stance. I will read *The Children of Men* not as a Christian parable but as a dystopic text on the decohesion of society.

Fidelity, Betrayals, and Desire for Utopian Solidarity in Thomas Pynchon's *Vineland* Zofia Kolbuszewska (University of Wrocław)

Published in 1990, after seventeen years of writerly silence, *Vineland* by Thomas Pynchon was initially regarded as a great disappointment; a work which could not possibly—it was believed—live up to the expectations kindled by Pynchon's psychodelic opus magnum *Gravity's Rainbow*, which appeared in 1973. The writer's earlier allegorical strategies and non-linear, surreal encyclopedic narratives, which employ esoteric references, give way to a parody of the Reaganite America of the 1980s and a wistful analysis of the decline and political failure of the utopian premises of the cultural revolution of the 1960s. *Vineland* focuses on the mainstream Reaganite media appropriation of the representation of the legacy of the 1960s, and juxtaposes the experimental revolutionary use of film by a youth collective to uncover the truth of political intentions in the late 1960s and early 1970s with the addictive simulation of reality shaped by consumerist desires awakened by omnipresent advertising and TV

shows broadcast on television. The sad truth about the political betrayals and cooptation by federal secret services aimed at the destruction of the utopian solidarity of alternative cultural and political communities in the 1960s and 1970s is coupled in Pynchon's novel with an aesthetical reflection about realism, mimesis and fidelity. Compellingly, the novel's aesthetical preoccupation with fidelity turns out to be a vehicle of an ethical debate about faithfulness and betrayal in the character's political engagement as well as romantic life and emotional (un)fulfilment. Classified as belonging to Pynchon's "California novels," *Vineland* is also a historical novel which provides parts of the complex genealogy of the Traverse family, whose members are presented also in Pynchon's other novels, as engaged, in various historical circumstances, in a utopian struggle for social justice against political, class, gender and racial inequalities. Yet, the writer also ponders over those members of the Traverse family who are seduced and coopted by the dystopian aspect of the American Dream.

From Solidarity With the People to Solidarity With the 'Company': Karen Jayes' Dystopian Novel *For the Mercy of Water* (2012)

Ewald Mengel (Tomas Bata University in Zlín)

The first democratic elections in South Africa in 1994 brought a landslide victory for the ANC that greatly raised the hopes of the black population for a better future. For this reason, one might think, South Africa does not seem to be a good soil for dystopias. However, dystopias continue to be written, because the ANC government fails to deliver, and major problems such as AIDS, poverty, or rape continue to plague the young nation.

Karen Jayes' *For the Mercy of Water* (2012) is one of the more recent examples. The novel is set some time in the future in a remote valley and in the capital of an arid, unnamed country. A civil war over the rare resource of water has broken out. The plot is centred on a severe case of multiple rape concerning a group of girls and their teacher by guards of an unnamed 'water company' which tries to maintain exclusive control over the water resources of the country. The first person narrator of the novel sets herself on the heels of the truth and tracks down both the victims and the perpetrators.

Karen Jayes' prize-winning dystopian novel is about the vulnerability and resilience of women in a world built by men. It deals with global warming and the growing scarcity of clean water, and it tells a story about 'state capture', the exploitation and abuse of state institutions

and resources for the sake of private gain. Last but not least, it discusses the relation of journalism and novel writing and flies the flag of story telling as a means of overcoming trauma and telling the 'truth' in a post-factual and increasingly totalitarian environment. If there is hope for mankind, it lies in the strength and resilience of women and in the 'mercy of water' that continues to bring forth new life. It also lies in the civil courage of the novel writer which lays claim to an alternative truth that rejects post-factual (mis)representations and challenges state-sanctioned definitions of reality.

Solidarity and Eutopia

Room 361 (3rd floor)

Chair: Tom Moylan

Pan-European Liberal Solidarity: the Uses of Transnational Utopian Projects (1820-1848)

Juan Luis Simal (Universidad Autónoma de Madrid)

During the Restoration (1814-1848) the liberal and republican oppositions deployed a powerful internationalist discourse based on the idea of the existence of a common struggle of all European peoples against the counterrevolution. It made use of a powerful and emotive rhetoric of solidarity among nations, which sometimes included the idea of a Europe-wide revolution that would affect every corner of the continent. Repression forced many liberals and republicans from Spain, Portugal, France, Poland and the Italian and German states to go into exile. In occasions, these exiles were received with remarkable displays of solidarity.

For many of them, the causes of liberty in their different countries were part of the same collective endeavour. While developing this idea, they deployed an international symbolism founded upon the fraternity of peoples and imagined utopian schemes, talking of establishing "alliances" between nations, producing projects for "European constitutions", and aspiring to form international "federations". This kind of projects were not without precedent but they increased significantly in the central decades of the nineteenth century. This paper argues that the experience of exile was a factor in this proliferation. It analyses texts produced by exiles in which this discourse was central, and highlights the benefits of studying the link between the experience of exile and the production of utopian thinking. Describing the historical context in which these texts were produced and disseminated, the paper, thus, explores the nature of the discourse and practice of these transnational projects, and the instrumental use of solidarity and utopianism by European exiles.

Building a modern nation – Illyrianism as the narrative utopia. From epistemological South Slavic solidarity to ontological Croatian particularity

Boguska, Anna (Polish Academy of Sciences)

In traditional views, Illyrianism is a pan-South-Slavist cultural social movement of young Croats with roots in the early modern period which took place in the 30s and 40s of 19th century. In modern readings, it is presented not only as a phenomenon connected with the activity of a particular group during the early Romanticism, but also as a historically defined conceptual or semantic complex of values that have existed for several centuries (since humanism), with an intertextual nature and a high performative potential which produce the common origin of Croats and other South Slavs (Slovenians, Serbs, less often Bosnians, Bulgarians).

The paper is an attempt to re-read Illyrianism, one of the basic Croatian narratives, in the context of Phillip Wegner's theory about the narrative utopia which plays a crucial role in constituting the nation-state as an original spatial, social, and cultural form. The idea of Illyrianism, originally conceived as a solidarity concept that creates imagined transnational community, will be shown: 1) as the only theoretically (and cynically) project, prepared on the basis of contemporaneous Central European national ideologies, 2) as a practically Croatian way of imagining subjectivity, a way of imagining their own space or cultural geography.

U.S. Transnational Solidarity Movements: From Central America in the 1980's to the Global Sweatshops of the 1990's

Francis Shor (Wayne State University, Detroit, Michigan)

The World Commission on the Social Dimensions of Globalization has defined solidarity as "the awareness of a common humanity and global citizenship and the voluntary acceptance of the responsibilities which go with it." As a consequence of the Reagan's Administration's aggressive and interventionist policies in Central America in the 1980's, numerous solidaristic organizations, both secular and religious, developed to challenge those policies. In the 1990's US citizens, especially college students, confronted those corporations that underwrote global sweatshops, creating in the process networks of solidarity with workers in various countries. By examining the political and consumer dimensions of US Central American solidarity movements in the 1980's and the anti-sweatshop movements of the 1990's, this paper

will highlight the ways in which common humanity and global citizenship broke through the dominant ideological and economic structures of the Cold War and consumer capitalism.

The space to dream again: Utopian prospects in the age of Trump

James Block (DePaul University)

The internal hemorrhaging of geopolitical empire along with its cultural assumptions is in so many respects a catastrophe for the many within and without who will suffer its wrath-filled decline. One brighter spot is the space that is being opened for both utopian thinking and utopian enacting. The first great example of utopian thinking, (not More but) Plato's *Republic*, was realized at the decline of the great Athenian empire. As a utopian thinker determined to extract the more transformative lessons and an encompassing vision for the future from the ashes of Athens (where the great 'realist' historian Thucydides could only document the internal collapse), Plato's example enables us to rethink beyond realism to the utopian potentialities which are lurking in the Age of Trump and the aftermath.

In this paper, I want to discuss those lessons for our own time: if we are able (like Ishmael on Melville's doomed ship) to resist becoming complicit in the logic of decline, we can as Plato extract the great dreams and possibilities of a just post-industrial social order that was generated at the dawn of this new era a half century ago. It is in fact the very power of those dreams and possibilities that has undermined the neoliberal obsession with materialism and competition, expansion and domination, that very many reject (ever more explicitly) and points no way forward to the great promises of this age. In providing an alternative to naked power which seeks global and internal control and in some deeper way destruction, utopian thinkers can face this hollowing out of the present order and begin to chart a new course, new ways of life, new forms of fulfillment, new possibilities for lived utopia.

