

# Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: [https://www.litteraturogmedieleksikon.no/gallery/om\\_leksikonet.pdf](https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf)

## Utopi

Fra gresk “ou”: “ikke” og “topos”: “sted”; dvs. “stedet/landet som ikke finnes”. Ordet ble skapt av Thomas More i 1516 (Borchmeyer og Žmegač 1994 s. 446). Et godt, mer eller mindre paradisisk samfunn eller en tilsvarende tilstand beskrevet i litteratur eller en annen kunstart. Et ideal- og ønskesamfunn som er tenkbart, men som av ulike grunner ikke er realiserbart.

“En utopi representerer enten en uigennemførlig forestilling om samfundets forbedring – jfr. Udtrykket “denne plan er helt utopisk” – eller en tilstand af absolut skønhed, harmoni og overflod. Et parallelbegreb – dystopi – representerer utopiens modsætning: Det fuldkomne helvede, utopiens vrangbillede.” (Bernt Hagtvet i <https://www.leksikon.org/art.php?n=2669>; lesedato 25.05.21)

“Utopi er fantasiens udkast til det perfekte samfund. Begrebet har haft udflydende grænser, siden det første gang blev lanceret af den engelske lord og senere katolske helgen Thomas More (1478-1535). Det skete i året 1516 i hans bog *De Optimo Reipublicae Statu deque Nova Insula utopia Libellus Vere Aureus* (Den gyldne bog om statens mest fuldendte orden og om den nye ø Utopia). Selv om utopibegrebet har været mangetydigt, var Mores hensigt klar nok. Han ønskede at pirre sine læsers indlevelsessevne ved at indlægge et ordspil: Ordet utopi kommer af græsk *topos*: sted, region kombinert med forstavelsen *ou*: nej, ikke. Med en smule fantasi kan *ou* erstattes med *eu*, som har betydningsnuancer i retning af god, frugtbar, ideel. I forordet til bogen lader More da også øens hofpoet, den nye republik omtale som Eutopia – lyksalighedens land. Dermed fik utopibegrebet helt fra begynnelsen dobbelt betydning: Landet der ikke eksisterer og det perfekte land. Denne tvetydighet har fulgt begrebet siden.” (Bernt Hagtvet i <https://www.leksikon.org/art.php?n=2669>; lesedato 25.05.21)

“In the beginning Utopia is an image of desire. Later it grows more complex and various, and may become an elaborate means of expressing social criticism and satire, but it will always be based on something that somebody actually wants. The history of Utopia, therefore, will reflect the conditions of life and the social aspirations of classes and individuals at different times.” (Arthur Leslie Morton i <https://www.marxists.org/archive/morton/1952/english-utopia/part1.htm>; lesedato 03.04.23)

“Utopian thought attempts to envision a society in which the various social, political, and economic ills of the real world have been solved, leaving an ideal realm of justice and tranquillity.” (Herman, Jahn og Ryan 2005 s. 624) “Without Utopia, we are left in the hands of chance, whim, nature, and pure power.” (Davis 1977 s. 141) “Utopias seek to emancipate by envisioning a world based on new, neglected, or spurned ideas” (Russel Jacoby sitert fra Schroer 2007 s. 329). I det perfekte samfunn har historien opphørt fordi forbedring og forandring ikke lenger er mulig, og tiden har blitt til en evig samtid (Rieger 2002 s. 114).

“Utopiske drømme kan ytre sig som en litterær genre – f.eks. science fiction eller som i fortellingen “Gullivers reiser” fra 1726 hvor Jonathan Swift bruker den fantastiske form til at kaste et satirisk sideblikk på sin samtids England. Men utopierne kan også forstås som en form for mytologi, som fremstiller dybtliggende menneskelige behov og længsler i bilder. Den utopiske tradition kan endvidere betraktes som uttrykk for håbets princip i historien, som f.eks. den tyske filosof Ernst Bloch gjør. [...] Den utopiske tradition er muligvis det viktigste uttrykk for den menneskelige bevidstheds foregribende og overskridende evne. [...] Viktigst er alligevel den utopiske tradition som udkast til hele idealsamfund. Det karakteristiske for denne gren af utopismen er, at tænkerne som konstruerer utopiske totaludkast forestiller sig et eller flere karaktertræk – f.eks. godhed – eller en værdi eller et behov – f.eks. fred – forstørret til perfektion.” (Bernt Hagtvat i <https://www.leksikon.org/art.php?n=2669>; lesedato 25.05.21)

Sjangeren baserer seg på en tro på at både mennesket og samfunnet kan skapes, konstrueres, omdannes, perfektioneres (Borchmeyer og Žmegač 1994 s. 448). Beskrivelser av utopier er vanlige i science fiction-litteratur, og beskriver en tilstand i framtiden. Det utopiske fungerer ofte som en kritikk av forfatterens egen samtid. Sjangeren fungerer per definisjon som en kritikk av det etablerte, reelle samfunn (Rémy Casin i <https://journals.openedition.org/rbnu/1836>; lesedato 16.09.23).

“[U]topiene er aldri helt situasjonsløse utkast. Jo fjernere landet Utopia ligger, desto mer åpent forteller det om de tilstander og den samtid opphavsmannen har erklært kamp.” (Trond Berg Eriksen i *Samtiden* nr. 5 i 1979 s. 4) Det framstilte peker indirekte mot samtiden, slik at “no-where” blir til “now-here” (Bessières 2011 s. 18). Gjennom tidene har det blitt skapt utopier som et middel til å unngå sensur. Når en forfatter ikke kan kritisere makthaverne direkte, kan det fungere som strategi å beskrive et framtidssamfunn. Fortellingen kan handle om en fiktiv reise og en imaginær oppdagelse av et bedre samfunn.

“[W]e want to use utopia as a guide to improving our actual societies (which is at least one of the purposes of a utopia) [...] Reflecting on the ideal society can provide a motivation for change. [...] As Victor Hugo puts it, “there is nothing like dreams for engendering the future. Utopia to-day, flesh and blood tomorrow” [...]

It is important to keep utopia grounded in the way people actually are, for utopia plays a role in criticising our real-world societies. [...] utopia is motivated by discontent with the world in which one lives and a longing for a better life. While utopia is an image of how things *could* be, it often goes beyond that to become the way things *should* be [...] Further, there is good evidence that utopian visions of the ideal society have motivated actual change [...] Examples include socialist movements in the 19th century, who sought both an account of society's history and current ills and a plan to reshape it; many social change movements – feminism, for instance – which existed in utopian literature before becoming widespread in society; even some neoconservative movements have their roots in utopias [...] Thus we should not be discouraged by acknowledging utopia as a regulative ideal; it permits 'holistic and long-term thinking' ” (Simon Herbert i [http://www.thomasproject.net/wp-content/uploads/2020/05/TP2\\_7\\_Simon-Herbert\\_Identifying-Utopia.pdf](http://www.thomasproject.net/wp-content/uploads/2020/05/TP2_7_Simon-Herbert_Identifying-Utopia.pdf); lesedato 27.09.22).

Den britiske forskeren Ruth Levitas' bok *The Concept of Utopia* (1990) “undertakes to summarize, in more or less chronological order, a variety of influential definitions – implicit and explicit – of the concept of utopia. [...] Levitas privileges desire for a “better way of being” over that for an alternative world of social arrangements because for her “the pursuit of a better way of being does not always involve the alteration of external conditions” (221). [...] A number of consequences follows: first, the rejection of the existence of anything like “universal utopia,” since “needs are differently perceived by different observers” and since “needs actually do vary between societies” (213); secondly, and as a consequence of this first consequence, the rejection of any definition of utopia that privileges a determinate ideational content; and finally, the rejection of the idea – central in much utopian theorizing from Bloch to Mannheim or Marcuse – that “utopia is both oppositional and transformative” (212). For Levitas, there is no deterministic link between utopian desire and social change” (Antonis Balasopoulos i <https://journals.openedition.org/ejas/8514>; lesedato 03.04.23).

I *Spaces of Hope* (2000) David Harvey “suggests that utopias exist outside of history, in ‘a happy stationary state’ where ‘[n]o future needs to be envisaged because it is already achieved’. However, Leslie [Marina Leslie i *Renaissance Utopias and the Problem of History*, 1998] comments that contemporary critics have moved on from seeing utopia as a social blueprint whose value is to be judged by its prophetic value, to considering that ‘utopia constitutes a complex textual practice enmeshed in a web of historical contingencies to which it cannot but draw attention even as it struggles to escape’. Leslie argues that effective utopias ‘show how history is made up – in the double sense of “constituted” and “fictionalised” – in order to show how it can be “made over” ’.” (Hall 2008 s. 36)

Det som i sin samtid var ment som en utopi, kan av både samtidens og ettertidens lesere bli oppfattet som en dystopi. Dette gjelder også to av de første tekstene innen sjangeren, Platons *Staten* og Thomas Mores *Utopia*. “Most constructed utopias are

dystopias in the eyes of the majority [...] But sometimes a utopia is a viable counter to normative culture, a breath of fresh air, fringe and exciting – a dark horse, a cinderella story, an underdog” (<http://themapisnot.com/issue-i-legend>; lesedato 27.05.21).

“The Utopia of the folk has many names and disguises. It is the English Cokaygne and the French Coquaigne. It is Pomona and Hy Brasil, Venusberg and the Country of the Young. It is Lubberland and Schlaraffenland, Poor Man’s Heaven and the Rock Candy Mountains. Brueghel, who of all the world’s great artists comes nearest to the common mind, has even painted it in a picture that has many of the most characteristic features: the roof of cakes, the roast pig running round with a knife in its side, the mountain of dumpling and the citizens who lie at their ease waiting for all good things to drop into their mouths. [...] The Land of Cokaygne. It is a poem of nearly two hundred lines which describes an earthly and earthy paradise, an island of magical abundance, of eternal youth and eternal summer, of joy, fellowship and peace.” (Arthur Leslie Morton i <https://www.marxists.org/archive/morton/1952/english-utopia/part1.htm>; lesedato 03.04.23)

En fransk litteraturforsker har funnet åtte utopier publisert i Frankrike på 1600-tallet, 70 på 1700-tallet, og 36 på 1800-tallet (Renaud 1994 s. 73). På 1700-tallet kunne det være glidende overgang mellom reiseberetninger og utopiske fortellinger (Couty 2000 s. 399).

“One person’s utopia is another’s dystopia” (Simon Herbert i [http://www.thomasproject.net/wp-content/uploads/2020/05/TP2\\_7\\_Simon-Herbert\\_Identifying-Utopia.pdf](http://www.thomasproject.net/wp-content/uploads/2020/05/TP2_7_Simon-Herbert_Identifying-Utopia.pdf); lesedato 27.09.22).

Den kanadiske forfatteren Margaret Atwood har skapt ordet “*ustopi*, en kombinasjon av utopi og dystopi, fordi den ene alltid skjuler seg i den andre.” (*Klassekampens* bokmagasin 23. mai 2015 s. 4)

Forestillingen om det gode framtidssamfunn varierer enormt. For noen er det er samfunn uten moderne teknologi, for andre har det langt mer avansert teknologi enn i dag, osv. Et bedre liv for menneskene kan skyldes hendelser som har inntruffet naturlig uavhengig av menneskene, eller være forårsaket av utvikling av ny teknologi og annen villet endring (eller en kombinasjon av begge faktorene). En inspirasjon for at sjangeren oppstod har antakelig vært den greske filosofen Platons lange dialog *Staten* (Borchmeyer og Žmegač 1994 s. 446). Platon ønsker at staten skal fungere i analogi med menneskets sjel, dvs. med fornuft, vilje og drifter. Idealstaten skal ha tre samfunnsklasser: De kloke som styrer med hodet/intellektet, de militære som forsvarer med vilje og mot, og de næringsdrivende som produserer og selger med drifter holdt i tøyle av måtehold. Den ideelle stat er for Platon ledet av filosofer, mens diktere og andre som kan hause opp folks emosjoner, er utestengt.

