

Harmony of the Body and the Soul in Abrahamic Religions

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The creation of human being is discussed in two stages: the primary creation which refers to the creation of Adam and Eve, and the secondary creation which is related to their children. According to the Old and New Testament and Quran, the human being has two dimensions, the body and the soul. Although each has an independent entity, from birth until the death they are united together. This dependence and unity of the body and soul are observed in the Old and New Testament and Quran. This article studies the harmony of the body and soul in above mentioned Abrahamic religions based on a comparative method. In so doing the core of the present article is mainly on the Books of these three religions. The article shows how an exemplary human being in the Old and New Testament and Quran keeps harmony between the body and the soul and respects their needs to avoid physical and mental disorders.

Keywords: The Old and New Testament, The Quran, Harmony of the Body and Soul.

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In Marx's theory of labour, the worker produces surplus value, which is effectively stolen by the capitalist. Growth under capitalism is premised on the production of an excess or surplus, and hence profit is a form of waste.

According to Levitas (2013), in Durkheim's concept of the 'abnormal form' of society, 'lack of co-ordination, results in unemployment and underemployment, which are wasteful'. Durkheim's utopian 'normal society' in which all *men* fulfil a 'determinate function' for which they are suited eliminates this waste.

These are just two social scientific examples of theories that have concentrated on wasted time and effort as a means to posit what Levitas calls 'the imaginary reconstitution of society'. But while utopian literature is replete with methods by which one can usefully and enjoyably pass time outside of work, notions of wasted time and effort are filtered out. More than this, all waste is filtered out: wasted space, wasted time, wasted production, waste goods. This is not to say that utopians do not generate waste, simply that in literary utopian texts, which classically centre on a tour of the utopian polis describing it in considerable topographical, economic, social and political detail, waste management is rarely accorded any space. Citizens of Bacon's *New Atlantis*, or of Alastair Grey's *The History Makers* produce abundant goods using magical technologies. Never a word is wasted on the waste that is inherent to abundance.

In this paper I argue that waste and the history of exclusion in utopian literature are intimately linked. Building on recent work on environmentalism and apocalypticism, and the importance of place to the no-place of utopia, I argue for attention to everyday detritus, waste, dirt and ruins for utopian thought.

Keywords: waste, ruins, technology, capitalism, apocalypse

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Plato and Aristotle introduced the worlds of knowledge which found a proper background for various philosophical schools for about 2500 years. In the same way, in each human being, a Platonic and an Aristotelian dimension is discernible. Images of Plato and Aristotle in the centre of the famous fresco, *The School of Athens*, by the Italian Renaissance artist, Raphael, are the descriptive illustration of these two humane traits. In the painting, both philosophers hold copies of their books in their left hands; Plato holds *Timaeus*, Aristotle his *Nicomachean Ethics*. However, they gesture along different dimensions with their right hands: Plato, vertically, upward into the sky, reminding his Idealistic Theory of Forms. By contrast, Aristotle, horizontally, forward into the earth, is discussing his realistic and empiricist views in philosophy. Both Plato and Aristotle have exercised a great influence on Islamic culture and civilization in which both “concrete particulars” and “abstract entities” are equally important in their places. This equality, or harmony, between the earthly and heavenly dimensions of the human being is inspired by a verse from Quran that admires the “middle nation” (II: 143). Farabi, the author of *The Virtuous City* (951) and the founder of Islamic philosophy was strongly influenced by Plato and Aristotle's philosophical views. In spite of the difference between these two philosophers, Farabi, in his *The Harmonization of the Two Opinions of the Two Sages: Plato the Divine and Aristotle* tries to describe that although their views seem different, they have the same nature. In other words, Farabi believes that Plato and Aristotle's ideas are two sides of the same coin, and the harmony between them creates the appropriate social conditions for human beings. The present study attempts to show how Farabi tries to create a harmony between Plato and Aristotle's ideas based on Islamic culture.