Intentional Communities

Room 362 (3rd floor)

Chair: Csaba Toth

A Mormon Utopia: David Hall's Project to Create Cities of Zion

Timothy Miller (University of Kansas)

Joseph Smith, Jr., is well known as the founder of Mormonism, but less well known is his thoroughly utopian and visionary plan to create what he called "Cities of Zion." He created a specific design for his ideal cities and proposed a pattern for their expansion through the American West and ultimately worldwide. His proposal was never enacted, although Mormons did create other kinds of utopian settlements.

Recently a contemporary utopian visionary, David Hall, has decided to try to create versions of the Cities of Zion in real life. He has now purchased land in two places in the United States on which to plant the first two of the cities, and his dream is to expand from that beginning across the United States and eventually worldwide.

Hall's plan is generally more detailed than Smith's was. He has already worked out designs for buildings and plans for compact-scale architecture, and he has hired a consultant to devise plans for communal governance. Part of his plan involves new technology that will allow relatively large numbers of residents to live in small spaces.

Whether the project will succeed or not remains, of course, unknown, but Hall has one strength that other social dreamers do not: he is quite wealthy and is devoting his fortune to the project. In addition to the land he has purchased, he has a headquarters, design facilities, and a large workshop for building the innovative devices on which his plan depends. It will be interesting to watch his plan unfold.

I have visited Hall's headquarters and will illustrate my talk with photographs of his plans and projects that are under way.

The New Civic Spirit: On Sybella Branford's Eutopian praxis for Social Reorganisation

Matthew Wilson (Ball State University)

By the 1910s the eutopian aspirations of Sybella [Catherine Nino] Gurney née Branford (1870–1926) had made a palpable impact on British life. After training at

Oxford and the University of London Branford emerged as a key figure in the co-operative housing movement. By the post-war period She had forged a dynamic interplay between empirical and applied sociology. A council member of the Sociological Society, honorary secretary of the Cities Committee, contributor to the committees of the Ministry of Reconstruction, open space advocate and founder of the Le Play House, Sybella Branford's efforts by the middle of the twentieth century were lost to oblivion.

With scarcely used source material this study seeks to recover Branford's place in the history of British sociology. In this essay we will see that Branford's visionary work on community making synthesised the ideas and practices of Auguste Comte, John Ruskin, J.S. Mill, J.G. Holyoake, Leonard Hobhouse, Henry Vivian, Patrick Geddes, Ebenezer Howard and others. Through an analysis of her vision of post-World War I reconstruction I will argue that the Garden City was considered neither an explicitly material idea nor the intellectual property of an elite guard of professional planners. Rather the Garden City was a material and immaterial system of principles that were being taken over by local communities which, for Branford, required a self-sacrificing civic activism on par with religious conversion. As we will see, in Branford's vision, a faith in voluntary cooperation for self-improvement, guided by the scientific-utopian imagination, would realise true citizens in tandem with Garden City eutopias.

A Fable Told by the Campfire. Zionist Utopianism and Use of Genre as Performative Solidarity

Alex Marshall (Independent Scholar)

The utopian romance *The Old-New Land*, written in 1902 by the founder of the Zionist movement Theodor Herzl and portraying an idyllic "New Society" in Palestine, is an unusual contribution to the genre on two particular counts. Firstly, in stark contrast to More's and others' ironic and pessimistic plays on the word "nowhere", the novel's front cover and afterword both state "if you will it, it is no dream". Secondly, in comparison with its contemporaries and predecessors, *The Old-New Land* is startlingly tame, its depictions of both technological and social innovations uncharacteristically cautious for a genre based on far-fetched and impossible social transformations. Closer inspection marks the novel out further: not only is it openly genre-savvy and intertextual, the majority of Herzl's social institutions and even plot devices can be found in earlier utopian novels which Herzl, far from a plagiarist, has his characters discuss for the reader's information. This collage approach to utopian thought

and writing, also seen in the non-fictional propositions in Herzl's diaries and his pamphlet *The Jewish State*, raises the further question of the purpose of his utopian writing. In a genre whose heart is implausibility and new, radical proposals, to borrow realistic social models from other works initially seems self-defeating.

I will explore contrasts between Herzl's utopian visions and previous works in the genre, particularly his use of both affectionate and hostile parody, alongside an analysis of Zionist aims outside of and prior to settlement of Palestine. Zionist rhetoric and activities outside of projects for statehood frequently aimed to stimulate perception of Jews as a national group, both from inside and out, and indeed statehood itself was often argued for with this explicit aim. I will argue that this performative aspect of nation-building, including performance of solidarity with Jews elsewhere in the world, mirrors Herzl's unconventional use of utopian writing as a method to create, assert and achieve acceptance of a national identity on the world stage. In doing so, I will shed light on the role of performativity in constructing both national identities and nation-states as perceived communities of solidarity, the nature and rise to near-ubiquity of "nationhood" as a model of self-definition, policymaking and geopolitics, and the performative use of genre and intertextuality at the heyday of the modern utopian romance.

Solidarity Economy: Which economy? Which solidarity?

Manuela Salau Brasil (Universidade Estadual de Ponta Grossa)

An experience denominated 'solidarity economy' is ongoing in Brazil as well as in a number of other countries. Briefly, solidarity economy is the manifestation of workers who are exploring new shapes of societal relations based on principles and values that point the way to novel practices and, possibly, to a civilising project. The composition of the term 'solidarity economy' has elicited suspicion and discredit, since economy and solidarity seem to belong to antagonistic fields and for that reason should not be paired. It is also noteworthy that the expression does not refer to an economy with a more benevolent face, nor does solidarity function merely as an adjective for economy. In light of these questions, it is justifiable to explore the meaning of 'solidarity economy' and examine the theoretical grounds of the term. Such is the focus of the present paper, and to achieve this aim we will discuss the acceptions of economy and solidarity that authorise the use of the expression and the rationale underlying it. This conceptual discussion will be substantiated by an analysis of a Brazilian group

working in solidarity economy that can offer, thanks to their accumulated experience, additional perceptions and other perspectives on the phenomenon. The group comprises six workers gathered together in the 'Solidarity Economy Street Market Workers' Association' (AFESol), which has been affiliated with solidarity economy for over 10 years. From those contributions, it is our intent to advance the understanding of how solidarity economy, grounded on another notion of economy and solidarity, can be the bearer of hopes for a better world.

Academia

Room 259 (2nd floor)

Chair: Christoph Houswitschka

The Utopia of Solidarity? Centre and Periphery in the Global Production of Knowledge

Urszula Terentowicz-Fotyga (Maria Curie-Skłodowska University, Lublin)

The juxtaposition of the concepts of utopia and solidarity in the title of the conference encourages us to consider the position from which the (utopian) narrative is formulated. When we dream a utopian dream on whose behalf are we dreaming? When we imagine utopia where do we locate the periphery of the dystopian other or before?

The paper proposes to consider the question in the context of the global production of knowledge. The development of “postindustrial” or “late” capitalism has had a big impact on the shape of contemporary universities. Two interrelated processes have been particularly influential: the extension of the logic of the market into all spheres of society and the increasing role of information and representations as principal resources and products of the market. Both implicate the university heavily in the rule of the market. Critical debates over the university’s relations with postindustrial capitalism tend to concentrate on two aspects. On the one hand, universities are increasingly market-driven, in terms of teaching, publishing and administering. On the other hand, they constitute an important locus of intellectual debate and practical resistance to the hegemony of capitalism. However, another aspect of the university’s implication in the rule of the market is less frequently discussed, namely the ways the academic debate itself may function as a form of hegemony in the global production of knowledge.

The paper addresses the question by comparing the specificity of the Polish humanities with the British tradition of cultural studies. The question is cast in spatial terms with the help of Yurii Lotman’s concept of the semiosphere and Immanuel Wallerstein’s world-systems analysis. Is the centre’s solidarity with the periphery a utopian possibility? And how is periphery defined in the global production of knowledge?

Bolt-holes and breathing spaces in the system: on forms of academic resistance (or, can the university be a site of utopian possibility?)

Darren Webb (University of Sheffield)

There is an extensive body of literature critiquing the contemporary university. The notion of the neoliberal/corporate university points to the academy as an increasingly rationalised and managerialised sphere conforming more and more to the logic of the market; in which students are positioned as consumers; teaching is dominated by performance indicators; learning becomes learning for certification; self-governance disappears as administrators rule the roost; an increasingly technically oriented curriculum undermines academic freedom and critical inquiry; and the workforce becomes increasingly casualised, insecure and exploited.

The notion of the imperial university locates the academy within the network of state apparatuses of control, discipline, surveillance, carcerality and violence, highlighting the alliance between the academy, state power and state formation, the delegitimisation of dissent and the retrenchment and intensification of the academic-military-prison-industrial complex.

