



MENSAGEIROS DAS ESTRELAS

MESSENGERS FROM THE STARS

Episódio IV | Episode IV

COLÓQUIO
FICÇÃO
CIENTÍFICA
& FANTASIA

SCIENCE FICTION
& FANTASY
INTERNATIONAL
CONFERENCE

NOVEMBER 16 -18, 2016

BOOK
OF ABSTRACTS
LIVRO DE RESUMOS

FACULDADE DE LETRAS
UNIVERSIDADE DE LISBOA

School of Arts and Humanities, University of Lisbon



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Organizing Committee:

Adelaide Meira Serras | Ana Daniela Coelho | Ana Rita Martins
Angélica Varandas | Diana Marques | José Duarte

Supporting Team:

Carolina Rodrigues | Catarina Pinto | Catarina Xavier
David Klein Martins | Diogo Almeida | Igor Furão
Miguel Troncão | Mónica Paiva



PROGRAMA / PROGRAM

16th Wednesday / 16 Quarta-Feira

9h30 | Registration | Inscrição

10h00-10h30 | OPENING SESSION / SESSÃO DE ABERTURA
Teresa Cid, Adelaide Serras & Alcinda Pinheiro de Sousa (Room/Sala: 5.2)

10h30-12h00 | SESSION 1 / SESSÃO 1

1A - Room/Sala ICA

Session/Sessão: Classic and
Medieval influences on
Fantasy/Influências Clássicas e
Medievais na Fantasia

Chair/Moderador: Diana Marques

Deuses Antigos no Mundo Moderno -
As Raízes Clássicas do Sistema
Religioso de *A Song of Ice and Fire*
(José Malheiro Magalhães, Univ.
Roehampton/CH/Prometheus)

Espadas, Cavaleiros e Batalhas -
Medievalismo em *Prince Caspian* de
C.S. Lewis (Mariza da Silva Martins,
FCSH-NOVA)

Em Tolkien era o Verbo: o poder
da palavra em *The Silmarillion*, *The
Hobbit* e *The Lord of the Rings*
(Miguel Troncão, FLUL)

1B - Room/Sala 5.2

Session/Sessão: SF Literature
/Literatura FC I

Chair/Moderador: Luís Filipe Silva

The War of the Modes: Martian
Fiction in Theory and Practice (Juraj
Bakos, Palacky Univ.)

Historical Adventure of Science
Fiction in Turkish Literature and
Mo'nun Gizemi (The Mystery of Mo)
by Gulden Dayıoglu (Ülfet Dag İlhan,
Seljuk Univ.)

The Future is Nuclear: Energy Issues
in Isaac Asimov's *Foundation*
(Matús Misik & Nada Kujundzic,
Univ. Alberta)

1C - Room/Sala DEA

Session/Sessão: Culture and
Fantasy/Fantasia e Cultura

Chair/Moderador: Igor Furão

Death in Neil Gaiman (Diogo
Almeida, FLUL)

Echoes of Huxley and Asimov in Neil
Gaiman's *Neverwhere* (José Manuel
Godinho, FLUL)

Fairies of Colour in Urban Fantasy:
On Ethnic and Cultural Diversity in
Ben Aaronovitch's *The Rivers of
London* Cycle (Sylvia Borowska-
Szerszun, Univ. Białystok)

12.00 -14.00 LUNCH BREAK / PAUSA PARA ALMOÇO

14h00-15h30 SESSION 2 / SESSÃO 2

2A - Room/Sala ICA

Session/Sessão: Ghost Beings and
Ghost Worlds/Mundos e Seres
Fantasmas

Chair/Moderador: José Duarte

Phantasmagoria in Borges's Short
Stories: The Doppelgänger Figure
and his Philosophy of Time (Alia
Soliman, Univ. College London)

Remembering the Future as a Means
to Change the way we Think: The
Angel of History in the Future at a
Time when we are Stuck in the
Present (Eda Özgül, University of
Bahcesehir)

Genderless beings and
Phantasmagorias in *Lesabêndio*
(Sonia Arribas, Univ. Pompeu Fabra)

2B - Room/Sala 5.2

Session/Sessão: Building on
Unstable Ground: Destabilisation
as Power in Mythology, Fantasy,
and Science Fiction

**Chair/Moderador:
Ana Daniela Coelho**

Subversions of Feminine
Mythological Archetypes in *Orphan
Black* and *The Penelopiad* (Harriet
MacMillan, Univ. of Edinburgh)

Visible Ink: Supplementing and
Destabilising the Narrative in J.R.R.
Tolkien's *The Lord of the Rings* and
J.K. Rowling's *Harry Potter* Series
(Anahit Behrooz, Univ. of Edinburgh)

Destabilizing Genres: The Science of
Edwin Morgan's Poetry (Bridget
Moynihan, Univ. of Edinburgh)

2C - Room/Sala DEA

Session/Sessão: Fantasy
Literature/Literatura Fantástica

**Chair/Moderador:
Adelaide Meira Serras**

"The Woods of Middle-earth and
Westeros": A Comparative Analysis
of the Natural Realm of Secondary
Worlds in High Fantasy (Britta Maria
Colligs, Univ. of Trier)

Andrzej Sapkowski's *The Witcher*
Saga as Anti-Fantasy (Piotr
Stasiewicz, Univ. Białystok)

The Anti-Christian Dimensions of
Fantasy Literature: The Case of
Robert Holdstock's "Thorn" and
"Scarrowfell" (Weronika
Laszkiewicz, Univ. Białystok)

15h30-16h00 | COFFEE BREAK

16.00 - 17.00 PLENARY / SESSÃO PLENÁRIA (Room/Sala: Anf. IV)

Katherine Fowkes (High Point University):

"A Deal with the Devil?: Zombies vs. Tricksters as Cinematic Magic"

Chair/Moderador: Angélica Varandas

17.00 - 18.00 - OPENING OF EXHIBITION / INAUGURAÇÃO DA EXPOSIÇÃO
"Horizontes de João Aguiar" (FLUL LIBRARY/BIBLIOTECA FLUL)

17th Thursday / 17 Quinta-Feira

10.00 - 11.00 PLENARY / SESSÃO PLENÁRIA (Room/Sala: Anf. IV)

Andrew M. Butler (School of Media, Art and Design, Canterbury Univ.):

"The Curious Incident of *Ex_Machina*: Pygmalion vs Bluebeard" Chair/Moderador: João Félix

11.00 - 11.30 COFFEE BREAK

11.30 - 13.00 SESSION / SESSÃO 3

3A - Room/Sala ICA

Session/Sessão: Conspiracy, Manipulation and Mystification in Science Fiction/Conspiração, Manipulação e Mistificação na FC

Chair/Moderador: Ana Rita Martins

Hidden Truths and Manipulations in *The Book of Dave*: When History gets Rewritten by Madmen (Agnès Aminot, Institute of Technology of Cherbourg, Univ. of Caen)

Desperately Seeking "A Government of the People, by the People, and for the People": Conspiracy,

Manipulation, and Mystification in Science Fiction (Danièle André, Univ. of La Rochelle)

From Mythology to Yesterday's News: The Manipulation of History in Soviet Science-Fiction (Natalia Chumárova, Univ. Paris-Sorbonne)

Rising up to truth: manipulation and mystification in the *Silo* Trilogy by Hugh Howey (Aurélié Villers, Univ. of Beauvais/ Univ. of Picardie)

3B - Room/Sala 5.2

Session/Sessão: The Body and the Other/O Corpo e o Outro

Chair/Moderador:

Cecilia Beecher Martins

"Something is Trying to Get Inside My Body": The Monstrous Queer in a *Nightmare on Elm Street 2: Freddy's Revenge* (David Klein Martins, FLUL)

Monsters Among Us: Modernized Fairy Tales Creatures in the Television Series *Grimm* (Fatma Gamze Erkan, Ege Univ.)

Towards a Structure of Feeling: Abjection and Allegories of Disease in Science Fiction 'Mutation' Films (Fran Pheasant-Kelly, Univ. Wolverhampton)

3C - Room/Sala DEA

Session/Sessão: SF realities/Realidades da FC

Chair/Moderador:

Miguel Troncão

Distinção Entre Ciência e Ficção: Equívocos na Percepção Pública da Ciência (Alexandre Coimbra e Sofia Coimbra, Univ. Católica/ULisboa)

O Videogame Dante's *Inferno* e *O Inferno* de Dante Alighieri: Continuidades e Adaptações (Rute Marques, FLUL)

A Presença Distópica do "Pó" em *1984* e *The Dispossessed* (Sérgio Valente, FLUL)

13.00 - 14.30 LUNCH BREAK / PAUSA PARA ALMOÇO

14.30 - 16.00 SESSION / SESSÃO 4

4A - Room/Sala ICA

Session/Sessão: Cultural Readings on Screen /Leituras Culturais no Ecrã I

Chair/Moderador: Paula Horta

Telling and Retelling Stories: Organic Intellectual in *The Simpsons* (I-Hsuan Lee, Cheng Chi Univ.)

Supernatural: A Fantastic Homage to Fandom, Media and Genres (Flávia Rodrigues Monteiro, FALE/UFG)

The Social Power of Fandom and LGBT Communities (Francisca Alvarenga, FLUL)

4B - Room/Sala 5.2

Session/Sessão: Dystopian Views/Visões Distópicas

Chair/Moderador:

Ângela Fernandes

Administered Resistance in Dystopia: Make-Believe Aspect? (Avishek Biswas, Jadavpur Univ.)

Endarkenment Now: David Mitchell's Dystopian Future(s) (Eva-Maria Schmitz, Univ. of Trier)

A Dystopian View to Berlin in the Year 2039 (Müge Arslan Karabulut, Selcuk Univ.)

4C - Room/Sala DEA

Session/Sessão: SF and the Visual World/FC e o Mundo Visual

Chair/Moderador: Diogo Almeida

Another Earth. Não Há Poema Sem Acidente (José Pires, FLUL)

A Ficção Científica no Videoclip: de Madonna a Taylor Swift (Luís Nogueira, UBI)

As Percepções Historiográficas nas *Ficciones* de Borges (Miguel Andrade e Sérgio Valente, FLUL)

16.00 - 16.30 COFFEE BREAK

16.30 - 18.00 SESSION / SESSÃO 5

5A - Room/Sala ICA

Session/Sessão: Modern Fantasy Literature/Literatura Fantástica Moderna

Chair/Moderador: Paula Camacho Roldán

The *Mistborn* Trilogy: Who's the hero, after all? (Diana Marques, FLUL/ULICES)

And So It Begins – Creation and Belief in Terry Pratchett's *Hogfather* (Iolanda Zôro, ULICES)

Imagining: The Hero and the 'Other' (Tânia Azevedo, Univ. Minho/CEHUM)

5B - Room/Sala 5.2

Session/Sessão: Children's Literature and Fantasy/Literatura Infantil e Fantasia

Chair/Moderador: Fran Pheasant-Kelly

This Alien Elsa - The Case of the White Sorcerer. Approaching selfacceptance of *Frozen's* Snow Queen (Anna Mik, Univ. Warsaw)

'Your childhood fantasy is a great big magical Dachau.' Deconstructing Children's Fantasy Fiction in Lev Grossman's *The Magicians* (Maciej Skowera, Univ. Warsaw)

The Authentic Alice and the Wrong Alice: The Different Messages between Lewis Carroll's Novel and Tim Burton's Movie Adaptions (Tzu-Ying Lin, National Chengchi Univ.)

5C - Room/Sala DEA

Session/Sessão: Uncanny, the Fantastic and Literature/Insólito, o Fantástico e a Literatura

Chair/Moderador: David Klein Martins

Dolly keeps a secret: Uncanny Dolls in A.S. Byatt's Fiction (Alexandra Cheira, ULICES)

Representation of Spacemen as the Fantastic Narrative Code in the Novel of the Palestinian Writer Emile Habiby *Sa'id the Pessoptimist* (Frantisek Ondráš, Charles Univ.)

