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Black Mirror is a TV series which had its premiere in 2011 and ran for two seasons on Channel 4. It was a great success and was consequently purchased by Netflix. The fifth series started at the beginning of March.

The series examines the influence of modern technology on society and the episodes are set either in an alternative present or in some near future. The episodes deal with the unexpected consequences of all types of new technologies and the eerie way they could influence everyday life and change the behaviour of its users.

This paper deals with one of the themes that are recurrent in the series, namely the question of memory. It uses theories from the field of memory studies to analyse the complex results of memory-enhancing gadgets, punishment through forced memory erasure and the reliability of personal memory.

Utopian practice as Counter-logical Disharmony

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Utopian thought and utopias themselves have many different meanings and many different functions. They can have the preventive function of preventing social change. This could be called their negative function. They also can have the positive function of facilitating social change by creating hope and presenting a goal for transformative social action. The third function of utopia can be called the critical function of utopia. Utopia has a critical function in the sense that when utopia is created and presented, it creates a contrast-effect which makes us question the present society and take a critical attitude towards it.

As Zygmunt Bauman wrote in his *Socialism. The Active Utopia*, utopia relativizes the present. This has been the case in most utopias since Thomas More's *Utopia*. Utopias present in literary form a society where the logic of social practice is radically different. This logic can either be presented as a peaceful alternative to the present or it as an alternative which is in antagonistic relationship with the present. The first type of logic can be called "parallel-logic" and the second type can be called "counter-logic". Either the utopia is peacefully co-existing with the present society or it challenges the present. Outside of literary utopias, these two types of logics can be seen also real-life utopian social movements and intentional communities. The community can either withdraw from the present society and start to live by different rules and with different logic of social practice (as for example eco-villages and co-operatives do) or it can organize itself as counter-power which aims to overthrow the present society (as the Zapatistas and guerillas in Rojava aim to do). Counter-logical stance aims to create disharmony within the present society as much it aims to create harmony in the new utopian community.

Keywords: Social criticism, Political philosophy, Logic of social practice

Harmonizing and Improvising Utopia

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Literary eutopias have often been viewed and criticized as blueprints for static societies seemingly founded on the premise that only homogenized, uniform individuals can be the cogs in the machinery of a well-running, efficient and happy community, an assumption shared in blaming the intentional community of New Harmony's failure on its diversity or, in Robert Dale Owen's words, "a heterogeneous collection of radicals" (Wright 2014, 75). Zamyatin's numbers in *We* and *Star Wars's* nameless storm troopers clones cry out against such schematics of perfection, rejecting El Lissitzky's dream of an order of numbered individuals in the Russian Avantgarde. Yet not all literary utopias share such notions of absolute order.

Webster's definition of harmony as "the combination of simultaneously sounded musical notes to produce chords and chord progressions having a pleasing effect" introduces two ideas relevant to both literary and other utopias. First of all, the opposition of note/chord or individual/community is reframed: there can be no community, no chord without individual elements which join together without ceasing to exist as distinct tones/individuals. Secondly, harmonizing includes a temporal, dynamic dimension. While harmonizing includes pleasing progressions or changes, in improvisation disharmony or tension is also critical element leading into releases, a return to the underlying harmony, often only to build tension again.

Outstanding positive utopias adhere to the principle of dynamic harmony more than to that of absolute order. Examples from Russian (A. Bogdanov, I. Efremov, J. Larri) and Czech (J. Polák, I. Kmínek) eutopias show these need not depict homogenous communities, but rather the harmonization of characters and community and the harmonic movement from tension to resolution distinguish them both in regard to their utopian and aesthetic qualities.

Keywords: Eutopia, Literature, Non-anglophone

Postcolonial Utopias: Recent Nigerian Literature and Utopias of Migration

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The proposed paper looks at two contemporary Nigerian novels of migration and relates their stories to the utopian (literary) tradition. It seeks to establish patterns in the ways that migration stories function in a postcolonial context and argues that a utopian framework helps to explain the split that exists in many migration stories: the split between the 'before' and the 'after' of migration. My focus is on Teju Cole's *Open City* (2012) and Chimamanda Ngozie Adichie's *Americanah* (2013), both of which relate how Nigerians migrate to the USA and the UK, respectively. The paper argues that these novels, like many other migration stories, show both the promises and the problems of migration. On one side, there is a utopian outlook on migration, which is usually adopted before the process of migration. On the other side, migrants are frequently confronted with a less utopian situation after their arrival, leading not unfrequently to disappointment and frustration. The proposed paper argues that such a split in migration stories can be explained on a structural level because it is part of the utopian nature of many migration stories. Postcolonial readings of utopia offer a particularly fruitful approach to negotiate this issue, such as Bill Ashcroft's article "Critical Utopias" (*Textual Practice* 2007: 411-31). Drawing on Ashcroft's and other utopian approaches (e.g. Knapp, *An Empire Nowhere*; Ferns, *Narrating Utopia*; Kumar, *Utopianism*) the present paper shows that situating postcolonial migration stories into the larger framework of utopia is useful not only for literary studies; it is also useful for contemporary political and social perspectives on migration, where many migrants – and receiving societies – are struggling to deal with the split in narratives of migration and, consequently, fail to respond appropriately to the utopias of migration.

Keywords: Migration, (Post-)colonial, Literature and culture

Desperately Seeking Utopia: The Use of Prefigurative Language by Communards Seeking Others to Create Intentional Communities

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The process of setting up a new intentional community is a long and complex one. Many start with an idea or a vision of what 'could be' and use this to bring in likeminded others. These visions of the future are often extremely vivid and descriptive, sometimes going as far as to describe a yet to be achieved lifestyle or setting. When groups come together, they begin to enact the future through the form and function of the group, in both language and actions. Using the three main databases for people seeking to start up new communities, this paper explores the way groups and individuals use prefiguration to create visions of the future and engage in utopian discourses.

Keywords: Intentional Communities, Prefiguration