The question raised in the paper is a simple one: how, where, and to what extent is resistance possible within the corporate/imperial university? This is the annual conference of the Utopian Studies Society, a meeting of (predominantly) academics from across the globe, gathered together to discuss utopia(nism). A more positive phrasing of the question might therefore be: to what extent can the university serve as a site of utopian possibility? What can we as *utopian* academics do to counter and resist the trajectory of the corporate/imperial university? The paper surveys a range of recent theoretical contributions – the undercommons, communisation, infrastructures of resistance – in search of possible responses to this question. The strategies surveyed point to various ways of creating bolt holes and breathing spaces in the system. The paper concludes by posing the question of whether this is all a politics of resistance is capable of,

retreating, on the back foot, creating safe spaces to hide?

From Prometheus to Turkey's Academics: Understanding Knowledge

Serhat Tutkal (Independent Scholar)

In Aeschylus' "Prometheus Bound", Prometheus claims that "all human arts derive from him", he is the one who has taught. However, this was a widely controversial issue. Many scholars of Ancient Greece were not in agreement, one of the most famous of them being Plato. According to Plato, the knowledge derives from Zeus, not Prometheus, and his messenger Hermes was the one who has transmitted the knowledge to humankind. The issue of from who the human arts derive, Prometheus or Zeus, is part of an ancient battle which continues to this day. While one side claims that the knowledge is something completed and all that is left to human agency is to learn it, the other side claims that knowledge is to be created constantly by the human agency. For one side knowledge comes from the power, for the other it is to be created in spite of the power. Marx's eleventh thesis is summing it up pretty well. What is our part, to just interpret the world or to change it? Limiting ourselves with only interpreting and accepting that the knowledge is something that is already completed is anti-utopian. Utopias create alternatives and show that this is not the only possible world. Starting with Bloch's writings on Prometheus, I will examine the recent purges of academics in Turkey in light of this discussion. The purged academics of Turkey has formed various organizations, naming two "Street Academy" or "Ankara Solidarity Academy" and they keep teaching in streets and wherever they can. Turkey is ruled by a right-wing tradition, and in this tradition knowledge is seen as completed and it comes from the power through a messenger. On the other side we have this utopian organizations. I will examine their utopian features and role of the scholar according to this view.

Sex/topia

Room 363 (3rd floor)

Chair: Elizabeth Russell

“Troubles began quietly”: queer futurity in E. M. Forster’s “The Machine Stops”

Adam Stock (York St. John University)

The apparently straightforward plot and superficial didactic message of E. M. Forster’s “The Machine Stops” (1909) masks a series of remarkable tensions and contradictions. Elements of plot, character and

narrative are often in conflict with each other, and even the title exudes uncertainty and ambiguity. The text is likewise difficult to place into dominant understandings of literary periodisation: the treatment of thematic concerns such as social Darwinism and racial degeneracy similarly tie it both to the late Victorian era and to the modernist experiments of the 1910s.

To interrogate some of the obstacles to interpretation of Forster’s text, I turn to José Esteban Muñoz’s concept of “queer futurity” in his work *Cruising Utopia* (2009). This lens enables us to see Forster responding to contemporary events in a surprising light. In particular, I read the story as reaction to the Eulenburg Scandal in Germany (involving high-profile accusations of homosexual activity among a group of officers close to the Kaiser) and the Dreyfus Affair in France (involving a miscarriage of justice that revealed an astonishing depth of anti-Semitic feeling in the country). Forster ties together early claims for gay rights with an expression of solidarity for Europe’s Jews. The text operates as a political retort to normative ideals of racially pure, heterosexual masculinity. It is precisely through the character Kuno’s supposed “degeneracy” – his “queerness” in the widest sense – that he is able to perceive an alternative queer futurity to the present.

Sex/topian Solidarity: Feminist Forms of Communal Sex

Jessica Day (University of Lincoln)

At a time when society has become accustomed to capitalised productions of erotic desire, the utopian desires which first inspired the feminist solidarity of the 1960/70s women’s sexual liberation movement appear diminished. Likewise, the socio-cultural appropriation of feminism by popular culture and its resulting anti-feminist endorsement of female individuation suggest that feminism’s political love for womanhood and collective empowerment has been replaced by, what Angela McRobbie refers to as, a ‘*faux-feminist*’ (and neoliberal) promise of personal freedom.

Nevertheless, contrary to the supposed feelings of loss or failure proposed by such post-feminist rhetorics, a new body of utopian fictional work, which I term “sex/topian,” is emerging in the twenty-first century which restores and celebrates a desire for female solidarity. By intersecting the libidinal economy of sexual pleasure with the utopian imaginary, sex/topias create new forms of social rebellion through their playful, yet political, (re)imagination of the female erotic body and its pleasures. Similarly, in (re)configuring the emphasis of the sexual experience away from the individual female subject onto the

communal activity of women, sex/topias re-promote new feminist forms of utopian unity.

In this paper I examine various scenes of polymorphous sexual activity in Katherine V. Forrest's sex/topian text, *Daughters of an Emerald Dusk* (2005), and Peaches' sex/topian music video, 'Rub' (2016), and assess how the affective aesthetics of communal erotic pleasure incite new (utopian) ideas of (feminist) solidarity. I apply Richard Dyer's model of utopian sensibilities as put forward in his essay 'Entertainment and Utopia' (1977) and identify how sex/topias display one or more of the five categories of utopian sensibility (energy, abundance, intensity, transparency, and community). By employing Dyer's methodology, and by paying particular attention to the fifth category of community, I highlight how sex/topias respond to and redress particular inadequacies perpetuated by post-feminism by generating solutions to those needs and arousing utopian desires for collective (sexual-political) agency.

Reality and Fiction: Dystopian World of Pornography

Dinara Urazova (Central European University)

In this paper I attempt to challenge the notion that proliferation and normalization of online pornography is an innocuous development. I examine the genre of online pornography from the perspective of dystopian imagination. The following question is posed: How does dystopian imagination help understand the potential dangers of online pornography? In order to answer the question I analyze online pornography through the lens of literary criticism focusing on two novels - Orwell's *1984* and Huxley's *Brave New World*. I argue that contrary to many arguments online pornography does not lay exclusively in the realm of fiction but has an influence on reality. I also argue that understanding the ways in which sexuality is used by the powerful in *1984* and *Brave New World* shows that online pornography has the potential to exercise insidious control over its audience. The most dangerous aspect of online pornography that is eerily reminiscent of the dystopian novels is how it detaches intimacy from sexuality.

Sextopia and Artificial Intelligence: The Shape of Things to Come?

Pere Gallardo (Universitat Rovira i Virgili)

Two pieces of news published in Spanish newspapers recently drew my attention. One of them was the "official opening" of the first brothel in Barcelona where the paid-for sexual partners were exclusively synthetic dolls. The second article confirmed the

development and forthcoming launching of *sexbots*, engineered by a Catalan roboticist in Spain.

The first case immediately recalled more or less hilarious images of inflatable dolls as sexual gadgets to be found in sex shops. Curiously, though not surprisingly, only fifteen days after the opening groups of flesh and bone prostitutes in Barcelona complained that the initiative—which already exists in the US and other European countries—dehumanised the intercourse and as it was just another example which relegated women to mere objects who at one point might decide to ask for labour and constitutional rights. The second case, however, triggered a weird feeling. The inventor of *sexbots* not only highlighted the supposed versatility of the contraptions, but also contended that his idea was meant to provide an emotional outlet based on artificial intelligence for people in need of affection in our age of solitary communication.

The purpose of this paper is to review in perspective some examples of artificial sexual surrogates as presented in SF literature and cinema, always bearing in mind the utopian framework provided by techno-capitalism; a scenario in which everything becomes a commodity susceptible to be sold or bought.

17:15-19:15

PANEL: Solidarity and Utopia in the Era of Brexit and Trump

Room 360 (3rd floor)

Chair: Fátima Vieira

Shortly after Donald Trump's inauguration in January 2017 as the 45th President of the United States, George Orwell's dystopian novel *1984* rose to the top of the Amazon best seller list. And in the wake of Brexit and Trump, the characterisation of contemporary politics as 'dystopian' has become a commonplace. In the mainstream media, for example, journalists frequently refer to an ideologically undifferentiated 'populism' as a harbinger of the death of democracy and the crumbling of civilised order. In this plenary panel, a wide range of speakers will critically interrogate such dominant political and cultural narratives, and explore the manifestations and possibilities of solidarity and utopia in the era of Brexit and Trump.

