Daniel Panka
(Eötvös Lóránd University, Budapest, Hungary)

Recent formulations about the nature of utopianism and utopia as a (literary) vision tend to be careful and inclusive, trying to avoid the pitfalls of earlier attempts to circumscribe such a ubiquitous phenomenon. Phrases like "enhanced sociability" (Claeys) and "utopian horizons" (Vieira) imply a diverse discourse that extends beyond blueprint utopias.

J. B. Priestley's work is rarely discussed today, and he is mostly remembered as a left-wing social commentator and propagandist. This critical neglect is puzzling because some of his plays are conceptually unusual and modern, one of which is the visually minimalistic utopian play *They Came to a City* (1943). In my paper, I attempt to demonstrate that far from being a conventional "well-made" play (Sanders), *They Came to a City* is informed by up-to-date utopianism and an understated social awareness.

In the play, stock characters from various social strata come together in a nondescript space and discover a door to a City below. In the first act, they decide to descend into the City and see it for themselves—in the second act, they come back, and the audience hears their opinion about what they have witnessed. There is little description of the lives the city-dwellers lead and the city is never shown on stage.

The most interesting aspect of the play is that it imagines a community living in harmony without any kind of enforcement, as far as it can be inferred. Even this vague description of the City, however, ties in well with Gregory Claeys' idea of utopia as "enhanced sociability", which foregrounds the "communal aspect of human identity" (Claeys "News from Somewhere"). As one of the characters expresses this in the play: "I never really thought people could work and play together like these people can." Priestley's play is a surprisingly understated mid-war expression of the ideal of harmony and the importance of social activism.

Keywords: City, Sociability, Theatre

Darren Dillman
(Western Sydney University)

Dystopian novels feature discontented protagonists who recognize and fail to accept the totalizing mechanisms of the state. What the central character does to push back, or resist, and how much success she will have depends on a number of issues, such as the character's skills and attributes, the level of collective resistance in the society, the state's structural vulnerabilities, and the available resources of resistance. Many classic dystopian novels such as *1984* contain little space for the protagonist to succeed, while more contemporary works such as *The Handmaid's Tale* offer more hope in the form of the open ending.

This paper explains why resistance is essential to the genre. It examines resistance in its immaterial forms: the recovery of memory and identity and the reappropriation of language. It will address the key attributes of hope, pessimism, and the counter-narrative that appear in the genre and offer examples in the above novels as well as in Lois Lowry's novel *The Giver,* Ray Bradbury's novel *Fahrenheit 451*, and E.M. Forster's short story "The Machine Stops." It will do this in the context of the varying types of dystopian fiction while involving arguments concerning the definitions of utopia.

Hawaiian Dreams: The Utopian Imagination in Select Short Stories by Michael Puleloa and Gary Pak

Deepthi Siriwardena
(University of Florida, Gainesville, USA)

In his discussion of Hawaiian literature, Paul Lyons observes that a, "desire to not know about Hawai'i in specific cultural and historical ways remains the norm on the continent (U.S). The truth of Lyons claim is made apparent when one considers how little attention the works of Hawaiian writers, Michael Puleloa (Native Hawaiian/indigenous writer) and Gary Pak (Korean-Hawaiian/immigrant writer), have received. In fact, given the complexities of preconceptions, biases and technicalities, the works of Puleloa and Pak do not fit comfortably into the given categories of either American literature (the socio-cultural milieu they conjure up is too different) or postcolonial literature (Hawaii is not technically a postcolonial society) and tend to get elided between the two. Furthermore, they get overlooked even in discussions on US multi-ethnic literatures which often tend to espouse a mainland focus with Asian-American literature being dominated by mainland Asian-American writers and indigenous literature being dominated by Native-American literatures. In this paper, I attempt to correct this elision in some measure by focusing the limelight on the works of these writers who haunt the margins of American and postcolonial literature. Analyzing their short stories, I contend that both Puleoa and Pak subscribe to a specifically postcolonial utopian vision which attempts to revise western epistemological structures of utopia while envisioning the possibility of Hawaii's transformation from a colony to a sovereign nation ((lāhui). I point out that the examination of the utopian vision which drives the select short stories of these writers, (Puleloa's "Something in the Wind" and "The Fisherman". Pak's "The Watcher of Waipuna" and "The Garden of Jiro Tanaka") (1) trouble the rigid division between the "native" and the "local" in Hawaiian literature by helping to uncover links between the native Hawaiian camp (Puleloa) and the so-called local Hawaiian writers (Pak) - two camps that, due to the socio-political complexities of Hawaii, are not necessarily seen as having affiliations with each other - (2) and encourages one to re-think about the scope and reach of the postcolonial utopian impulse across borders and empires. It is important to recognize the throbbing of the utopian impulse in these works because it signals how Puleloa and Pak are committed to a common political vision and entertain a firm belief in the transformative power of the word to realize the possibility of the vision of a Hawaiian world made anew.

