

Manuela Salau Brasil  
(Universidade Estadual de Ponta Grossa, Brazil)

The young Brazilian democracy has been stricken. Not long after the Workers' Party had won a fourth consecutive presidential election with a more progressive agenda than that of its greatest opponent, which advocated neoliberal thinking, a series of attacks and denunciations began and eventually led to the impeachment of president Dilma Rousseff in 2016. The manoeuvre was set in motion by a strong mainstream media campaign, the defeated political parties, employers' associations and a conservative Congress, and mobilised a large portion of society on the pretence of a fight against corruption. The narrative of the coup went unchallenged: dumbfounded, those opposing the coup failed to respond in kind, first perplexed at their inability to see the danger looming large and then immobilised in the aftermath. The president's impeachment was the first move of the coup, followed by a string of curtailments of workers' rights and achievements, cutbacks to social policies and an all-encompassing reversal of policies, which were reformulated to conform to the neoliberal agenda. Except for a few self-limited demonstrations, no counteroffensive was put together to deter or reverse the wave of setbacks. The effects of the crisis are manifest not only objectively, but are also felt on a more subjective level. How have things come to this? What could explain the lack of an articulated response? To what extent are utopias hostages to social harmony or disharmony settings? In times of crisis, how to activate utopias? Those are some of the questions that will guide our reflections in this paper, considering the Brazilian reality against the international background as similar setbacks are being experienced worldwide. In addressing a recent, ongoing phenomenon, we cannot risk definitive conclusions, but could venture drawing some lessons from this experience to help us understand the present and its future implications.

**Keywords:** Brazil, Coup, Social utopias.

Marco Lauri,  
(University of Macerata, Italy)

The nineteenth and early twentieth centuries saw considerable transformation in Arabic literature, with the development of new literary genres under the stimulus provided both by internal reappraisal of the cultural tradition and translations from Western languages. This period goes under the name of *Nahda* (“Resurgence” or “Renaissance”) and offers a complex web of literary and cultural debates that shaped the following development of the Arabic literary field. Shifting notions of history and society played a central role in these discussions.

Utopian writing has been used in this context by many important Nahda intellectuals, both by translating European works showing utopian traits and producing original texts in the emerging modern utopian genre in Arabic. Utopian writings appear among the earliest “modern” fictions and translation in Arabic in this era. This can be explained as utopian discourse is well-placed to disseminate new ideas regarding history and society and to invite readers to critically reflect about their social reality in times of rapid, and often traumatic, change. Furthermore, in Arabic contexts, utopian writing relates very well with the pre-modern Arabic literary tradition, which can be shown to offer many utopian features partly shared with traditions embedded in the Western utopian genre. Thus, utopian writing offered the possibility of a bridge in which elements of different cultural traditions could be accommodated, a bridge that many Arab intellectuals felt they needed. I will show this interplay with reference to some early utopias by Egyptian and Lebanese writers of this era, particularly *The City of Happiness* (1907) by Mustafa Lutfi al-Manfaluti and *The Book of the Three Cities* (1903) by Farah Antun, offering a brief thematic analysis centered on the underlying notions of historical time and societal harmony.

**Keywords:** Arabic Literature, Modernity, Visions of History

Maria José González Madrid  
(Universitat de Barcelona)

Rosa Rius Gatell,  
(Universitat de Barcelona)