(Re/Mis) Appropriations of the Ghost Story of *La Llorona*, the Weeping Woman, in Chicano Cultural Discourse (Patrícia Lobo, ISPO/ULICES)

18.00 - 19.00 BOOK CLUB: DEVORADORES DE LIVROS/BOOK EATERS (with Sci-Lx & Imaginauta - **Room/Sala: ICA**)

20.00 CONFERENCE DINNER / JANTAR DO COLÓQUIO - Pano de Boca Restaurant

18th Friday / 18 Sexta-Feira

10.00 - 11.00 PLENARY / SESSÃO PLENÁRIA (**Room/Sala: Anf. III**)
In Conversation With: Á Conversa Com: Ken Macleod (Sci-Fi Writer)

Chair/Moderador: Igor Furão

11.00 - 11.30 COFFEE BREAK

11.30 - 13.00 SESSION / SESSÃO 6

6A - Room/Sala ICA

Session/Sessão: Gothic and Horror/Gótico e o Horror
Chair/Moderador: José Manuel Godinho

The Curious Case of Vanessa Ives: A Reflection upon the Female Gothic in *Penny Dreadful* (Elisabete Lopes, Polytechnic Institute of Setúbal/CEAUL-ULICES)

Stephen King Treading on Fantasyland: the Special Case of *The Talisman* (Luis Díaz Pulido, Univ. of the Basque Country)

Gothic Horror (Raúl Montero Gilete, Univ. of the Basque Country, Faculty of Arts)

6B - Room/Sala 5.2

Session/Sessão: Nature and place in Tolkien's Middle-earth/Natureza e lugar na Terra Média de Tolkien
Chair/Moderador: Angélica Varandas

Trees in *The Silmarillion*: An Ecocritical Interpretation (Martin Simonson, Univ. of the Basque Country)

The Importance and Presence of Mountains and Subterranean Spaces in J.R.R. Tolkien's *The Hobbit* (Maddi Susperregi Mujika, Univ. of the Basque Country)

The Old Forest and Mirkwood, Hearts of Darkness in Middle-earth (Andoni Cossío, Univ. of the Basque Country/UNED)

Tolkien's Battle between Nature and Industry in *The Lord of the Rings* (Jon Alkorta, Univ. of the Basque Country)

6C - Room/Sala Anf. III

Session/Sessão: From Gothic to Fantasy/
Do Gótico à Fantasia

Chair/Moderador: David Klein Martins

North American Gothic literature influenced and/or represented in *The Case of Charles Dexter Ward* (Enrique Ordoñez, Univ. of the Basque Country, Faculty of Arts)

There and back again: the dichotomy between Home and Wilderness in *The Fellowship of the Ring* (Aitor Seijas, Univ. of the Basque Country, Faculty of Arts)

Roald Dahl: The Modern British Catcher in the Rye and his *Matilda* (Lucia Martín, Univ. of the Basque Country, Faculty of Arts)

Representation of Gender Studies in *Harry Potter*: Hermione Granger (Ekaitz Icazuriaga, Univ. of the Basque Country, Faculty of Arts)

6D - Room/Sala DEA

Session/Sessão: Utopia, Dystopia and Heterotopias/
Utopias, Distopias e Heterotopias

Chair/Moderador:
Adelaide Meira Serras

Demonstrative Bodies: Rituals of the Remade in China Miéville's *Bas-Lag* novels (Amy Christmas, Beijing Normal Univ.)

Utopian and Dystopian Technology in Dan Simmons' *Hyperion* Series (Essi Vailto, Univ. of Tampere)

Breakfast in Heterotopia: Food as Signifier in Imagined Worlds (Teresa Botelho, FSCH)

13.00 – 14.30 LUNCH BREAK / PAUSA PARA ALMOÇO

14.30 - 16.00 SESSION/SESSÃO 7

7A - Room/Sala ICA

Session/Sessão: SF Literature II/Literatura FC II

Chair/Moderador: José Duarte

Idos os Dias do Glorioso Império - Visões de Utopia e da FC Portuguesa nos séculos XX e XXI (Luís Filipe Silva)

Um mensageiro de Marte em Lisboa: uma utopia de José Nunes da Matta (Maria Luísa Malato, FLUP)

Projecto Peenemünde: Cyberpunk, Utopia e o Pós-Digital (Hugo Paquete, FCSH-NOVA/CESEM)

7B - Room/Sala 5.2

Session/Sessão: Identity and SF/FC e Identidade

Chair/Moderador: Sílvia Frota

Duplicated Women: A Trope in Fiction and Film (Aline Ferreira, Univ. Aveiro)

Rationalized and Sexualized Nova in Octavia Butler's *Fledgling* (Fernanda Carvalho, Univ. Federal de Minas Gerais)

Good Reasons? - Ken MacLeod's *Intrusion*'s "Social Dystopia" and Genetic Engineering (Jani Ylönen, Univ. of Jyväskylä)

7C - Room/Sala Anf. III

Session/Sessão: The Other, the Monster and the Undefinable/O Outro, o Monstro e o Indefinível

Chair/Moderador: Ana Daniela Coelho

The Zombie Invasion of Jane Austen's *Pride and Prejudice* (Eman Karmouty, Alexandria Univ.)

Going Viral: Contagion and Zombie Apocalypse in the *[Rec]* saga as Representations of Crisis (Emma Robinson, Univ. of Wisconsin-Madison)

Encounters with the Undefinable: *Solaris* and *Roadside Picnic* as Embodiments of Anti-Anthropocentric SF (Selin Yilmaz, Ege Univ.)

7D - Room/Sala DEA

Session/Sessão: Videogames/Videojogos

Chair/Moderador: Diogo Almeida

Songs for the Dragonborn (Catarina Carrajola, Univ. of Edinburgh)

Don't Fear the Reapers, Fear Multiculturalism: Bioware's *Mass Effect* (David Callahan, Univ. Aveiro)

Getting to Know the (Cyber)World: The Literary Motifs of Computer Games in Polish Fantasy Novels for Children and Youth (Weronika Kostecka, Warsaw Univ.)

16.00 - 16.30 COFFEE BREAK

16.30 - 18.00 SESSION / SESSÃO 8

8A - Room/Sala DEA

Session/Sessão: The Hero & the Journey in SF and Fantasy/O Herói e a Jornada na FC e Fantasia

Chair/Moderador: Diana Marques

Super-Series? Questioning superhero TV series (Charles Joseph, Univ. François Rabelais)

Asimov's "Starlight": Reframing the Journey Motif
Luísa Feneja, ULICES)

Journeying with a Fantasy Hero Through the Westlands
in Robert Jordan's *The Eye of the World*
(Rui Mateus, FCSH-NOVA)

8B - Room/Sala 5.2

Session/Sessão: SF Readings/Leituras da FC

Chair/Moderador: David Callahan

Revisiting *Metropolis'* Contemporary Reception From Iris Barry's Film Review
(Paula Camacho, Univ. Pablo de Olavide, Seville)

Good heavens!' An analysis of Frederic Jameson's reading of *The Childermass* theological SF
(Yolanda Morató, Univ. Antonio de Nebrija)

Music in the SF narratives
by Olaf Stapledon
(Boyarkina Iren, Univ. of Rome Tor Vergata)

8C - Room/Sala Anf. III

Session/Sessão: Cultural Readings on Screen II/Leituras Culturais no Ecrã II

Chair/Moderador: Ana Rita Martins

You are the other half of me - The Triad of Xena, Gabrielle and Callisto in *Xena the Warrior Princess*
(Ana Durão Correia, FLUL)

Tale as Old as Time. Adapting *Beauty and the Beast* in the Pre- and Post-Disney Era
(Elena Raicu, Univ. of Bucharest)

'Give me what I want. Make me what I was' - Vampires with Souls: The Case of Spike
(Joana Sevilha, FLUL)

8D - Room/Sala ICA

Session/Sessão: Representations of Evil/Representações do Mal

Chair/Moderador: Sara Henriques

May the Force Be With Us: Good and Evil in the *Star Wars Saga*
(Elsa Rodrigues, Univ. de Coimbra/CECH/IPCDH)

Christianity and the Body as a Realm of Evil
(Miguel Ângelo Fernandes, ULICES)

The Imaginary of the Devil in the Seventh Art
(Priscila Batalha, FLUL)

CLOSING CEREMONY / CERIMÓNIA DE ENCERRAMENTO

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KEYNOTE SPEAKERS / PLENÁRIAS

Katherine A. Fowkes (High Point University)

**A Deal with the Devil?: Zombies vs. Tricksters
as Cinematic Magic**

From the beginning, cinema has been intertwined with magic as illusion. The magic of cinema not only provides the illusion of reality, it can also create fantastic creatures, stories, and imaginary worlds. While movie zombies are currently in vogue--embodying anxieties of soulless, brain dead individuals--the perfect antidote to the zombie can be found in the figure of the trickster. The trickster's role is often to breathe new life into lifeless people and petrified situations by causing mischievous and usually humorous chaos. Although movies can function as "zombies" when they reinforce clichéd ideas, stereotypes or "soul-less" stories, cinema can also operate as a kind of meta-trickster to help us re-imagine ourselves and our world. "Fantastic" cinema (fantasy, sci-fi, gothic horror, etc.) represents the epitome of a type of story that can help re-ignite our imagination and help us re-conceive what we thought we knew. It can also help us re-imagine what we believe to be possible or impossible in the real world. And because cinema itself is founded on trickery (illusion of motion, etc.) and has its roots in many traditional magical tricks, the trickster can serve as a potent metaphor for imaginative and speculative narratives of cinema.

Andrew M. Butler

(School of Media, Art and Design, University of Canterbury)

**The Curious Incident of *EX_MACHINA*:
Pygmalion vs Bluebeard**

Since the beginnings of the science-fiction genre, the creation of lifeforms has been a staple narrative trope. The creation of female simulacra has repeatedly led to ambivalent and troubling artificial women and morally ambiguous male scientist. A mistrusted female "child" has been produced by a male who usurps the position of life creator. This already exists in Enlightenment accounts of the creation of humanoid automata.

Alex Garland's film *EX_MACHINA* (2015) offers a twenty-first century take upon this trend, with a nod back to the tradition of Ovid's tale of Pygmalion and Galathea in *Metamorphosis*. Here Pygmalion, in the form of billionaire genius Nathan Bateman, creates and programmes Ava. In attempting to ascertain that Ava has achieved true sentience, he brings in a young programmer, Caleb, to talk to her. Whilst Caleb becomes a rival Pygmalion, it becomes evident that he has also been shaped and manipulated by Nathan.

Even before the nature of Nathan's operation becomes clear, a further intertext emerges; Charles Perrault's fairy tale, "Bluebeard". In some traditions, this has become a cautionary tale about the dangers of female curiosity and disobedience, in others it has become a narrative of the cruelties that men inflict upon women and the possibility for female self-liberation.

The climax of *EX_MACHINA* is ambiguously poised between these two readings – the dangers of trusting women and the possibility of achieving agency in a patriarchal system.

Ken MacLeod (Science Fiction Writer)
In Conversation with

Ken MacLeod was born in Stornoway, Isle of Lewis, Scotland and lives in West Lothian. He has Honours and Masters degrees in biological subjects and worked for some years in the IT industry. Since 1997 he has been a full-time writer. He is the author of fifteen science fiction novels, from *The Star Fraction* (1995) to *The Corporation Wars: Dissidence* (Orbit, May 2016), and many articles and short stories. His work has been translated into many languages including German, Turkish, Spanish, Polish and Japanese. His novels and stories have received three BSFA awards and three Prometheus Awards, and several have been short-listed for the Clarke and Hugo Awards. He is currently working on a space opera trilogy, *The Corporation Wars* (forthcoming 2016-2017).

ABSTRACTS / RESUMOS SESSION 1A / SESSÃO 1A

José Malheiro Magalhães

(University of Roehampton/CH/Prometheus)

Deuses antigos no mundo moderno – As raízes clássicas do sistema religioso de *A Song of Ice and Fire*

Os deuses antigos, os sete, o deus afogado, o deus da luz, o deus de muitas faces. São várias as divindades cultuadas no universo de *A Song of Ice and Fire* George Martin, que desde os últimos anos tem conhecido o seu maior sucesso comercial com a aclamada série da HBO *Game of Thrones*. Ao particularizar e descrever um número disperso de figuras divinas, Martin dota o seu universo com a pluralidade de pensamento típica da Humanidade desde a sua aurora. Sendo esta diversidade um toque de realidade num mundo fantástico, são várias as raízes do mundo Greco-Romano que podemos encontrar na sua obra mais afamada. Deuses antigos, que só um grupo reduzido da população, maioritariamente concentrado no mesmo espaço geográfico, adora; a Fé dos Sete, um sistema religioso que divide a sua multifuncionalidade por diferentes figuras divinas, o Deus Afogado, divindade cujo culto se restringe a uma localidade com uma forte componente marítima ou R'hllor, um deus oriental cujo culto misterioso se começa a expandir para o mundo ocidental. Desta forma, nesta comunicação vamos explorar vários destes traços, desconstruindo personagens de um mundo de fantasia que em muito se baseia na História do Homem.

Mariza da Silva Martins (FCSH-NOVA)

Espadas, Cavaleiros e Batalhas – Medievalismo em *Prince Caspian* de C. S. Lewis

A presente comunicação tem por vista identificar influências medievais em *Prince Caspian* (1951) de C. S. Lewis. Apesar de pertencer a uma coleção de sete livros, alegadamente para crianças, tratando-se meramente de contos de fadas, *The Chronicles of Narnia* foram uma tentativa de Lewis reconstruir a sua própria interpretação da Idade Média que tanto estudou e leccionou.

Com este fim, serão analisadas as teorias de Michael Ward na sua publicação *The Narnia Code* (2010), no que diz respeito ao planeta Marte e na sua influência em *Prince Caspian*.

Estas teorias serão inclusivamente cruzadas com o modelo medieval que Lewis nos apresenta em *The Discarded Image* (1964).

Deste modo, serão identificadas passagens em *Prince Caspian*, nos quais a influência medieval se torna mais evidente. Primeiramente falar-se-á sobre os céus de Nárnia, enaltecendo a importância dos corpos celestes no pensamento medieval. Seguidamente, abordar-se-á a presença de *longaevi* e das fantásticas criaturas de Nárnia. E, por fim, serão tidas em conta as personagens masculinas de *Prince Caspian*. De que forma é que Peter, Edmund, Caspian (entre outros) se enquadram no modelo de cavaleiro medieval?

