



DYSTOPIAN WORLDS.

FROM GEORGE ORWELL TO KAZUO ISHIGURO

WEDNESDAY, 21 MARCH 2018

**SALÓ DE GRAUS
FACULTAT DE FILOLOGIA, TRADUCCIÓ I COMUNICACIÓ**

Organized by: Departamento de Filologia Anglesa i Alemanya

9.00-10.00 Opening lecture

Dystopian thunder follows utopian lightening: prophecies of doom from 'Room 101'

Miguel Martínez López

In this presentation, dystopias will be discussed as the natural evolution of utopias, their connection to other genres (SF, fantasy, post-apocalyptic fiction, ...) will be examined, and the rationale for the conspicuous presence of prophecies of doom in contemporary literature briefly explored.

10.15-11.45 Miscellanea: Student's dissertations

'The ancient God and we are side by side': surveillance and control in 1984 and *The Handmaid's Tale*

Gabriel Calabuig Lloyd – English Studies degree

Social media, facial recognition, fingerprint screen locks... Surveillance and control are a pressing matter nowadays. In this talk, I will go back to some of the main novels that introduce these ideas to explore the concept of the 'Panopticon' and if there is any chance of escaping.

From Herland to Gilead: Utopia and Dystopia in Feminist Fiction

Ángela Sempere Llinares – English Studies Graduate

Many female writers have used utopian and dystopian fiction as a tool to rebel against patriarchy. This dissertation focuses on an analysis of the evolution of its ideology and formal and thematic features. This is exemplified through the study of two of the most important texts belonging to this field of literature: Charlotte Perkins Gilman's *Herland* (1915) and Margaret Atwood's *The Handmaid's Tale* (1985).

Postruth in *Fahrenheit 451*

Noelia Vallés Egea – Master in Advanced English Studies

What is post truth? Explanation of the origins of the term and the development throughout the political periods of Richard Nixon, Ronald Reagan and George W. Bush. Post truth during the election of Donald Trump as president of the United States and the term within dystopian literary works: *Fahrenheit 451*.

Dissent in modern dystopian novels

Andrea Burgos Mascarell – PhD candidate

While dissenting voices and struggle are a common trait of dystopian novels, the causes of such dissent and the way the characters manage to lead or participate in the rebellion may vary. Individualism, collectivism, difference, and leadership are discussed in 21st century dystopian novels.

Ideology and Utopia in Political Discourse

Arash Javadinejad – PhD candidate

In this presentation I will try to offer an exploration of the relationship between ideology and utopia in political discourse, at both theoretical and practical levels. I will elaborate the theoretical part by analyzing the discourse of Libertarianism in the United States, to show how ideological and utopian aspects overlap in a real-world, contemporary political discourse.

12.00-14.00 Literature vs. Cinema

Dystopian literature: from page to screen. A diachronic study

Juan José Martínez Sierra

In this presentation, a diachronic analysis will be presented. A corpus 0 of dystopian literature was created. Then, a corpus 1 followed after several filters were applied. Finally, we checked how many of the works included in corpus 1 were adapted to film. This study allows us to observe the diachronic, quantitative evolution of this type of literature/cinema.

Neuroanime: Animated dystopia from Japan

Luis Alís

Starting in the 1970s, Japan's increasingly mature animation industry started to include darker and more complex themes that resonated with an older audience, and dystopian and utopian themes and concepts developed in English language literature, particularly Science Fiction, from "Starship Troopers" to "Neuromancer", flooded the small and big screens of Japan. Let's find out more.

The opening of *Never Let Me Go*: novel and film

Jesús Tronch

In this paper I carry out a close reading of the first three paragraphs of Ishiguro's 2005 novel *Never Let Me Go* and of the opening of Mark Romanek's 2010 eponymous film. I relate stylistic choices of narrator, focalization and the use of time in the novel to its overarching themes and unsettling (and implicit) questioning of ethics through its dystopian setting, and explain what strategies the film uses to adapt these issues to the audiovisual medium.

Dystopian films as adaptations

Round Table (MAES students)

Some students doing the subject 'Translating and adapting English literary texts: Ideology, culture and power' will present part of their class work.

14.00 – 15.00 Lunch break

15.00-15.45 Native American and Aboriginal Territories as Dystopian Spaces

Australian Utopias: An Ongoing Crisis. Past and Present Retakes

Ana Cuenca – Master in Advanced English Studies

Drawing from its imperialist past, this presentation will tackle Australia's economic exploitation and appropriation of Aboriginal cultures today. It includes a screening and discussion of selected scenes from John Pilger's documentary "Utopia" (2013), as well as an overview of contemporary Aboriginal literature and art.

Imagining the Reservation: Home and Dystopia in Native American Literature

Anna Brígido

This talk will explore Native American reservations as spaces of dystopia, victimization, and unresolved colonial conflict taking as a point of departure Sherman Alexie's short stories. A brief overview of Native American reservation history will be followed by a more specific discussion of Alexie's "reservation realism" as a utopian/dystopian style.

15.45- 17.15 Dystopias by women

Women's Words for Women's Worlds: Elizabeth Burgoyne Corbett's *New Amazonia* (1889)

Laura Monrós

New Amazonia; or a Foretaste for the Future was written in 1889 as a response to the "Appeal against female suffrage", which was published in the magazine *Nineteenth Century* in June the same year and signed by over one hundred influential women. Within this context, this paper considers the role of women's utopian fiction in the enfranchisement of women in England.

Toni Morrison's *Paradise*: A Utopian Theodicy on the Purity of African Americanness

Vicent Cucarella

Toni Morrison's novel *Paradise* details the corruption of a yearned black utopia based on the complex religious heritage of African Americans in the US. Nonetheless, the utopia that the African American Founding Fathers of Ruby- the patriarchal community of the story that imitates the racism that permeates the birth of United States- envision is premised on an institutional reading of religion -the echo of John Winthrop's ideology is omnipresent- allied with patriarchy, conservatism and colonization. *Paradise* can thus be read as a theodicy in which Morrison eventually shuns utopian dreams, religious as well as nationalistic essentialisms.

The commodification of the female body in Margaret Atwood's Dystopias

Nohemí Pérez

This talk focuses on the treatment of the female body through the dystopian lens of Margaret Atwood's novels. Throughout Atwood's work females struggle to construct their identity and build their agency, while negotiating the terms of their value in a social context that controls them and reduces them to sexual objects and reproductive systems.