Keywords: Farabi, Intercultural Utopianism, Islamic Culture

The New Harmonies. On the Ambivalence of Utopia. A Case Study from the Basque Culture

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In this article, the search for new harmonies is understood as an answer to a utopian impulse, an impulse aimed at settling social, political and/or cultural conflicts. The key question is how settling is understood: do we search for the eradication of the conflict or do we seek for resources to deal with it? The former takes us to the harmonious, peaceful and conservative utopia. The later ‘harmonizes’ (‘joins together’, in its etymological sense), the ideal ‘conflictlessness’ and the imperfect human nature, leading us to an open-ended and progressive utopia.

This ambivalent understanding of the search for harmony will be analysed through two examples: (1) the country-side literature of the Basque Renaissance (19th-20th turn of the century) and (2) Basque ‘May 1968’ events and its surroundings (1950s-1970s). The ambiguity lies in their interpretations: country-side literature can be read as traditional and escapist or as cultural surplus in the blochian sense; May 1968 can be analysed as the realization of an open utopia or as a decadent turn into a conservative anti-utopia.

In the actual context of multifaceted crisis, fatalistic discourses about the future are becoming louder and louder – the 1970s tried to ground the escapist utopia and failed in its realization, one might say. Utopia is no longer *eu*-topia, but *dys*- or *anti*-utopia. In the middle of that noise, however, we also hope to hear an echo of surpluses. In the 50th anniversary of 1968 events, what we claim in this article is that both searches for harmonies may offer interesting answers to our utopian impulse of settling conflicts in the future-oriented present.

Keywords: Ambivalence, Basque Renaissance, May 1968

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“Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist!” (Bauhaus Manifesto and Program, 1919)

It has been almost a century since the foundation of design, art and architecture school Bauhaus (1919–1933). In recent years, Bauhaus has been increasingly a point of reference in socially-engaged and public-interest architecture addressing social, ethical, and ecological problems. It has been suggested that even though we are most familiar with famous Bauhaus commodities and buildings, the ultimate design object for Bauhaus was a utopian vision of the future. This leads to ask: what is the utopia of Bauhaus and how should it be understood in relation to other utopian movements?

In this presentation, I look the relation of 19th century utopian socialism and Bauhaus. These two movements may at first appear opposite in their reaction to modernization and industrial society: William Morris and other members of Arts and Crafts proclaimed the return to pre-industry craftsmanship whereas Bauhaus-members focused precisely on the utilization of modern industry.

However, the common denominator of Utopian socialism and Bauhaus analyzed in the presentation is the conceptualization of utopia from the point of view of everyday life. With the references, both implicit and explicit, to 19th century utopian socialist attempts, Bauhaus seemed to share an idea that it is first and foremost the conditions on the scale of everyday, instead of grand utopian blueprints, that matters when thinking about utopia.

I argue that when thinking the relevance of utopian socialism today (Owen’s spatial visions, Morris’ craftsmanship society and Saint-Simon’s industrial society in service of many instead of few), we might consider Bauhaus as a place where these ideas were further developed and to some extent even transferred to us in the search of contemporary new harmonies.

Keywords: Architecture, design and art; Politics of Everyday; Utopian socialism

Anxiety in Arcadia: Anti-Utopian Resistance and Fear of Finding Gold in the Sitcom *Detectorists*

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Detectorists follows the two hobbyists Lance and Andy. De-emphasising their frustrating love-lives and all but ignoring their unsatisfying jobs, it instead depicts two close friends pursuing a seemingly pointless and mind-numbing passion in beautiful rural Essex, alongside the petty tensions of the metal-detecting community.

Detectorists is filled with contrasts between their dissatisfied everyday existence and lives built for themselves off the clock. It is also riddled with dreams, ambitions and personal utopias, both near-universal and comically individual, from finding an Anglo-Saxon burial, via owning a garden shed, to winning the National Lottery. Moreover, these dreams are frequently achieved or achievable, but then deftly suppressed, derailed and outright resisted by the characters. Nonetheless, while comedy usually makes surprise failure its punchline, *Detectorists* often roots its comedy in unexpected success, and the ongoing tension between the harmonious setting and the characters' often active efforts to generate disharmony.