Miguel Troncão (FLUL)

**Em Tolkien era o Verbo: o poder da palavra em
*The Silmarillion, The Hobbit e The Lord of the Rings***

Devido às várias adaptações cinematográficas a que foram sujeitas desde o início do século XXI, as obras de Tolkien, especificamente *The Hobbit* e *The Lord of the Rings*, estão intimamente ligadas a elementos como longas batalhas épicas, envolvendo duas ou mais raças da Terra Média, grandes feitos de bravura levados a cabo tanto por indivíduos fisicamente dotados para isso, o caso de Aragorn, como por personagens aparentemente mais fracas, o caso de Bilbo, entre outras acções de carácter mais bélico.

Porém, analisando de perto as obras originais verificamos que muitas vezes há o predomínio da palavra sobre a acção e, sendo Tolkien um conceituado linguista, faz sentido que assim seja. Seja enquanto poder criador de vida no canto dos Ainur, como duelo de espadas verbais nas adivinhas entre Bilbo e Gollum, seja quando Aragorn convence os homens de Dunharrow a participar na batalha contra Sauron, a palavra torna-se viva e adquire várias formas e funções.

Deste modo a presente comunicação incide sobre as obras *The Silmarillion, The Hobbit e The Lord of the Rings*, destacando a maneira como demonstram que o poder da palavra pode ser equiparável ao da força física e do confronto bélico.

SESSION 1B / SESSÃO 1B

Juraj Bakoš (Palacky University)

The War of the Modes: Martian Fiction in Theory and Practice

Mars as a fictional world has ascended into the focus of science fiction writers at the end of the nineteenth century. The impetus was its telescopic observation during its great opposition in 1877. The erroneous interpretation of the observed structures upon Martian surface as artificial canals gave birth to first utopian romances about a strange civilization on our red neighbor. As the set of astronomical data about the planet grew wider and more precise, the mode of the Martian fiction shifted from romance through mimesis to irony. This paper will try to explain these changes in terms of the contemporary scientific dataset and its correlation to the synchronous social developments on Earth. The discussion will be framed in Northrop Frye's theory of modes and the modal metamorphoses illustrated by the shift in the perception of female archetypes over more than one hundred years of Martian fiction. The works in focus will include the very first novel about Mars written in *English Across the Zodiac* by Percy Greg from 1880 as well as the late *Martian* by Andy Weir published in 2014. In between and among others, the attention will be given to the Martian novels of Burroughs, Wells, Lewis, Bradbury, Clark, Heinlein, Bova, Robinson and Aldiss.

Ülfet Dag İlhan (Seljuk University)

Historical Adventure of Science Fiction in Turkish Literature and *Mo'nun Gizemi* (*The Mystery of Mo*) by Gulten Dayioğlu

Turkish literature, formed in many states and empires in the historical process, is a rich literature influenced by many literature from Central Asia to Anatolia, Seljuks to the Ottoman Empire and the Turkish Republic. It was influenced by the East until the Ottoman times, but changed with the Tanzimat period of the Ottoman Empire, when the western influence became visible with new genres and topics like the novel, story, essay etc. This cultural impact came from through translations, particularly because Turkish literature met science fiction by way of these translations especially from French science fiction.

In this study, we will mention not only Turkish science fiction but also an important science fiction work named *Mo'nun Gizemi* (*The Mystery of Mo*) published in 2001 by modern Turkish author Gulten Dayioğlu, which is a good example of the influence previously mentioned. The aim of this presentation is to analyze the main character and look at the way the author uses different elements of science fiction as a metaphor for reality.

Matuš Mišík and Nada Kujundžić (Alberta University)

The Future is Nuclear:

Energy Issues in Isaac Asimov's *Foundation*

Although nuclear energy has seen a setback in recent years due to the Fukushima nuclear power plant accident (2011), science fiction literature has in many cases put the future well-being and survival of mankind firmly into the hands of precisely this energy source. Utilising concepts from international relations, literary studies, and the emerging field of energy humanities, the paper proposes to analyse the role nuclear energy plays in Isaac Asimov's *Foundation* trilogy: *Foundation* (1951), *Foundation and Empire* (1952) and *Second Foundation* (1953). The primary focus is on the depiction of nuclear energy – understood to be a crucial plot element in the novels – and its influence on both the characters and the development of the main storyline. The paper relies on textual analysis to examine the different uses of nuclear energy in the *Foundation* novels, particularly the ways in which it is portrayed not only as a source of power necessary for survival, but also as a foreign policy tool – i.e. especially energy weapon. Building on this line of argumentation, the paper ultimately aims to draw links between the fictitious worlds of Asimov's trilogy and the current situation in energy policy at the international level.

SESSION 1C / SESSÃO 1C

Diogo Almeida (FLUL)

Death in Neil Gaiman

Neil Gaiman is one of the most influential cult fantasy writers of today, having worked on several groundbreaking comics, novels, poems and films for the last thirty or so years. In his short stories and novels, there is one theme that seems recurrent: Death. Either as an occurrence, a character or even a place, Death is frequently portrayed in Gaiman's narratives, and mostly in unusual ways. According to Gaiman, death doesn't have to be scary, dark or even lonely... at least not always. By taking a closer look at some of this fiction we are able to trace a pattern that will help us comprehend how this modern age highly influential author continues to tackle one of the oldest themes in existence in fresh, new ways. We shall take a look at how death is approached in some of Gaiman's most influential works, like his comic *Batman: Whatever Happened to the Caped Crusader* (2009), his novel *American Gods* (2001) or his short story "We Can Get Them For You

Wholesale" (1994), and maybe figure out some inkling of the secret that guide Gaiman's pen to this day as one of our most treasured authors.

José Manuel Godinho (FLUL)

Echoes of Huxley and Asimov in Neil Gaiman's *Neverwhere*

People that become invisible as they fall between the cracks – sometimes literally – into London Below, a different city under the streets of the present-day capital. People that are easily replaced by someone else in everyone's daily lives, whose absence is not missed and becomes a vague feeling as they walk among the rest.

How would you define such a place? Neil Gaiman called it *Neverwhere*. His fantasy novel brings together an outlandish world that goes well beyond its medieval-v.-modern atmosphere. It is as real as our need to escape our dreary existence.

This is a different kind of brave new world; there are no robots here, either. Yet Huxley's savages and Asimov's technological society (as well as many other cross-references) can also be found as we delve into this mixture of sliding-doors dystopia and swashbuckling adventure that is also about making choices.

As one of the characters, the Marquis de Carabas, asks near the end of the novel, 'Well? (...) Are you coming?'

Sylvia Borowska-Szerszun (University of Białystok)

**Fairies of Colour in Urban Fantasy:
On Ethnic and Cultural Diversity in Ben Aaronovitch's
The Rivers of London cycle**

Although fantasy literature typically features elves, dwarves and other supernatural creatures belonging to different races, they are most often depicted as ethnically uniform and predominantly white, which obviously results from the history of the genre and its frequently quasi-medieval setting. However, with the evolution of the genre and the proliferation of its subgenres, a new category of urban fantasy has emerged. Set in contemporary cities, in which the real and the supernatural coexist, it seems to be more prone to reflect cultural and ethnic diversity of the modern world.

The proposed paper examines the issue of ethnic and cultural diversity in a still developing cycle *The Rivers of London* by Ben Aaronovitch, which uniquely construes the world of the Faerie, with its supernatural inhabitants, as one more aspect of multicultural London - the mosaic of not only various nationalities, cultures and religions but also of the realistic and the fantastic, connected with the history, topography, and local folklore of the city. The analysis will focus on three aspects of the novels. Firstly, the construction of the protagonist as a police magician

of mixed-race hybrid identity will be discussed. Secondly, Aaranovitch's preoccupation with peopling his novels with representatives of different ethnic, social and sexual backgrounds will be demonstrated. Finally, I will focus on the fantastic creatures of the cycle as equally diverse as the real inhabitants of the city.

Aaranovitch's cycle offers a refreshing diversion from the whitewashed conventions of much fantasy literature, suggesting that "the other," whether understood in ethnic terms or belonging to the supernatural world, can be incorporated peacefully within a multicultural society and proves that the genre of fantasy provides possibility to explore the themes rarely undertaken by fantasy literature and to comment upon contemporary problems.

SESSION 2A/SESSÃO 2A

Alia Soliman (University College London)

Phantasmagoria in Borges's Short Stories: The Doppelgänger Figure and his Philosophy of Time

The loss of youth and the progression of age are expressed by Borges in his two short stories "The Other" (1972) and "August 25, 1983" (1983) through the fantastical ghostly figure of the doppelgänger. In "The Other", two versions of Borges converse on a bench by a river, one is twenty years old in Geneva, and the

other is seventy in Cambridge. In "August 25, 1983", Borges walks into his hotel room in Buenos Aires to find another Borges. One self is eighty years old on his deathbed in his mother's room and the other is sixty in a hotel room. Two stories that employ the doppelgänger image to convey Borges's views of the inherent multiplicity of the self created through the irreversible passage of time. The confrontation and interaction between the younger and older selves becomes an expression of an internal state of multiplicity created through Borges's vision that time is a river; one cannot step in the same spot twice. Each new moment and each reflection in the mirror, a fantastical tool in its own right and the genesis of his

multiple alter egos, brought on a unique and different self. Time and time again, Borges tells us that "yesterday's man is not today's" and that "we are all of our yesterdays", the title of one of his sonnets as well as an encapsulation of his philosophy of time. This paper will discuss the two short stories in relation to Borges's philosophy of time and ageing and how he uses the doppelgänger as a metaphor of the self as a discursive identity.

Eda Özgül (University of Bahçeşehir)
**Remembering the Future as a Means to Change
the Way We Think: The Angel of History in the Future at a Time
When We are Stuck in the Present**

Imagining the future is especially important in our contemporary world in order to understand and transform society since the modern mode of existence is qualified by being in the “here and now”. Walter Benjamin refers to Klee’s painting “Angelus Novus” and he claims that a wind that is “progress” drags Clio, the Angel of History, to the future although she wants to stay in the past and heal the wounds. This presentation is mostly about what Clio might see in the future and it is a quest to heal the wounds contemplating on the future. Contemplation of the future often takes the form of utopias and dystopias and in this presentation these different ways of imagining the future will be discussed through cinematic examples and whether these oppositional forms serve to problematize modern understandings of progress, nostalgia, idealism, humanism and dualities such as harmony/disharmony and order/disorder will be questioned and the understanding of reality reproduced by different ways of remembering the future will be considered. Although utopias often suffer from an idealistic vision of the future, at the same time they carry the productive hope necessary to develop new ideas; and although dystopias provide a solid criticism of the current society, they are mostly nihilistic; and both utopias and dystopias cannot escape from reproducing modernity. A new way of remembering the future that is neither utopic nor dystopic or that is both utopic and dystopic is proposed in this presentation.

Sonia Arribas (Universitat Pompeu Fabra)
Genderless Beings and Phantasmagorias in *Lesabéndio*

In my presentation, in the first place, I will present Paul Scheerbart’s novel *Lesabéndio* (1913) – a novel characterized by futuristic and dream-like visions that, I believe, can be much more greatly appreciated from our own present perspective, with the passing of time. For example, it is full of innovations concerning glass architecture. It also vividly describes ecological awareness in the relationship with nature (before the advent of ecology as a discipline). And it also offers an alternative vision of technology that allows us to imagine alternative modes of individual and political existence. (It is worth recalling here that the cultural critic and philosopher Walter Benjamin was fascinated by this vision. For him, life on the planet represented in *Lesabéndio* was the ‘the best of worlds’).

Secondly, I will analyze *Lesabéndio*’s main science-fiction motives.

It is clear that *Lesabéndio* depicts a fantastic world characterized by great beauty and imagination. It describes a planet called Pallas whose inhabitants undergo constant bodily transformations as a result of extremely advanced technology that does not exploit nature. I will show how this technology has fully emancipated the Pallasians from physical suffering and even death. I will also discuss the main trope of the novel, that of ‘the Greatness’: an overarching meaning that gives purpose to all transformations. I will argue that behind the major trope of ‘the Greatness’ – not so useful for its animistic and Nietzschean connotations – there is another more fundamental motif, that of curiosity and the quest for meaning.

SESSION 2B / SESSÃO 2B

Harriet MacMillan (University of Edinburgh)

Subversions of Feminine Mythological Archetype in “*Orphan Black*” and Margaret Atwood’s *The Penelopiad*

Mythology has been identified as a patriarchal discourse; its archetypes have arguably contributed to asymmetrical understandings of gender (Zajko 396). Yet in contemporary literature and television, rewritings of mythology have worked to subvert such misleading archetypes. Taking as examples science fiction television series *Orphan Black* (2013) and Margaret Atwood’s novella *The Penelopiad* (2005), I analyse how these contemporary rewritings interact with mythological archetypes to destabilise misogynistic narratives.

Atwood’s use of postmodern aesthetics introduces ambiguity into her rewrite of Homer’s *The Odyssey*. Penelope’s new status as an autonomous but indeterminate actor in the rewritten text allows Atwood to subvert her archetypal identity. Penelope’s cousin Helen (of Troy), the product of Leda’s rape by Zeus in the guise of a swan, also features. The binaries parodied in the characterisation of these two women successfully expose the limiting nature of feminine archetype.

Similarly, *Orphan Black* engages with the Leda myth. It is Project Leda that creates protagonist Sarah Manning, her mirror twin Helena, and their numerous clones. Grappling with questions of nurture vs artificial nature, as well as refracting Helen and Clytemnestra from the source myth, *Orphan Black* depicts the myriad lived experiences of femininity as embodied by the clones.