Speakers:

Andrew Milner (Monash University)
Laurence Davis (University College Cork)
Julia Ramirez Blanco (University of Barcelona)
Ibtisam Ahmed (University of Nottingham)
David Bell (Newcastle University)

Literature Across the World 3

Room 361 (3rd floor)

Chair: Pere Gallardo

“You must understand that it’s all an illusion”. Auster’s *In the Country of Last Things*: Sanctuaries which did not persist

Julia Kula (Maria Curie-Skłodowska University, Lublin)

In his only novel set entirely in a dystopian environment, *In the Country of Last Things*, Paul Auster portrays a disturbing vision of an urban space where pervasive processes of disintegration and destabilisation profoundly determine the relations inside it. The primary aim of the following research paper is to examine the semiotic space of the unnamed city in relation to the very structure of the dystopian system with its defining elements, and to the notion of the sanctuaries located within the urban realm. I shall argue that the private places fulfilling the essential function of retreats from oppressive reality are subject to the same process of destruction as is the public urban space itself and therefore are impossible to endure.

Auster’s fictional universe is construed in terms of blurring opposition between public and private spaces and their mutual interdependence. In the dilapidating urban setting ephemeral presence of spatial coordinates collides with only temporal stability of the sanctuaries which are unable to withstand pervading chaos that rules the city. Anna Blume’s journey coverage provides a vivid and detailed account of this unstable situation found in the dystopian surroundings on the basis of spatial, social and political relations. The unpredictable physical construction has its reflection in the organisation and functioning of the society where moral codes, higher values and genuine solidarity amongst urbanites can be considered relics of the past. Yet, the ‘utopian’ Woburn House, Isabel’s shelter or the National Library serve as the last anchorages of humanity resisting detrimental impacts from outside. However, these impermanent refuges from “the misery and squalor” (Auster, 139) exist as long as their calm is not invaded by the dystopian forces contributing to the decay of civilisation.

Intentional Community under the Magnifying Glass: Brook Farm in *A Death in Utopia* by Adele Fasick

Elżbieta Perkowska–Gawlik (Maria Curie-Skłodowska University, Lublin)

A Death in Utopia of 2014 by Adele M. Fasick is the first book in the Charlotte Edgerton mystery series. The eponymous utopia stands for The Brook Farm Institute of Agriculture and Education, a famous intentional community set up by George and Sophia Ripley in West Roxbury, Massachusetts, in 1841. But for economic solidarity and the solidarity of ideas, Brook Farm would have never come into existence. However, “all the grand plans for reforming the world” (Fasick 3) were very soon confronted by the practicalities of farming, in which most of the members lacked experience. Since the novel covers the span of time from September to November 1842, i.e. the second year of Ripley’s experiment, the spirits of many members appear to be high yet the looming financial crisis casts a shadow over the future of the whole enterprise. To make matters worse a Unitarian minister visiting the community is found dead on the premises of Brook Farm. Charlotte, one of the Brook Farmers, resolves to protect the good name of the community and find the culprit.

In my presentation I will argue that Fasick’s idea of inscribing the fictional investigation of an amateur detective into the life of Brook Farm has proved to be successful as far as “magnifying” the issue of solidarity is concerned. However, Charlotte’s amateurish attempts to solve the criminal conundrum reveal more of the ideals and daily routines of the intentional community than of the tragic circumstances concerning the crime, a facet most probably intended by the author who has already explored the history of Brook Farm on a scholarly basis.

Verde Alecrim: a utopian refuge of love and pleasure in *Grande Sertão: Veredas* by João Guimarães Rosa

Silvana Oliveira (Universidade Estadual de Ponta Grossa)

The Brazilian novel *Grande Sertão: Veredas* written by João Guimarães Rosa was published in 1956 and it has been translated to various languages ever since. Accordingly to his literary structure in which there are several short episodes of great importance to the plot as a whole, in a specific moment of Riobaldo’s periplus in pursuit of vengeance for Joca Ramiro’s murder, the author depicts a resort of peacefulness, order and joy in

the middle of the sertão.⁵ It is a small village named Verde Alecrim which is formed by only seven poor houses with porches and glassy tiles. The owners of the houses are two women who are recognized by Riobaldo as dames, i.e., prostitutes. Verde Alecrim is organized by these two women who are the leaders of the community of needy families which are not at all involved in prostitution. The house of the two leaders is located in the center of the village and it is used as an inn for passers-by in the region who can afford their company. Riobaldo is taken as a guest there and he observes the singularity of the community in comparison to the rest of the world. In Verde Alecrim the dames are not victims of their condition because they control their own life, their visiting and the people who are attached to them for the possibility of a respectable survival through the possession and cultivation of the land. We intend to analyze Verde Alecrim as a utopian refuge in which lust and prostitution are libertarian features not only for the two women but also for all the inhabitants. Although the reception of men by the two dames is a way to provide the community financially, the ideals of joy and fraternity are extended to both foreigners and neighbors. The opposition between this social model and the violent and chaotic outer world emphasizes its utopian nature and importance in the novel.

Genres

Room 362 (3rd floor)

Chair: Eva Antal

Alternate history. The political dimension of uchronia

Carlos Ferrera Cuesta (Universidad Autónoma de Madrid)

The word Uchronia firstly appeared in 1876 in the novel *Uchronie (l'utopie dans l'histoire): esquisse historique apocryphe du développement de la civilisation européenne et qu'il n'a pas été, tel qu'il aurait pu être*, written by the French philosopher Charles Renouvier. It opened a new literary genre as well as a historical one, based on the use of counterfactuals, that has been extremely fruitful from the second half of 19th Century onwards. In a strict sense, it involves the building of an alternate history, by means of changing an event which paves the way to a parallel history marking both a utopian or dystopian end. As such, uchronia (also

dubbed alternate history) has been related to changes in temporary point of views, undergone by Western culture since 18th C. Likewise, it is thought it meant a breaking point regarding deterministic stories as things could have happened in another way. From the end of 19th C uchronia linked to the utopian tradition. Since then, uchronia dubbed those utopian plays located in the future instead of the no-place, as it used to be.

Without forgetting these last plays, this paper deals with changes fostered by parallel stories. At the same time, it claims the political dimension of this genre, as was also demonstrated by Renouvier. Therefore, different examples can be drawn from Italian, American, Canadian or Icelandic literature. Similarly, the paper encourages the idea that alternate history, like utopia, became involved in different political cultures. Due to that, everybody resorted to alternate history in order to mobilize and support political stances. The last part of the presentation includes a sample of political speeches from the Spanish 19th C. that show those aims and discursive skills.

Emergence of the Sub-genres of Critical Utopia and Critical Dystopia: Matters of Individualization and Solidarity

Ceren Alkan Üstün (Maltepe University)

In *Liquid Modernity*, Bauman proposes that neither dystopias nor utopias are written any longer, because, in the individualized fluid modern world, people no longer worry about or count on a *Big/Elder* Brother (2000, p.61-62). This paper presents a theoretical discussion over that statement in line with the changes within utopian literature and the emergence of the sub-genres of critical utopia and critical dystopia. I argue that, like modernity itself, utopian literature has gone through a change and took a more uncertain form in comparison to its former blueprint structure. That makes Bauman's statement partially true, because what we have conventionally perceived as utopian or dystopian ceases to exist. With the introduction of the sub-genres of critical utopia and critical dystopia, formerly accepted limits of utopia and dystopia are challenged and blurred. Blurring of these limits allows a more critical approach to the concepts of hope and pessimism, which have been associated with either utopia or dystopia and excluded from the other. The blueprint utopia is replaced by this process oriented, ambiguous and partially pessimistic new form. Likewise, critical dystopias no longer exclude hope, and sparing more space to hope, they approach hope more critically. Scrutinizing these new forms, and their relation with the individualized world that we live in, this paper focuses on the difference between individual and

⁵ The name of this specific region in Brazil is very difficult to translate adequately. Considering that terms like backwoods or hinterland do not suitably describe the semi-arid territory, we preferred to use the term in Portuguese.

collective hope together with their functions in utopian literature. Lastly, it discusses how enforced individualism and solidarity might become a core subject of critical dystopia in contrast with the conventional dystopia, which was mostly based on dangers of collectivism and the inevitable oppression it was expected to bring.

