

## Summery

Utopia is a concept that is as old as the creation of Man. We can even say that the oldest Utopia man knows is the paradise before Adam and Eve left it. Paradise is a gift from God, but Utopia is a human invention. Since Adam and Eve left this Utopia, we are seeking to improve our world. In many cultures, societies, and religions there are some myths or a memory of a very distant past when humankind lived a simple harmonious life. His needs were few and his/her desires were limited. Man's needs and desires were easily satisfied by the abundance provided by nature.

Utopia exists with its recognizable form in Plato's *Republic* (370 BC). From this remote time, until the present, there is a flood of Utopias in literature. Utopian discourse spreads around literary history. An ideal society is continuously invented, reinvented, and transformed. Utopia, in other words, is a name of positive history. It is the other face of history that never stops happening. So, to call for Utopia is to call for an increase in different economic, ecological, and social systems that are based on justice.

However, Utopian history affirms Utopia's transformation from being given as a pattern in the literary work to be man-made. This study examines the nature of Utopia in a critical manner. In this respect, the study explores some positive aspects of Utopianism that can be rescued for subsequent Utopian studies. The study attempts to show relevance of modern Utopia in facing everyday modern values of realism.

In this research, one tries to build on new conceptions in Utopian consciousness through discussing two works by two interesting Utopian thinkers: Yusuf Al Sybaai (1917-1978), and Ursula K. Le Guin (1929-). These two works are *The Land of Hypocrisy* (1949), and *The Lathe of Heaven* (1971). One also contrasts this lively fictional and intellectual experimentation with a dominant fixation on the supposed loss of Utopian possibilities.

Even the focus will be upon the contemporary concept of Utopia; the forward looking nature of Utopia is nonetheless incomplete without an examination of its history. Utopian history is worthy of some discussion. A chronological study helps to clarify the overall direction of the genre's development, as **Chapter One** makes clear. **Chapter One** examines how social changes shape literary tradition of Utopian narrative especially in the thematic concerns.

**Chapter Two** explores how Al Sybaai's emotional and intellectual background shapes his Utopian art. Together with being introduced to his grandmother's folk tales and the greatest literary and philosophical works of his father's library, his romanticism shapes his Utopian mode. Dehumanized poor masses prevail in Al Sybaai's production.

**Chapter Two** also demonstrates Le Guin as a child of an anthropologist father, an adolescent who embraces Taoism and an adult of a successful marriage, to a history professor. This Chapter shows the anthropological influence of her father as a background and the literary attitude she adopts in her Utopian novels. The chapter demonstrates her marriage as a great fulfillment through her husband's cultural support, and Taoism as her preferred inclusive vision since she read about Taoism in her adolescence. All these elements combine and figure Le Guin's Utopian approach which is characterized by a respect for difference and joy in unity. That is a great difference from the major past Utopian attitudes.