As my paper will prove, both *The Penelopiad* and *Orphan Black* therefore destabilise archetypes of femininity and offer rich examples of how mythology can be used as a frame of reference to subvert patriarchal discourse in light of contemporary feminist thought.

Anahit Behrooz (University of Edinburgh)
**Visible Ink: Supplementing and Destabilising the Narrative
in J.R.R. Tolkien's *The Lord of the Rings* and J.K. Rowling's
Harry Potter series**

My paper will examine the destabilising effects of sustained author and audience interaction on fantasy texts, using J.R.R. Tolkien's *The Lord of the Rings* and J.K. Rowling's *Harry Potter* series as case studies. I will investigate how these texts were and are symbiotically reworked by both author and reader through the use of supplementary and paratextual materials, thereby creating an unfixed, constantly evolving narrative.

Rowling's Pottermore website may be unique as a digital literary artefact, but it is not the first time that a fantasy author has supplemented their published text at the demand of an enthusiastic readership. Tolkien famously commented in a letter that readers of *The Lord of the Rings* were desperate to know more about Middle-earth, from its botany to its social and political structures, and wrote numerous letters to his readers to satisfy their curiosity (248). This paper will consider Rowling's and Tolkien's fictions in the light of Jerome McGann's concept of the "social text", in which he argues that texts do not acquire an artistic form until "their engagement with an audience has been determined" (43-44). I will explore how the readership's engagement pushes the narrative of these texts beyond their published forms, and, in doing so, creates a new and mutable form of world building. I will argue that this very mutability impacts how readers interact with the original core texts, and therefore works to destabilise the perception of a fixed reality for the textual narrative. My paper therefore grapples with the question: where does the text end and the commentary begin?

Bridget Moynihan (University of Edinburgh)
Destabilizing Genres: The Science of Edwin Morgan's Poetry

The first Scottish Makar (poet Laureate) Edwin Morgan (1920-2010) declared in his 1974 essay "The Poet and the Particle" that "If it is not the duty, it should at least be the delight, of poets to contemplate the world of science" (16). My paper seeks to unpack the ways in which Morgan's own poetic works, which span genres of sound poetry, concrete poetry, sonnets, and science fiction (SF), revel in the rich potentials of this scientific delight. I will focus on how Morgan's staunch belief in the accord between science and poetry, rather than their separation as two distinct cultures à la C. P. Snow, enabled him to imagine new possibilities for both realms.

I argue in particular that Morgan's SF poetry destabilizes literary

boundaries, blurring space operas with epic poems, technology with poetic subjectivity, and even inspiring the 2009 adaptation of his poem “The First Men on Mercury” into comic form. Morgan’s poetry therefore emphasizes the hybridity and fundamental instability that has characterized the SF genre since its nineteenth-century beginnings. While such instability has complicated definitions of SF even for those critics, including Brian Aldiss, J G Ballard, and Darko Suvin working with canonical SF novels, SF’s fluidity has also made it a resilient genre, with a “peculiar long duration” of more than 100 years and counting (Moretti, 31). By approaching SF through Morgan’s poetic lens, rather than through novels, my paper will offer a unique vantage point from which to analyze the destabilizing power of SF, as well as the interplay between art and science more broadly.

SESSION 2C / SESSÃO 2C

Britta Maria Colligs (University of Trier)

“The Woods of Middle-earth and Westeros”:

A Comparative Analysis of the Natural Realm of Secondary Worlds in High Fantasy

Since the first publication of J. R. R. Tolkien’s masterpiece *The Lord of the Rings* (1954-55) his world of Middle-earth has become the most creatively detailed fantasy world, offering a considerable depth and high quality. Additionally, Tolkien set a new standard for the creation of fantasy worlds implicating its importance for high fantasy literature as the basis in which the marvellous and fantastic can emerge. Forty years later, George R. R. Martin created the secondary world of *A Song of Ice and Fire* (1996-2011), which has become as complex as Middle-earth over the years. In their fantasy works, both create an elaborate world which is constructed on a variety of different levels and contains information concerning that world’s history, its different cultures and its natural realm in order to ensure a high degree of believability for the reader.

As part of the natural realm, the importance of the woods for the construction and understanding of the secondary worlds of Middle-earth and Westeros will be the central focus of this paper. Tolkien gives great significance to the woods and especially to the tree in the whole mythology of Middle-earth. His precise and detailed illustration of the forests embodies the social structure of Middle-earth and a cultural attitude of the characters involved. The same is true for the woods of Westeros, yet Martin adds a religious component to them. Therefore,

the paper will approach the depiction of the different woods in Middle-earth and Westeros by ways of textual analysis and will, furthermore, focus on the representation of cultural influences.

Piotr Stasiewicz (University of Białystok)
Andrzej Sapkowski's *The Witcher Saga* as Anti-Fantasy

In my paper I would like to present Sapkowski's cycle in the context of traditional fantasy genre especially of Tolkien and his followers. I would like to present Sapkowski's short stories and novels as a kind of inter-textual play with fantasy's traditional tropes like the maturing hero, a quest to save the world and an imaginary setting. I will emphasize Sapkowski's technique (in his short stories) and his eagerness to depict characters (Geralt, Ciri) as antiheroes along with strong influences of historical novel's technique on his writing. Finally I will try to show The Witcher's author's departure from typical "suspension of disbelief" towards strategies characteristic for various forms of postmodernism.

Weronika Łaszkiewicz (University of Białystok)
**The Anti-Christian Dimensions of Fantasy Literature:
The Case of Robert Holdstock's "*Thorn*" and "*Scarrowfell*"**

Questions about the relationship between modern fantasy fiction and Christianity—or religion in general—have generated one of the most heated debates concerning modern fantasy. While some works, e.g. J.R.R. Tolkien's *The Lord of the Rings* and C.S. Lewis' *The Chronicles of Narnia*, have been praised for their worlds steeped in Christian ethics and theology, others have been treated with suspicion (J.K. Rowling's *Harry Potter* series) or downright condemned for their critique of Christianity (Philip Pullman's *His Dark Materials* trilogy). Because of its subversive potential, fantasy fiction may serve as a tool of religious criticism, since it allows authors to create alternative worlds that challenge established beliefs and customs. Yet these subversive, alternative worlds are not the only means through which fantasy fiction can oppose, or even rebel against, Christianity. In some cases, fantasy challenges Christianity by displaying a strong preference for the mythic past and its pagan religion(s) revolving around old deities and nature worship. Such are the premises of Robert Holdstock's two short stories: "Thorn" and "Scarrowfell." The analysis of these texts will bring to light a different dimension of the relationship between fantasy fiction and Christianity, and contribute to the discussion on the religious aspects of the fantasy genre.

SESSION 3A / SESSÃO 3A

Agnès Aminot

(Institute of Technology of Cherbourg, University of Caen)

**Hidden Truths and Manipulations in *The Book of Dave*:
When History gets Rewritten by Madmen**

The Book of Dave (Will Self, 2006) is a post-apocalyptic novel in which Dave Rudman – an enraged, pathetic London cabbie living in the early 2000s – writes a diary which becomes the cornerstone of a violent cult, 500 years in the future, in the remnants of a postflood England.

This ‘book of Dave’ is the only glimpse of the past that the new, postdiluvian world can get, together with misunderstood ruins from the early 21st century civilisation. It leads people from these new Dark Ages to recreate their ancient History – and Dave’s terribly dull present – as a mythical Golden Age. The struggle between historical truth and religious propaganda pervades the narrative –reinterpreting History is a political manoeuvre orchestrated to manipulate uneducated people – and the juxtaposition of the two periods in the text highlights this deception. We will analyse how distorting geography and reinterpreting ruins and language are the main methods used in the novel to prevent people from questioning their system of government and how they ironically echo similar manipulations performed during Dave’s time.

Concealing the truth in *The Book of Dave* participates in the downfall of many characters : we will study how the backlash of such revelations wreaks havoc both in the present and in the past, shaking the grounds on which the new society is built. The narrative construction is key to understanding this unravelling of the truth : Will Self infuses his text with clues and irony for the reader to understand that each petty action carried out by Dave will trigger a tidal wave in the faraway future.

Danièle André (University of La Rochelle)

**Desperately Seeking “A Government of the People, by the
People, and for the People”: Conspiracy, Manipulation, and
Mystification in Science Fiction**

How the media depict a war and the people waging it or being trapped in it usually hints at how society will react to the war. The media play a major part in modern warfare as they are also used to demoralize or disinform the opponents, heroize or demonize the troops or the actions of individuals, and give a bias report on a national or international level to obtain support, help or non-intervention. The independence of the media seems to have become a myth in so far as they need money to survive and do their jobs, and the provider for money has thus a huge influence on what they do, say or show. The media is a weapon that can do as

much harm as bullets and, if well used, they can help groups of people to overthrow governments and be in charge of the nation. The government of the USA is already under pressure from a military-industrial lobby to whom it has already handed over some of its military power.

That may explain why conspiracy, manipulation, and mystification are the premises on which *Jericho*, *DMZ*, *The Second Civil War* and *Civil War lie*, and, why, through them, these science fiction works deal with how the North-American nation and its people may be under the threat of a civil war and a loss of democratic governance.

Natalia Chumarova (University Paris-Sorbonne)

**From Mythology to Yesterday's News:
The Manipulation of History in Soviet Science-Fiction**

For the successful construction of a new society, led by a new political ideology, the projected image of this new society has to be perfect. People's everyday activities and the governmental decisions are shown as life in a so called "ideal world". If a new house needs a new foundation, a new ideal society needs a new historical basis. Thus some events of the past are cast aside; other ones are presented as the most glorious of them all. This manipulated version of history, from prehistoric mythological times to yesterday's events, is the only one that people are proud of and believe in. By being aware of the multitude and diversity of possible interpretations of such historical information the society can develop a more nuanced critique of the system in place.

In order to illustrate this critical opinion, we will talk about the fictive worlds created by socialist science fiction writers during the Thaw of the 1950's and 1960's: the period of De-Stalinisation, but also the period of the Cold War and the Soviet invasion of eastern European countries. According to Leonid Heller, the manipulation of history became the main subject of science fiction published in the USSR during this period. Thus, in their works, the Strugatsky brothers analyze the right to intervene in other societies and the notion of conspiracy. Ivan Efremov and Stanisław Lem talk about the mystification of a nation's past and about rewriting its history.

Aurélié Villers

(University of Beauvais/University of Picardie – Jules Verne)

**Rising up to truth: manipulation and mystification
in the *Silo* trilogy by Hugh Howey**

In *Wool*, *Shift* and *Dust*, Hugh Howey presents a post-apocalyptic America where the survivors of a nuclear attack live in silos, huge tower-like shelters buried in the ground. They are kept in hierarchic societies, living in some eternal present. But the average inhabitants

share with their leaders the fact that they are all the victims of some form of manipulation and mystification. They live by a book entitled “The Order” (written before the apocalypse) that the leaders need to enforce blindly. The layman ignores the existence of the other silos and is made to believe that the outside is deadly. The criminals are even forced to leave – and die in a most cunning twist – to serve as examples.

The originality of this dystopia lies in the fact that the story focuses on the different (will-be) leaders in several silos. The protagonist of *Shift*, for instance, was the one who built the silos without knowing what they were actually for until he was forced to take refuge in one, and was then made to forget everything, up to his own name. These dystopian leaders are anything but ‘Big Brothers’ for they basically know very little of their own societies, which leaves the role of the ultimate ruler vacant, like the invisible head of some huge conspiracy. For the reader, the pleasure of this trilogy is likewise to be embedded in mystification, being imparted some information (thus reveling in the protagonists’ quest for truth), but not all (then identifying with the heroes in a quest for revelation – which, like the inhabitants, is bound to resurface – not unlike that of a detective story). Sometimes, the truth surfaces belatedly, since the story is not told in a chronological order. The trilogy then relies a lot on paralipsis, a form of manipulation of the reader in which the narrator “omits” some meaningful facts.

The notions of conspiracy, manipulation and mystification are present under various forms (be they individual or collective and political) at each level of this society, itself based on a lie from the start. Howey’s trilogy means to question how far one can go in lying and mystifying people to save them from a possible threat. With that aim, he deploys a set of tricks for both his protagonists and his reader.

SESSION 3B / SESSÃO 3B

David Klein Martins (FLUL)

“Something Is Trying to Get Inside My Body:” The Monstrous Queer in *A Nightmare on Elm Street 2: Freddy’s Revenge*

The 1980s encompassed a tremendous and devastating backlash in regards to LGBT rights due to a rise of a New Right implementing conservative Christian values into the arena of American politics. Coupled with the AIDS crisis beginning in 1981, this conservative backlash culminated in the ultimate demonization of the queer

community. Homophobic AIDS references in film were hence found throughout the decade, in particular in slasher films, a horror subgenre that became popular amidst the 1980s.

The following paper aims to reveal the overarching queer subtext in Jack Shoulder's *A Nightmare on Elm Street 2: Freddy's Revenge* (1985). To this end, I will firstly contextualize the socio-political framework of the times as well as the inherent queer potential of the slasher subgenre. Building on this, it will then be argued that the movie serves as an allegory for coming of age as a gay man in a patriarchal society characterized by raging homophobia and the ideal of hypermasculinity. More precisely, *A Nightmare on Elm Street 2: Freddy's Revenge* can be read as a tale about a teenager coming to terms with his arising feelings of homosexuality, while struggling against his internalized homophobia. As an outlet to process these feelings, the protagonist finds refuge in a nightmarish fantasy world, in which his undesired sexuality becomes personified by his monstrous doppelganger Freddy Krueger.