Exploring broader utopian themes of agency, desire, plausibility and discontent, I will trace contrasts between the arcadian and the utopian explored in this sitcom. Meanwhile I will highlight a consistent comic theme: reluctance and self-sabotage when faced with the prospect of dreams come true, not just from reflexive anti-utopianism but anxiety around perfection or achieving desires. Despite the pun in *Utopia*'s name, the relationship and very practical tensions between the utopian and the comic are under-examined. Meanwhile, Lance and Andy have an odd way of disrupting their own dreams and opportunities, concealing their achievements and phenomenal strokes of luck, and setting laughably modest hopes. Not only is utopia's antithesis, disharmony, a necessity for comic plots, the characters' dissatisfaction also mirrors the core quality of utopia and fulfilment as eternally out of reach. I will argue that, clashing with the perfections and harmoniousness on offer, Lance and Andy's desire is, rather, to create their own.

Keywords: comedy, television, resistance to utopia, self-sabotage

“Becoming Tree: Metamorphic Negotiations and the Gendered Politics of Meat in Kang’s *The Vegetarian*, Atwood’s *The Edible Woman* and Ozeki’s *My Year of Meats*”

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This paper addresses the vexed question of the gendered politics of meat, using three novels that powerfully dramatize these issues as case studies: Han Kang’s *The Vegetarian* (2007), Margaret Atwood’s *The Edible Woman* (1969) and Ruth Ozeki’s *My Year of Meats* (1998). The topics of meat eating and animal farming as well as the ways in which they intersect problematically with sexual politics are the main thematic concerns in the three novels, which can be seen as engaged in a critical dialogue. The animalizing, objectifying and instrumentalizing of women as meat in contemporary culture is a persistent feature, fictionally dramatized in these narratives. Women and animals become enmeshed in a tangle of signifiers that unite them as flesh to be consumed, used and disposed of as secondary and inferior.

The three protagonists attempt to escape the patriarchal ideology that dictates their place in a world where they are subject to their partners’ will in different but interrelated ways, by symbolically becoming more plant-like, with the aim of regaining their voices and identities, gradually erased in their androcentric society. These metamorphic negotiations are addressed by drawing on recent theoretical work on gender studies and ecofeminism, reflecting on the longstanding link between the commodification of women as meat, as well as considering the strategies that might enable them to escape this persistent trope.

Keywords: Sexual politics of meat, Vegetarianism, Ecofeminism

The Common Other: A Study of the Notions of Exoticism and Divided Self in Viet Thanh Nguyen's *The Sympathizer*

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In an age afflicted with the crisis of identity, the need for proper communication between people suffering from such an ordeal seems all the more urgent. One reason for such a crisis on not only a personal but an interpersonal scale is regarding the Other as exotic. Furthermore, one consequence of this crisis is the perception of a divided self. In this regard, literary works by writers from multi-national heritage who consciously incorporate this dividedness into their work, provide a unique opportunity for an analysis of this crisis, the protean self, and inter-subjectivity between communicants from different sociocultural contexts. One such work is *The Sympathizer* by the Vietnamese-American author Viet Thanh Nguyen. This article, via an intradiegetic application of Roger D. Sell's theory of communicational criticism, analyzes the depictions of exoticism and divided self with regard to the notion of protean self in this book. For this purpose, first an introduction to the relevant concepts analyzed and the novel itself is offered. Then, after outlining the methodology used, an analysis ensues which hopes to demonstrate the feasibility of the conclusion that by getting past the communicational barrier which results from viewing the Other as exotic, and by accepting a coexistence of contraries and the divided self, a road can be envisioned towards new harmonies.

Keywords: Exoticism, Divided self, New harmonies

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Throughout the process of utopian conceptualization, a major issue has always been how to suppress female variegated natures and reorganize them in compliance with the particular needs of the creator. As if women were an obstacle to achieve harmony in society naturally, they may undergo physical and psychological readjustments to satisfy such utopian ideal. This method of distortion can be two-fold: *pre-natus*, with the aid of genetic engineering and artificial creations, and *post-natus*, by means of correction and a strict indoctrination. In *Brave New World* the two methods are used, but to both sexes, while in *The Handmaid's Tale*, only women are the sufferers of the utopian distortion, although it is just with the *post-natus* distortion.