“While utopia is the most realistic type of ideal society, this is not to say it can be completely realised in all its details. Plato recognised this: in *Republic* he asks whether it is possible “to do anything in practice the same as in theory? Or is it the nature of practice to grasp truth less well than theory does?” (*Republic* V: 472e-473a).” (Simon Herbert i [http://www.thomasproject.net/wp-content/uploads/2020/05/TP2\\_7\\_Simon-Herbert\\_Identifying-Utopia.pdf](http://www.thomasproject.net/wp-content/uploads/2020/05/TP2_7_Simon-Herbert_Identifying-Utopia.pdf); lesedato 27.09.22)

“[A]ccounts of utopia assume what John Rawls calls ‘strict compliance’; that is, utopia assumes that everyone, or nearly everyone, abides by the societal arrangements the utopia advocates [...] as well as assuming generally favourable conditions. Once we are in the business of realising utopia, strict compliance and favourable conditions can no longer be assumed. It may well be that we can get very *close* to the ideal of a given utopia, but it will not be possible to attain the ideal completely. The implication of this for the realistic attitude is that utopia, of all the ideal societies we can imagine, is the closest one to being feasible, though it is not itself feasible in its details. Nor should we expect it to be; a completely feasible version of society would be an argument for reform, not a utopia.” (Simon Herbert i [http://www.thomasproject.net/wp-content/uploads/2020/05/TP2\\_7\\_Simon-Herbert\\_Identifying-Utopia.pdf](http://www.thomasproject.net/wp-content/uploads/2020/05/TP2_7_Simon-Herbert_Identifying-Utopia.pdf); lesedato 27.09.22)

“Det centrale i den vestlige utopisme er forestillingen om, at mennesket kan forbedres i det uendelige – perfektibilisme. En fornuftig social orden kan støtte i dette arbejde, og det overordnede mål er harmoni: Balance mellem forskellige dele af samfundet; mennesker i pagt med naturen, ikke i kamp med den, mennesket i harmoni med sin bestemmelse som artsvæsen, og mennesket i meningsfyldt udveksling med sit arbejde. Dette er idealet. Forudsætningerne for denne harmonitilstand er først og fremmest fraværet af krig, dernæst fuld tilfredsstillelse af de materielle behov. [...] Ved siden af overfloden og freden forstået som harmoni er ligheden et fremherskende træk ved de vestlige utopier. Ulighed kan accepteres, men kun hvis den er fornuftsmæssigt begrundet. Ligeledes er forestillingen om lighed mere historisk betinget end andre af utopiernes kendetegn. I 1800-tallet afsvækkes lighedstanken i utopismen og retten til individuel udfoldelse fremhæves stærkere.” (Bernt Hagtvet i <https://www.leksikon.org/art.php?n=2669>; lesedato 25.05.21)

“Fraværet af vilkårlig autoritet er på samme måde et emne, som ustandselig dukker op i den utopiske tradition. I idealsamfundet overføres autoritet som oftest samstemmigt, på grundlag af krav fra dem der har fælles opgaver at opfylde. Kun når autoriteten bliver begrundet i funktion og ud fra almene interesser, kan den udøves retmæssigt i utopiske samfund. Gennem denne kredsen omkring forskellige typer af autoritet bliver utopierne fantasifulde variationer over politikens urgamle tema: Begrundelsen af magtforholdet mellem undersåt og hersker. Utopierne stiller altid spørgsmål ved magtudøvelsens formål. De spørger: Hvilken styreform er mest i overensstemmelse med det karakteristisk menneskelige? Hvilken afgørelsesform bringer det bedste frem i os? Hvad er egentlig “det fælles bedste”? Hvordan

anvende ressourcer til dette “fælles bedste” og skabe legitimitet omkring beslutninger om styringen af fællesskabets ressourcer? I moderne sprog er dette utopiernes anliggende. På et dybere plan spørger de: Hvad er fattigdommens og ondskabens kilder? Når menneskenes liv formørkes, ligger årsagen da i menneskets natur eller i de sociale forhold? [...] Historisk har utopierne været en gæringstank for politisk bevidsthed. Med vore dages voldsomme nyskabelser indenfor teknologi og videnskab bliver det endnu vigtigere end tidligere at have politiske perspektiver for fremtiden. I dette arbejde kan den utopiske tradition give vigtige tilskud.” (Bernt Hagtvæt i <https://www.leksikon.org/art.php?n=2669>; lesedato 25.05.21)

Tyskeren Andreas Voigt skiller i verket *De sosiale utopiene* (1906; på tysk) mellom “archistiske” utopier som handler om en sterk, altomfattende statsmakt, med streng regulering av all livsførsel, og “anarkistiske” utopier der samfunns-idealet er total personlig frihet og dermed uten statlig tvang. Disse to kategoriene er idealtypiske. Det finnes en stor mengde blandingsformer (Vietta 1983 s. 177).

Ferdinand Seibts bok *Utopica: Modeller for total sosial planlegging* (1972; på tysk) framhever at utopiene ikke bare er litterære drømmerier, men viser mentaliteten i et miljø og en historisk periode, samtidig som utopiene gir impulser til å forandre samfunnet ([https://www.persee.fr/doc/rhpr\\_0035-2403\\_1976\\_num\\_56\\_3\\_4339\\_t1\\_0445\\_0000\\_3](https://www.persee.fr/doc/rhpr_0035-2403_1976_num_56_3_4339_t1_0445_0000_3); lesedato 24.04.20).

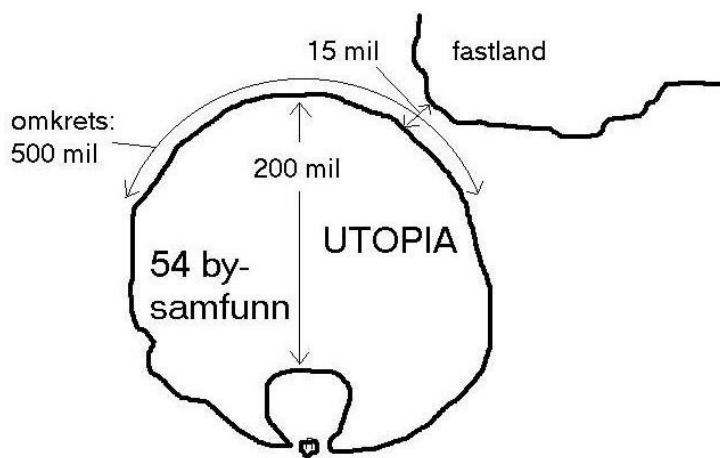
På 1800-tallet “the abrupt connection between past and present gives space to explore the impact of scientific changes and the introduction of new technologies. [...] appealing to a reading public that was dazzled by new scientific discoveries” (Hall 2008 s. 41-42).

“Som Herbert Marcuse formulerte det i sin bok “Det muliges utopi” (1967): “Det mulige er blevet utopisk (i betydningen urealiserbart) på grund af den gigantiske fejl disponering af menneskehedens intellektuelle og materielle ressourcer: Krigsproduktion, sløseri, konsumjag, rovdrift på naturen”. Overfor dette kan den utopiske fantasi være en påmindelse om de menneskelige muligheder [...] Den utopiske fantasi er i sig selv udtryk for den menneskelige bevidstheds evne til at gå ud over den umiddelbart givne materielle virkelighed. Med udviklingen af moderne samfundsvidenskab er grunden skabt for bedre viden om betingelserne for reform i retning af det gode samfund. [...] en af deres [dvs. utopiernes] vigtigste historiske funktioner har altid været at udskille de dele af kulturen og samfundslivet, som er særlig egnet for reform, eller hvor reformbehovet føles størst. Marx sagde en gang, at ingen epoke stiller sig problemer, den ikke kan løse. Utopierne frigiver mentale vaner og udvider på den måde grænserne for det realistiske. Den utopiske tradition er en del af de mentale følehorn, som forestillingerne om fremtiden bør benytte sig af. Som den polske filosof Leszek Kolakowski har udtalt: “Selve eksistensen af utopien som utopi er et ufravigeligt vilkår for at den en gang skal blive noget andet end blot en utopi”.” (Bernt Hagtvæt i <https://www.leksikon.org/art.php?n=2669>; lesedato 25.05.21)

Hos noen pionerer for utopier, f.eks. Jonathan Swift på 1700-tallet, ligger den gode verdenen et ukjent sted (f.eks. langt ute i havet), men i samtiden, ikke i framtiden slik som de fleste science fiction-utopier.

Den lærde italienske middelalderkvinnen Christine de Pizan skrev en utopisk fortelling om en kvinnestat: *Boka om kvinnenes bystat* (1405). I denne staten blir kvinner verdsatt langt høyere enn i det samfunnet Pizan reelt tilhørte.

Den engelske humanisten Thomas More skrev ga ut boka *Utopia* på latin i 1516. Mores *Utopia* handler om en gjennomgående kristen, men også delvis kommunistisk idealstat. Den oppdiktete og utopiske øya rommer 54 bysamfunn.



Bysamfunnene inngår i en sosialistisk (eller kommunistisk) stat preget av en blanding av stor frihet og statlig tvang og overvåkning. Fellesskapet teller langt mer enn individet. I boka forteller sjømannen Raphael Hythloday til forfatteren More om øya, som Hythloday er en begeistret beundrer av. More er mer skeptisk til beskrivelsene – slik at leseren ikke får en entydig holdning til at alt ved drømmeøya er av det gode. Leseren skal selv reflektere og ta stilling.

Mores *Utopia* er et relativt demokratisk samfunn. “Day-to-day decisions are made by the Tranibors and the Prince, but no conclusion can be reached until it has been debated for three days. Each town sends three representatives to the capital Amaurot (‘Dreanatown’). The chief magistrate is Ademos (‘No People’), but few laws and punishments are needed since the incentives for crime no longer exist. Doors are never locked, there are public honours to encourage good behaviour and informal competition between neighbours as to who has the best garden. If someone did commit a crime, they would generally be enslaved, and made to work alongside the refugees from neighbouring countries who prefer slavery in Utopia to being free outside it. The Utopians are not warlike, and distribute surplus food to neighbouring nations, though they do also establish colonies if their towns become overpopulated. In matters of conflict they tend to prefer the tactics of diplomacy,

bribery and propaganda, but hire mercenaries if needed.” (Parker, Fournier og Reedy 2007 s. 297)

I *Mores Utopia* “[p]eople work for no more than six hours a day because it is not necessary to feed the rich or indolent (though some intellectuals are allowed special leave to pursue their studies), and wasteful overproduction and consumption has ceased. The general demeanour of people is reserved, and forms of ostentatious dress or behaviour of people is [...] not encouraged. Gold and silver are regarded as only good for chains and piss-pots, and jewels are children’s toys, but all are used to buy the services of the foreign mercenaries to defend the island if needed. One of More’s innovations, much parodied since, was the idea that men and women should be allowed to see each other naked before marriage. Women were also allowed to become priests, and marriages could be dissolved by mutual consent. [...] once married, women were expected to obey the man, confessing to him on a monthly basis. Recreational sex and adultery were severely punished. Priests are elected but no particular religious beliefs are enforced. Even suicide is permitted. However, any belief must include the possibility of an after-life as a reward for good behaviour (as a means of social control). Other forms of social control include restrictions on travel, continual scrutiny by fellow citizens, the relocation of children if families are too large or too small, and a complete prohibition (punishable by death) on meetings that concern affairs of state but take place outside the elected senate.” (Parker, Fournier og Reedy 2007 s. 297-298)

*Mores Utopia* har sider som virker avskrekkende for mange i dag. “Its slavery, monastic uniformity and rigid patriarchy are alien to us, and reflect a view of human nature that requires the suppression of desire. That being said, its communism and (relative) humanism reflect a man of real principles, a man who felt that kings should listen to philosophers. But even such principles could not be expressed openly when a violent monarch demanded absolute loyalty, and disembowelled alive those who displeased him.” (Parker, Fournier og Reedy 2007 s. 298)