Fatma Gamze Erkan (Ege University)

Monsters Among Us:

Modernized Fairy Tales Creatures in Television Series *Grimm*

"He stripped off his skin and tossed it into the fire and he was in human form again".

Grimm, "Big Feet", Season 1 Episode 21

If the monsters from our favourite childhood fairy tales and folk stories were among us in the streets of our city, what then? What would be your reaction if you found out that your next door neighbours are "Three Little Pigs" and your best friend is the wolf from "Little Red Riding Hood"? The famous American fantasy television series, *Grimm*, explores that issue in which the main character, police detective Nick Burkhardt meets various creatures from fairy tales throughout his journey. While investigating gory crimes in his surrounding, Nick unexpectedly finds himself in a fantasy world in which the visions of people change into monsters. Learning that he has inherited supernatural powers from his family, Nick's mission is to keep balance between humanity and the creatures of the world called "Wesen". Inspired by Grimm Brothers' fairy tales, this series skilfully mixes the real world with the world of the supernatural. However, why do we encounter the most scared creatures in our daily lives? Would it not be much better to leave all those monsters in the depth of forests? Focusing mostly on these questions, in this paper, I aim to examine the reason behind the urge of *Grimm's* adapting the fairy tales creatures to present-day world.

Fran Pheasant-Kelly (University of Wolverhampton)
Towards a Structure of Feeling: Abjection and Allegories of Disease in Science Fiction 'Mutation' Films

Since the 1970s, there has been a turn to the abject body in visual culture that is particularly noticeable in science fiction films concerning mutation but also extends across other cinematic and television genres. Roger Cooter (2010) likewise discerns a somatic trend during the latter decades of the twentieth century and though he acknowledges a connection between politics, biomedicine, visual culture and equal rights, he focuses on the body in historical scholarship. In a related vein, *Screen* journal presented a special issue on body horror in 1986, in which Philip Brophy refers to the 'graphic sense of physicality' of certain horror films while Pete Boss contends that cinema of the time was informed by images of medicine. Both articles connect biological horror with contemporaneous real-world medicine but their arguments at the time were founded on an incomplete picture. Retrospectively, one might now suggest that both scholars began to identify an unfolding trend in film that expressed a broader shift in thinking. Even though it is not possible to correlate unequivocally a genre's aesthetics with either generalised attitudes towards medicine or with broader cultural emotions, there is nonetheless a continuity between the onset of abject aesthetics in post-1970s' science fiction and the questioning of institutions such as medicine. The central contention here is that such imagery may be viewed through the lens of a more expansive 'structure of feeling' emergent since the 1970s that reflects an 'opening up' of society in all its visual, socio-cultural and political configurations. Accordingly, this paper focuses on abject aesthetics in post-1970s science fiction, including *The Fly* (Cronenberg, 1986), and *District 9* (Blomkamp, 2009) with comparative reference to *The Incredible Shrinking Man* (Arnold, 1957).

SESSION 3C / SESSÃO 3C

Alexandre Coimbra e Sofia Coimbra
 (Universidade Católica/Universidade de Lisboa)
Distinção entre Ciência e Ficção: Equívocos na Percepção Pública da Ciência

A distinção entre ciência e ficção na percepção pública não é uma análise liberta de equívocos.

O presente trabalho ilustra alguns equívocos na percepção pública da ciência através do resumo de três exemplos.

O espaço de selecção dos exemplos foi o do país onde decorre a conferência que é Portugal.

O trabalho termina com uma enumeração de alguns fatores que contribuíram para os equívocos.

O primeiro exemplo ocorre em Lisboa no início do séc XVIII com a ascensão aerostática de um balão elaborado por Bartolomeu Lourenço de Gusmão e a divulgação paralela da imagem de ficção da passarola. Neste exemplo a ficção da passarola fez-se passar por ciência por um longo período de tempo.

O segundo exemplo ocorre na comunicação social na segunda metade do séc XX com uma diversidade de notícias no dia 1 de Abril.

O terceiro exemplo ocorre em Lisboa e no Algarve no início do séc XXI onde elementos do sexo feminino foram convencidas da possibilidade de efectuar uma mamografia por satélite, podendo a mesma ser efectuada junto da sua residência ou local de trabalho.

Fatores considerados como promotores da existência de equívocos na distinção entre ciência e ficção na percepção pública a falta de conhecimento específico na área em análise, a existência de conveniência em considerar a notícia verdadeira, a credibilidade atribuída a quem transmite a informação e a habituação a um ritmo elevado de mudança com o aparecimento regular de muitas inovações científicas e tecnológicas.

Rute Marques (FLUL)

O Videojogo *Dante's Inferno*

e o *Inferno* de Dante Alighieri: Continuidades e Adaptações

Ao longo dos anos ocorreram variadas adaptações e utilizações de temas, cenários e personagens da obra *A Divina Comédia* de Dante Alighieri na cultura popular, incluindo em videojogos. Referências e inspirações retiradas desta obra podem ser encontradas em videojogos como *Devil May Cry*, *Persona 3 FES* e *Bayonetta*, entre outros, no entanto existe apenas um videojogo que é baseado nesta obra, especificamente na primeira parte do poema, o *Inferno*, e esse é *Dante's Inferno* publicado pela Electronic Arts em 2010.

O jogador é transportado, à semelhança do leitor, numa viagem pelos 9 círculos do *Inferno*, através do protagonista Dante, interagindo com personagens presentes no poema como Beatriz, Virgílio, Minos, Cleópatra, Cerberos, Plutão e Lúcifer, entre outros. No entanto, estas personagens são diferentes da obra literária pois são transformadas para se adequarem ao enredo criado pela história do videojogo e às necessidades dos géneros onde esse se insere, como acção-aventura e *hack and slash*.

O objectivo desta comunicação será analisar como os temas e as personagens de *A Divina Comédia*, uma obra datada de 1320, foram

adaptados para a contemporaneidade e ao formato do videojogo, observando as continuidades e as adaptações, comparando-as com a sua fonte.

Sérgio Valente (FLUL)

A presença Distópica do “pó” em *Nineteen Eighty-Four* e *The Dispossessed*

As partículas em suspensão que vulgarmente designamos pelo termo genérico “pó” têm a sua principal origem na desagregação de corpos físicos de maiores dimensões. O “pó” pode, pois, ser entendido majormente como resultado dos processos de desagregação e, simultaneamente, como agente destes mesmos processos.

A ausência do “pó” enquanto elemento constituinte da paisagem subjacente às narrativas de cariz utópico deve-se à pretensão de proceder à representação de estruturas orgânicas e funcionais perfeitas e, como tal, apartadas de elementos conotados com entropia e decadência. Em sentido inverso, a simbólica negativa é um dos esteios das ficções distópicas. *Nineteen Eighty-Four* e *The Dispossessed*, duas das obras mais relevantes de cariz distópico, aludem de modo recorrente ao “pó”. Note-se que se tratam de obras dis-semelhantes, sendo *Nineteen Eighty-Four* uma distopia genuína, enquanto *The Dispossessed* se ambienta num sistema dual que reflecte o seu subtítulo: *An Ambiguous Utopia*. Conquanto, embora ambas as narrativas se debrucem longamente sobre a temática dos sistemas sociais e políticos, em nenhuma delas se faz a apologia de um sistema dito perfeito, procedendo-se, antes, à desconstrução e evidência das facetas subjacentes aos sistemas abordados.

Na presente comunicação pretende-se discutir o emprego simbólico do “pó” nas obras suprarreferidas e a forma como este se articula com as noções de alteridade, heterotopia e eutopia, veicula percepções como a de inumanidade e de falência social e permite ao leitor estabelecer um vínculo entre a ficção e a realidade conhecida por este.

SESSION 4A / SESSÃO 4A

Demi I-Hsuan Lee (Chengchi University)

Telling and Retelling Stories: Organic Intellectual in *The Simpsons*

The Halloween episodes of *The Simpsons*, “Treehouse of Horror” series, has become an annual tradition since Season Two in 1990. It often involves the supernatural setting and parody of famous fantastic and sci-fi pieces. In this special series, *The Simpsons* are able to reveal

some sensitive social issues under the cover of comedy and black humor. This paper attempts to focus on two episodes, “Treehouse of Horror XIII” (2002) and “Treehouse of Horror XXIII” (2012), both written by Brian Kelley, and elaborates how Kelley and Matt Groening, the creator of *The Simpsons*, combine their ideas together in the aspect of Antonio Gramsci’s “Organic Intellectual.” Both these episodes focus on Sci-Fi elements, especially topics about the boom of technology and debates of ethical issue. Furthermore, with Kelley’s Physics background, the audiences of *The Simpsons* could contact with some advanced scientific knowledge in an entertaining way. These episodes on one hand reveal serious issues in reality though parody of Sci-Fi films, on the other hand inspire their audiences to develop new interpretations by putting these classic pieces into the frame of *The Simpsons*. This paper will take a sharply focus on the sci-fi elements and the effects of the frame of *The Simpsons*.

Flávia Rodrigues Monteiro (FALE/UFMG)

Supernatural: A Fantastic Homage to Fandom, Media, and Genres

The development of new media has brought new habits for audiences, especially concerning home entertainment. In recent years, TV series have become a very popular branch of home entertainment and their productions explore the most varied genres, including fantasy. *Supernatural*, a production from the fantasy segment, follows the adventures of Sam and Dean Winchester, two brothers that hunt vampires, werewolves, ghosts, among other entities. However, more than a fantasy TV show, *Supernatural* is a metafictional work, which explores the relations of fiction and reality, media and art. The show acknowledges the role of its fans as well as the history of the fantasy genre. There are episodes that openly refer to fandom and fan fiction, the exploration of fantasy genre by previous media (theater, cinema, literature, and so on), the dynamics of TV show production, different genres of TV series, among other aspects connected to fantasy and mediatic phenomena. As a result, *Supernatural* reveals the potentialities of its own medium and genre, paying homage to its fandom and the paths of the fantastic through media.

Francisca Alvarenga (FLUL)

The Social Power of Fandom and LGBT Communities

According to the Oxford Dictionaries Online, Fandom is “the state or condition of being a fan of someone or something” which might include a real person, fictional characters, a fictional series who or which are “regarded collectively as a community or subculture”. As a consequence, Fandom can be studied not only as a social phenomenon

but also as both an architect of culture and a direct consequence of it. With the adaptation of Fantasy novels and sagas, the recognition that they do have a market (e.g. the adaptation of Tolkien's esteemed trilogy *The Lord of the Rings* to the big screen), and with the virtual proximity that the Internet allows, Fandoms of the most varied kind started to bloom and develop in some platforms, such as Tumblr or Archive of Our Own (AO3). Even if some of these platforms were not created with the intention of gathering Fandoms, it eventually happened, and those are now the main stage of Fandom's development. With the increased importance of readership and viewership, TV shows, movies and books are gradually becoming dependent on Fandom and how it takes the original work for its own interpretation (via fanfiction, fanart, online discussions, and so on). This paper aims to study the influence that Fandom can have on TV shows (e.g. *How to Get Away with Murder*, *Teen Wolf* and *Shadowhunters*) and how the Fandom became more socially aware of the product it consumes and, as a consequence, demands more social responsibility from the creators, taking as an example issues connected to the LGBT community.

SESSION 4B / SESSÃO 4B

Avishek Biswas (Jadavpur University)

Administered Resistance in Dystopia: Make-Believe Aspect?

In the context of a fictional dystopic setting, one of the most challenging critical areas is the idea of 'resistance' against a powerful, all-engrossing regime. My proposed research aims to project an introspective analysis of the concept of 'resistance' in selected dystopian fiction of the 20th century. The paper will argue that resistance is actually administered and 'make-believe'. The ruling authority makes it so by the use of state apparatus (Both Ideological and Repressive). The critical works in this field of study largely talk about the mechanism of governmental/authoritarian control and the ways of resistance and liberation. With the help of the critical approaches of Foucault and Althusser, my paper will try to shed some light on the idea of resistance as a purely 'make-believe' idea. The hub of the research will likely be revolving around the selected works of Yevgeny Zamyatin, Mikhail Bulgakov and George Orwell.

I am going to rely on the Foucauldian interpretation of discipline, as it proves significant in analyzing the ways in which the state is attempting to solidify its dictatorship over people's bodies and minds in dystopian novels. In addition, I am also going to refer to the theoretical work on ideology-"Ideology and Ideological State Apparatuses" by the Marxist

philosopher, Louis Althusser because it delves deeply into the idea of social function and ideological practice that are also imposed on people through disciplinary mechanisms to tame them physically and mentally. This, I believe, has not received a serious critical concern from researchers and scholars.