Diana Palardy
(Youngstown State University, Ohio, USA)

In the introduction to *Empire of the Senses* (2005), David Howes proclaims: "Any period of great cultural change will be a time of sensory confusion, for social revolutions are always sensory revolutions." Spanish dystopian fiction related to the aftermath of the 2008 economic crisis is steeped in rich, sensorial landscapes, or sensescapes. In Eduardo Vaquerizo's novel *Nos mienten* (2015), which was marketed as "la primera distopía indignada," the detritus strewn across the landscapes inhabited by the protagonist serves as more than just part of the background. Throughout the novel, dialectical tensions between images of purification and contamination play a role in reinforcing rigid socioeconomic hierarchies. Since technology often serves as a mediator of the senses and is used to control one's environment in the novel, it is important to question in what ways it also contributes to socioeconomic stratification. For the most part, lack of access to technology is equated with barriers to acquiring knowledge about one's surroundings and to understanding the world. However, the characters from the lower social classes with limited or no access to technology must rely more on their direct experiences in the world and therefore have sharpened senses. In this respect, lack of access to technology confers a certain advantage to them. Overall, the augmentation of the senses underscores the more intimate relationship characters from the lower classes have with their environment and its dystopian disadvantages and occasionally utopian advantages. Thus, this presentation aims to explore the function of the tensions between purification and contamination imagery in the novel, as well as the role that technology plays in regards to expanding or restricting the dystopian/utopian imagination.

Keywords: Dystopia, 2008 economic crisis, Senses

Diane Morgan
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In order not only to face the future but also to have one, we need to radicalise our notions of harmony and peace. Often in utopian studies these terms are taken for granted, almost as if they belonged to a past nature. They are therefore insufficiently interrogated. This is a highly dangerous state of affairs that leaves us exposed to what might well be coming. Realising that Nature is far from being a condition that we could somehow refind, or rejoin, requires us to get real about the relatively thin « critical zone » (Latour) within which we are alive. Rather than referring to a Fourierist form of cooperation, maybe a more anarchistic model, akin to that theoretised by Proudhon, would be more resilient for the conflictual times and urgent issues that demand our attention.

This paper intends to engage with recent ecopolitical writings as well as theories of peacebuilding. In a climate of denial, the trump card to play might be the one identified by Kant in his utopian essay: « perpetual peace » has to built with a population « of devils ».

Keywords: Anthropocene, Climate change, Conflict resolution

Dimitris Foufoulas
(Panteion University of Athens, Greece)

As a major figure of the ideological and scientific debates of his time, Henri de Saint-Simon (1760-1825) laid the groundwork for saint-simonism, one the most important current of modern thought. Crossing the borders of France and drawing on the period of the July Monarchy (1830-1848), I shall focus on the propagation of the saint-simonian movement in countries situated both at the core as well as at the periphery of Europe. In particular, my aim is to explore the diffusion and reception of saint-simonian ideas and practices in 1830 Greece.

Saint-simonian ideas and practices were introduced in Greece primarily by a French national descending from an illustrious Bavarian family. Gustave d'Eichthal (1804-1886) lived and worked in the newly-created kingdom (September 1833 - June 1835) and befriended Greek scholars whose works resonate with saint-simonian ideas. The literature has focused on Gustave d'Eichthal's pivotal contribution in founding social science and his key-role in the development of saint-simonian positions. His action in Greece, however, has not attracted any systematic study.

By filling these lacunae, my paper focuses on a critical reading of the materials (diary and books) drawn up by Gustave d'Eichthal during and after his stay in Greece. Gustave's views on the organization of the new-founded kingdom – construction of public transfer networks, modernization of agricultural production, public investments in the industrial sector – reflect his utopian intention to create a society which could be considered as a harmonic junction between East and West.

Keywords: Utopia, Saint-Simonism, Greece

Perfect Worlds, Perfect Nightmares: Utopias and Dystopias from the Golden Age of Science Fiction to Cyberpunk

Douglas Muzzio
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"Perfect Worlds" examines the representations of perfect and perfectly horrible earthly futures found in Anglo-American popular culture and literature from the postwar era to the first decade of the twenty-first century. It looks at the nature and extent of "harmonies" – the amity, the concord, the peace, agreement with others that both animates and is the result of utopia. It also looks at the disharmonies – the discord, the disagreement, the fear, the lack of freedom that similarly animates and is the product of dystopia.

Movies and, then, novels are its focus but also television, music, video. These cultural documents – these texts -- are parts of interwoven narratives that offer sometimes competing, sometimes complementary, often compelling views of the nature of mankind, its presents and its possible and probable futures—its many harmonies and disharmonies.

"Perfect Worlds" begins as the World War II ends. And it ends in the mid-2000s. It relies on "exemplars," cutting across settings, modes of presentation, genres, including from the "golden age" of American science fiction *Walden Two* (1948) and *Space Merchants* (1952), *The Day the Earth Stood Still* (1951); to utopian visions of the sixties and seventies: e.g. the *Jetsons* (1961), *Island* (1963), John Lennon's "Imagine" (1971), Joni Mitchell's "Woodstock," (1969), and Ernest Callenbach's *Ectopia* (1975). "Perfect Worlds" then turns to the retro future/weak-state dystopia of *Brazil* (1985) and cyberpunk worlds *Blade Runner* (1982), *Neuromancer* (1983), and the *Matrix* trilogy (1999, 2003, 2003).

Utopias are rare; dystopias rampant. The dominant narrative across the period, genres, and media appears to be: the earthly future is going to be bad. Really bad. (And life is not much better off in other worlds at other times.) The imagined earthly future is almost always Hobbesian, either one whose inhabitants live in a state of nature where none is safe from their fellows e.g. *A Clockwork Orange* (1971), *The Crow* (1994) or a Leviathan ruthlessly imposing order and stability e.g. *1984* (1948), *V Is for Vendetta* (2006). In these, disharmony rules.
But utopia and its harmonies (or pseudo-harmonies) are sometimes purchased at a price – sometimes steep e.g. *Walden II*.