The present research will be focused on Louise O'Neill's novel *Only Ever Yours* (2014) and the methods of female distortion utilised in its dystopian society. In order to achieve harmony in this patriarchal utopia, women are artificially conceived by engineers, who devise them flawless to appeal men. However, women are also secluded since their artificial birth until they are seventeen in educational centres, where they learn how to be the perfect companions for the rest of their lives. In here, they are conditioned to please their future husbands and to repress themselves. Still, if a girl is not good enough to become a companion, they will be destined to be concubines or chastities. Such perfect coordination between sororities and the techniques to avoid female anxiety present a dissonant harmony which actually uncovers dystopian features affecting the *pre-natum* method (despite being designed perfectly, women still struggle with eating disorders) and the *post-natum* method (there is depression, agony, and hostility in the community). Hence, to the question "will our future generations be able to renegotiate utopia?", O'Neill shows the reader a bleak and heart-breaking answer.

Keywords: Louise O'Neill, Gender Studies, Dystopia

The Book of Chameleons: the Metaphor of New Harmonies

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We don't go to the Hell, we don't go to the Paradise. We go with them everywhere. We bring them within us. There are people who expand the hell they bring within themselves and others the Paradise. Many do not develop either. These are the most unfortunate.

José Eduardo Agualusa (2015). *O Livro dos Camaleões*, Lisboa, Quetzal, p.22)

On the scale of eternity all improbability is more than certain. Everything that cannot happen will happen (Idem, p.25)

The Book of Chameleons written by José Eduardo Agualusa is a collection of short stories, already published in a scattered manner, rewritten for this present book. These literary voices are different between them, not only at the level of style and approach but also at the historical and geographical point of view. However, all these characters share the same impetus: the search for identity in their movement for the discovery of its place in the world. The reader is a traveler by the seas of Africa (Angola, S. Tomé), Brazil (Rio de Janeiro, Salvador da Baía) and Europe (Paris). The author affirms that the characters are pulled out from reality and inspired by real figures, confirming that Angolan dictator could be from any other country since all dictators have the same name. These characters are fallaciously anonymous, onomastically undetermined – the Castle Builder, the Boy who sold peanuts, the Blind Writer, the Engineer of Bridges, the Sailor, the Anthropologist, the Shadow - because they evoke collective identities, in a narrative close to the oral tradition, which also reveals a cultural thickness and a commitment to reality. Thus, the fictional intertextualities and metaleptical dynamics promotes the utopian spaces, joining together several and heterogeneous cultural traditions. The main topos is the desire in all its expressions, semantical and pragmatic variations. If our desires are always personal and non-transferable, why do we “pretend to be” who we are not? Are we afraid that others will not like the person we really are? Is it easier to be multiple instead of just one? Chameleons represent vanity, fear, free will, truth, journey, memory, identity, beliefs, myth(logia). They reveal the fragilities of (their) nature to which they adapt as an instinct for survival, exploring the labilities and the empty of reality in order to (re)emerge under new forms and semblance, searching and achieving new harmonies in the world.

Keywords: short stories, memory, identity, harmony, adaptation

Finding New Harmonies: Identification of 90 Argentinian Soldiers' Graves from the Falklands War

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In March 2018, the bodies of 90 Argentine soldiers killed in action and buried in San Carlos cemetery were identified through cutting-edge technology in DNA testing. This was made possible thanks to a campaign led by organisations formed by both British and Argentinian veterans of the Falklands War, who persuaded their respective governments to get involved in the project. DNA samples were extracted and analysed by the International Red Cross Committee with teams of forensic experts from Britain and Argentina. Gravestones that until recently read “Argentine soldier known only to God” will now be able to carry a proper name and a personal history. Members of the Malvinas Fallen Relatives Commission have recently flown to the Falkland Islands to mourn the loss of their sons in battle. Families were finally given the opportunity to put a name on their sons' graves, nearly 36 years after the bitter war fought between Argentina and the United Kingdom in a nasty struggle for the possession of these South Atlantic islands. In the light of these recent events, this paper will seek to analyse how two former enemies doing collaborative work on humanitarian issues have brought about reconciliation and a sense of closure for the families of the deceased. The impact of these turning-point events will presumably be helpful in the search of new harmonies that would ease the remaining political tension between the two nations involved in the war over the on-going sovereignty dispute over the Falkland Islands.