Remedios Varo (Anglès, 1908- México D.F., 1963) pintó en 1956 un cuadro titulado *Armonía (autorretrato sugerente)*. Representó a un personaje solitario de aspecto andrógino, absorto en su trabajo, que sentado ante un pentagrama en clave de sol trata de crear un “modelo”, un universo en el que se incluirá toda la naturaleza. En palabras de la artista “el personaje está tratando de encontrar el hilo invisible que une todas las cosas”. Una vez colocados todos los objetos, “soplando por la clave que sostiene el pentagrama, debe salir una música no solo armoniosa, sino también objetiva, es decir capaz de mover las cosas a su alrededor si así se desea usarla”.<sup>1</sup> En uno de sus escritos la pintora se *autorretrata* con esa misma capacidad transformadora: “he llegado a poder ordenar de manera conveniente los pequeños sistemas solares del hogar (...) para evitar catástrofes, o (...) provocar hechos necesarios al bienestar común”.<sup>2</sup> El trabajo de la pintora y de la protagonista de su pintura es el mismo: crear un orden utópico de armonía, belleza y bienestar. Para la pintora el cosmos contiene una esencial armonía de los opuestos y su pintura investiga en la búsqueda de esa armonía. En *Música solar* (1955) plasmó la potencia creativa y alquímica de la música. En *Flautista* (1955) aludió a la vinculación pitagórica entre la armonía musical y la cósmica y a la “teoría de las octavas” del místico George Gurdjieff. En *Simpatía* (1955) trabajó la idea de *sympatheia* como vínculo entre los elementos del cosmos.

Nuestra contribución explorará la dimensión utópica de las pinturas de Remedios Varo como prefiguración de un mundo en armonía.

**Palabras clave:** Remedios Varo, Armonía, Creatividad

---

<sup>1</sup> «Comentarios de Remedios Varo a algunos de sus cuadros», *Remedios Varo. Catálogo razonado*, México: Era, 2008, p. 114.

<sup>2</sup> Remedios Varo, «Al señor Gardner», *Cartas, sueños y otros textos*, México D.F.: Era, 1997, p. 82.

## Contesting Harmonies: the Body in 19th Century Utopias

---

Marta Komsta

(Maria Curie-Skłodowska University, Lublin, Poland)

The body constitutes one of the most potent symbols associated with utopian narratives as the basis of the relationship between the body politic and body natural, the body of the collective and the individual, as well as between the body of the land and that of its inhabitants. As other elements of utopia's symbolic field, the representations of the body point to the significance of the paradigmatic connection between the general welfare of the utopian state and the physical well-being of its citizens as one of the foundations of the commonwealth's intrinsic harmony and order. In the 19th -century utopia the body retained its symbolic potential as the point of connection between the individual and the state. Even more so, the impact of Darwinism and social Darwinism, some of the most influential socio-biological theories of the era, facilitated a number of contrasting depictions of the aforementioned link in many utopian narratives of the period. In what follows, the paper focuses on various representations of the body in the selected 19th century utopias with a view to exploring the (dis)harmonious bodily dimension as a site of both utopian contemplation and contestation.

**Keywords:** Utopia, Literature, 19<sup>th</sup> Century

## Cosmic Harmonies: Visual Configurations of Scientific, Social and Spiritual Utopias according to the Hermetic Tradition

---

Marta Piñol Lloret  
(University of Barcelona)

The hermetic tradition gives great attention to utopian concepts. In this sense, alchemy becomes a key element in addressing the issue of knowledge as a proto-scientific practice and spiritual path. Undoubtedly, the harmony and union of opposites are a fundamental issue for the Great Work/Opus Magnum, as well as utopian themes articulated from a symbolic meaning such as the philosopher's stone, the panacea, the homunculi and different transmutations. Therefore, we will contemplate the connections of this discipline with the scientific, social and spiritual fields and we will trace these ideas to Paracelsus (1493-1541), the turn that alchemy gave from the 15<sup>th</sup> century and its approaches to the "Golden World" as a natural and social utopia. Likewise, we will take into account the different visual and conceptual images of utopia articulated by the tradition of the Rosicrucianism and Freemasonry from ideas such as the temple of knowledge or social utopias with strong symbolic dimensions such as the Christianopolis of Johannes Valentinus Andreae (1586-1654) or the connections that *The New Atlantis* (Francis Bacon, 1626) keeps with Theosophy. In order to do so, we will study different kind of images that allows us to understand the place that the hermetic tradition gives to utopian ideas, either from a more spiritual, social or scientific perspective, to end up referring to the present context and, accordingly, being able to connect old desires like the transmutation of the metals with the cold fusion or the homunculus with the automatons and robots.

## Utopian Literature and Political Thought on the Arrival of a New King (1763-1769)

---

Martín P. González

(Universidad de Buenos Aires – Consejo Nacional de Investigaciones Científicas y Técnicas; CONICET. Argentina).