Progress or Decline: The Illusion of Utopian Enlightenment in the Concrete World of Social Dystopia in British Gothic Fiction

Bahar İnal (Ondokuz Mayıs University)

The Gothic novel in Britain began to flourish at a time while the power of industrialization was transforming the structures of society. The long process of industrialization changed the proportions of the population working at various jobs. Besides, the economic balance of society altered, and with that change came shifts in the social life and the political structure of the country. The long-run economic impulse, among other factors, drastically changed the structure of the society proportioned among large and small landowners and laborers. As Britain gradually changed from an agricultural into an industrial society, there was a steady movement of the population out of rural areas into the urban-centered industrial world. The traditional social system collapsed and new social roles were established. Emergent capitalism led to a growing sense of isolation and alienation as the increasing mechanization divorced workers from the products of their labor and the urban centers disconnected them from the natural world. It is out of such images of a dystopian world that the Gothic novels of the period emerged. In this aspect, Gothic fiction fully participates in the social, political and philosophical discourses of the late eighteenth century and it does not evade the suffering and desperation of material life. It is evident that the dystopian world of the Gothic is no different from the social history of people, doomed to survive in an unjust society. Such exhibition of a dystopian society constitutes the core of the Gothic fiction, which offers histories of victims and victimizers, and prophesizes that they will be repeated again and again without an end. The lives of industrial and agricultural laborers, records of the working conditions of factory children and riotous mobs, acts of brutal power, imprisonment, agony, and plunder are all closely related to the subject matters of the Gothic novelist. In other words, it is the dark side of the Enlightenment sociability and bourgeois individualism that the Gothic novelists are fully aware of. They criticize the attempts of the elites, who try to control the society through an ostensibly democratic political process. Those political, social, and economic upheavals

only served to aggravate a sense of alienation and protest and further disturbed the very notion of what it meant to be human in such a dystopian society. That is why, the focus in many Gothic novels is centered on an illusory utopian society that attacked the errors of religious establishment and corrupt political institutions in order to achieve the goal of perfectibility.

The world that the Gothic writer creates is diseased. Man is drawn into a world in which nothing admirable is appreciated. The forces of vanity, cruelty, and violence cannot be eradicated because evil is extreme, cyclical, manifold, and have much power to usurp faith and virtue. Likewise, wisdom and goodness cannot be dynamic as long as the agents of evil seem to be in accordance with the requirements of the social code and social decorum. It is a common agreement that the Gothic novel disturbs public morality and violates accepted rules of aesthetic and cultural order founded on common sense and rationality. Unlike the Enlightenment philosopher for whom both nature and society are rationally structured, the Gothic writer has always dealt with the abnormal and the irrational against the criteria of order, discipline, and logic. Although the optimism of the Enlightenment philosophy offers peace, conformity, and progress in the affairs of humanity in a well-regulated society, it did not last beyond the date of publication of Horace Walpole's *The Castle of Otranto* in 1764. As a result, the utopian vision of the Enlightenment ideal turns into instability and disorder. The Gothic novel, therefore, represents the dark underside of the Enlightenment and arises in reaction to an age of reason and light.

Polish SF

Room 363 (3rd floor)

Chair: Michał Kłosiński

Counter-narratives of solidarity in Janusz A. Zajdel's dystopian fiction

Grzegorz Maziarczyk (The John Paul II Catholic University of Lublin)

As noted by Gregory Claeys in his *Dystopia: A Natural History*, Leszek Kołakowski's notion of compulsory solidarity, that is solidarity imposed by means of coercion and thus deprived of its actual value, constitutes one of the key characteristics of dystopia. And yet, just as dystopia and utopia may well be two sides of the same coin, dystopian compulsory fraternity is often counterbalanced by voluntary co-operation within an actual social system or a textual representation thereof. This is precisely what happens

in the dystopian novels of Janusz A. Zajdel, a renowned Polish author of social science fiction. The aim of my paper is to discuss the ways in which the dominant dystopian discourse is subverted by counter-narratives of solidarity in his novels *Limes inferior* (1982), *Wyjście z cienia* (*Out of the Shadow*, 1983) and *Paradyzja* (*Paradisja*, 1984). In each of them the protagonist discovers that a supposedly utopian social organisation is a meticulously designed dystopian system of control, which, however, fails to contain the impulse to solidarity. Having examined the social, civic and political forms this impulse takes in Zajdel's imaginary societies, the paper will analyse to what extent his depiction of the tension between dystopia and solidarity, inspired by his first-hand experience of everyday forms of resistance to the political system of People's Republic of Poland, ties in with modification of the key parameters of dystopia understood as a literary genre.

Solidarity and Janusz Zajdel

Kenneth Hanshew (University of Regensburg)

If one believes Maciej Parowski, Janusz Zajdel's science fiction parodies the epoch of Edward Gierek's socialist rule in Poland which was brought to an end by the rise of Solidarity ("Raj na ziemi" 2004, 275). Zajdel (1938-1985), although practically unknown to anglophone researchers due to lack of translations, is one of Poland's most celebrated science fiction authors, second only to Stanisław Lem, and a Polish pioneer in the subgenre *fantastyka socjologiczna* (social science fiction). Since 1985 one of the greatest prizes for science fiction in Poland has bears his name. This paper argues that Zajdel earns this respected position, not due to allusions to transitory political events in Poland, though these may also be found, nor to a Polish specificity, but rather thanks to his elaborate, wide-reaching fictional investigation of attempts at creating solidarity in alternative societies, which he combines with an impressive knowledge of world science fiction and attention to literary aesthetics. The study revisits Zajdel's intricate study of the creation of alternative societies in *Limes inferior* (1982), *Leaving the Shadow* [*Wyjście z cienia*] (1983), *The Entire Truth about the Planet Xi* [*Cała prawda o planecie Ksi*] (1983) and *Paradise* [*Paradyzja*] (1984) to examine the negative connotations of solidarity when applied to community even as it attempts to address the implicit propositions of Zajdel, often considered an unequivocally anti-utopian writer, for a more perfect human condition. The findings are thus both relevant to studies of Zajdel as well as to the study of how

community may be created both in a positive and a negative sense.

Apocalyptic Wonder: the Polish Body Politic in the Sci-fi Cinema of Żuławski and Szulkin

Dominic Leppla (Concordia University, Montréal)

Film scholars Matilda Mroz and Ewa Mazierska have recently identified, and sought to remedy, the limited discourse on bodies and embodiment within English---language scholarship on Eastern European cinema, despite the area's rich history of filmic engagement with these themes. Current scholarship on bodies generally has turned to a consideration of contemporaneous social movements against neoliberalism, to what Judith Butler has called "the right to appear," or "a bodily demand for a more livable set of lives." In this paper I ask how this right to appear was embodied and rendered on the Polish screen during the economic and political crises of Late Socialism in the 1970s and '80s, the most sustained public and physical opposition to a regime in within the Soviet sphere of influence. Tapping into the long Eastern European/Soviet tradition of 20th century utopian science fiction, from Bogdanov through Lem, the darker cinematic dystopias of Andrzej Żuławski (*On the Silver Globe*, 1976/1988) and Piotr Szulkin (*O--Bi, O--Ba: The End of Civilization*, 1985) should be seen as pitch black evocations of "critical utopia" (Tom Moylan's term). These works reckon cinematically and existentially with the decaying People's Poland under Late Socialism and the popular struggle against it, deploying sci---fi's unique sense of cognitive wonder and estrangement that productively mitigates the films' unrelenting darkness. My paper, part of a larger project on 1970s Polish cinema's creation of what I call a "negative community" (the portrayal of extreme alienation), examines Żuławski and Szulkin's visceral strategies of portraying bodily and embodied struggle and violence amid shifting cinematic subjectivities. I read these alongside the concurrent "impossible" utopian spaces forged by the workers' struggle that eventually became *Solidarność*, and the subsequent clampdown of Martial Law.

Saturday 8th July

Venue: University of Gdańk - Oliwa Campus

9:00-11:00

Revolution

Room 360 (3rd floor)

9:00-11:00

Chair: Antonis Balasopoulos

The Radical and the Revolutionary: Two Women's Utopian Visions of Solidarity, Frances Wright and Emma Goldman

Cheryl Coulthard (Texas A&M University)

Frances Wright and Emma Goldman represent bookends to nineteenth century feminist socialist thought, each presenting a different path to a utopian future yet basing their visions on strikingly similar ideals. Both women developed critiques of American society to challenge the glaring injustices within the country that founded itself on the basis of liberty and equality. Wright took a radical reform approach to effecting change, believing strongly in equal access to education for every American, regardless of race, gender or socioeconomic status, as the key to creating true equality: politically, legally, socially and economically. Goldman believed a revolution necessary to truly alter American society. She felt that the institutions of the nation had become so corrupt and were so inherently flawed that only by obliterating them entirely and starting fresh with a voluntary social structure could equality be achieved.