Keywords: Falklands War, Argentine soldiers, identification of corpses, international humanitarian cooperation, Falklands veterans, year 2018

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In an article published in *Utopian Studies* during 2016, the Californian SF writer Kim Stanley Robinson tells of how his friend Terry Bisson alerted him to the key flaw in his first eutopian novel, *Pacific Edge* (1990): 'Stan ... there are guns under the table'. Bisson's remark provides Robinson's *Red Mars* (1993) with a chapter title, whilst the *Mars* trilogy as a whole develops a detailed account of three political revolutions. Robinson explains that this was a deliberate choice on his part, because 'I felt that in *Pacific Edge* I had dodged the necessity of revolution'. He describes *Antarctica* (1997) and *The Years of Rice and Salt* (2002) as his next eutopian novels, but these too dodge the 'necessity of revolution', the first by substituting science for politics, the second by projecting an alternative history into an alternative future. Both were preceded chronologically, however, by the first of his climate fictions, *Forty Signs of Rain* (2004). Here, as in the whole of the *Science in the Capital* trilogy, politics does indeed become paramount, and it continues to be so in his more recent fictions. This paper will explore how Robinson negotiates the transition to eutopia in his later work, from *Forty Signs of Rain* through to *New York 2140* (2017).

Keywords: Eutopia, Science Fiction, USA

In Search of New Harmony on the Pacific. Milan Shufflay's idea of East as a Future Paradise

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Milan Shufflay (1879–1931), Croatian historian and politician, is also known as the author of the first Croatian science fiction novel – *Na Pacifiku god. 2255*. [*On The Pacific in 2255*]. The plot of the book takes place in the 23rd century in Asia. In the novel, the vital and spiritual East, a new oasis of harmony for humankind, contrasts categorically with the broken, over-intellectualized, rationalist and excessively technical Western civilization.

The aim of the paper is triple – to show the historical, political and thought context of Shufflay's concept based on his political essays; to portray his ideas as a polemic with the Enlightenment worldview; and to answer the question about the timeliness of his diagnoses and the future of utopia.

Keywords: Utopian literature, Croatia – 20th Century, Enlightenment ideas

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The contemporary eugenic dystopias, like *Partials*, *The House of the Scorpion* or the *Unwind Dystology*, are increasingly oriented towards the coexistence of the human and the enhanced human. Rather than portraying the posthuman as a cyborg or a robot, thus underlining the essential difference, they tend to underscore the inherent humanity, or shared common nature, of the creators and the created. The issues of quasi-transcendental relation of the two are expressed via numerous devices, one of which is the introduction of music, enabling and facilitating the communication between the varieties of humanity. The puzzling disharmony inscribed in the unison of their voices provokes questions about the possibilities of finding common ground for the accommodation of Otherness and sameness.

The proposed paper intends to explore the role of music in the function outlined above in the texts of Neal Shusterman (*The Unwind Dystology*) and Nancy Farmer (the Matteo Alácran cycle). The motifs of flamenco, music boxes and piano classical music are especially revealing, bringing to attention the enharmonic quality of the relationship between the clone, the contemporary Frankenstein and the humans: sharing the (subjective) tone and differing in the (bodily) notation. The texts advocate the eupsychian coexistence between these, portraying it as *musica* – or *harmonia* – *ficta*: the notes without notation that, although not recognized by *musica recta* (“true music”), make the invisible part of the reality outside the currently existent systems. The authors juxtapose the artificiality of the mechanical, pre-set harmony with the naturalness and improvisation. They veer towards the music lying in the realm of unequal temperament (like, e.g., in flamenco), which allows for microtonal difference between the seemingly identical sounds without disrupting the system. Such a theoretical environment provides a set of perfect tools for the description of the uneasy balance between the human and the enhanced human, on their way to finding harmony.