My proposal in this paper is to explore the relationship between utopian literature and political thought, by focusing on four utopias published in Great Britain between 1763 and 1769: *The Reign of George VI* (1763), *An Account of the Cessares* (1764), *Remarks by Two North American Travellers in the Year One Thousand Nine Hundred and Forty-Four* (1769) and *Private Letters from an American in England to his Friends in America* (1769). My thesis is that these four imaginary utopian travels –three of them to a future time- are the result of a dialogue between the conventions of the utopian literary genre and a new and complex political context, in which the arrival of a new king and the finalization of a large-scale war broke out over British public opinion. These utopian narratives, thus, can point out an interesting interpretative key of the main political problems of the 1760's and, in particular, of the role that a king should have in the ideal formulation of the best form of government.

**Keywords:** Utopian literature, George III, Future, Great Britain, 18<sup>th</sup> Century

“In a gradually heating bathtub, you’d be boiled to death before you knew it”: Margaret Atwood’s *The Handmaid’s Tale*

---

Mary Green  
(Ryerson University, Toronto, Canada)

As Margaret Atwood states in her Preface, *The Handmaid’s Tale* “is an imagined account of what happens when not uncommon pronouncements about women are taken to their logical conclusions. History proves that what we have been in the past, we could be again.”

In *The Handmaid’s Tale*, Atwood presents a theocratic dystopia, a world of religious totalitarianism and state control of human reproduction. Gilead emerges from nuclear crisis, and while the nightmarish future created is meant to generate ‘harmonia’ out of chaos, it yet results in a world of rigid hierarchical structure, fear, oppression. This cosmos of misogyny plays out in the female body. Women in this patriarchy are classified into four categories: as wives to the Commanders; as handmaids, women who presumably are fertile; as Jezebels (prostitutes); and as barren hags who shovel nuclear waste.

Rachel Blau-Duplessis has noted that writing the woman's voice becomes "an intense play between subject and object(ified) for the semi-silenced, or unheard female." Narrating her story becomes handmaid Offred’s form of rebellion, as it is a subversive act in this world, yet her narrative is fraught with questions at/about complicity versus resistance, “We lived, as usual, by ignoring. Ignoring isn’t the same as ignorance, you have to work at it” (66).

The present television series of *The Handmaid’s Tale* is relevant to events of the day, and serves as a warning of what may happen should we “ignore.” The Doomsday clock looms over us, as narcissistic men with small hands gravitate toward increased power and devastating weapons. In the chilling words of the narrator, “Nothing changes instantaneously. In a gradually heating bathtub, you’d be boiled to death before you knew it.”

**Keywords:** Feminist dystopia, Theocracy, Women, Nuclear war

## The Comte-Aristotelian Connection: Richard Congreve's Anti-Imperialist Utopianism, 1855–99

---

Matthew Wilson  
(Ball State University, USA)

Although once widely esteemed and expressly controversial, the name Richard Congreve (1818–99) scarcely appears in contemporary scholarship. Using an intellectual history method, this paper recalls the lifework of this Oxford don, ex-Anglican minister and Aristotelian scholar. Calling for a 'moral revolution' Congreve sought to redress both the Darwinian crisis of faith and the structural contradictions of Victorian imperialism. He developed and widely disseminated both the Positivist practices of applied sociology and the Religion of Humanity. Before outlining the contours of Congreve's emergence as a globally-connected figure at the centre of the Positivist movement, however, this essay will trace the origins of these practices to the early nineteenth-century utopian ideas of Henri de Saint-Simon and Auguste Comte.

Congreve and his British Positivist Society sought to implement Comte's systematic ideas and as such promoted anti-imperialism to unite and defend the working-classes. With the ultimate intention to reverse the reach of the British empire and to enable all to live in the Aristotelean sense 'the good life' by ruling in turn Congreve produced a systematic policy of culture, seeking to realise a Positivist utopia of a global network of self-governing city-states. This essay accordingly situates Congreve as a radical moralizer who sought to harmonise international and urban-regional affairs as the basis of ethical community-making.