Conservatives persecuted both women because of their beliefs and because of their outspoken assertions that American society failed to live up to the ideals of the Founding Fathers. Their transgressions made them the target of attacks both physical, and in print. In the case of Goldman, it ultimately resulted in her loss of citizenship and deportation to the Soviet Union in 1919 under the provisions of the 1918 Alien Act. This paper will examine the similarities in the writings of Wright and Goldman and the utopian visions presented therein. While many utopian and revolutionary writers of the nineteenth century envisioned a future society in which women and other marginalized groups would continue to be subjugated; both Wright and Goldman presented an ideal for the future in which equality would transcend its theoretical grounding to become a reality in practice. These two writers represent a feminist

solidarity in their radical and revolutionary perspective on the possibilities of utopia.

Towards a Stateless Syndicalist Society: Strike, Solidarity, and Struggle in Emile Pataud and Emile Pouget's Utopia

Csaba Toth (Carlow University)

To researchers of international utopian history, French syndicalist Emile Pouget's (1860-1931) How We Shall Bring about the Revolution (co-written with Emile Pataud; 1909) must be of particular significance. The book's English translation appeared in 1913 and Pouget's other writings were also in wide circulation among British and American workers.

My presentation will address how Pataud and Pouget have pictured a future society along syndicalist lines. Their emphasis was not only on the means by which the syndicalist revolution will be brought about but also on the ways in which the achievements of the great transformation could be protected from degradation. As one of the founders and then assistant secretary of the powerful union CGT (Confederation Generale du Travail) in France, Emile Pouget was certainly well positioned to generate a utopia rooted in workers' organizations, their solidarity and the general strike.

How does the general strike look as articulated in How We Shall Bring about the Revolution? "[T]he general strike! Look what would happen if the coal were to run out in a fortnight. Factories would grind to a halt, the big towns would run out of gas and the railways would be at a standstill. All of a sudden, virtually the whole population would be idle. Which would give it time to reflect; it would realize that it is fleeced blind ... it might shake them up in double quick order! ... [and they] will raise a storm."

Once they overcame the resistance of the capitalist class, two tendencies came to be apparent among the victorious workers; one which advocated complete liberty in consumption, without any restriction; the other which found the strict application of unlimited consumption premature and advocated a compromise. In the end, this second tendency prevailed. In other words, Pataud and Pouget conceptualized a *transition* period between the collapse of capitalism and the full realization of a redistributive economy and egalitarian society. Accordingly, everyone, whatever his or her social function might be, has a right to an equal remuneration, which will be divided into two parts: the one for the satisfaction of ordinary needs, the other for the needs of luxury. The remuneration would be obtained, with regard to the first (everyday needs) by a

permanent trade union card testifying to the labor of one; and with regard to the second, by a book of consumers' "notes" or certificates. Only when the products in this second category (of luxury goods) are abundant will cease the need for rationing and will all such goods placed at the disposal of all—in short, will a society of unlimited consumption be achieved.

William Morris's utopian dream of solidarity In *A Dream Of John Ball*

Funda Hay (Ankara University)

As a utopian writer, in many of his works, William Morris fictionalised an ideal world in which socialism had come off. He was a strong advocate of socialism and admirer of the Middle Ages; thus, except for feudalism, the medieval period reflects the ideal social order for him. The writer admired especially the guilds gathering together the craftsmen, and their fighting spirit, which caused the momentous Peasants' Revolt in 1381. Morris regarded the revolt as an epitome of solidarity, though it was an unsuccessful attempt to overthrow feudalism and to create a society in which a fair social order would be brought for the common man suffering under the control of feudal hierarchy. The Great Revolt of 1381 was one of the major influences on his works; he believed that people could achieve to establish an ideal society within the frame of socialism only when they collaborated. That is why he used his works as a means of socialist propaganda. *A Dream of John Ball* (1886) is one of his socialist utopias in which he tells a dream that the narrator wakes up into the 14th-century Kent where he meets the priest John Ball, one of the leaders of the revolt. The novel, in this sense, depicts Ball as a socialist leader of his time and the rebellion as a socialist movement, which is the principal act of making the world better. In his work Morris reveals that the reason of the rebels' failure is individualism, thus he demonstrates to the Victorian proletarians the importance of solidarity in order to fight against the industrialists by pointing out the fact that protecting the individual interests and values is the biggest obstacle in the path of struggling side by side. Within this context, this paper will elaborate how Morris presents the Peasants' Revolt as a socialist act from which the 19th-century British society could learn the significance of fostering and promoting solidarity to create an ideal world.

Crime and Utopia: Peter Kropotkin and Edward Carpenter's Anarchist Projections

Jonathan Baldwin (Royal Holloway, University of London)

Crime and anarchism have historically held a discursive and semantic fellowship. Towards the end of the nineteenth century bloodshed and bomb plots were tied to the anarchist movement, helping to provoke the medicalised discourses of deviancy to portray individuals sympathetic to anarchic ideas as congenitally degenerate, criminally insane, at all times prone to violent behaviour. Indeed, at the turn of the twentieth century the anarchist was so closely associated with the terroristic political villain the two were almost synonymous. Such a perspective begs the question: How were the subjects of crime and criminality dealt with in anarchist projections themselves in this period? In light of this query I would like to consider two lines of thought in this paper.

Firstly, I will look at how the sources of crime were understood and contended with in the terms of an 'anarchist approach'. To do this, I will focus on the criminological thought of Peter Kropotkin (1842-1921). Though he conceded that some individuals were predisposed to criminal behaviour, Kropotkin believed that crime was ultimately made by defective societies and reinforced in their prisons, and it was only by combating the former's organisation of its members that the problem of anti-social behaviour could be effectively addressed.

Secondly, I will discuss the 'anarchist approach' to the subject of criminal punishment. Here I will centre on the thought of Edward Carpenter (1844-1929). He believed that the individual who deviated from the mores and laws of the time was merely ascribed the status of 'criminal' by an antagonistic society, an individual who may have been 'the hero, martyr, saint, of another land or age'. And yet we find Carpenter finding a place for corporal and even capital punishment in his projections of voluntary socialism.

Thinking about crime is often fraught with inconsistency. In this paper I will consider the unsettled discursive space of crime and punishment in anarchist projections, and focus on how the criminological concerns of the dangerous individual and social defense were contended with in these anarchists' approaches to the idea of a moralised society.

Young Adult Dystopias 1

Room 361 (3rd floor)

9:30-11:00

Chair: Kenneth Hanshew

The Growth Of Dystopia In Harry Potter Series

Jadwiga Węgrodzka (University of Gdańsk)

The Harry Potter series (1997-2007) is obviously poligeneric. Though opinions are not unanimous, one of the genres recognised in the series is dystopia, which links the fantasy heptalogy with such obviously dystopian texts for Young Adults as *Hunger Games* or *Divergent*. What I find particularly interesting is the gradual emergence of the genre which partly depends on shifts in generic functions of motifs already existing in the text. Dystopia within the Harry Potter story world is present as a gradually growing threat whose full realisation is eventually prevented. The emergent status of dystopia in Harry Potter series dissociates the genre from its usual postapocalyptic and futuristic context and roots it in the hidden aspects of reality – both the fictional one and, by metaphorical extension, the consensual one. In this way dystopia becomes a warning – not of what may happen – but of what is already happening.

Power, oppression, resistance. The use of borders in *The Hunger Games*

Monika Drzewiecka (University of Gdańsk)

In her bestselling Young Adult series *The Hunger Games*, Suzanne Collins crafts a fictional dystopian state in which the society is divided into districts with limited means for communication and strict codes of conduct, enforced by ever-present surveillance and police presence. Each of the districts presents a distinct community whose character is determined by production and natural resources, and the state goes to great lengths to keep them separate. Up until, that is, the annual Hunger Games ceremony, in which two children of each district are chosen in a lottery system to face each other in a great arena to fight to the death until a single victor emerges, a system designed to transform the single space where district borders may be transcended into a space of danger, death and ruthless competition. The survival of the exploitative dystopian system envisioned by Collins relies on rigid enforcement of its borders, the geographic as well as the cultural, mental, moral and political; and in my paper I will examine those borders and interrogate how the text - both the original novels and the cinematic adaptations - uses them to establish a fictional dystopia,

and how it weaves its storytelling and themes around them."

Katniss Everdeen, Femininity and Feminism: The Removal of Agency in a Dystopian System

Ibtisam Ahmed (University of Nottingham)

In *The Hunger Games*, the rebellion against a dystopian regime relies on Katniss Everdeen to provide a symbolic focal point to unite the masses. As such, Katniss's role is pivotal. In this paper, I explore how Katniss is made out to be an idealised feminine figure of salvation who, at the same time, loses her own feminist agency. In doing so, I argue that the toppling of the regime does not represent a dismantling of a dystopia but simply a change in government because one of the most oppressive aspects of dystopia is a removal of agency.