Keywords: Music, Dystopia, Posthuman

Ectogenesis and Class Politics in Twentieth Century Literature

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In 1924, Scottish geneticist J.B.S Haldane published the first paper in a series of publications that became known as the To-day and To-morrow series. In his paper, Haldane coined the term “ectogenesis” to refer to the development of human embryos in artificial wombs. The writers involved in the series engage with Haldane’s idea loosely, all discussing subjects concerning the future of family development, many of them predicting a full century’s worth of technological and social advancements. The intellectuals called upon to participate in this exercise vary greatly in their interpretations of a utopian future, with some aspects of the social and technological progress creating arguments that span several years across multiple volumes. However, it appears that the majority of the contributors to the series agree on one aspect of the future – and that is the continued disenfranchisement of the impoverished. Opinions range from outright advocating for eugenics programmes in which economically disadvantaged people are forcibly sterilized, to cries for increased access to education about contraception, and indeed increased access to contraception itself so that the “poor” stop breeding.

This paper will examine how the ectogenesis and the politics surrounding poverty and birth have impacted literature throughout the century following this series, looking at several texts including *Brave New World* (1932), *Woman on the Edge of Time* (1976), and Helen Sedgewick’s *The Growing Season* (2017).

Keywords: Ectogenesis, Class, Wealth

Where Does Harmony End? Ambiutopianism of Akunin-Chkhartishvili's *Happy Russia*

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Selective aspects of the 2017 novel by Akunin-Chkhartishvili *Happy Russia* that distinguish it as an ambi-utopian text will be discussed in the article. The author defines the genre of his novel as “utopia”, and separate fragments of the text match the criteria of 1) a utopian tractate, 2) utopian fiction. The writer, who has manifested his interest in individual ethics and socio-political issues, keeps searching in the novel for the universal formula of personal happiness and public harmony. Meanwhile, elements of the utopian “novel-within-a-novel”, the intratextual context of the whole work, and the extraliterary circumstances subvert the ideal future pictured in the novel. Hence, “the blending of utopia and dystopia, the ambiguous, ambivalent stance on the future” (Mikhail Epstein) featured in the novel may help identify literary, historical and cultural characteristics of contemporary ambi-utopianism: defining peculiarities of its artistic realization, examining sources, mapping its social and psychological functions.

Keywords: Ambi-utopianism, Russian literature, Social harmony

Disharmony in New Harmony: A Study of the Transition from Harmony to New Harmony in Indiana, U.S.A.

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Even though the focus of the 19th International Utopian Conference is to search for New Harmonies, “One must study history so that we don’t repeat the errors that have been made in the past” (Santayana online). The focus of my paper is to study the disillusion of Father George Rapp’s successful Harmony community in Indiana so that he and his followers could return to the East Coast settlement in Beaver County, Pennsylvania. Even though many of the Harmony residents were living and working in an excellent location in Indiana, with natural water as well as a large fertile acreage in the Ohio Valley, many residents wanted to return to the East coast (Bestor 102 – 103).

The purchaser of the Harmony site was Robert Owen, founder of New Lanark in Scotland. Owen bought the land so that his son William would have a place to plan his future in a utopian community. Harmony was renamed New Harmony, but what ensued was anything but harmonious. Since the leaders of New Harmony were not workers, but intellectuals, there were not enough individuals to keep the community functioning (Bestor 97).

The focus of my paper will examine the flaws in New Harmony and compare it with other, more successful utopian communities. Many questions could be analyzed such as: What went wrong? How could it have been enhanced? What could the leadership have done to prevent the disillusion of New Harmony? By studying a failed utopian community of the past, much can be learned so that the mistakes which occurred in New Harmony will not be repeated in utopian communities of the future.

Keywords: Flaws in New Harmony; other utopian communities

Memes Against Sincerity: Utopianism, the Alt-Right and Ironic Overreach

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Five hundred years after More titled his vision *Nowhere*, consciously emphasising impossibility, the self-styled “alt-right” saw its chosen candidate win the Presidency. While its authoritarianism and calculated offensiveness seem nothing like Utopos’ island, this new, tech-savvy face of fascism relies heavily on irony, contradiction and ambiguity as the basis of its rhetoric, and like utopianism, claims to break with the existing world. In this paper, we explore parallels between the two, and what they reveal, not just about utopianism, but about irony and political discourse in general.