“I *Utopia* skildrer Thomas More en oppdiktet øy i Stillehavet. [...] en idealstat i sterk kontrast til samfunnsforholdene i samtidens Europa [...] Boken inneholder et kart over øya, det utopiske alfabetet, dikt på utopisk med oversettelse, og ikke å forglemme innledninger i form av brev og dikt med øya Utopia som tema, skrevet av kjente intellektuelle. Den relativt lille boken består ellers av to deler. Del I tar utgangspunkt i en reise Thomas More hadde foretatt til Flandern i 1515, som kongens utsending. Men fantasi og virkelighet går over i hverandre i fremstillingen. I Antwerpen møtte More den unge Peter Giles (sant), som presenterte ham for Raphael Hythlodæus (løgn og forbannet dikt). Sistnevnte hadde (ifølge *Mores bok*) fulgt Amerigo Vespucci på en reise til kontinentet som er oppkalt etter ham, og var blitt igjen der. Slik kom han til øya Utopia, der han bodde i en periode, før han vendte tilbake til Europa, full av begeistring. Del I inneholder også en beretning om et middagsselskap hos kardinal John Morton, med samtaler som senere ble utsatt



for sensur. Verkets del II presenteres som Hythlodæus' beretning om øya Utopia. Der er det ingen fattigdom, ingen privat eiendomsrett og så å si ikke kriger, der har kvinner større rettigheter enn i Europa – et Europa som etter Hythlodæus' syn er preget av grådighet og korrupsjon. Giles var en reell person, Vespucci og Morton likeså. Hadde vi kunnet gresk, ville vi kanskje ha klart å tolke navnet Hythlodæus som “ekspert på nonsens”.” (Vibeke Roggen i *Morgenbladet* 16.–22. desember 2016 s. 26-27)

I Mores *Utopia* “More and his friend Peter Gilles (the town clerk of Antwerp) appear as characters and debate with a fictional traveller. The Latin text contained proper names derived from Greek which almost all undercut their veracity. The river ‘Anydrus’ means not-water and most famously, the title has two meanings – ‘outopia’ or no place, and ‘eutopia’ or good place. Some of these strategies were probably intended to distance the author from the work for political reasons, whilst others were mysteries and puzzles beloved of educated Englishmen of the time.” (Parker, Fournier og Reedy 2007 s. 296) “One of the many ironies in More’s text is the reason given for why we don’t know exactly where utopia is: Gilles missed what Hythlodæus said because someone was coughing at the time.” (Parker, Fournier og Reedy 2007 s. 298)

Mores Utopia er et patriarkalsk samfunn der mennene hersker, ikke minst over kvinnene. Samfunnet er basert på slavehold, og både menn og kvinner kan være slaver. Det er kvinnene som lager mat, mens slavene gjør det enda mindre attraktive arbeidet. Det er et samfunn preget av stor toleranse overfor ulike livssyn og religioner. Fordi alle har nesten de samme økonomiske midlene til disposisjon, er det knapt noen kriminalitet på øya. De som likevel begår lovbrudd, kan bli gjort til slaver. Slaveri er den høyeste straffen som kan gis (blant annet for ekteskapsbrudd, som blir ansett som svært alvorlig). Noen slaver kommer fra fastlandet, enten som krigsfanger eller kjøpt av utopierne. Noen vil dessuten gjerne være slaver i Utopia fordi de har det bedre der enn i sitt hjemland.

I hver by er det 6000 familier. Husene fordeles ved loddtrekning hvert tiende år. Arbeidsdagen er bare seks timer. Alle må forsvare seg selv, for det finnes ikke jurister på øya. Det er ingen dødsstraff. Det er ærefullt for en alvorlig syk person å begå selvmord. Barmhjertighetsdrap er også akseptabelt i Utopia. Selvmordere som ikke var syke, blir derimot foraktet av utopierne, og de blir ikke engang gravlagt, men kastet i en myr. Alt i alt er samfunnet hierarkisk, med klar rangorden mellom kjønn og sosiale grupper.

“Sir Thomas More’s *Utopia* lays out several important ideas that help us understand the political thought of both now and the Renaissance as well as providing us with a look into the conditions of sixteenth century Europe. The book primarily acts as a vehicle for More to explore several issues, ranging from the advising of Kings to the role of private property in society. More, who acts as a character of himself in the book, is told of the New World island of Utopia by

Raphael Hythloday, the last name meaning “expert in nonsense,” which acts as a land of contrast and similarity to the Tudor England More had grown up in. More concludes rather contrarily at the end of the book, that while “quite a few of the laws and customs [Hythloday] had described as existing among the Utopians were really absurd,” (110) he “freely confess[ed] that in the Utopian commonwealth there are many features that in our own societies [he] would like rather than expect to see.” (111)” (Alexander Marriott i <http://capitalismmagazine.com/2004/01/a-slave-state-society-in-sir-thomas-mores-utopia/>; lesedato 31.05.16)

I Mores *Utopia* “Hythlodæus complains about the inequalities that result from private property, as well as the impossibility of philosophers giving advice to kings. He illustrates his arguments with examples from the (real and imaginary) lands he has visited. In the second part of the book, Hythlodæus describes life on the communistic island of Utopia, established by the lawgiver King Utopus hundreds of years previously, as an illustration of how they have solved all the problems from which England currently suffers. The island was created by dividing a peninsula from the mainland in order to ensure its safety and prevent it from being contaminated with foreign ideas” (Parker, Fournier og Reedy 2007 s. 296-297).

“More is making several arguments not only about contemporary political policy, but about the nature of government and the earlier attempts of Plato and Aristotle at crafting ideal states. *Utopia* is broken into two books; the first is a dialogue between Thomas More, Hythloday, and Peter Giles, who acts as the liaison between More and Hythloday. The second book is primarily Hythloday’s narrative description of the laws, customs, and people of Utopia. The first book is important though as an overt commentary on contemporary Europe and England specifically. The main debate More and Hythloday have first revolves around the question of why Hythloday doesn’t advise Kings, a question More was dealing with at the time he wrote the book, as he had been invited to advise King Henry VIII. [...] The other question which emerges in this first dialogue concerns the punishment of thievery in England during More’s time, which was usually a trip to the gallows. Hythloday contends that the punishment is far too harsh and that it doesn’t deter anyone because the cause, poverty, is left unaddressed. His solution is to abolish private property and then make the punishment severe, but not death. Giles and More disagree with him insofar as they don’t think abolishing private property is appropriate, and this question is also not decided within the confines of the book, though More does take up the argument that abolishing private property would cause the collapse of civilized society.” (Alexander Marriott i <http://capitalismmagazine.com/2004/01/a-slave-state-society-in-sir-thomas-mores-utopia/>; lesedato 31.05.16)

“Yet another regulated facet of Utopian life is marriage, beyond the mere realm of contract enforcement. Women must be eighteen and men must be twenty-two before they can be married and “Clandestine premarital intercourse, if discovered and proved, brings severe punishment on both man and woman; and the guilty

parties are forbidden to marry for their whole lives, unless the prince by his pardon mitigates the sentence.” (81) What happens for overt premarital intercourse? This sounds funny, but the punishment here is incredibly tyrannical, especially for such a highly enlightened people, as Hythloday claims them to be. But it doesn't end here, “They punish [second offense] adulterers with the strictest form of slavery.” (83) Enslavement? Adultery is certainly a bad thing, constituting a breach of the marriage contract at the least, but can it warrant enslavement? This is especially amusing given Hythloday's earlier excuses for thievery in contemporary England. Granted, thievery doesn't warrant death, but his vaunted Utopians enslave adulterers, plus more broadly, have slavery! The slavery of Utopia is for those who break the law and prisoners taken in war, but it seems rather ironic that in a place without property people are held as such by the state.” (Alexander Marriott i <http://capitalismmagazine.com/2004/01/a-slave-state-society-in-sir-thomas-mores-utopia/>; lesedato 31.05.16)

“The utopians are perhaps at their most untraditional in their reliance on printed books and in underpinning their democratic institutions with widespread literacy. Recall that in Plato's commonwealth superior knowledge is monopolized by the guardians, and in Augustine's polity the interpretation of scripture is the prerogative of the educated clergy. By contrast, the utopians, like some European reforming religious groups between the Lollards and the Lutherans, earnestly pursue their education and entertainment by means of the written word. They have a working week of some thirty-five hours (six hours a day), and, as this labor is equally divided among all citizens (except slaves), there is plenty of time for the cultivation of the mind. They enjoy themselves rather austere by going to lectures before daybreak, possibly in imitation of monastic rituals. Through the combination of religious and secular education, More thus incorporates into his design both the Catholic principle of moral instruction by means of an established priesthood and the reformist view that believers should be instructed in the rudiments of literacy in order to educate themselves.” (Stock 2001 s. 96)

“Compared with this bold criticism [dvs. Mores samfunnsskildring i boka], which attacks society at its roots, how limited does not the much belauded action of Luther appear, who commenced a year after the appearance of *Utopia* to preach against, not indulgences themselves, but the abuse of indulgences, and was impelled to take further steps not by a logical process going on in his mind, but by the logic of facts! And yet while the whole might of Rome was eventually summoned against the man who attacked the abuse of indulgences, without purposing to make any change in the ecclesiastical organisation, no molestation was offered to the man whose doctrines tended to sap the very foundations of society; and the advocate of a Church who was as uncatholic, and in many respects even unchristian, as any one of the reformed churches, became a martyr of the Catholic religion [More ble henrettet i 1535]. Strange as this difference in treatment appears, there was good reason for it. Luther addressed himself to the masses; he expressed the interests of powerful classes and parties. More, with his aspirations,

stood alone; he addressed only a small circle of scholars, the people did not understand him and he did not desire to be understood by the people. He therefore wrote his *Utopia* in Latin, and concealed his thoughts in the garment of satire, which to be sure permitted him greater freedom in the expression of his opinions.” (Karl Kautsky i <http://www.marxists.org/archive/kautsky/1888/more/ch13.htm>; lesedato 06.03.13)

“And *Utopia* even pursued the special object of influencing the government and constitution of England. This is not only shown very distinctly in the first book, but Erasmus, who ought to have known it, relates this fact in his well-known letter to Hutten: “He published his *Utopia* for the purpose of showing, what are the things that occasion mischief in commonwealths; having the English Constitution especially in view.” The island of Utopia is, in fact, England. More designed to show how England would look, and what shape her relations with abroad would assume, if she were communistically organised. The analogy may be traced with exactitude: The island is separated from the Continent only by a channel 21 miles wide. The description of the capital, Amaurot, is a true description of London. Stow, in his *Survey of London*, vol.ii., p.458, finds a perfect correspondence between the two towns. Historians and economists who are perplexed by Utopia perceive in this name a subtle hint by More that he himself regarded his communism as an impracticable dream.” (Karl Kautsky i <http://www.marxists.org/archive/kautsky/1888/more/ch13.htm>; lesedato 06.03.13)

“In all the discussions about the Utopians there is only one element of a fantastic nature, and that is not the goal that was aimed at, but the ways and means of achieving it. More saw only one force which could carry communism into effect, and this he mistrusted. He has shown us in his *Utopia* in what manner he conceived that communism would be enforced. A prince named Utopus conquered the country, and impressed on it the stamp of his mind; all institutions in Utopia are to be traced to him. He thought out the general plan of the commonwealth and then put it into execution. In this way More conceived the realisation of his ideals: he was the father of Utopian Socialism, which was rightly named after his Utopia. The latter is Utopian less on account of the impracticability of its aims than on account of the inadequacy of the means at its disposal for their achievement. We know that More could not help being an Utopist. As yet there was no party, no class to champion Socialism; the decisive political power, on which the State seemed to depend, were the princes, then a young, and in a sense a revolutionary element, without defined traditions: why should not one of them be converted to Communism? If such a prince desired, he could enforce Communism. If no prince so desired, the poverty of the people was unalterable. So thought More, and from this standpoint he was impelled to make an attempt to convert a prince. But he was by no means deceived as to the hopelessness of his task. He knew the princes of his time too well. He concludes *Utopia* with the following words, after inserting a saving clause that he did not agree with all that Hythloday had related: “However, there are many things in the commonwealth of Utopia that I rather wish, than hope,

to see followed in our governments.” In this conclusion lies the whole tragedy of More’s fate, the whole tragedy of a genius who divines the problems of his age before the material conditions exist for their solution; the whole tragedy of a character who feels obliged to grapple with the solution of the problems which the age has presented, to champion the rights of the oppressed against the arrogance of the ruling classes, even when he stands alone and his efforts have no prospect of success.” (Karl Kautsky i <http://www.marxists.org/archive/kautsky/1888/more/ch13.htm>; lesedato 06.03.13)