In the first part, I look at Katniss as the "Mockingjay" symbol. Her femininity is specifically highlighted, including a focus on an idealised (heterosexual) relationship and on her supposed fragility. Her relationship is shown as pure, childlike and chaste. Even the announcement of a (falsified) pregnancy is made in a non-sexualised way, and without her consent or even knowledge. She is also made out to look conventionally beautiful. There is a lot of focus on her clothing and make-up, including the symbolism of a transforming wedding gown, and she is considered to be a poster girl for the rebellion by its leaders.

In the second part, I look at Katniss as a person. In contrast to a fragile, conventionally feminine and passive symbol, she is in reality a strongly feminist character with powerful individual agency. Her involvement with the rebellion comes about through brave self-sacrifice and her initial interactions with others point to a no-nonsense survivalist who is not concerned with aesthetics or impressions. However, it is made clear to her that her authentic personality, which includes impressive skills as an archer and a fighter, is a hindrance in her role as a revolutionary figure. Within the narrative of the story, all of her self-determined actions are reviled and only the predetermined feminine (not feminist) narrative is considered ideal.

At the end of this paper, I use the comparisons to argue that, by losing her feminist agency, Katniss does not ultimately provide a model for dismantling dystopia. Instead, she represents a return to elitism that does not truly challenge the status quo. I contend that in order to truly topple a dystopia, agency must return to the masses, but this does not happen here.

Poetry/Drama

Room 362 (3rd floor)

9:30-11:00

Chair: Rudolf Weiss

Mere solidarity is not enough: Exploring dystopian reality in Edward Bond'S *The Tin Can People*

Seçil Varal (Ankara University)

Solidarity is an indispensable part of utopian and dystopian world since either for the sake of creating an ideal community or getting rid of a difficult situation people gather around a common cause. Unlike utopia in which solidarity mostly comes out voluntarily, in dystopia it grows up compulsorily triggered by mainly such emotions as anxiety, distrust, paranoia and fear primarily due to a totalitarian regime or the effects of a nuclear war. However, in *The Tin Can People* (1984) which is the second play of *The War Plays: A Trilogy* (1985) British playwright Edward Bond brings a new perspective to post-apocalyptic dystopia portraying a group of people who achieve to create a utopian community living in prosperity and solidarity aftermath a nuclear holocaust. Owing to the millions of tins they found in army store-house the survivors create a heaven for themselves in which they do not have to work to earn their life, be divided in classes or fight with an enemy for freedom. However, this small, peaceful, classless community turns into hell with the arrival of a stranger who is believed to bring them an epidemic disease. In this sense, the dystopian world reveals its bitter 'reality' against the created utopian world with a real threat which arouses fear, anxiety and irrationality among the survivors and even culminates in a revolt. Therefore, with mere solidarity among the survivors the community cannot maintain its existence since they should struggle and produce their means of surviving lest they lose touch with reality. This paper aims to trace how illusionary heaven 'created' by the survivors of an apocalyptic world turned into hell despite the 'solidarity' they have been preserving for years in order to show that mere solidarity is not enough to save a community.

What now, José? Utopic notes put on act

Léo Karam Tietboehl (Universidade Federal do Rio Grande do Sul)

By the analysis of a poem, two concepts are put together. The first is the idea of survival, as Georges Didi-Huberman elaborates it in *The Surviving Image*, introducing the historical method conceived by Aby Warburg. Composing together with that is the concept

of utopia, specifically as Ernst Bloch puts it in *The Principle of Hope* and Louis Marin in *Utopics: Spatial Plays*. According to Didi-Huberman, what survives isn't necessarily "the fittest" (as an evolutionist perspective would say), but the variables that don't come out to a signification. Louis Marin writes his book approaching to an aporetic point of view, affirming the imminent failure that implicates the task of "allocating" utopia in a definitive form or space. The author establishes that utopia is a neutral space, as an image that resists to a permanency. Given this context, we may assume the importance of following on a course intending not to project a perfect image of what's to come, but to keep on it, waiting (considering Bloch's argument) and taking into account an eventual veering as something contingent. Therefore, both the concepts of survival and utopia work by fictional structures, related to truth and reality, that consider the unforeseeabilities of virtual and of desire, taking its object as something that hasn't yet come, neither will come (at least not in its predicted conditions). Given its intrinsic inevitability of being an exchange process, fiction is here taken not as a structure limited to an individual truth, but as something singular, collectively forged by solidarity and the experiences of encounter. The presentation of this work proposes a particular gaze at the performative as a potential allegory, taking the interpretation of a poem called *What now, José?*, written by the Brazilian poet Carlos Drummond de Andrade, as an illustration.

Seven Inches of White Plastic Chips: Possible Futures in Marge Piercy's Early Poetry

Pavla Veselá (Charles University in Prague)

From William Morris to Ursula K. Le Guin, Suzette Haden Elgin and Margaret Atwood, authors of utopian and dystopian fiction have formulated their visions in both prose and poetry. This presentation will focus on the writings of Marge Piercy, who is known in the context of utopian and science-fiction studies primarily for her novel *Woman on the Edge of Time* (1976) and a later work, *He, She and It* (1991). Rather than analyzing these two texts on their own, I will discuss some of their thematic concerns in relation to the poetry Piercy published in the 1970s and 1980s, in collections such as *Living in the Open* (1976), *Stone, Paper, Knife* (1983) and *Available Light* (1988).

TV Series
Room 363 (3rd floor)
9:00-11:00

Chair: Grzegorz Maziarczyk

Solidarity, Dystopia, and Fictional Worlds in Contemporary Narrative TV Series

Miłosz Wojtyna (University of Gdańsk)

One of the most spectacular cultural macro-events of the last 5 years, the rise of high-brow narrative TV series has proven to be indicative of several tendencies in contemporary audio-visual culture, both in Europe and in the US. The presentation of dystopian fictional worlds in *Mr Robot*, *Westworld*, *Utopia*, *Legion*, and several other series is perhaps the most significant manifestation of both the developing ambitions of the TV series, and the unfaltering interest of audio-visual culture in the utopian/dystopian subject matter. This paper applies some rudimentary concepts of the theory of fictional worlds (by, among others, Dolezel, Pavel, Lewis, Ryan, Riffaterre) for the analysis of not only the solidarity actions and dystopian fictional worlds presented in the contemporary narrative TV series, but also of their investment with a debate concerning a variety of social, political, ecological, artistic preoccupations that have attracted the attention of the global general public in the last decade. A principal lever of social action and a generator of narrative utopias within the larger overriding dystopian narratives, solidarity appears to serve the following functions in the series analyzed: 1. organizing the revival of individual subjectivity, 2. contributing to the reorganization of informal social relations, 3. reorganizing the principles of plausibility within the fictional world, 4. increasing the narrativity of the utopian text, 5. enhancing the mimetic function of the narrative.

Utopias of shared anticipatory (pre) consciousness: Blurring the thresholds of self in *Falling Water* and *Sense8*

Heather McKnight (University of Sussex)

Two recent science fiction TV shows have sought to explore an evolution, or rediscovery of the human. In *Falling Water* (2016) characters have the ability to enter into the dreams of others, and even to bleed their dreams into the walking world, dissolving the normal barriers between human minds and exploring the potentiality of sharing knowledge and emotions 'cortex to cortex'. *Sense8* (2016) sees a group of eight radically different individuals, from different parts of the world, form a bond where they can consciously enter each

others minds, and possess the skills and knowledge of the others in their collective.

The programmes explore not only the liminal spaces of self, but also the very limits of existing, through themes of identity, birth, death, family (as a point of origin, connection and control) and the role of memory. Both seek to explore the potential of the blurring between the self and other, and potential for escape, self-discovery, empathy and love that these spaces open up. At the same time they expose darker opportunities that open up for disciplinary technologies and exploitable vulnerability.

The narratives explore a speculative future of the Blochian pre-consciousness, where the new occurs through the multiple contradictions of these individuals with the status quo. Here the speculation is that we could be more together than separated, that mental intimacy holds a place of primacy in desire, that to feel another's pain may prevent us from inflicting it, and that universal acceptance, rather than a prescribed genetic loyalty, is progress towards being human.

Where Monsters and Dystopias Meet: A Look at *Black Mirror's* "Men Against Fire," and the Dark Side of Technology and Civilisation

Ece Çakir (Hacettepe University)

Black Mirror is a television series about dystopian technological anxieties, the title of the show both referring to the screens of devices surrounding daily life, and to the dark side of technology, making humanity look at itself and its malign uses of technology through a black mirror. Here, the focus of this paper is the episode "Men Against Fire," set in a near future where after a catastrophe people are terrorized by fanged, zombie-like creatures called "roaches" that steal food and supplies. Augmented with an optical and aural implant that displays information and reinforces approved behaviour, soldiers are sent to hunt them down. However, after a glitch, the protagonist understands that the creatures he saw as monsters are simply human; infected by a disease and ostracized by the society, the "roaches" have been hiding underground and stealing food to survive. The episode is an exploration of the idea of modern warfare; though technology is not the real problem but humanity's malign use of it is.