Irony acknowledges difference between what is said and what meaning a listener can presume, expanding and instrumentalising this dissonance. At times this conceals precise meaning, at others it implies additional meanings. Statements too excessive to be taken seriously make the speaker’s exact level of seriousness ambiguous, this “ironic overreach” serving to conceal the extent of a belief.

Utopianism creates dissonance between what is proposed and what can be achieved, enabling exploration of radical visions and playing with the boundaries of supposed realism. Alt-right irony serves similar ends, creating dissonance between what is said and what is presumed acceptable by the listener (either real or a supposed snowflake establishment). In doing so it enables humour as plausible deniability, and through performative transgressions, both attacks and constructs an image of what liberal consensus permits.

This strategy reintroduces far-right ideas into mainstream discourse, while the speed at which its memes, obsessions and targets evolve – as well as, crucially, the control of context offered by online anonymity – make definite positions ever harder to identify. Understanding utopianism as a discursive strategy, this paper will demonstrate that the dissonance ironic overreach creates is instrumental to both utopian writing and the alt-right. Furthermore, although at odds and hardly in harmony, in their own strange way these two uses rhyme.

Keywords: alt right, irony, dissonance, discursive strategy

Utopia, Resonance and the Failure of the Perfect State

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Utopia has been defined as the perfect harmony, the state of absolute consonance, but also the absence of dissonance and consequently the absence of otherness. The idea that once disquieting otherness has been abandoned the perfect place on earth will be established has a long-standing tradition among utopians. Starting with Thomas More's *Utopia* (1516), utopian thought has concentrated on the creation of total harmony between all members of the utopian state.

While this idea (the removal of dissonance leading to absolute harmony and perfection) might seem persuasive at first glance, it remains a century-old fallacy. Not seldom have utopias turned into dystopias in hindsight for this reason: Plato's *Politeia* (c. 380 BC) with its restrictive marriage and procreation laws or More's *Utopia* with its synchronization of life plans have all been classified as dangerously close to a totalitarian dystopia. Beerbohm summarises this paradox nicely: "So this is utopia, Is it? Well – I beg your pardon; I thought it was Hell." But why does the perfect harmony result in totalitarianism and thus sabotages its own agenda?

According to the German sociologist Hartmut Rosa, this is due to utopias overarching incorporation of every aspect of human life. In his *Resonanz. Eine Soziologie der Weltbeziehung* (2016) he argues that the philosophical question of a 'good life' can never be answered with reference to total harmony and absence of dissonance. On the contrary, Rosa argues that 'resonance' – defined as the desirable moment of feeling in sync with the world and its inhabitants – can only occur with 'the other'. Without otherness and opposition, 'resonance' will never occur. Rosa therefore argues against the idea of harmony as the ideal state from which universal happiness might stem. He questions the long-standing assumption of utopia as harmony while simultaneously strengthening the utopian impulse per se, asking for a re-contextualization.

Keywords: Utopia, Hartmut Rosa, Resonance, Totalitarianism

The Burden of Memory: Quest for Harmony Between Remembrance and Forgetfulness in Kazuo Ishiguro's *The Buried Giant*

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The process of remembering and forgetting past events is one of the prominent concerns of the novelist Kazuo Ishiguro, which he addresses in his latest novel, *The Buried Giant*. The extent to which we must remember or forget past events and decisions, both on a personal and on a social level, has an impact on our present and future actions. Therefore, achieving some kind of accord, or harmony, between remembrance and forgetfulness, is crucial for individuals and societies in order to make the right decisions in the future. However, achieving this harmony is not an easy task, and more often than not, individuals and societies tend to forget past mistakes and atrocities. In *The Buried Giant*, Kazuo Ishiguro uses the narrative function of the quest to portray the struggle of his protagonists for overcoming forgetfulness and reaching harmony. In addition, the novel is set in an unstable and transitional period of history, when the remembrance of past is necessary in order to avoid more bloodshed in the future. During the course of this quest, the different layers of the struggle for reaching this harmony, and the interrelatedness of the individual and social memory are examined and their importance in establishing a utopian vision in both aspects of life is emphasized.

Keywords: Harmony, Quest, Memory.