“*Utopia* ble en suksess. Én grunn til dette var boken selv: Den hadde et stort potensiale rent innholdsmessig. En annen grunn var at More ikke sto alene, og primus motor, Erasmus av Rotterdam, var allerede en innflytelsesrik og høyt respektert mann. [...] Erasmus og den ti år yngre Thomas More var blitt gode venner under et besøk Erasmus foretok i England. [...] I perioden frem til 1650 utkom det tyve utgaver av *Utopia* på latin, og de er ganske forskjellige: store og små, separatutgaver eller deler av forskjellige typer samleverk, med og uten kart over øya og forseggjorte tittelblad. I samme periode utkom boken i alt 25 ganger i oversettelse til forskjellige europeiske språk: syv ganger på italiensk, seks på fransk, fem på engelsk, fire på nederlandsk, to på tysk og én på spansk. Likevel har det vært lange perioder da *Utopia* ikke har vært å få tak i. [...] det er neppe tilfeldig at Köln-utgaven utelater en margnote i bok II som sier at prestene i *Utopia* er mye mer hellige enn våre egne. [...] *Utopia* grunnla en ny sjanger. *Utopia* skapte et nytt begrep.” (Vibeke Roggen i *Morgenbladet* 16.–22. desember 2016 s. 26-27)

“Many have since attempted to establish their own utopia in More’s image. In the middle sixteenth century, Vasco de Quiroga used *Utopia* to establish a short-lived community near Santa Fe in New Spain. The leader of the first English colonizers to North America, Humphrey Gilbert, carried a copy and attempted to establish settlements using it as a guide [Massachusetts Bay Colon]. Etienne Cabet was converted to communism after reading More [...] to dismiss utopia is also to dismiss the possibility of any radical change, and hence to accept business as usual.” (Parker, Fournier og Reedy 2007 s. 298-299)

Det skal ha vært lesere av Mores bok som ønsket å reise til Utopia-øya (Rémy Casin i <https://journals.openedition.org/rbnu/1836>; lesedato 16.09.23).

William Morris skrev i et forord til Mores *Utopia* i 1893: “Doubtless the *Utopia* is a necessary part of a Socialist’s library; yet it seems to me that its value as a book for the study of sociology is rather historic than prophetic, and that we Socialists should look upon it as a link between the surviving Communism of the Middle Ages (become hopeless in More’s time, and doomed to be soon wholly effaced by the advancing wave of Commercial Bureaucracy), and the hopeful and practical progressive movement of to-day. In fact I think More must be looked upon rather as the last of the old than the first of the new.” (<http://www.marxists.org/archive/morris/works/1893/utopia.htm>; lesedato 03.12.12)

Mores *Utopia* “inspired a host of imitators and began the literary genre of the same name, diverging from the travelers’ tales genre in that its emphasis was on the imaginary society described, rather than the journey to or from the society’s homeland. According to Manuel and Manuel: “In the sixteenth and seventeenth centuries, descriptive works that imitated the *Utopia* were called utopias, with a miniscule, and they adhered more or less to the traditional literary devices that More himself received from Lucian of Samosata, who in turn had inherited them from Hellenistic novels, many of them no longer extant. The invention of printing made readily available translations of tales of this character from one European language into another, and they came to constitute an ever-expanding corpus, in which stock formulas and concepts can be traced historically and their modifications charted. The principal elements are a shipwreck or chance landing on the shores of what turns out to be an ideal commonwealth, a return to Europe, and a report on what has been remarked. If arranged in chronological order these works, considered “proper utopias” by bibliographers, form a sequence in which the imitation of predecessors is patent.” ” (Wolf 2012 s. 88)

Andre eksempler:

Johann Valentin Andreae: *Christianopolis* (1619)

Tommaso Campanella: *Solbyen* (1623)

Francis Bacon: *Det nye Atlantis* (1627)

Louis-Sébastien Mercier: *Året 2440* (1771)

Samuel Butler: *Erewhon* (1872) – en roman som også har tydelige dystopiske innslag

William Morris: *News from Nowhere, or, an Epoch of Rest, being some chapters from a Utopian Romance* (1891) – en sosialistisk utopi

Werner Illing: *Utopolis: Roman* (1930)

Konrad Giesecke: *KPD regjerer: En realpolitisk utopi* (1932) – en roman om hvordan det tyske kommunistpartiet begår statskupp og omdanner Tyskland til en idealstat; teksten er utformet som en serie (fiktive) lederartikler i aviser

Josef Freiherr von Löwenthal: *Den udødelige byen: En utopisk fortelling fra året 2000* (1936)

Peter Norelli: *Utop Anno 2000 – verdi-omvurdering: Rapport fra det første dagsmøtet i utopistenes internasjonale intersekulære verdensforbund (10.-17. juni*

2000) (1936) – en roman der utopister som Platon, Thomas More og andre møtes; boka tipper etter hvert over i en dystopi

Austin Tappan Wright: *Islandia* (1942)

Franz Werfel: *De ufødtes stjerne: En reiseroman* (1946) – om en svært fjern framtid, med dystopiske innslag fordi menneskene ikke klarer å realisere virkelig framskritt

Burroughs Frederic Skinner: *Walden Two* (1948)

Garrett Jones: *Ourtopia* (2004)

“Despite some positive advances, More’s Utopia still had slavery, and many other utopias of the time also had aspects that would be considered dystopic today. Johann Eberlin von Günzburg’s *Wolfaria* (1521), the first Protestant utopia, depicted a land in which everything was under governmental control, with harsh punishments like execution and drowning for such minor infractions as public drunkenness or saying the wrong prayers. Anton Doni’s *I Mondi* (1552) introduced Mondo Nouvo, a city-state built in the shape of a star with 100 streets radiating out from the doors of a central temple, in which everyone’s dress and meals are uniform, families are abolished, and women held in common. Women and children are both held in common in Tommaso Campanella’s *The City of the Sun* (1623). Thus, the dividing line between utopic and dystopic depends on one’s own desires and beliefs.” (Wolf 2012 s. 88)

Skildringene kan vise at det er mulig å unngå de uheldige konsekvensene av menneskelige svakheter, f.eks. behovet for rikdom og makt, ved å innrette samfunnet på en klok, rettferdig og effektiv måte.

“[M]ost utopias were dreamt up by men, and tended toward male chauvinism. However, the Renaissance also saw some of the first subcreated worlds made by women, for whom utopias were a way to imagine worlds which countered the male-dominated and misogynist attitudes of the time. In 1405, Christine de Pisan wrote her utopian *La Cité des Dames* (*The City of Ladies*), an allegorical city composed of famous women from history. In 1659, Anne Marie Louise Henriette d’Orléans, Duchesse De Montpensier, wrote two short novels, *La Princesse de Paphlagonie*, about the kingdom of Misnie, and *Rélation de L’Isle Imaginaire*, about Imaginary Island, and both were published under the name of her secretary, Segrais. A year later, Madeleine De Scudéry, known for writing some of the longest novels of the time, included a map of Tendre, an imaginary land [...] in her ten-installment novel *Clélie* (1654-1660). De Scudéry’s detailed color map depicts a land of love, with such features as a Lac d’Indifference (“Lake of Indifference”) and cities with names like Respect, Generosité, Grand Coeur, Probité, Billet Doux, and Exactitude. And finally, new worlds are proposed in two works by Lady

Margaret Cavendish, Duchess of Newcastle; a set of utopian rules for a new society put forth in her essay, “The Inventory of Judgements Commonwealth, the Author cares not in what World it is established” in her collection, *The Worlds Olio* (1655), and her fictional work, *The Description of a New World, Called the Blazing-World* (1666) [...], which is sometimes included in lists of utopias though it is also considered to be early science fiction.” (Wolf 2012 s. 88-89)

Den tyske humanisten Johann Valentin Andreae publiserte *Christianopolis* i 1619. Verket “reflects a Renaissance interest in education and social improvement. [...] Andreae was a practical utopian who founded an early mutual protection association at Calw to support the working people from the cloth factories and dye works. In one hundred short chapters, the *Reipublicae christianopolitanae descriptio* provides considerable detail on utopian organization. After sailing across the Academic Sea on the good ship Phantasy, the adventurer arrives at the triangular island of Capharsalama through being shipwrecked (Andreae was the first to use this device) and there finds the city of Christianopolis. He is allowed entrance after a three-stage examination and enters the square, symmetrical, stone-built and fortified city within which about four hundred people live. The city is divided according to function, with different parts for different industries, and these parts again divided by levels of skill. Governance is carried out by a triumvirate of well-respected men, and beneath them by officials and councillors representing different parts of the city. There is no private property but a system of central planning that ensures, amongst other things, that work duties are rotated so that all take their turns at the more unpleasant manual duties. By this method, the citizens are not coarsened by certain forms of labour, and working hours are kept to a minimum. Families are small. Plainly dressed according to season, age or gender, they eat their meals privately in simple accommodation (with food provided from the public storehouse). Education [...] is the same for girls and boys, and consists of classes on logic, rhetoric, languages, music, astronomy, history, ethics and theology, taught by active and generous instructors [...] Despite this equality in education, women have no public voice, and (even within marriage) sex is only permissible for the purposes of reproduction. [...] in terms of discipline, petty thefts will incur sensible penalties (for anyone can destroy a man, but only the best one can reform), whilst blasphemy and adultery will result in the severest forms of punishment. [...] tensions between a tyrannical Christian moralism and a tempered anti-authoritarian reformism” (Parker, Fournier og Reedy 2007 s. 44-45).

“Andreae’s *Reipublicae Christianopolitanae Descriptio* (1619), otherwise known as *Christianopolis*, sets its walled utopian city-state upon an island called Caphar Salama. After his ship, *Fantasy*, is shipwrecked on the island, the book’s main character, the pilgrim Cosmoxenus Christianus, is examined by the city’s guardians and later shown the city. Christianopolis is small but meticulously planned out and described in 100 chapters, including a map drawn by Andreae. [...] Andreae’s architectural details and description gives his city-state a more concrete presence



than the more dreamlike descriptions of prior utopias which focused more on social structures than physical ones.” (Wolf 2012 s. 91)

“Francis Bacon’s *New Atlantis* (1626) involves a ship lost in the South Seas which chances upon the remote island of Bensalem. We are given detailed descriptions of the house where the ship’s crew is quarantined right after arriving, and an elaborate backstory reaching over 3,000 years, which includes how a miraculous pillar and cross of light, along with a Bible and letter sent by St. Bartholomew, converted many of the islanders to Christianity; the early seafaring years and loss of Great Atlantis in a deluge; and the ancient King Salomana, their lawgiver, and the establishment of his house. At one point, one resident of Bensalem even says “I have read in a book of one of your men, of a feigned commonwealth,” and goes on to make a specific reference to More’s *Utopia*.” (Wolf 2012 s. 91)

“Francis Bacon’s (1561-1626) mysterious UTOPIA borrows the ancient name of ATLANTIS to imagine a place of great learning and scientific progress. It was written in 1624, and published posthumously in 1627 [...] in *New Atlantis* he is the first utopian to show science at the centre of social planning. [...] There are also massively detailed ceremonies for men who have produced thirty children, which the mother is allowed to watch though she may not be seen. [...] the establishment of Salomon’s House, or the ‘College of Six Days Works’. This is a scientific institution on a massive scale. We are first told that in order to gain knowledge about the world, the isolation of Bensalem is relaxed every twelve years in order that two ships can be sent to discover foreign secrets. The three brethren of the house aboard each ship are sent ashore in disguise until they can be collected again, and we are not allowed to know where they are or what they are doing. This secrecy (and slight sense of paranoia) suffuses the entire book, with many conversations ending prematurely, or intentions being veiled in various ways. Despite these mysteries, we are left in no doubt that the House of Salomon is a place of incredible wonders – deep caves for making new materials, telescopes, perfumes which can imitate any smell, new sorts of food, perpetual motion, elixirs that prolong life, half-a-mile high towers, submarines and so on. These are produced not only by spying on the rest of the world, but by a division of labour that separates different processes of knowledge generation into a sequence that begins with reviewing what is already known and ends with axioms that have a general truth. Even then, the brethren of the house can decide whether or not to release their knowledge to the state. [...] But, like many other utopias, this is a perfected state that endlessly requires devout reference to its earthly and spiritual makers in order to legitimate its absence of history and politics. [...] As Susan Bruce puts it, Bacon makes ‘the relation between empire and empiricism’ perfectly clear.” (Parker, Fournier og Reedy 2007 s. 190-192)

På 1600-tallet skrev franskmannen Denis Vairasse romanen *Historien om Severambia*, som skal være basert på en historie om et skipsforlis på vestkysten av Australia. Kapteinen og hans menn “proceed on a journey to Severambia

(Howgego). [...] With its emphasis on Deism, Reason, and the full dignity of man, the novel rejects most of what France had stood for” (<https://www.vialibri.net/years/books/349465/1656-vairasse-dalais-denis-histoire-der-sevarambes-volkeren-die-eeen>; lesedato 24.04.20).