Eva-Maria Schmitz (University of Trier)

Endarkenment Now: David Mitchell's Dystopian Future(s)

Since the publication of his critically acclaimed *Cloud Atlas* in 2004, David Mitchell has been considered one of the most eminent British writers of the 21st century whose virtuosity manifests itself in his mixing of styles, voices and genres. His densely narrated stories embrace the history, present and future of humankind's personal and cultural spheres across the entire globe. By using recurring characters, settings, plot lines and leitmotifs, Mitchell connects and embeds his different narratives into an elaborately interlaced literary universe. The depiction of dystopian futures, which Mitchell tellingly subsumes under the term "Endarkenment", constitutes one of these quintessential leitmotifs and will be the central focus of this paper. In one of his stories in *Cloud Atlas* set in the futuristic Asian state Nea So Copros, corporate capitalism dominates a caste society where slaves serve so-called consumers. *The Bone Clocks*, which won the World Fantasy Award 2015, confronts its readers with a bleak dystopian outlook on Ireland in 2043 as one of the last bastions free from Chinese hegemony and worldwide power failure. Interestingly, all of Mitchell's speculative futures are desolate prospects which demand for readers willing to rethink humanity's responsibility and power to treat both our environment and each other respectfully. From an ecocriticist perspective, Mitchell's visions encourage us to reflect on the existing trends of migration, exploitation of both human beings and the environment, and corporate capitalism in the 21st century.

Müge Arslan Karabulut (Selcuk University)

A Dystopian View to Berlin in the Year 2039

This paper is intended to introduce Nana Rademacher, one of the youngest female science fiction writers in Germany, and to study her work *Wir Waren Here* (*We Were Here*, 2016) which has been seen as anti-utopian fiction by different critics. In this study, the focus is on anti-utopia, which has become a popular literary genre as a result of the social, economic and political disappointment experienced in the 20th and 21st centuries. The protagonist, fifteen-year-old Anna, lives in a devastated Berlin which lies in ruins following several years of inter-state conflict that has now evolved into civil war and military rule.

Self-preservation and lawlessness has become the order of the day. Anna's perspective on her broken world is passionate, strange, harsh and desperate, but also full of hope. This is the story of a girl searching for a way forward in spite of all the obstacles, and who is fighting for life, love and freedom.

The struggle for existence/survival in an authoritarian-totalitarian system, as an important characteristic of an anti-utopian society, is one of the basic topics, which is fictionalized by Rademacher and by Anna in this work. Extremities, hopelessness, violence, war and the situation, in which technology brings an end of the mankind, take place in it. This study aims to determine whether and to what extent the Rademacher's work occurs as an anti-utopian book and how it makes Berlin a part of anti-utopian world.

SESSION 4C / SESSÃO 4C

José Pires (FLUL)

Another Earth. Não há Poema Sem Acidente

“Para responder em duas palavras, eclipse, por exemplo, ou eleição, coração ou ouriço, terás que desamparar a memória, desarmar a cultura, saber esquecer o saber, incendiar a biblioteca das poéticas. A unicidade do poema depende dessa condição. Precisas de celebrar, tens de comemorar a amnésia, a selvajaria, até mesmo a burrice do “de cor”: o ouriço. Ele cega-se. Enrolado em bola, eriçado de espinhos, vulnerável e perigoso calculista e inadaptado (pondo-se em bola, sentindo o perigo na estrada, ele expõe-se ao acidente). Não há poema sem acidente. (...) O poema chega-me, bênção, vinda do outro.” Assim escreveu Derrida.

A primeira lei de Kepler afirma que a órbita dos planetas em torno do sol descreve uma elipse. A elipse é o ouriço e a abertura. A abertura ao outro, ao estrangeiro. A elipse é a ruptura e a catástrofe.

É de catástrofe e de acidente que se fala também em *Another Earth*, filme independente realizado por Mike Cahill em 2011. Rhoda Williams (Brit Marling), estudante de astrofísica no MIT, deseja visitar um planeta recentemente descoberto: Terra 2; outro igual à Terra? Será *Another Earth* a réplica, o retorno, o ritornelo da Terra?

É de desterritorialização que se fala. De hospitalidade e do estrangeiro. Do acolhimento ao outro e do double bind da hospitalidade.

Como escreveu Derrida: “*L’hospitalité absolue exige que j’ouvre mon chez-moi et que je donne non seulement à l’étranger mais à l’autre absolue, inconnu, anonyme, et que je lui donne lieu*”.

Luís Nogueira (UBI)

A ficção científica no videoclip: de Madonna a Taylor Swift

A presença e a relevância da ficção científica na cultura contemporânea parecem-nos dados indesmentíveis e, eventualmente, numa escala sem precedentes, seja qual for a área, arte ou média que submetamos a escrutínio, do cinema à ilustração, da banda desenhada à música, da fotografia à literatura. No que respeita ao videoclip, nada de diferente se passa, ainda que tal fenómeno não tinha sido, possivelmente, objeto da análise e reflexão que entendemos merecer.

O que nos propomos neste estudo é mapear e relevar as relações criativas mais profícuas entre a FC e o videoclip, num percurso exploratório que nos conduzirá dos pioneiros mais pretéritos às tendências mais recentes, das alusões mais subtis às referências mais evidentes, dos clássicos absolutos às reabilitações de culto, da série B artesanal ao interface mais exuberante, das simples ambiências à direção artística mais depurada.

Os exemplos dos videoclips das duas cantoras que surgem no subtítulo – *Express Yourself*, de Madonna (1989), e *Bad Blood* (2015), de Taylor Swift – pretendem apenas assinalar, ainda que não de modo restritivo, balizamentos possíveis desta relação. Assim, daremos também atenção à presença do imaginário *sci fi* em artistas tão diferentes como David Guetta ou Linkin Park, George Michael ou Black Eyed Peas, Daft Punk ou The Strokes, M83 ou MGMT, Bjork ou FKA Twigs, Steve Aoki ou Muse, deste modo demonstrando a diversidade temática e estilística – seja musical, seja visual – do fenómeno.

Miguel Andrade e Sérgio Valente (FLUL)

As Percepções Historiográficas nas *Ficciones* de Borges

Jorge Luís Borges, nome incontornável da literatura sul-americana, apresenta uma produção literária que se pode considerar diversificada e inovadora quanto às abordagens empregues nos temas por si tratados. O tempo, presença assídua nos seus contos e ensaios, é explorado de forma variegada. Merecem destaque as reflexões sobre o entendimento cíclico do fenómeno temporal, as abordagens relativas à eternidade e imortalidade, bem como a inevitável temática da memória e esquecimento. O fascínio de Borges pelo poder da palavra escrita, que se expressa inclusive na concepção e crítica de livros fictícios, ganha também forma com o interligar das questões temporais ao registo escrito. Assim, a produção historiográfica é alvo de problematização por parte do autor, com foco na verdade histórica e na problemática da transmissão da realidade.

Nesta comunicação propomos efectuar algumas elucubrações

sobre os preceitos historiográficos expressos por Borges, atendendo principalmente às observações contidas nos contos da antologia *Ficciones*. Observe-se que em contos como “Pierre Menard, autor del Quijote” e “La lotería en Babilonia” a temática histórica é directamente interpelada, enquanto que em outros contos se pode encontrar um questionamento subjacente do relato histórico e da fiabilidade do mesmo. Realizar-se-á também o cruzamento entre estas abordagens e as aproximações de cariz ensaístico e/ou académico sobre as mesmas temáticas, apresentadas pelo autor. Deste modo, pretende-se aperceber a forma como a ciência histórica influiu na obra especulativa do autor e se esta tem uma conotação directa com aquilo que este veicula na sua actividade não ficcional.

SESSION 5A / SESSÃO 5A

Diana Marques (FLUL/ULICES)

The *Mistborn* Trilogy: Who's the hero, after all?

The figure of the hero exists in all cultures, religions and mythologies. He expresses the personal and collective unconscious, and all heroes share certain characteristics which distinguishes them from common people. Heroes in mythological narratives, for example, tend to display the same traits and their stories hold similar ideas of what a hero represents, despite vastly different cultures and beliefs - a theory explored by Joseph Campbell in his work *The Hero with a Thousand Faces* (1949), where he illustrates several uniting themes of heroic narratives. According to Campbell, the function of the hero is to redeem the previous era of decadence and to begin a new age of prosperity, overcoming personal and social barriers, while regaining the powers to fight and to transform the world.

In the *Mistborn* trilogy (2006-2008), written by Brandon Sanderson, these themes and functions of the hero are also present but are not embodied by one character only, perhaps indicating that everyone can be a hero and that the desired outcome is the result of a team effort. In this way, this paper aims to demonstrate how the characters of Kelsier, Elend, Vin and Sazed all perform functions of the hero and how Brandon Sanderson changes the hero motif in his work: from epic heroes who could do great and impossible deeds alone in order to fulfill their destinies, to a more realistic approach expressing that no one, no matter how great, can bear such a responsibility alone.

Iolanda Zôrro (ULICES)
And So It Begins – Creation and Belief
in Terry Pratchett's *Hogfather*

Creation has been of the utmost importance for those involved in the study of fantasy literature. Mythological sacred texts attest for that very reality. Why do we create? What do we create? What are the consequences of our creation? Terry Pratchett, in *Hogfather* delivers to us a unique universe where the issue of creation is addressed while it is interconnected with the concept of 'belief'. Our presentation will focus on the importance of creation to human beings, perhaps the reason as to why they even exist. We will study the intertwining of creation and belief, an old marriage that echoes the time of beginnings when mythological entities pervaded our world and magic was thought to be real.

Tânia Azevedo
(Universidade do Minho/CEHUM)
Imagining: the Hero and the 'Other'

When we start looking into the Studies on the Imaginary, it is impossible to ignore contributions by authors such as Gilbert Durand and his Theory of the Imaginary and also René Girard, with his endless quest for the origins of human culture.

Both these authors based their works on one of Humanity's forms of artistic expression, which is literature.

Bearing this in mind, our aim will be to briefly analyse two different examples of literary production: a section from a comic book and a folk tale, to be able to prove that in both these text typologies we can find Durand's regimes (both diurnal and nocturnal) and also Girard's theory of violence.

In both these texts ("A Night in Gotham City" – a comic book story featuring Batman and Superman and "Sellic Spell" – a folk tale by J. R. R. Tolkien), through the theories of the above mentioned authors, we will also look into the dynamics between the Hero and his eternal rival: the 'Other'.

SESSION 5B / SESSÃO 5B

Anna Mik (University of Warsaw)

**This Alien Elsa – The case of the White Sorcerer.
Approaching self-acceptance of *Frozen's* Snow Queen!**

Abnormality is now a highly relative adjective. What is more, being “normal” is not a positive feature after all. Even though from the very beginning Disney animations encouraged children to be different, quirky, unique, every time abnormality was fought with fear – not knowing was enough reason to exclude one of a community.

One of the most successful movies of all time now is 2013 Disney production, symptomatic fantasy story of our times, *Frozen*. The main character in this franchise, Elsa, has superpower to freeze everything around her disregarding her own will to do so. Advised by her parents and magical trolls she tries to conceal her powers in order to protect her beloved sister Anna. Elsa isolates herself from the rest of the world, until the very moment of becoming a queen. At that moment she has to face her worst nightmare of confronting the world “outside” (which soon enough will be calling her “a sorcerer”), that what she really has to accept is herself. Anna on the other hand has to go to the journey in favor of rescuing her sister, by confronting her magical powers.

By analyzing this particular case I would like to show the resemblance between the Disney fantasy story and the postmodern approach to the issue of “normality”. Additionally I want to analyze this film, and the song “Let it go”, as a fantasy about freedom and liberation of the main character.

Maciej Skowera (University of Warsaw)

**‘Your childhood fantasy is a great big magical Dachau.’
Deconstructing Children’s Fantasy Fiction in Lev Grossman’s
The Magicians (with a Glimpse at Syfy Channel’s *The Magicians*)**

The aim of the paper is to discuss Lev Grossman’s *The Magicians* in the context of classical children’s fantasy novels. Such works often introduce a reader to a diegetic world, which can be characterized by the notions of ‘suitability’ and ‘appropriateness’. The adventures of the books’ characters ought to end happily and there is no place for openly shown sex, violence, or explicit language. Grossman’s novels utilize some well-established aspects of classical children’s narratives, but – on the contrary – they also make use of what is usually not linked with the ideas of the child, childhood, and children’s literature itself. It is very well summarized by the words of Margo – a character from SyFy

Channel's TV show *The Magicians*, which is based on the discussed books. When she enters Fillory, a (seemingly) marvelous land from the series of novels obsessively read by Quentin, the protagonist, she calls it 'a great big magical Dachau.' Showing a repulsive land of children's horror, *The Magicians* seem to deconstruct the rules of juvenile fantasy fiction, which will also be the purpose of this paper. When discussing the novels (and also the TV series), I will use my own idea of 'adulterated children's literature', which I have introduced in 2015 at 'The Child and the Book' Conference (University of Aveiro, Portugal). As a theoretical framework, I will also apply conceptions of such scholars as Peter Hunt and Susan Honeyman.

Tzu-Ying Lin (National Chengchi University)

The Authentic Alice and the Wrong Alice: The Different Messages between Lewis Carroll's Novel and Tim Burton's Movie Adaptions

Tim Burton's movie adaption, *Alice in Wonderland* was released in 2010. The second series of Alice movie adaption, *Alice Through The Looking Glass*, produced by James Bobin, is in theaters now (2016. Jun). Both of them can be seen as postmodern pastiches that project the particular vision of the director. For instance, in the movie, Alice and the White Rabbit suspect if Alice is the right one. The screenwriter, Linda Woolverton, also says that Tim Burton brought the wrong Alice back to wonderland. Although the plot structure and the characters are similar to Carroll's version, it seems that Burton has created a new continuum of the story. In fact, Tim Burton borrows some elements from the original novels, but only to some extent, seen he rewrites the original in both adaptations. In this paper, I intend to analyze the different messages between the original version and the Tim Burton's movie adaptations.