In its origin, "monster" means "to point out, to show." Similarly, in dystopias monsters point out to how and where society and ideologies could go wrong. In this sense, this episode particularly employs monsters to show how the society could go wrong in possible

outcomes of technological developments. Historically, soldiers are trained to dehumanize enemies to maximize their effectiveness by minimizing the impact of potentially taking another life. Yet in this techno-dystopia, this process can be programmed into soldiers through whom any unwanted subject can be targeted with a switch. Hence, the episode ponders the question of who the real monster is: the “roaches” driven away from society, or the society and soldiers that do not accept different sections within and commit mass murder through a seeming solidarity. Accordingly, this paper will discuss the ways in which an engineered environment can have a psychological impact on its inhabitants, the uses and misuses of technology by humanity and the consequential dystopian fears, as well as how the different is monsterized, and will question the identity of the real “monster” with relation to solidarity. Just as the title of the series suggest, the aim of this paper is to analyse the dark side of technology and society, looking closely at benign-looking humanity and its malign reflection through a black mirror.

Dystopia or a Utopia: Will the humans ever have to face a situation where they will actively stand with or against their own creations?

Tugce Aysu (Independent Scholar)

This paper presents the ever nurturing relationship between the technological utopia and technological progress. The main question stems from the Wellsian point of view for the desirability of a technological utopia and arrives at the ultimate dystopian fear that the Robots/Cyborgs/Artificial Intelligence (AI) will turn against humanity, or to the question of possible ethical dilemmas: When will the humanity face what Asimov calls “The Frankenstein Complex” and what will be the emerging response? While considering the technological advances of robotics and AI together, what sort of ethical questions will humans face? Drawing on Asimov’s book *I, Robot*, and two TV Series “Westworld” and “Black Mirror”’s two episodes: ‘White Christmas’ and ‘San Junipero’ I will argue over the Human-Robot relationships and the boundary between humanity and its creations. All of the above include Human-Robot relationships -some still in the imaginary stage, some realized- except ‘San Junipero’, which I have included for it blurs the borders between a human body and mind, and technology. As we are using small gadgets everyday, we do not have to consider whether or not our personal boundaries get blurred but since it is expected to pass human mind to a cloud system in approximately 30 years or use this technology to enhance human body; these questions are not very far ahead for everyone to face. I argue over these topics

through Post-human theory within a sociological perspective.

11:30-13:00

Young Adult Dystopias 2

Room 361 (3rd floor)

Chair: Jadwiga Węgródzka

***The Parable Series* by Octavia Butler: Agency and Solidarity as a way out of dystopia**

Elena Colombo (University of Nottingham)

The Parable series by Octavia Butler is a critical dystopia that tackles many issues that resonate with our present: environmental degradation, drugs addition, humanity’s violent nature, fundamentalism, power-hungry demagogues. Lauren Olamina, the black female protagonist, lives in a dystopia that strikes us with a painful familiarity. Her fight for survival, and for a better life, is the core of these two novels: her journey from community preacher’s daughter to leader of her own community and faith portrays a character who not only is able to react to a life-threatening situation, but also actively takes steps to build herself a better future. In this paper, I analyse the agency of this character as an example of fight against dystopia, and the concept of solidarity as tool for survival.

In the first part, I describe Olamina as agent character; in particular, I underline how, in comparison to other Butlerian protagonists, Olamina does not only make brave choices that determine her survival, but she also steps willingly into a role of authority. She gathers around herself the people who will become her own community, and preaches them her belief, Earthseed. Her determination and independence are not only the means to her survival, but also the qualities that make her a leader. Olamina does seek power, a trait that Butler herself was not comfortable with, but she uses it to bring a positive change.

In the second part, I examine the idea of solidarity in the Parable series by comparing the two communities portrayed in the novels: Robledo, the first community Olamina lives in with her family, and Acorn, the one she creates. In *Parable of the Sower*, all the weaknesses of Robledo are highlighted through the eyes of the protagonist. Solidarity, here, is not an altruistic, spontaneous sentiment: cooperation among the members is essential to survival, as no one can defend himself if left alone. The unity of Robledo depends on Olamina’s father, Laurence. Olamina’s main frustration is her father’s unwillingness to confront and prepare for

Literature Across the World 4

Room 362 (3rd floor)

Chair: Adam Stock

the inevitable destruction of Robledo; its people inability to drop the comfort of the illusion of safety is what, ultimately, leads to its collapse. *Parable of the Talents*, instead, presents a very different model of community, Acorn. Its members gather around Olamina's leadership and they share her system of belief, Earthseed. The religious element is the main trait that differentiates the two communities. Earthseed asserts that "God is Change", a belief that translates in the embracement of all diversities and the acceptance of the need to adapt to ever-changing circumstances. The group is united by this belief; cooperation is not only necessary for the survival of the individual, because the survival of the community itself is a shared goal; confrontation and discussion with the other members is made a rule, talents and abilities are shared with the others.

Finally, I argue that the Parable series presents a way out of dystopia through two elements: the portrayal of an agent protagonist, who safeguards her own survival through independent thinking and brave choices, and the example of a community based on true solidarity, although this is achieved through a religious system. Agency and solidarity, in these novels, are not independent: both are needed in order to ensure a chance of survival.

Rebels With a Cause – On Organised Resistance in Young Adult Dystopian Novels

Patricia Sorensen (University of Gdańsk)

The typical hero of a dystopian novel is seen as a lone figure. However, resistance movements have always been present, to a limited degree, within dystopian texts. The still relatively recent and popular Young Adult Dystopias have not abandoned this element of their classic predecessors, and have even given it a more prominent presence. In this paper the element of organised resistance shall be approached twofold. Firstly, how resistance movements are presented and received on different planes within the text. Secondly, what role do they play in the protagonist's development. All this shall be viewed through the scope of the functions Young Adult Literature is meant to fulfil.

The contiguity of utopia and dystopia in Monteiro Lobato's *The Racial Shock*

Evanir Pavloski (University Estadual de Ponta Grossa)

The Brazilian author Monteiro Lobato is best known for his deeply ironic short stories and his children's books. However, his only novel is a very interesting example among so few utopian narratives in our national literature. Published in 1926, *The Racial Shock* (later renamed to *The Black President*) depicts in a Wellsian tone a future in which eugenics became the final solution to the racial problems in the United States. This vision is presented by a scientist's daughter who possessed a future-unraveling device. Her listener is an ordinary office clerk whose curiosity and astonishment echo the reader's. Their meeting is set in the mid-1920's Rio de Janeiro which was not only the country's capital, but also a symbol of modernity. The combination of these aspects makes the novel a palimpsest of different utopian and dystopian representations that portray the fertile ideological instability in the beginning of the century. Firstly, the ideals of progress, science and technology are depicted through the enthusiastic point of view of some characters. At the same time, life in the bucolic and peaceful countryside is presented as a higher existence. Secondly, the characters' admiration of the pragmatism and efficiency of Americans, either in cultural and political issues, emphasizes the idealization of a social model considered superior to the Brazilian's. Finally, the use of eugenics in 2028 to guarantee the supremacy of the white race in the United States embodies both the pursuit of social stability found in the traditional utopian fiction and the autocratic homogeneity typically seen in dystopian societies. As we see it that is exactly the greatest merit of Lobato's novel and the major theme of the article we intend to present, i. e., showing how blurred the limits between dreams and nightmares may be, and even questioning if those limits are not always a matter of point of view.

The hyperreality of contemporary market society in Don DeLillo's *Cosmopolis*

Michał Palmowski (Jagiellonian University)

Let us treat men and women well; treat them as if they were real. Perhaps they are.

Ralph Waldo Emerson

Cosmopolis tells the story of Eric Packer, a twenty-eight-year-old multi-billionaire asset manager who faces an existentialist crisis when his unlucky bet against the yen makes him lose millions of dollars by the minute. *Cosmopolis* offers interesting insights into the nature of contemporary market society, which to a large extent is a virtual market society as most money is made and lost buying and selling instruments which exist only in the virtual reality created by financial markets. DeLillo examines psychological and metaphysical implications of functioning within such a society, showing how the process of financial markets moving away from the real economy might correspond to the process of people moving away from the physical reality of the world in which they live and other people. Studying the yen charts and contemplating his next market move, Eric finds it increasingly difficult to believe that he is a being with a physical body which might in a meaningful way relate to other physical beings.

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