Den franske sosialisten og filosofen Étienne Cabet skrev at “the cause of the vices and unhappiness of mankind is to be found in the bad manization of society”. “Cabet wrote a fictional utopia titled *Voyage to Icaria* which was published in France in 1839. After travelling to London to consult with Robert Owen, who had established an alternative community and form of factory organization in New Lanark in Scotland, Cabet eventually established an ‘Icarian’ commune at Nauvoo, near St Louis in the USA. Though Cabet died in 1856, several other Icarian colonies were also established, the last existing until 1898. Cabet’s utopia was based on order, on bureaucracy. He put forward a vision of a democratic and well-organized society in which all were equal, and there was no waste or conflict.” (Parker, Fournier og Reedy 2007 s. ix)

“[M]odern utopian visions culminated in the late nineteenth and early twentieth centuries, when a spate of utopian fictions, often inspired by socialist ideals, appeared. These centrally included Edward Bellamy’s *Looking Backward* (1888), William Morris’s *News From Nowhere* (1890), and H. G. Wells’s *A Modern Utopia* (1905).” (Herman, Jahn og Ryan 2005 s. 624-625)

Den amerikanske forfatteren og politiske aktivisten Edward Bellamys roman *Looking Backward: 2000-1887* (1888) skildrer verden slik han var overbevist om at den ville være i år 2000. Boka ble en bestselger, med nesten en halv million solgte eksemplarer i 1891. Romanen er “an entertaining time-travel story with an upbeat ending. It is told by Julian West, a Bostonian who goes to sleep by hypnotic means in 1887 and wakes up in his city 113 years later to discover that the old society and its attendant evils have been swept away. By A.D. 2000 the universal reign of brotherhood has arrived. War has disappeared – and so have advertisements, retail stores, servants, garbage, political parties, public corruption, state governments, lawyers, armies and navies, jails, professional athletes, labor unions, banks and money. Crime, insanity and suicide are rare. Social distinctions have dissolved in a comfortable equality. The state manages all industrial activity and provides jobs for everyone. People retire at the age of 45 and spend the rest of their lives in leisure. Harmony between the sexes has become perfect, everyone is educated and intelligent, public spirit has overcome selfishness. All the people share the wealth equally and want for nothing in a society free of the conflicts that characterized all previous human history. [...] Through most of the book Dr. Leete, in whose house West is staying, sits in the drawing room and explains the 20th century to his guest. [...] Bellamy’s book draws on a long tradition of Utopian writing with which it shares some characteristics. From Plato in “The Republic” to Thomas More in “Utopia,” thinkers and visionaries have imagined societies perfectly organized for the greater happiness and welfare of all. But Bellamy’s utopia responded to specific

American conditions, particularly the growing rift between the rich and poor which was his impetus for writing the book. In fact, the book is titled “Looking Backward” because the narrator, from the vantage point of the future, looks back on his own time, which is depicted as a garishly ugly era. Debate about Bellamy’s premises enlivened gas-lighted parlors for years; fellow authors wrote sequels by the dozen, while others came up with fictional rebuttals. [...] Bellamy’s aim was not propaganda. He had written what he called a forecast, and believed that inexorable evolutionary laws would force society into the shape he foresaw.” (Warren Sloat i <https://www.nytimes.com/1988/01/17/books/looking-back-at-looking-backward-we-have-seen-the-future-and-it-didn-t-work.html>; lesedato 22.01.21)

Bellamys *Looking Backward 2000-1887* “had a huge contemporary influence on US political opinion on the left, and also later on Ebenezer Howard’s GARDEN CITY movement in the UK. (Howard was instrumental in getting the book published in Britain.) Against the individualism of either ROMANTICISM or MARKET capitalism, Bellamy turned to a strong state as his model, embellishing it with ringing phrases about the brotherhood of man and the solidarity of the race. In *Looking Backward 2000-1887* a wealthy Bostonian falls into a hypnotic trance and wakes 113 years later. At the end of the novel, he dreams that he is back in the unfair and dirty world of 1887, and is massively relieved to wake again in this new present. [...] free from the strikes and unrest that characterized the Boston that he left behind. [...] With the nation as employer, all the citizens became employees, and a complex BUREAUCRATIC structure ensured that the work and profits were shared with all members of society, including the physically or mentally incapable. All citizens are educated until the age of 21, when they join the ‘industrial army’ until the age of 45, after which they are free to do what they wish (though women become exempt on becoming mothers). Apart from three years of directed labour, citizens can choose the trade that is most attractive to them. Since everyone is paid the same, via a public credit card, imbalances of supply in the labour market are dealt with by having shorter hours for the less popular jobs” (Parker, Fournier og Reedy 2007 s. 163).

Samfunnssystemet hos Bellamy “does not prevent people from choosing trades that they find worthwhile, but allows for centralized planning of production and distribution. Similarly, the personal shares that each person has in the national wealth can be spent as the individual wishes, but since all have the same income, there is little need for conspicuous consumption (or motive for crime and war) and no attempt to sell products via advertising [...] government is carried out by a MANAGERIAL élite” (Parker, Fournier og Reedy 2007 s. 163).

Østerrikeren Theodor Herzl argumenterte i boka *Jødestaten* (1896) for at jødene trenger en egen stat for å slippe unna de forfølgelsene de lider under. “At the head of his utopian novel, *Altneuland* (*Old-New Land*) (1900), Herzl affixed the legend,

“If you wish it, it is no fairy tale.” In the epilogue he warned, “If you don’t wish it, it is a fairy tale and will remain one.” ” (Schorske 1987 s. 164)

Den engelske forfatteren Butlers *Erewhon* er ifølge Esther M. Stewart en av de mange utopiske science fiction-romanene som “is more a comment on its own time which goes on to reflect prophetically on events of the future, than a genuinely futuristic text.” (Stewart i Boxall 2006 s. 174) Butler “used his satirical tale, *Erewhon*, to promote of his alternative interpretation of the evolution of species, which accorded cells a will and a capacity to shape their environment and to pass acquired habits on to its progeny. Butler satirises the injustices of Victorian England by means of a utopian society in which all the social mores and laws were the exact opposite of what they were in England, just as its ideas about evolution were different.” (<http://www.marxists.org/reference/archive/butler-samuel/1872/erewhon/index.htm>; lesedato 06.12.12)

I briten Morris’ roman *News from Nowhere* er inspirasjonen til skildringen delvis en tenkt fortidig epoke og delvis en tenkt framtidig periode. Selve handlingen er lagt til framtiden: “As prophecy, William Morris’ dream of a utopian future, in which there is no private property, no government, no legal system, no penal system, and no formal education, can seem comically unlikely. Morris imagines a future London which has been reforested, and in which the clothes, the crockery, the buildings, and the bridges have all been designed by William Morris.” (Boxall 2006 s. 212)

Den engelske forfatteren Herbert George Wells’ “most significant utopias were *A Modern Utopia* (1905) and *Men Like Gods* (1923), but much of his wider writing is concerned with the destruction and reconstruction of societies (see, for example, *The Shape of Things to Come*, 1933). A further aspect of his early work was an interest in eugenics, and the production of a superior race through breeding out those who cannot cope with social and technical change. Certain formulations of utopia clearly require the elimination of those types who would be an inconvenience in the future, and in the ‘New Republic’ of his *Anticipations* (1901) Wells uses a quasi-Darwinian logic to suggest that this process may need to be accelerated through state-sanctioned mercy killing. His later views were more temperate however, and *A Modern Utopia* is a remarkably thoughtful and complex work. It is an academic essay on many of the other utopias that preceded it, a story about two travellers who end up on an Earth which is exactly the same as ours but organized as a utopia, and a musing on the impossibilities and tensions of utopian thought in general. [...] Like many radical thinkers, Wells assumed that the world state, like K’ang Yieu Wei’s *United States of the World* (1935), was the final solution to problems of international relations. [...] A common language is spoken by all, the state owns the land and keeps a gigantic system of records on every individual. [...] Broadly, Wells suggests, freedom is allowed in so far as it does not impinge on the freedom of others (as in the case of great wealth, for example). Hence there are no jails or state punishments, and criminals are simply sent to

monastic islands for either sex. There, they are free to do what they wish, as long as it does not hurt the other residents.” (Parker, Fournier og Reedy 2007 s. 310-311)

Wells’ utopi “is a broadly Keynesian state, where demand for labour is stimulated by the state, but private initiative can bring rewards (and a certain proportion of these rewards can be inherited). The laws concerning marriage illustrate this nicely. Certain conditions must be met before marriage is allowed (age, lack of diseases, income and so on), and then each partner is allowed to see the index card that relates to the other. With this full information, the citizens can decide whether they wish to go ahead. Having children is considered a civic duty, and hence women are paid on the birth of a child, and rewarded if the child develops in intelligence or ability above certain thresholds. If no children have been produced, marriages may be allowed to lapse. If any of the initial conditions for the marriage have not been met, the state does not prevent the marriage, but simply ignores it, and no payments are made. These laws, and many others, are formulated and enforced by a ‘voluntary nobility’ called the ‘Samurai’, a class of people who are admitted following certain examinations and then have to follow ‘the Rule’. This involves prohibitions on certain activities (such as commerce, alcohol and acting), marriage only to another samurai and the performance of certain rather improving activities on a regular basis.” (Parker, Fournier og Reedy 2007 s. 311)

“Again set on a distant planet populated by humans, *Men Like Gods* is more science fiction than serious essay, though it might represent the world that could eventually follow from that of *A Modern Utopia*. In what seems like a surprisingly ANARCHIST structure, the state and law have withered away, and decisions are made locally. There is no ruling class (merely some general ‘intelligences’ who speculate about general matters) and no property, because it is considered a ‘nuisance’. These social changes were driven by the realization that competition and struggle were dangerous to the human race, and needed to be replaced by a gradual turn to honest cooperation. [...] these men like gods speak frankly and truthfully, and (like ROUSSEAU’S ‘noble savage’) are entirely open about the playful satisfaction of their animal instincts. If you do not express yourself with ambition and beauty, there is no punishment, but you are unlikely to find lovers. This remarkably libidinous society (partly prefigured in his *Mankind in the Making* in 1903) is regulated, if that is the right word, by an education system that rewards curiosity, creativity and honesty. Parents play little part in their children’s lives until they are about ten, and instead nurses and teachers instil in their pupils the five principles of liberty – privacy, free movement, unlimited knowledge, truth, and free criticism. Yet Wells is not an anarchist, and some sort of state leaks back in. There is no money, but every child is credited with a sum deposited at a bank to last them until they are twenty-five. They are then expected to choose a task that will help them refill their account, and some artists can (in this way) become wealthy. Wells, like Bellamy, often makes exemptions from his organized states for artists and writers, or more generally for a certain class of people who are (by disposition) called to serve humanity. The over-populated, vulgar and dirty aspects

of the present may need to be cleaned away (by Martians, a revolution, eugenics, or a plague) but some sort of social class will still remain or emerge. The paradox of Wells is that (as a writer and thinker) he needed what he called the ‘cult called Individualism’, and it was this realization that usually prevented him falling into the totalitarianism of organization that can so easily become FASCISM.” (Parker, Fournier og Reedy 2007 s. 311-312)