The Connection with Crypto-Utopian Movement

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The paper is structured around the following points:

(a) the meaning of Harmony, (b) the reasons that Utopian Communities fail, (c) the New Harmonies possible benefits from approaching radical non-utopian movements.

Harmony is a state resulting from an agreement for co-existence and therefore is conceived only between, at least two, **parties**; without them it is inconceivable. An agreement cannot be achieved without consent; neither can consent be without mutual concession.

Research tends to attribute the failure of Utopian Communities mostly on internal problems, less on persecution from the external Dystopian world. Among these problems one notes, for example: using administrative and managerial tools of mainstream society rather than inventing new ones consistent with the Utopian spirit that would make intentional communities more resilient or lack of commitment and “free-rider” phenomena.

In contemporary society there are movements or groups of various sizes embracing good causes –most of them of an environmental, energy or economic nature. The word ‘utopian’ does not appear on their title, but they share utopian radicalism in attempting to change unjust practices in their field of interest and idealism in pursuing the common group interest. Many introduce new business models, e.g. the Renewable Energy Cooperatives (RECs), a response of citizens to the market power exerted by incumbents in the electricity markets. Citizens jointly own renewable energy projects; both producers and consumers are involved as members. RECs promote participation, economic and social development of communities and democratic member control.

The survival and perhaps prosperity of New Harmonies in a world “closer to dystopia than to utopia” may be facilitated by the creation of bridges joining utopia with these crypto-utopian nuclei. It involves the adoption of “bridge-causes”: causes which can attract the interest of both utopian pursuers and the mass of utilitarian materially minded people.

Keywords: Communities’ failure, Consent, Dystopia

Harmonising Real Socialism: Kuron and Modzelewski's Open Letter to the Party as a Utopian Construct

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The paper discusses *The Open Letter to the Party* written in 1965 by Jacek Kuron and Karol Modzelewski. Translated into French and English it enjoyed a wider circulation and impact in Western Europe, where it became especially popular among Parisian students in May 1968. The Open Letter offers a comprehensive critique of the so-called real socialism formulated in terms of the Marxist approach. Drawing on some of the ideas of Milovan Djilas they characterize the system dominant in the communist countries as based on the exploitation of the working class by the bureaucratic elite which has simply replaced the bourgeoisie. Their own proposal for a true liberation of the working class assumes the key role of the workers councils on levels of economic, social, and political organisation of the state.

Democracy and Climate Change: A Confucian Proposal

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Democracy is one of the West's most important contributions to universal human heritage. Still it presents some drawbacks in the ways it relates to certain global problems, especially climate change. In this paper we claim that these drawbacks can be ameliorated by turning to a non-Western tradition, specifically to Confucianism. We will propose a synthesis, -what we call 君人, individual and king-, introducing in the concept of democracy the idea of harmony between nature and society. In other terms we will defend a royal/real democracy, in which the political subject would be individual and king at the same time.

Keywords: Climate change, Confucianism, Democracy, Harmony

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Social harmony can be perceived as one of the final stages that desired by many communities, especially utopian ones. The techniques that are used to achieve social harmony can vary, and that power this harmony produces and/or be produced differs. However, in this paper it is argued since the late 18th and beginning of 19th century these techniques evolve around the concept of biopower. Biopower is the power over life and it takes two forms. The first one is the discipline of the body and the second one is the control of the population through calculation and statistics. Biopower is essentially is “the political economy of life”. Biopolitics designates what "brought life and its mechanisms into the realm of explicit calculations and made knowledge-power an agent of transformation of human life”. In this paper, the social “harmony” that is produced in dystopian novels and its consequences will be analyzed in relation to Foucault’s concept of biopower. The techniques that are used to achieve and maintain this harmony, it is argued, are the techniques of biopower and biopolitics. So in this paper, biopower and biopolitics in dystopian novels will be analyzed through making a general discussion on features of dystopia, its relation to biopolitics, Foucault’s concept of power and parallel with this, power relations in dystopian novels will be evaluated. It will be argued that totalizing effects of biopower that is mostly seen in dystopian novels seemingly help to achieve harmony but at the same time it creates resistance and this might be the reason while someone’s utopia is another one’s dystopia.

Key Words: Biopower, Dystopia, Foucault