SESSION 5C / SESSÃO 5C

Alexandra Cheira (ULICES)

"Dolly keeps a secret": Uncanny Dolls in A. S. Byatt's Fiction

This paper will focus on Byatt's literary portrayal of dolls as both incarnate creatures and motionless handicraft, in part living human beings and partly lifeless objects. As such, Byatt's use of fictional dolls in *Possession* and "Doll's Eyes" highlights the disturbing, uncanny nature of these performing *objets d'art* via their anthropomorphic representation as female doppelgangers which keep their owners' secrets and even act upon their wishes. While dolls emulate the human

body, their facial features are often set and they cannot move without human assistance, a fact that has led Byatt to bring into play their unnerving rigidity by examining the interaction between artifice and artefact via the exhibition of the manipulated body. In the short story “Doll’s Eyes”, in particular, one of the dolls even transgresses bodily borders, since it eerily comes to life upon her owner’s wish for revenge, of which it will be the willing instrument (although it is never reported as actually moving).

František Ondráš (Ain Shams University)

**The Presentation of Spacemen as the Fantastic Narrative Code
in the Novel of the Palestinian Writer Emile
Habiby *Sa’id the Pessimist***

This paper intends to present an analysis of Emile Habiby’s novel *The Strange Events surrounding the Disappearance of Sa’id the Unlucky*. Published in 1972, this is the story where the author uses an alternative reality as a metaphor for the geopolitical problems of Palestine. Emile Habiby (1921 – 1996) never failed to generate interest and controversy both in the Arab world and among Palestinians and Israelis alike. He was one of the major forces in the development of the Arabic novel, providing the readers with a great amount of experimental work. In this sense, a close reading of some of the fantastic elements of the novel will allow us to better understand the conflicts and tensions of cultural differences through a series of tragicomic episodes.

Patrícia Lobo (ISPO/ULICES)

**(Re/Mis)Appropriations of the ghost story of *La Llorona*, the
Weeping Woman, in Chicano cultural discourses**

La Llorona is one of the Latin-American legends that have been more culturally used, abused, revised, appropriated, reappropriated and misappropriated. Chicano culture has imported it to the American territory, widely portraying it in literature, arts, cinema and music. In this paper I will critically explore the interrelation of *La Llorona* legend in Latin-American tradition and in Chicano contemporary cultural discourses, drawing parallels between the genesis of the legend and the construction of Chicano identity, as well as between *La Llorona*’s polyvalent condition of subaltern female and the emergence of Chicana feminism. To such purpose, examples in Latin-American and Chicano literature, arts, cinema and music will be analyzed to highlight the confluences, dichotomies and contradictions of the various representations of the legend, for example Vargas’ *La Llorona* (1993), Anzaldúa’s *Prietita and the Ghost Woman* (2001), López’ *La Llorona Desperately Seeking Coyolxauhqui* (2003) or Alicia’s *La Llorona’s Sacred Waters* (2004).

SESSION 6A / SESSÃO 6A

Elisabete Lopes (Polytechnic Institute of Setúbal/ULICES)

The Curious Case of Vanessa Ives: A Reflection upon the Female Gothic in *Penny Dreadful*

Penny Dreadful (2014-) is a TV show written by John Logan that captures the Gothic shades of 19th century Victorian London, by inviting all the 'monsters' of literary fiction, (Victor Frankenstein, Dorian Gray and Dracula, among others) to be part of an engaging visual adventure.

Vanessa Ives, the female protagonist, is a Victorian young lady who dwells with Mr. Murray, a father-figure, in a sumptuous mansion, in London. They both try to sort out the mystery behind Murray's daughter's disappearance, apparently at the hands of a nocturnal inhuman creature. In the course of this mission, the viewer learns that Miss Ives is endowed with a peculiar nature, and has lived a past tainted with darkness. Apart from reading cards, and bearing the talent of clairvoyance, Vanessa Ives is a well-learned woman in the art of witchcraft. In addition to these dark gifts, she also operates as a vessel for a powerful entity that uses her body as a means of expression. Tormented by her mediumship, and by the fact that she is aware that she is different from other women, Miss Ives tries to come to terms with her personal ambiguities. On the one hand, she believes in God but, on the other hand, she seems to operate as a vessel for the Devil, as she speaks fluently his mythical language.

Therefore, this paper aims at reflecting upon the nature of Miss Ives, trying to disclose how her character is constructed in the light of the Female Gothic. In this context, it is important to analyse her otherness as a sign of female monstrosity in the Victorian era, and explain the ways in which she defies the idyllic construction of womanhood of that period, the so-called angel in the house.

Luis Díaz Pulido (University of the Basque Country)

Stephen King Treading on Fantasyland: the Special Case of *The Talisman*

Stephen King himself admitted effortlessly that *The Lord of the Rings* has been a great influence on his fiction, something many King scholars also sustain. Beyond the obvious case of *The Dark Tower*, Tolkien's footprints can be found elsewhere in King's canon. I will focus my attention on *The Talisman*, a special case for many reasons. First of all, the novel is a collaborative experiment with fellow writer and friend Peter Straub. Paralleling this fructiferous collaboration between two old friends, the book contains thematic and structural tangential influences

not only from Tolkien himself, but his best friend C. S. Lewis also steps into the mixing. The quest soon deviates into truly American literary landscape, though. Perhaps, the great influence of Tolkien (and Lewis) is in the novel's great scope: *The Talisman* is a great American myth.

Raúl Montero Gilete (University of the Basque Country)
Gothic Horror

In 1764, in the midst of the Age of Reason, Horace Walpole claimed to have found and translated an old Italian manuscript, *The Castle of Otranto*, infested with supernatural beings, mad and immoral aristocrats, superstitions and dark secrets. For all its strangeness, Walpole's work offered a literary model for a whole new genre that explored the darker side of reality, marked by visceral impulses and forbidden desires. Thirty-two years later, Matthew Gregory Lewis published *The Monk*, a story in which a host of legendary supernatural beings such as the Devil, the Wandering Jew, or the Bleeding Nun, blend effortlessly into the historical narrative.

Together, these two novels, with their emphasis on the potential reality of the unknown and the lingering shadow of a brutal, monster-ridden world of superstition and irrational fears, established the basis for modern horror fiction and many other subversive or speculative works that were developed over the following century.

SESSION 6B / SESSÃO 6B

Martin Simonson (University of the Basque Country)
Trees in *The Silmarillion*: An Ecocritical Interpretation

In J.R.R. Tolkien's writing nature is portrayed as a sacred entity that embodies and enacts ideas concerning creation and responsible stewardship. This paper centers on the *The Silmarillion* as an antecedent for many of Tolkien's later literary renderings of nature, and looks in particular at how the mythical presence of trees combines and enhances natural and spiritual elements to define the desired interaction between human(oid) beings and nature.

Maddi Susperregi Mujika (University of the Basque Country)
**The Importance and Presence of Mountains
 and Subterranean Spaces in J.R.R. Tolkien's *The Hobbit***

Nature has always played an important role in society, in fact, different literary periods, several mythological beliefs as well as dissimilar cultures have always had nature present. Tolkien himself had

a special relationship with nature as one can appreciate in his literary work. This paper will be focusing especially on the presence of the mountains, which had a huge importance in the writer's life, as well as the subterranean spaces that the reader can find in his novel *The Hobbit* (1937). But these natural elements have not always had the same connotation or meaning as they had in the period in which *The Hobbit* was published as one can see in Macfarlane's *Mountains of The Mind* (2004), Parker's *Mountains and Mountaineering: their Spiritual Significance* (2008) or Ireton's and Schaumann's *Heights of Reflection: Mountains in the German Imagination from the Middle Ages to the 21st Century* (2012). Therefore, the aim of this paper is to explain the connotation and meaning that mountains and subterranean spaces got back in the 20th century and therefore explain the reason why Tolkien portrayed them in so many occasions and different ways.

Andoni Cossío (University of the Basque Country)
**The Old Forest and Mirkwood, Hearts of Darkness
in Middle-Earth**

Although fair and evil-free in the past ages, in *The Hobbit* and *The Lord of the Rings* the Old Forest and Mirkwood are nothing but wells of malice. The profuse vegetation and canopy, which could be a beautiful sight to some, is offset by the extraordinary flair in the art of making any traveller go astray and undergo some tragic fate. Scarcely could one find any non-fell being dwelling in the open under trees, at the most, the ones brave enough to endure these conditions have provided themselves with delimited and safe housing. This paper aims to analyse the dangers comprised and explain the reasons for the evil at work in these two forests, comparing them with their non-corrupted counterparts. For forests such as Fangorn and even Trollshaws may seem menacing at the beginning, and yet are later found to be enjoyable places of glee.

Jon Alkorta (University of the Basque Country)
**Tolkien's Battle between Nature and Industry
in *The Lord of the Rings***

Nature was an element that was very much present in the life of J.R.R. Tolkien, whose love and concern for the natural world is well attested. The focus of this paper is the everlasting battle that exists between nature and industry in Tolkien's *The Lord of the Rings*, portrayed through specific characters and events. The paper attempts to analyze how in this work the portrayal of nature, on the one hand, and industry and progress, on the other, reflects Tolkien's beliefs and attitudes, and how the characters' corresponding attitudes will define

their moral alignment. The aftermath of the tension and strife is the same in all cases: a powerful and everlasting nature emerges victorious.

SESSION 6C / SESSÃO 6C

Enrique Ordoñez (University of the Basque Country)

North American Gothic Literature influenced and/or represented in *The Case of Charles Dexter Ward*

Howard Philips Lovecraft is considered one of the most influential horror writers in literature, and since studies focusing on the author are already common, it could be interesting to take a literary approach. The aim of this dissertation is to point out how different archetypes of both traditional and North American Gothic literature influenced and/or are represented in his novel *The Case of Charles Dexter Ward*. In order to give some context we will first delve into the author's life and the nature of his work. Then, we will provide a thorough and extensive typology of the most common tropes in both of the aforementioned Gothic Traditions, quoting several examples from different well-known Gothic works. With said archetypes clarified we will scrutinize in detail their presence on this specific novel as they appear in the plot, which will be divided in three narrative arcs, as well as how these Gothic tropes are portrayed and what their role is in the development of the story. Lastly, a conclusion will be presented underlining the major relevance of Gothic archetypes in *The Case of Charles Dexter Ward*.

Aitor Seijas (University of the Basque Country)

There and back again: the dichotomy between Home and Wilderness in *The Fellowship of the Ring*

In the masterfully crafted secondary world of Arda, places are not simply spaces where actions take place, but fully integrated settings in the author's mythology which convey an ideological charge and develop an active role in the story. In fact, many scholarly works deal with the idea that Middle Earth itself is the central character of the stories, an alive space in constant dynamic interaction with the creatures who dwell within. The concept of home is one that is profoundly endowed with ethnical, mythological and cultural values, and Tolkien portrays it as integrated in landscape rather than separated from it. This work shows how home in Tolkien's first volume of *The Lord of the Rings*, namely *The Fellowship of the Ring*, is approachable in the light of ecocritical studies as an ecological entity within the natural environment, and illustrates the way Tolkien proposes a refreshing perspective on this field that is still

valid nowadays. That is, he deals with nature and natural spaces from an inclusive point of view, without understanding them from the point of view of the pre-established binary distinction between what is natural and what is non-natural. He uses the deeply cultural idea of home to break with a dichotomy that can, and perhaps should, be taken down in order for us to be capable of building a sustainable society which does not understand nature plainly as a resource or as the background, but as an active agent which is deeply connected to human culture.

Lucia Martín (University of the Basque Country)

Road Dahl: The Modern British Catcher in the Rye and his *Matilda*

There are still few academic papers dealing with the connection between Roald Dahl's hard life as a school boy and his later portrayal of these early life painful events in one of this author's most acclaimed children's books: *Matilda* (1988). Consequently, the chief objective of this dissertation will be to provide the reader with coherent and well-built arguments which defend this existing relation. In order to fulfill this task, this paper will analyze different passages of both the author's life and *Matilda*. First of all, the author's life and work will be introduced. Then, an accurate depiction of the history of the English children's literature will be provided. After this, the paper will devote a short section to the children's fantasy literature, offering a proper classification of *Matilda* within the field of fantasy. Next the paper will focus entirely on Roald Dahl's *Matilda*, trying to pave the way for the last section of the paper, the power conflicts between adults and children and between adults themselves within the novel. Lastly, a conclusion will be presented by enclosing all the information given above.

Ekaitz Icazuriaga (University of the Basque Country)

**Representation of Gender Studies in *Harry Potter*:
Hermione Granger**

J. K. Rowling is an indisputable precursor of fantasy literature in the early 21st Century. This dissertation examines the representation of gender studies in Rowling's first novel *Harry Potter and the Philosopher's Stone* taking the character of Hermione Granger as the subject of this study. The main focus of this paper is to seek to what extent J. K. Rowling both breaks with established stereotypes or she reinforces them with the character of Hermione Granger. This study follows the greatest researchers' points of view in Gender Studies, such as Judith Butler and Mary Wollstonecraft. However, the general conclusion of the research would be the break of the canonical gender stereotypes by the character of Hermione Granger.