Shangri-La er en “fictional Himalayan utopia described in the novel *Lost Horizon* by James Hilton (1933). This is a contemporary ARCADIAN paradise in a valley, based on a Buddhist MONASTERY and isolated from the outside world, which reminded our hero ‘very slightly of Oxford’. It has excellent libraries, and almost no crime because everyone has what they want. It also has no government beyond the senior lamas who believe that ‘to govern perfectly it is necessary to avoid governing too much’.” (Parker, Fournier og Reedy 2007 s. 253)

“The last novel by the Swiss German author Hermann Hesse (1877-1962), *The Glass Bead Game* [1943] is a serene bildungsroman conceived in the form of a “eutopia” (positive, happy utopia) set in the year 2200, somewhere in the German-speaking areas of Europe. [...] The author’s portrait of an ideal geography envisions a cloistered, spiritual province, Castalia, flourishing unharmed and protected from the vicissitudes of everyday history and politics within the borders of a wider state or nation. Its inhabitants belong to a highly respected male elite, governed by the strict laws of willingly obeyed intellectual hierarchies that reflect the main disciplines of the humanities. Everybody, however, acknowledges the serene organizational superiority of music and mathematics as the sole pathways to a comprehensive celestial harmony. Each specialized discipline of the humanities inside Castalia is ruled by a master (*magister*), who is elected by the community itself as a sign of collective respect and in recognition of his spiritual excellence. In addition to these particular disciplines, the elite of the province also gather in the community of the glass bead game players, which needs a special, interdisciplinary initiation. To play the glass bead game supposes the gift of linking apparently unrelated disciplines (for instance, medieval music and gardening, or Bach and mathematics) into a higher, sublimely spiritual synthesis. [...] the members of Castalia – all men, no women – exclude love, instincts, psychology, suffering, and even death from their cycles of existence. Within the province, nature itself is a cultural object, similar to history, politics, war, diplomatic intrigue, entertainment, or sport. Accordingly, Castalia is presented by the author as an extremely sophisticated and impeccable artificial society, which, though a financial burden, is sustained by a state that remains unnamed throughout the text. [...] In order to train its members, Castalia must carefully eliminate from their souls such organic turbulences as love, family life, psychology, and fear, committing them to a highly sophisticated science of interdisciplinary cultural associations based on numerology and music. No member of Castalia can generate fresh creation: Originality is the art of detecting magical interrelations between apparently unrelated topics, like European music and Chinese philosophy or medieval architecture and scholastics.

One should not forget that Hesse published his work in the midst of the violent rage of World War II, presenting Castalian life as a serene spiritual alternative to collective hate, bloodshed, and sufferance.” (Nasrullah Mambrol i <https://literariness.org/2022/10/12/analysis-of-hermann-hesses-the-glass-bead-game/>; lesedato 05.12.22)

“Utopian fictions continued to appear throughout the twentieth century, though these more modern fictions were often informed by a complexity and scepticism that tended to make the line between utopia and dystopia rather unclear, though the thin line between utopia and dystopia had already been emphasised in earlier works such as Book IV of Jonathan Swift’s *Gulliver’s Travels* (1726). Thus, a crucial modern ‘utopian’ fiction such as B. F. Skinner’s *Walden Two* (1948), clearly intended as a serious exploration of the possibilities of behavioural psychology to produce citizens suited for life in an idealised society, strikes many as a nightmare vision of brainwashing and social control. Some modern works, such as Marge Piercy’s *Woman on the Edge of Time* (1976), include both utopian and dystopian visions of the future, though others, such as Ernest Callenbach’s *Ecotopia* and Ursula K. Le Guin’s *The Dispossessed* (1974), have attempted more legitimately utopian visions, often inspired by the ideals of the oppositional political movements of the 1960s. In addition, twentieth-century thinkers such as Ernst Bloch continued to explore the potential of utopian thought and to emphasise the utopian potential of fiction and other cultural products.” (Herman, Jahn og Ryan 2005 s. 625)

Den amerikanske psykologen Burrhus Frederic Skinners roman *Walden Two* (1948) beskriver et samfunn som “attempts (through positive reinforcement) to minimize competition and encourage a lifestyle that maximizes supportive social interaction and satisfying labour. Childbearing usually happens early, from about sixteen onwards, when the girl is fit and healthy, and before she begins to participate fully in community life. After children, she is free to organize her romantic and sexual life as she thinks fit, and most adults (of either sex) have their own separate rooms. Children are reared collectively, and intense parental attachments are discouraged. The education system uses experimentally proven techniques of positive reinforcement to discourage negative emotions and encourage self-control. Ethics is reduced to a problem of conditioning, a form of training that domesticates members from birth and ensures that they become happy and compliant members of Walden Two. A system of differential labour credits [...] ensures that all the jobs get done [...] but members need work for only four hours a day because the community is arranged to maximize efficiency and reduce pointless labour. For example, the dinner trays are transparent, so that it can easily be seen whether they need cleaning or not, and the babies are kept in a filtered atmosphere so that they don’t need to be washed every day.” (Parker, Fournier og Reedy 2007 s. 308)

“Indeed, ‘politics’ in general does not happen in Walden Two, merely an endless series of experimentally based changes to fine-tune the collective machinery, ‘a

government based on a science of human behaviour' [...] *Walden Two* was written as a radical counterpoint to a militaristic state that had just entered the Cold War. Skinner avoids eugenics, state control or REVOLUTION and instead puts forward a pacifist ECOVILLAGE based on sexual equality as a solution. [...] An actual INTENTIONAL COMMUNITY inspired by *Walden Two* is 'Los Horcones', founded in 1973 in Sonora in Mexico, which has taken Skinner's ideas, strengthening them with contemporary COMMUNITARIANISM and ENVIRONMENTALISM to produce what they call an 'experimental culture'. TWIN OAKS in Virginia (established 1967) was initially set up on similar principles. It is still in existence, but no longer describes itself as primarily influenced by Skinner's ideas." (Parker, Fournier og Reedy 2007 s. 309)

"Ernest Callenbach, the author of the 1975 novel "Ecotopia," the tale of an awakening paradise in the Pacific Northwest that developed a cult following as a harbinger of the environmental movement, died on April 16 at his home in Berkeley, Calif. [...] Written in the throes of the Vietnam War, "Ecotopia" tells of a secessionist nation – carved from what was once Oregon, Washington and Northern California – that by 1999 has evolved toward a "stable state" of bioregionalism, in which each territory cultivates its distinct ecological character. [...] Its readership has included hippies and New Agers, environmental activists and college and high school science students, as well as evangelical Christians increasingly concerned about the global environment. It was reprinted by Bantam Books in 1977, two years after Bantam rejected it, asserting, Mr. Callenbach recalled, that "the ecological fad is over." The novel is told through the accounts of a newspaper reporter who is sent to Ecotopia two decades after it seceded from an economically collapsing United States. Ecotopians realized just in time, the reporter writes, that "financial panic could be turned to advantage if the new nation could be organized to devote its real resources of energy, knowledge, skills and materials to the basic necessities of survival." " (<http://www.nytimes.com/2012/04/27/books/ernest-callenbach-author-of-ecotopia-dies-at-83.html>; lesedato 19.12.13)

*Ecotopia* "describes a society in which recycling is a way of life, gas-powered cars are replaced by electric cars (although most people walk or commute on high-speed magnetic-levitation trains) and bicycles are placed in public spaces to be borrowed at will. In Ecotopia, solar energy is commonplace, organic food is locally grown and, instead of petrochemical fertilizers, processed sewage is used to cultivate crops. Mr. Callenbach mixed his communal change-or-perish message with the free-love attitudes of the 1960s and '70s. Ecotopian couples are "generally monogamous," the reporter writes, "except for four holidays each year, at the solstices and equinoxes, when sexual promiscuity is widespread." Marijuana is legal. While long considered a cult novel, "Ecotopia" gained recognition for addressing issues that have since come to the fore as the environmental movement has grown. [...] The book, Mr. Callenbach told The San Diego Union-Tribune in 1989, "does seem to offer at least some people a sense of hope that we can work through the messes we have gotten our society into and actually arrive at some kind



of decent way to inhabit our precious little planet.” [...] He began focusing on ecological concerns in the early 1970s. In addition to “Ecotopia,” he wrote several books on protecting the environment, including “Living Cheaply With Style” (1977). [...] On a visit to La Jolla High School in San Diego in 1989, students told him that they wanted to live in a society like the one he had imagined, The Union-Tribune reported. They could, he replied, if they and others of their generation were committed to it. “If you don’t save us, nobody will,” he said.” (<http://www.nytimes.com/2012/04/27/books/ernest-callenbach-author-of-ecotopia-dies-at-83.html>; lesedato 19.12.13)

“Fantastic literature itself would eventually undergo a bifurcation into the genres of science fiction and fantasy, the former encompassing technologically speculative fiction, tales of space travel, and stories set in the future, while the latter included myth and legend, folklore, fairy tales, beast fables, chivalric romance, adventure stories, and stories of magic and the supernatural. During the twentieth century, elements of both genres would thoroughly intermix, creating subgenres like science fantasy and space opera, further blurring the boundaries between science fiction and fantasy. At the same time, however, the two genres, each with their own concerns and approaches, would remain the two major poles of fantastic literature.” (Wolf 2012 s. 91)

“Stig Larssæther, samfunnsforsker ved Institutt for byggekunst, prosjektering og forvaltning, NTNU [...] - Jeg tror mange ikke helt har skjønt kva som ligger i FN's togradersmål, altså målet om at den globale gjennomsnittstemperaturen ikke skal stige mer enn to grader i forhold til før-industriell tid (1850). For å nå det målet konkluderer FN's miljøprogram UNEP med at klimagassutslippene fra rike land som Norge må ned med mellom 25 til 40 prosent i 2020 i forhold til utslippene i 1990. - Min uærbødige påstand er at det er veldig få som har noen som helst følelse med hva det målet innebærer i praksis. Det samfunnet som ligger implisitt i å skulle nå den målsettingen, er så fjernt fra dagens samfunn at det er mulig å beskrive det som en utopi eller som science fiction, alt etter hva du velger, sier Larssæther. Han har vært tilknyttet et stort forskningsprosjekt som har bidratt til planleggingen av en klimanøytral bydel på Brøset i Trondheim. Området er per i dag ikke bygget ut, men visjonen har vært å skape en ny bydel for rundt 4000 innbyggere hvor den enkelte skal kunne leve et “lav-utslippsliv” takket være teknologiske og sosiale nyvinninger. Antologien som oppsummerer forskningsprosjektet, har da også fått tittelen *Utopia Revisited*. - Ideen til prosjektet kom fra NTNU og ble solgt inn til politikerne som en positiv mulighet til å fylle klimapolitikken med konkret innhold. I og med at politikerne i alle fall på et retorisk nivå støtter målet om klimanøytralitet, framstår forskningsprosjektet som politisk attraktivt. [...] For Larssæther er det å gjøre bruk av utopier en måte å se nye løsninger på. Men det fordrer en annen måte å tenke scenarier på enn hva som er rådende i dag, mener han. - Det gjeldende innenfor dagens planlegging er såkalt “forecasting”, der du tar utgangspunkt i gjeldende trender og framskriver dem. Det er det som er modus operandi for mye av det som gjøres av samfunnsplanlegging i dag, for eksempel

når man bygger en ny flyplass. Basert på erfaringene man har gjort så langt, spør man seg hvordan flyveksten kommer til å utvikle seg, og så beregner man ut fra det. Veien blir altså til mens man går. Men det finnes en annen tilnærming, sier Larssæther. - Det kalles "backcasting". Det er noe av det vi gjorde i Brøset-prosjektet, der vi tok utgangspunkt i en ønsket framtidig tilstand, FNs tograders-samfunn, og så spolte vi tilbake til dagens samfunn og spurte oss: Hva må vi gjøre for å komme dit, for å oppnå den utopien? [...] en utopi vil kunne fungere som en kontrastvæske som hjelper oss å stille andre spørsmål til hva vi må gjøre i dagens situasjon." (*Forskerforum* nr. 8 i 2015 s. 20)

"One group, known as cybertopianists, views the Internet as a place with potentially liberating qualities for women. The other group is known as cyberdystopianists and this group views the Internet as another way that women can be oppressed in society." (Kevin J. Earl i <https://core.ac.uk/download/pdf/48835157.pdf>; lesedato 05.12.22)

Den tyske filosofen Ernst Bloch skrev *Prinsippet håp* (1954-57), der han har en "distinction between "abstract" and "concrete" utopias. The first of these encompasses escapist forms of "compensatory wishful thinking," while the second maintains a transformative impact, "with images driving forward action to a (real) transformed future" (23)." (<https://www.uvm.edu/~aivakhiv/GreenFilmCrit.pdf>; lesedato 03.04.23) En konkret utopi "is anticipatory rather than compensatory. It reaches forward to a real possible future, and involves not merely wishful but will-full thinking [...] While abstract utopia may express desire, only concrete utopia carries hope. [...] The problem of abstract utopia is described by Bloch as one of immaturity, and a consequent tendency to become lost in fantasy and memory rather than being oriented to real possibility" (Ruth Levitas i <https://www.jstor.org/stable/pdf/20718998.pdf>; lesedato 08.06.23).