**Keywords:** Positivism, Victorian Sociology, the Religion of Humanity, Moral Socialism



## A Harmony Without Harmony: Genetic Organization in Deleuze and the Real Utopia

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

Gilles Deleuze is a philosopher who, following Whitehead, believes in pure processes. These are processes that have no telos and no pre-existing organization. But a pure process is the process of organization which leads to the emergence of individuals out of an unindividuated matter. Deleuze's philosophical system is immanent, which is to say, any organization comes into existence out of pure processes or chaos. There is no pre-existing pattern to define the harmony of the system. Any harmony is a result of the primary processes. This is why, in his early works, Deleuze focuses on the genetic elements of entities. Fully-formed entities and systems are not the subject matters of his philosophy, but the moments of their formation. And it is in this sense that Deleuze understands the distinction between the transcendental and the empirical, or idea and reality. The empirical is modifying and the transcendental is its modification, and the latter is the condition of possibility of the former. The transcendental in this sense defines the realm of ideas in Deleuze's thought. Idea is the change or life on the surface of reality (not a distinct Platonic governing form). Therefore, utopia as the ideal is immanent to reality, a transcendental surface, and it is in this sense that we can call it real. Thinking occurs on the surface of a modifying reality and as its modification, and utopian thinking is in this sense interwoven with reality.

**Key Words:** Deleuze, Transcendental, Organization, Process

## Analyzing Utopian Biopolitics in *Orwell* Video Game

Michał Kłosiński  
(Silesia University in Katowice, Poland)

The paper will present an analysis and interpretation of *Orwell* video game released in 2016 by an independent developer Osmotic Studios. The main thesis of the paper will revolve around comparing biopolitical system presented in the game with its inspiration from George Orwell's 1984. One of the main innovations brought to the topic of utopian studies by this video game is the ability given to the player to influence the functioning of the system of invigilation and to decide how it should be used against the citizens of a fictional Nation. Thus, the game allows the player to further explore the problematic of biopolitics and propaganda from the perspective of a covert agent working for the government to find and frame inconvenient citizens. The main theoretical basis for the paper shall be the work of most prominent critiques of biopolitics – Michel Foucault and Giorgio Agamben. Foucault analysis of biopolitical regimes coupled with Agamben's problematics of *homo sacer* will be linked with utopian studies research conducted by Lyman Tower Sargent, Fredric Jameson and Ruth Levitas. As each of those thinkers offers a slightly different model (structural, post-structural, sociological) the paper will focus on the meaning of biopolitics for them. Finally, the analysis and interpretation will show how the optics presented by the video game can influence or change our reading of the classical Orwell work.

**Keywords:** Video games, Biopolitics, Interpretation

## Paulo Freire's Utopian Ideas in Action: the Case of the South African Anti-Apartheid Movement's Struggle for a More Just Society

---

Mike Peters

(Retired Open University tutor/Independent scholar, UK)

Paulo Freire, it is generally acknowledged, is one of the most significant and influential educational and political thinkers of recent times - a thinker, whose ideas, in their focus on the capacities of ordinary people to effect transformative social change and in their alignment with Bauman's view that imagining how things might be different is a first step to achieving that difference, are fundamentally utopian in nature. Although Freire's contribution to literacy development in Brazil and Chile is relatively well-documented, less recognised is his rather more indirect but still important contribution to the anti-apartheid struggle in South Africa from the late 1960s. My aim is to investigate this contribution by examining both the appeal of his ideas, particularly those in *Pedagogy of the Oppressed*, to activists and educators involved in the fight for a more racially unified and harmonious society and how these activists and educators sought to make practical use of these ideas in that specific historical context. Whilst Steve Biko, and other participants in the Black Consciousness Movement, were operating in a quite different situation from that in which Freire had developed his thinking and whilst they were influenced by several other past and present writers, they certainly had an understanding, despite having to face challenges in applying his ideas to different circumstances, of the potential relevance of his work. My study then will provide an opportunity to gauge Freire's impact and explore the practical implications and value of certain of his key concepts - concepts that are arguably of continuing importance to contemporary political and educational movements, working in various ways, for a more just society.