"Bloch's central project in his magnum opus *The Principle of Hope* is the rehabilitation of the concept of utopia. In attempting this, he draws attention to the Utopian element in a wide range of cultural forms. He includes day-dreams, fairy-tales, myths, travellers' tales, the sea voyages of medieval Irish monks, and the alchemists' attempts to synthesize gold, besides the more conventional field of literary descriptions of ideal societies. Utopia is not necessarily conceived of as a literary genre or even a written work of any kind, although such definitions remain current. For example, Darko Suvin has defined utopia as: "the verbal construction of a particular quasi-human community where sociopolitical institutions, norms and individual relationships are organized according to a more perfect principle than in the author's community, this construction being based on estrangement arising out of an alternative historical hypothesis." (Moylan 33) For Bloch, such a definition is far too narrow. Not only a broader field of literature, but also architecture and music may be important vehicles of utopia. What binds this diverse mass of material together is that all of it can be seen as embodying 'dreams of a better life.' All of it ventures beyond the present reality, and reaches forward to a transformed

future. It embodies both the act of wishing and what is wished for.” (Ruth Levitas i <https://www.jstor.org/stable/pdf/20718998.pdf>; lesedato 08.06.23)

## Feministiske utopier

“While there is no inclusive or exclusive definition of what a feminist utopia might be, generally it can be taken to refer to utopias that are structured with particular reference to gender equity, female separatism, or imaginary alternative arrangements for gender, sex or sexuality.” (Parker, Fournier og Reedy 2007 s. 98)

“Charlotte Perkins Gilman legger grunnen for mye av den feministiske utopiens tema [...] I hennes tre bøker *Moving the Mountain* (1911), *Herland* (1915) og *With Her in Ourland* (1916), arbeider hun med å synliggjøre kvinner som aktive subjekter, og bryte ned tradisjonelle kjønnsmonstre. Hun eksperimenterer med iscenesettelser av fiktive verdener bygget opp av både enkjønnede og tokjønnede biologiske modeller (Ljungquist 2001: 58-62).” (Johan Magnus Staxrud i <https://www.duo.uio.no/bitstream/handle/10852/26429/dystopiogsamfunnskritikk.pdf?sequence=1>; lesedato 25.01.19)

“Charlotte Perkins Gilman (1860-1935) var redaktør og eneste skribent i tidsskriftet “The Forerunner” som kom ut månedlig i New York i årene 1909 til 1916. Tidsskriftet var på 32 sider og var fylt med artikler om emner fra forurensning til religion, dikt, bokanmeldelser og annet litterært stoff. Hvert år gikk to romaner som føljetonger. En av disse romanene til Charlotte Perkins Gilman, skrevet i 1915, er i 1979 trykt for første gang i bokform både i USA og England [...] Den nyoppretrykkete boka heter på originalspråket *Herland*, noe som i norsk språkdrakt skulle svare til det litt tyngre, og litt for tydelige *Hennesland*. [...] *Herland* har humor, den er til tider underfundig, avslørende [...] Boka fortelles i jeg-form av en ung mann som sammen med to mannlige venner på en oppdagelsesreise i et tropisk land kommer over opplysninger om et utilgjengelig land som det sies bare skal ha kvinnelige beboere. [...] Det er selve *lengselen* etter å få barn som gjør at noen av kvinnene blir gravide og i stand til å føre slekten videre. Og alle barn er følgelig også pikebarn. Disse barna er på alle måter samfunnets mål og mening, alt er konsentrert og bygget opp slik at barna i *Herland* skal få den best mulige oppvekst og de best mulige forhold for å utvikle seg til nye, stolte, ranke, kloke og arbeidende kvinner som kan føre nasjonens vekst videre. Dette kan se ut som en tilbakevenden til kvinnen som mor, og mor-barn-relasjonen som den ene sentrale, og da ville vel ikke *Herland* stå for den utopien som den i virkeligheten gjør. Her er nemlig barna et kollektivt ansvar for alle, det er ikke bare tosomheten mellom den biologiske moren og barnet som står i sentrum. Når barna vokser opp, løses disse båndene, og barna blir “alles”. Og siden undervisning, boligstandard og arbeidssituasjonene også er innstilt på dette fellesskapet, blir denne kollektive hjelpsomheten en av de sterkeste kreftene i samfunnet.” (Janneken Øverland i *Samtiden* nr. 5 i 1979 s. 54-56)

“*Arbeidet* er ellers en av de viktigste faktorene i utopien om Herland. Alle kvinner arbeider, og arbeidet er en kilde til glede. Landet baserer seg vesentlig på jordbruksprodukter som en følge av det halvtropiske klimaet. Men dette betyr ikke at f.eks. vitenskap og teknologi henger særlig etter på de områdene som det har vært nødvendig å utvikle. Den totale geografiske isolasjonen gjør herlenderne til et fredelig folk, og ressursene brukes innover i landet, på kulturen av jordsmonnet og menneskesinnet. [...] tiltrekningen og spenningen mellom mann og kvinne, bølgebevegelsene mellom mennesker av de to kjønn mangler fullstendig. [...] Boka sier noe om kvinnelige verdiers basis i barnevennlighet, menneskevennlighet og samhold. Og boka sier ettertrykkelig at kvinner ikke bare er milde og snille, men at de er aktive, konstruktive og solidariske. Samtidig viser den også muligens noe av det som kvinner kunne lære av mannens måte å forholde seg til kultur og samfunn på når den peker på den mannsdominerte samtidas dynamiske krefter, oppdagelser og tekniske nyvinninger. [...] Selv så hun sosialismen som den eneste mulige formen for grunnleggende samfunnsmodell, men mente at den måtte suppleres med en teori om hva som er biologisk og hva som er kulturelt betinget i begrepene kvinnelig og mannlig. Også i *Herland* er idéene om et kollektivt samfunn supplert med mulighetene for den enkelte [...] til individuell utvikling. [...] Perkins Gilman skrev selv en fortsettelse, *With Her in Ourland*” (Janneken Øverland i *Samtiden* nr. 5 i 1979 s. 56).

“The feminist aspects of *Herland* include the Herlanders having ‘a different scientific story to tell’. This story rewrites evolutionary theory, seeing social development and gender as amendable to evolution, through women as the primary sex, and therefore as changeable. Herlander biological science is applied in genetic engineering that works through nature rather than eliminating nature, and results in technologies used for sustainability.” (Hall 2008 s. 47)

“Charlotte Perkins Gilman published *Herland* serially across 1915 in *The Forerunner* – a self-published, subscription-only magazine that mixed fiction, political writing, social analysis, poetry, reviews and letters [...] In her autobiography, Gilman claimed that the magazine had around 1500 subscribers, covering half of the costs involved in publication, while the remaining costs were covered by income from other writing and lecturing. The subscribers came from across America, Europe, and ‘as far afield as India and Australia’.” (Hall 2008 s. 50-51)

“Authors of feminist utopian fiction usually begin by showing how women are profoundly alienated and limited by patriarchal society; they then go on to acquaint the reader with an alternative society in which women could feel at home and manifest their potential. [...] the utopian societies they create are surprisingly similar. Mary Bradley Lane’s *Mizarza: A Prophecy* [1975], and Charlotte Perkins Gilman’s *Herland*, grow out of the nineteenth-century women’s movement. Marge Piercy’s *Woman on the Edge of Time* [1976], and Joanna Russ’s *The Female Man* [1975], arise from the contemporary feminist movement. Piercy’s work and Ursula

Le Guin's *The Dispossessed* [1974], focus on the details of utopian social organization and mores; Dorothy Bryant's *The Kin of Ata Are Waiting for You* [1971], James Tiptree, Jr.'s "Houston, Houston, Do You Read?" [1976] and Mary Staton's *From the Legend of Biel* [1975], are more interested in defining an alternative feminist consciousness." (Pearson 1977)

"To the degree that feminist utopias are critiques of patriarchal society, they tend to emphasize the forces which most directly oppress women. One major concern is the low status and pay for "woman's work." In no feminist utopia is there any difference in income according to the kind of work done, although there is some difference in status. In *Mizarza*, a cook has the highest status; in *Herland*, a schoolteacher. Another recurring concern of the patriarchy is illegitimacy. In feminist utopias, children are never illegitimate, because they all have mothers. They are not, however, seen as their mother's property, and they do not carry their names. [...] No mother is individually responsible for child care – except on Russ's Whileaway. There mothers get five years off when they have a child to enjoy themselves and play with the child. Even so, they have no responsibility for the child's physical needs, and have no more responsibility than anyone else for the child after the first five years." (Pearson 1977)

"Virtually every author lyrically describes freedom from fear of rape or assault. In *The Female Man*, the narrator explains, "There's no being *out too late* in Whileaway, or *up too early*, or *in the wrong part of town*, or *unescorted*. You cannot fall out of the kinship web and become sexual prey for strangers, for there is no prey and there are no strangers – the kinship web is worldwide. In all of Whileaway there is no one who can keep you from going where you please ..." (p. 81). Luciente, in *Woman on the Edge of Time* explains, "I've never actually known of a case of rape, although I've read about it. It seems ... particularly horrible to us. Disgusting like cannibalism ... it seems unbelievable." " (Pearson 1977)

I Piercys *Woman on the Edge of Time* skildres et landlig, feministisk samfunn: "What is this future like? In Mouth-of-Mattapoissett, Luciente's place of habitation, people live very simply in what we would consider a sustainable manner. Every element of their lifestyle is crafted with care. From the moment a child is brought into being to the moment of death, all is covered by community practices and ritual and yet, there is also a great deal of room for independence and the exercise of free spirit. Nothing is predetermined. Initially, we are led to believe that Mattapoissett is a typical type of community of the future. It is about the size of a village, Connie is told that big cities were deemed unworkable. It is bucolic, vegetables are grown and cows graze. Our first view even provides clothes drying in the sun. In many ways it reminds Connie of the Mexican villages of her childhood. For the most part, the use of fossil fuels is a thing of the past. Solar energy is primarily used. Each community tries to be "ownfed," i.e., self-sustaining. Each adult has a space of per own. The pronouns his and her are no longer used – per, for person, is the

correct term.” (Miriam Rosenthal i <http://www.futures.hawaii.edu/publications/half-fried-ideas/J2/rosenthal.pdf>; lesedato 04.01.15)