**Keywords:** Freire, Anti-apartheid, South Africa

## Translation at the Service of Utopian Harmony: How Utopian Ideas Travel across Human Societies

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

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

Translation is a multi-faceted phenomenon serving an array of various functions, the most important one of which is communication among different societies. Peoples of the world have come to know of one another's ideas, conditions, and desires through translation. One thing all human societies have had in common throughout history is 'longing for better conditions'; a desire for utopia. Naturally enough, there have been different conceptions of the 'ideal' society. It is against this background that the utopian function of translation has been realized; translation has made it possible for the utopian ideas of certain people to 'travel' across existing boundaries (whether geographical, historical, political, or cultural) and reach others. This way, it has helped bring together, and create solidarity and harmony among human societies with various linguistic, cultural, and socio-political backgrounds. As a case in point, the present research is aimed at investigating the translations of More's *Utopia* with a view to finding out how these translations have been received by the target societies, as well as the changes that have been brought about as a consequence of the introduction of More's utopian ideas into the receiving communities. An investigation of translation of *Utopia* into various linguacultures (e.g., Italy, Germany, America, Czech Republic, Turkey, China, Taiwan, Poland, Brazil, to name a few) reveals interesting findings: with a few exceptions, the translations have all been warmly welcomed by the receiving cultures. Traces of such reception can be seen very well in the fields of politics and literature: central utopian concepts such as 'ideal society', 'hope for the future', 'democracy', 'equality of individuals before the law', and 'betterment of the educational system' turned into recurring themes prevailing in the socio-political atmosphere of the receiving countries. The emergence of a new literary genre can also be a significant consequence. It may be argued that translation can continue to fulfill, as it has in the course of time, its utopian function through disseminating utopian ideas in the world, creating harmony among different societies with regard to the way an 'ideal future' for mankind is envisaged, and facilitating socio-political change in that direction.

**Keywords:** Translation, Utopian harmony, Intercultural utopianism.

## Economic Harmonies: A Neglected Approach in Iranian Cities

Mohammad Ali Feizpour  
(Yazd University, Yazd, Iran)

Abolfazl Shahmohammadi Mehrjardi  
(Yazd University, Yazd, Iran)

Saeideh Radmanesh  
(Shahid Beheshti University, Tehran, Iran)

Although the term of harmony has been used more in the field of music, but it can be seen also in a wide range of social and economic sciences scopes. The homogeneity and heterogeneity are the words that may be interpreted synonymous with the term of harmony but with different applications in the economic areas. In addition, two words equilibrium (un-equilibrium) and balance (imbalance) are other examples of harmony interpretations in the economic literature. With this approach, this paper attempts to examine the homogeneity (heterogeneity) in the labor market of Iranian cities in 2006. Using 11 labor market indicators (such as unemployment rate, dependency rate, women employment) and Standardized Score method, the results of this paper indicates that the lack of equilibrium in the development of the labor market in the cities of Iran. In addition, its process of change and movement towards greater heterogeneity can be considered as an unbalanced and unharmonious process. In the other words, with an external view on the internal development of the labor market of Iranian urban areas, the lack of harmony can be observed as well. This subject is inconsistent with the development programs and community expectations. The lack of necessary harmony can provide a basis for heterogeneities (lack of harmony) in the social space of Iran. The topic can be used to determine the today social movement as well of Iran.

**Keywords:** Economic Harmony, Labor Market, Iranian Cities.

## Harmony in Iranian Mystical Literature: *La Convivencia* in Hatef Esfahani's Poem

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

Alireza Omidbakhsh  
Allameh Tabataba'i University, Tehran, Iran

One of the principal ideas of Iranian mysticism is the harmonious living of the people with different cultures and religions. Many mystics of Iranian literature like Bayazid Bastami, Abulhasan Kharaghani, Abu Saeed Abulkheir, Rumi and Hatef Esfahani believe that all religions speak about one single truth although they seem different in their outer layers. The idea is a kind of pluralism which is based on mutual respect and free from any kinds of biases which can pave the way toward a harmonious *Convivencia*. Seyyed Ahmad Hatef Esfahani (d. 1783) was one of the most well-known Iranian mystic poets of 18<sup>th</sup> century remembered for his *tarji' - band*, a poem in five stanzas with a recurring refrain, asserting divine unity. The present article studies Hatef Esfahani's *tarji' - band* to show how he depicts a harmonious *Convivencia* in this poem. In so doing, the first part of the article gives a general introduction to mysticism and Iranian mystical traditions. The second part of the study presents Hatef Esfahani and his poem. The third part shows how the poet presents the image of a utopia where people from different cultures and religions live together in a harmonious way remembering *la convivencia* of Al-Andalus civilization. The final part of the study discusses if this utopian model can be an alternative for our present dystopian world.

**Keywords:** *La Convivencia*, Hatef Esfahani, Intercultural Utopianism, Iranian Literature, Mysticism

## From Literary To Socio-religious Harmony: A Case Study of the 5<sup>th</sup> Chapter of Qur'an

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

The Qur'an has 114 chapters and among them the fifth chapter- Ma'ida- is a very long chapter. It consists of 120 verses and 3500 words. Likewise, it contains various themes insofar as some Orientalists call it a basket of leftovers and a ragbag of unrelated materials! However, some rhetorical studies have shown that there is a very beautiful chiasmus in this chapter. The chapter comprises eleven main sections. The first ten sections are arranged chiastically, with Section 1 corresponding to Section 10 as A to A', Section 2 corresponding to Section 9 as B to B', Section 3 corresponding to Section 8 as C to C' and so forth. The eleventh section as B'' corresponding both to Section 2 (B) and to Section 9 (B'). This is the macrostructure chiasmus. Likewise, chiasmus is used as a stylistic device at different levels: 1. At the level of a sentence; 2. At the level of a section; 3. At the level of adjacent sections. Thematically, this chapter talks about people with different religions, but it invites all of them to cooperate with each other based on the axes of pure thought, pure speech and pure action. These pure things could create a beautiful harmony among all people around the world. This paper can be used for spreading peaceful relationship between people with various ideas and different religions. Likewise, it teaches us that we are able to make an effective harmony between apparently unrelated materials.

**Keywords:** Literary harmony, Chiasmus, Scriptural harmony, Socio-religious harmony

## Pilgrimage as the Heterotopic Space of Hope. On the Edge of Concrete and Abstract Utopia

Mohammad Nasravi  
(Royal Holloway University of London, UK)

Utopia can be defined as looking for an alternative reality. The temptation of escaping the dystopian realities of everyday life is the beginning point of utopianism. Considering this idea, pilgrimages have been used as a vehicle of pursuit of the utopia, an act which can be compartmentalized as ritualistic aspects of human experience. Based on Victor Turner's idea, this multi-cultural phenomenon is a vital example of the social process of utopianism which has, in this case, manifested itself as a pilgrimage. The research question of this study is: "Are we able to see pilgrimages as an alternative mode of being inside the utopian frame?" This study made use of terms such as 'liminality' and 'heterotopia'. The study also touches on Bloch's concepts of 'concrete' and 'abstract' utopia which are keys for studying pilgrimages. This paper aims to establish a framework for utopian studies on pilgrimages in different cultures, religions, nations, and so on. Heterotopia is defined as a real place which reflects and deforms the utopia. A pilgrimage as a process could be considered as heterotopic space. Based on the "liminality", pilgrimage has been studied as a liminal process. It could be assumed that a pilgrimage provides space for concrete utopia. At the end of the liminality process, pilgrim experiences a condition between concrete and abstract utopia - a chaotic heterotopic space. A space of alternative mode of being a paradoxical harmonic experience in the ambivalent existence. Case studies such as 'Camino de Santiago' in Christianity and 'Hajj' in Islam have been studied and compared. It could be argued that the pilgrimage process is an anti-structured space. This Space which could produce the chaotic, liminal-heterotopic space.

**Keywords:** Concrete Utopia, Heterotopia, Pilgrimage