I verdenen beskrevet i *Woman on the Edge of Time* “the human species is carefully controlled and a child is born only when someone in the community dies. People are not encouraged to live expanded numbers of years and most don’t. While Connie is around, we experience the death of two people, one old respected woman who has reached the end of her days, and one young beloved man who is killed in defense of his community. The survivors mourn their loved ones and cherish their memories, but are also joyful to welcome new members into the community. There is a diverse mix of racial types, rather than a blending into uniformity. There are still blacks and whites, not merely light brown people. The parenting arrangement is not of our convention. Three mothers are chosen from men and women who have volunteered to mother. There is no mention of fathers. All mothers breastfeed and bond very closely with the child. Reproduction and parenting, as we know it, is obsolete. Since mothering is a matter of choice, all mothers are eager and joyful in their task. [...] Men and women couple without great regard for the gender of their partner. They refer to each other as “sweetfriend.” And most have multiple sweetfriends, although they have a “core.” We are treated to evidences of jealousies that exist when one sweet partner may have a special relationship with another to the exclusion, or perceived exclusion, of a third. What we learn from this is that even though human social practices may change, there are basic human emotions that still exist. In the future, they are not swept under the rug, rituals are developed to resolved problems that may emerge. [...] The story does not end on a hopeful note. Connie cannot be saved by the future and she also cannot seem to save her friends in the future. War is waged all out on all fronts: present and future. One of the messages we might take form the book is that the seeds of the future are in the present, but when you start to modify the biosystem (or any system), as Luciente and her mems say, “In biosystems, all factors are not knowable.” One never knows what the outcome will be from one small change. [...] Our utopian future of Mattapoissett is a purposeful creation designed to repair the physical and social environment wrecked by our time.” (Miriam Rosenthal i <http://www.futures.hawaii.edu/publications/half-fried-ideas/J2/rosenthal.pdf>; lesedato 04.01.15)

“In the utopias of *Mizarza*, *Herland*, and Tiptree’s “Houston, Houston, Do You Read?” the absence of crime is a corollary of the absence of men. The following statement from *Mizarza* is typical: “I noticed with greater surprise than anything had excited in me, the absence of men. ... There was not a lock or bolt on any door” (p. 28). The male explorer who discovers Herland wonders how they fared without men to protect them, but then realizes, “These stalwart virgins had no men to fear and therefore no need of protection” (p. 128). In “Houston, Houston, Do You Read?” several space travelers from earth meet female explorers from a future, all-female utopian society. The women eliminate the men when one of the men tries to rape a woman. It is male violence, connected with the desire to “master” others that is antithetical to a feminist utopian vision. When men are not eliminated

in the formation of these utopias, then the sex-role patterns are. Without sex-role differences, there is no model for a relationship in which one person “masters,” dominates, or controls another.” (Pearson 1977)

“In these utopias, there are absolutely no sex-linked tasks or characteristics. The narrators of *The Kin of Ata* and of *Woman on the Edge of Time* have difficulty telling which sex people are. Sex is simply not a very important differential between people. The explorers of *Herland* are somewhat shocked to realize the women “don’t seem to notice our being men. ... They treat us well – just as they do one another. It’s as if our being men was a minor incident” (p. 69). The total absence of privilege by sex also is accompanied in all these utopias by a lack of class structure or racial distinctions. It is interesting to note that women may be able to design societies without dominance, because they lack the experience of dominating. So, too, it may be that women find it easier than men to imagine societies in which people work without being paid and without an atmosphere of competition for scarce, privileged jobs. Women working as housewives, for example, have never earned a salary; yet women have continued to work for love of their families or from a sense of pride or duty. Even when women work outside the home, they are not likely to develop a keen competitive edge, for they have little chance of upward mobility (except through marriage). Women, as secretaries, nurses, elementary schoolteachers, and maids, have worked efficiently and well – without the hope of rising to be bosses, doctors, principals, or employers. Ironically, it may be women’s experience in a sexist society that has enabled them to see truths about human motivations denied to men.” (Pearson 1977)

“Feminist utopias do away with the division between the inhumane marketplace and the humane hearth, and pattern the entire society on the principles which ideally have governed the home. *Herland*, for example, is “like a pleasant family – an old established, perfectly-run country place” (p. 238). But, because women are also in an advantaged position to see why the family is not always a nurturing place, they redefine it. Feminists envision families of equals, with no patriarchs to “own” them. In Bryant’s *The Kin of Ata*, there are words for male and female, but they are almost never used. Everyone is called simply “kin.” These are not claustrophobic, nuclear families, but relatively large extended groups of people who freely choose to live together. [...] Often, as in Le Guin’s *The Dispossessed* and Piercy’s *Woman on the Edge of Time*, people live in small villages. Kinship networks between these “families” are the basic pattern of macrocosmic social organization. There are no cities and no central governments; villages are deurbanized and decentralized. In *The Dispossessed*, we learn that Ode, the female founder and planner of the utopia saw “Decentralization” as an essential element.” (Pearson 1977)

“The women of *Herland* explain their success in creating a perfect society by saying, “the children in this country are the one center and focus of all our thoughts. Every step of our advance is always considered in its effect on them – on

the race. You see we are *mothers*, she repeated, as if in that she had said it all” (p. 152). Piercy integrates men into a feminist utopia by making it possible for men to be mothers: “It was part of Women’s long revolution. When we were breaking all the old hierarchies. Finally, there was that one thing we had to give up too, the only power we ever had, in return for no more power for anyone. The original production: the power to give birth. Cause as long as we were biologically enchained, we’d never be equal. And males never would be humanized to be loving and tender. So we all became mothers. Every child has three” (p. 96).” (Pearson 1977)

“In Bryant’s *The Kin of Ata*, communal responsibility begins with childbirth. The narrator (a visitor from a patriarchal culture) is told, “giving birth is a very hard thing. We all try to help.” He watches a young girl go into labor assisted in the preliminary stages by the fathers (the three men who might have conceived the child). When she is nearing delivery, the entire community crowds around to help. One explains, “We try to take some of the pain on ourselves, to share it. We try to give some of our strength for the hard work. We try to make the girl feel happy that, once she has done this, she need no longer carry the burden of the child alone. Then she will labor in joy. At the least, we give the warmth of our bodies surrounding her” (p. 149). In *Herland*, the society operates as a family because, having agreed to limit themselves to one child only, each mother is child-deprived. Everyone therefore mothers everyone else. Communal responsibility for child care is coupled with a low birthrate. Children are not romanticized. In *The Kin of Ata* few children are born because, “They are pure desire. And they must not be thwarted, for if they are they will never grow. . . . They must try everything, have everything – too many would destroy our way of life faster than any invasion from outside” (p. 152).” (Pearson 1977)

“In *Herland*, the creation of children’s games is a supreme achievement, for children learn entirely through playing; they learn to be wise and productive adults by doing exactly what they enjoy doing. Time after time, explorers who discover feminist utopias marvel that they “never heard a baby cry” (p. 20, *The Kin of Ata*). Such child-rearing practices are consistent with anarchist theory, as are the male–female relationships typical of feminist utopias. There is no legal marriage and, in contemporary works, no sexual taboos except rape. Both Le Guin and Bryant celebrate monogamous love relationships, but see monogamy as the exception rather than the rule. Good love relationships may be exclusive, or not, short- or long-term, but they are not motivated by the neurotic need of two incomplete people to find a complement. In these societies men and women are not seen as opposites and they are not socialized differently according to their sex; yet all individual differences are encouraged. Perhaps because the sexes are not seen as opposites and complements to one another, people do not think in dualistic ways. The mothers of *Herland*, for example, “had no theory of the essential opposition of good and evil; life to them was Growth; their pleasure was in growing and their duty also” (p. 240). The belief in duality and the essential conflict between



opposites characteristically is seen as the failure of patriarchy, which necessitates its destruction. In Le Guin's words ("Is Gender Necessary?" [1976]), "the problem with patriarchy is the problem of exploitation – exploitation of the woman, of the weak, of the earth. Our curse is alienation, the separation of Yang from Yin. Instead of a search for balance and integration, there is a struggle for dominance. Divisions [are] insisted upon, interdependence is denied. The dualism of value that destroys us, the dualism of superior/inferior, ruler/ruled, owner/owned, user/used, might give way to what seems to me, from here, a much healthier, sounder, more promising modality of integration and integrity" (p. 138)." (Pearson 1977)

"The process is more important than the product in feminist utopias. In *The Dispossessed*, Shevek comes to recognize that "There was process: process was all. You could go in a promising direction or you could go wrong, but you did not set out with the expectation of ever stopping anywhere" (p. 268). In *Woman on the Edge of Time*, "how things are done" is seen as more important than what is done or how quickly it is done. In the all-female world of Tiptree's "Houston, Houston, Do You Read?" women tell the male time-travelers, "We do everything much slower than you did. We like to experience things *fully*. We have time." (p. 83). Shevek and Takver in *The Dispossessed* recognize that "The thing about working with time, instead of against it, is that it is not wasted. Even pain counts" (p. 269)." (Pearson 1977)

"Technology and science in feminist utopias are advanced, but operate on principles designed to work with natural processes. In Piercy's utopia, everyone learns "inknowing" and "outknowing" (p. 103) so that people will know the insides of things well enough to use technology only in humanistic ways. They explain: "our technology did not develop in a straight line from yours. ..." Because they have no sense of either inner or outer as "Other," nothing is seen as foreign or different. "We have limited resources. We plan cooperatively. We can afford to waste nothing. You might say our – you'd say religion? – ideas make us see ourselves as partners with water, air, birds, fish, trees" (p. 118). Feminist utopias are not only ecologically conscious, they assume a partnership between the natural and social world. A society which uses technology to work with the natural world rather than to "conquer it" produces a society which seems more pastoral and Edenic than a futuristic utopia. When Connie visits the utopian future in *Woman on the Edge of Time*, she is disappointed at seeing small old-fashioned buildings and cows grazing. "You sure we went in the right direction? into the future?" (p. 62) she asks. Russ writes "Whileaway is so pastoral that at times one wonders whether the ultimate sophistication may not take us all back to a kind of pre-Paleo-lithic dawn age, a garden without any artifacts except for what we would call miracles" (p. 14)." (Pearson 1977)

"In feminist utopias the elimination of all hierarchies, and the ability to see even the natural world as profoundly equal and similar to the human world, changes the special metaphors used to aid people in understanding the world. Shevek, the

protagonist of Le Guin's *The Dispossessed* visualizes the world differently than the patriarchal Urrasti. He wonders about "this curious matter of superiority and inferiority. Shevek knew that the concept of superiority, of relative height, was important to the Urrasti; they often used the word 'higher' as a synonym for 'better' in their writings, where an Anarressi would use 'more central' " (p. 12). Abstract knowledge of the outer world must always be complemented by inner, empathic or intuitive knowledge of the subject studied. Cultural stereotypes about women have encouraged them to develop their empathic and intuitive powers and discouraged them from developing any ability to abstract themselves out of an experience." (Pearson 1977)

"Although the citizens of feminist utopias do not worship a "god," a vision of an earth mother goddess often personifies the philosophical vision underlying the work. Rather than a force in opposition to evil, the "mother goddess" can often represent life in all its fluidity and contradictions. In *Herland*, the mothers create a religion in their own image, "mother love ... was a Religion. ... All they did related to this power" (p. 266). There is perhaps no overstating the difference between worshiping a god who is seen as like oneself and worshiping one who is seen as fundamentally different. Religious feeling is likened to the experience of going home to mother. In *Mizarza*, a young girl who is dying laments that she is separated from her mother: "If I could only go to sleep in the arms of my mother. But the Great Mother of us all will soon receive me in her bosom" (p. 210). The legends that explain the development of mother consciousness and the creation of a nurturing, human society often begin with an account of the destruction of patriarchy. The women of *Mizarza*, *Herland*, and *The Female Man* free the society of patriarchal consciousness by literally killing all the men. In Russ's *The Female Man*, the Whileawayans explain the absence of men with reference to a mysterious plague. Later in the novel, however, Jael – a time traveler from earth destroyed by a literal war between the sexes – explains, "I, I, I, I, am the plague ... I and the war I fought built your world for you, I and those like me, we gave you a thousand years of peace and love and the Whileawayan flowers nourish themselves on the bones of the men we have slain" (p. 211)." (Pearson 1977)

"The most common plot structure of the feminist utopian novel is the conversion story in which a male narrator comes to see a feminist society as superior to a male-dominated one. The narrator of *The Kin of Ata*, for example, murders a woman and then awakes in a nonsexist world where he is forced to confront and overcome his terror and hostility toward women. [...] The male narrators convert by giving birth to the woman within or by loving (often virtually worshiping) a woman. [...] In giving up the need to "master" and control the woman within and women without, the male hero becomes fully human, and his liberation may be experienced as a "coming home to mother." [...] Finally, the metaphor of birth is appropriate for a conversion to mother consciousness, and it suggests the dependency of the feminist utopian vision on women's actual experience." (Pearson 1977)

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