SESSION 6D / SESSÃO 6D

Amy Christmas (Beijing Normal University)

**Demonstrative bodies: rituals of the Remade in China
Miéville's *Bas-Lag* novels**

The fiction of British author China Miéville conflates the generic conventions of science fiction, fantasy, steampunk and the Gothic, with his *Bas-Lag* series leaning heavily upon certain tropes lifted from these traditions and repurposed with unusual and refreshing vigour. Two such images are the monstrous body and the cyborg, which in these three novels are hybridised in the politically condemned Remade characters – criminals and dissidents who have undergone forced bio/technological alterations as part of their state-sanctioned punishments.

Once Remade, these characters continue to occupy a marginalised position in Miéville's mercantile society, often employed in highly specialised roles determined by their particular (dis)abilities, or else retained in the charge of the state as indentured servants. Despite their lack of status, and their often horrific physical modifications, resistant factions nonetheless emerge to challenge the claims laid on their identities by the totalitarian city-state.

This paper will examine the Remade characters in *Perdido Street Station* (2000), *The Scar* (2002) and *Iron Council* (2004), combining Donna Haraway's cyborg theory with Julia Kristeva's concept of abjection in order to frame a discussion of the Remade as epistemologically crucial figures who confront a host of issues relating to notions of rights and liberties both civil and personal, and processes of subjectification in the post-industrial era. In particular, this paper focuses on the ritually disfigured body as one which is constructed by discourses of power, but aims to mediate that representation by foregrounding the ways in which Miéville's characters actively resist and challenge their politicised identities.

Essi Vailo (University of Tampere)

**Utopian and Dystopian Technology in Dan Simmons's
Hyperion series**

Dan Simmons presents two technological development paths in his *Hyperion* novels. The humans of Hegemony have become a passive and pleasure seeking society, when they can rely on the TechnoCore to provide them with all the technological development they need. The Ousters on the other hand have boldly evolved with their technology, become posthumans adapting to life in space in different environments. TechnoCore's oppression is shown in very dystopian terms while the in

the ouster society humans, aliens and technology co-exist in harmony.

What is the reason for this difference? I will examine how these two development paths are contrasted in the novels, what are presented as contributing factors for each development process and what kind of blueprint do the novels offer. Is it a matter of attitude? The Hegemony stays apart from technology and the TechnoCore and views it at least partly with suspicion while the Ousters fully embrace technology and all the changes it brings with it. But is it as clear cut as this after all?

Teresa Botelho (FCSH/CETAPS)

Breakfast in Heterotopia: Food as Signifier in Imagined Worlds

From the gigantic *Children of the Food* fed on scientifically-made Herakleophoria IV (H.G. Well's *The Food of the Gods*) to the companionable conventional breakfast shared by a human and his xenian Khepri lover in the radically heterotopian world of Blas Lag (China Miéville's *Perdido Street Station*), the mechanical Cylons feeling as thirsty and hungry as their human counterparts (*Battlestar Galactica*), and the nightmarish realities of Solyen Green (*Solyen Green*), images of food consumption and production have been used as signifiers of the familiar or dangerously new and dystopic in countless examples of speculative literature and science fiction.

The materiality and indispensability of the act of eating renders it a fitting and shorthand signifier of a number of cultural dichotomies that these texts explore: natural and artificial, human and non-human, known and imagined. As Ritzenger (2008) points out, conventional food may be used as an anchor of familiarity in imagined changed worlds, while artificial new foodstuffs frequently accentuate the near-apocalyptic or post-apocalyptic collapse of the natural. This paper will explore the uses of food in the *Bas-Lag* novels of China Miéville, and the role its consumption plays in its world-building strategies, either by anchoring the narrative to a semblance of the known, or by creating an enhanced effect of estrangement.

SESSION 7A / SESSÃO 7A

Luís Filipe Silva

Idos os Dias do Glorioso Império - Visões de Utopia da Ficção Científica Portuguesa nos Séculos XX e XXI.

A era das Descobertas trouxe ao pequeno território português a oportunidade de expandir a presença pelos continentes do planeta, conferindo-lhe assim uma noção de império ultramarino que gradualmente permeou a identidade da nação e que se encontra patente, inclusive, nas visões literárias de obras portuguesas enquadráveis

no sub-gênero da Ficção Científica publicadas nas quatro primeiras décadas do século XX: profecias de uma sociedade tecnologicamente desenvolvida e ombreando com as grandes potências mundiais, como *AD 2230* de Amílcar de Mascaranhas (1938). Mas a visão viria a alterar-se nas décadas seguintes, com propostas narrativas em que Portugal e personagens portuguesas cediam o palco a outros países, detentores do conhecimento e da investigação científica. Um século após a previsão de Lisboa enquanto importante centro de comércio mundial no texto de Melo de Matos, *Lisboa no Ano 2000* (1902), um grupo de autores, sob a organização de João Barreiros, recorrendo às técnicas literárias modernas da Ficção Científica, revisitou esta previsão de um futuro passado que não chegou a existir, em *Lisboa no Ano 2000* (2012). A comunicação pretende identificar as diferenças nas visões de utopia mediante uma análise comparativa nos três textos base acima identificados, enquadrando-as, quando relevante, na época histórica do país e em particular, na história da Ficção Científica Portuguesa.

Maria Luísa Malato (FLUP)

**Um mensageiro de Marte em Lisboa: uma utopia
de José Nunes da Matta**

A História Autêntica do Planeta Marte (publicada como uma tradução de um autor do século XVIII chamado Henri de Montgolfier) esconde uma das raras utopias extraterrestres escritas em português. Da autoria do seu “tradutor”, José Nunes da Matta, e editada em 1921, reflete sobre múltiplos aspetos das reformas republicanas: a educação, a alimentação, a constituição política, a reforma agrária, a guerra dos sexos, os conflitos raciais, a musicoterapia, etc. A utopia em Marte torna-se uma estratégia quando apreciadas com distanciamento crítico e algum distanciamento interplanetário.

Hugo Paquete (FCSH-NOVA/CESEM)

Projeto Peenemünde: Cyberpunk, Utopia e o Pós-Digital

Este estudo tem por objetivo apresentar uma exploração conceptual através da construção de um argumento sobre a noção de utopia e não-lugar (Vieira, 2010) no projecto artístico Peenemünde. Este trabalho levará em consideração as implicações estéticas pós-digitais como provenientes de um contexto social cyberpunk representativo dessas práticas artísticas. O projeto artístico Peenemünde é usado como modelo de análise para entender melhor as relações entre arte, tecnologia, “não-lugar” e literatura. Ele é usado como um elemento de conexão conceitual para a estética pós-digital, “the aesthetic of failure” enunciado por Kim Cascone (2002), e suas possíveis relações com o universo cyberpunk de William Gibson, Larry McCaffery e Dani Cavallaro,

como proponho. O conceito de techno-utopia é usado na expansão de encontrar novas maneiras de abordar, conceitualizar e repensar o universo artístico, social e contextualização crítica da realidade. Com base na influência da estética pós-digital, esta apresentação aborda conceitos como espectralidade, eletromagnetismo e tecnologias em processos reversíveis de criação e criatividade.

SESSION 7B / SESSÃO 7B

Aline Ferreira (University of Aveiro)

Duplicated Women: A Trope in Fiction and Film

This paper will examine two recurring tropes in the 1940s and 1950s fiction and film: the creation or duplication of women by male scientists and the visual expression of these topics in cover art, especially in pulp magazines. These motifs articulate two interrelated impulses: the male drive to reproductive autonomy, and his ambition to (re)create woman according to his own desires and specifications. The huge glass tubes where the newly created women are displayed, proto versions of artificial uteruses, also speak to this male fantasy and implicit womb envy.

As representative examples I will analyse Terence Fisher's *Four-Sided Triangle* (1953), based on William F. Temple's novella of the same name, first published in *Amazing Stories* in 1939. Fisher's film is a revision of Mary Shelley's *Frankenstein*, and more specifically of James Whale's *The Bride of Frankenstein* (1935), to which Fisher later returned in his *Frankenstein Created Woman* (1967).

Some contemporary instances of this trope, showing its persistence/ in the popular imaginary, will also be briefly considered, such as Alasdair Gray's *Poor Things* (1992) and Margaret Atwood's *The Heart Goes Last* (2015), while filmic versions include Forbes's *The Stepford Wives* (1975) and Frank Oz's 2004 version, as well as Alex Garland's *Ex Machina* (2015). The perpetuation of this longstanding fantasy will be considered with recourse to recent theoretical work addressing gender and technology in their multiple ramifications.

Fernanda Carvalho (Federal University of Minas Gerais)

Racialized and Sexualized Nova in Octavia Butler's *Fledgling*

Octavia Butler, considered the first black woman to write science fiction, has received critical and popular praise as a prominent author in this literary genre. She has contributed with important innovations to science fiction, such as an engagement with anti-racist and black

women's discourses, which were not usually approached by sci-fi writers before her. My paper offers an analysis of Butler's last novel, *Fledgling* (2005), published shortly before her sudden death. In this novel, the writer imagines the existence of a vampire-like species, the Ina, whose members live in symbiosis with the humans they feed on. Shori, the protagonist, is a black hybrid of Ina and humans who was created by a genetic experiment aimed at overcoming Inas' limitations, such as the photosensitivity of their ultra-pale skin. Despite the benefits her condition brings to her community, Shori has to face the racism and sexism of some Ina who see her hybridity as harmful to their species. My analysis of *Fledgling* is based on Darko Suvin's notion of *novum*, that is, the innovation or new element presented in the science fiction story to differentiate its world from the one recognized as real by the writer and the reader. My argument is that the nova that characterizes the world created by Butler in this novel are racially and sexually charged so as to convey alternative views on black women's experiences and undermine discourses that have historically oppressed these women.

Jany Ylönen

(University of Jyväskylä)

Good Reasons? - Ken Macleod's *Intrusion's* "Socialist Dystopia" and Genetic Engineering

Gene technology and reproduction have great potential for changing the very fabric of humanity. Their combination at the very least produces ethical questions that were quite recently not even considered as their premises were deemed impossible. Two opposing views on who should in the end be the one to answer these questions falls either on the parents, as a question of self-determinism, or on the society, as normative regulation.

In Ken MacLeod's *Intrusion* (2012), a science fiction novel marketed as a "socialist dystopia", society is assuming more the responsibility for the future generations of humanity. This manifests as a building pressure to modify children's genetic code before they are born, which is felt by a couple expecting a child.

In my presentation I will examine the novel and the questions it raises. I will discuss the term of socialist dystopia and how it manifests itself in the novel. I will also focus on how this setting discusses the ethical questions involved as well as questions of power and gender. If time permits I will also contrast the novel's ideas to those presented on the similar discussion in other SF novels. I claim that the novel's society through its actions catalyzes what Jürgen Habermas calls the breakdown of moral community and despite its progressive discourse upholds values that objectify the female body.

SESSION 7C / SESSÃO 7C

Eman Karmouty (Alexandria University)

The Zombie Invasion of Jane Austen's *Pride and Prejudice*

In 2009 Seth Grahame Smith produced *Pride and Prejudice and Zombies*, a 21st century adaptation of Jane Austen's *Pride and Prejudice*. Grahame Smith's adaptation shocked its readers as Elizabeth Bennet appears as a fighter skilled in the martial arts of the Far East, as she and her sisters had been sent to China to learn these fearsome skills. An even more incredulous addition has been made to the English classic; zombies run wild through the land, ravenous for human brains. They prey on the weak and defenseless, forming packs that are difficult to escape except for those who have been trained well: "Elizabeth lifted her skirt, disregarding modesty, and dealt a swift kick to the creature's head, which exploded in a cloud of brittle skin and bone." So well received was this re-writing of Jane Austen's *Pride and Prejudice* that a sequel followed, *Pride and Prejudice and Zombies, Dreadfully Ever After*, but surprisingly enough not by the same writer, but by Steve Hockensmith. It too enjoyed equal success.

The claim of earlier gothic and horror novels written not as fictions, but as real events calling for a suspension of disbelief from readers and establishing an environment of fear and horror, more often lacking in twenty and twenty-first century supernatural novels, calls for a closer study of the term 'fantastic'. Tzvetan Todorov objects to this requirement of a fearful environment in *The Fantastic: A Structural Approach to a Literary Genre*: "In the first place, fairy tales can be stories of fear.... Moreover, there are certain fantastic narratives from which all terror is absent.... Fear is often linked to the fantastic, but it is not a necessary condition of the genre".

Jaime Alazraki coined the term 'neofantastic' to describe the supernatural fiction of the twentieth century: "In contrast to the nineteenth century fantastic fiction in which the text moves from the familiar and natural to the unfamiliar and supernatural, like a journey through a known and recognizable territory which eventually leads to an unknown and dreadful destination, the writers of the neofantastic bestow equal validity and verisimilitude on both orders ... the fantastic level is just as real (or unreal, from a realist standpoint) as the realist level".

Doubtless, belief in the supernatural and any form of fear aroused by modern gothic literature is far less than during the period of the initial appearance of the gothic genre. Kathryn Hume in her book, *Fantasy and Mimesis: Responses to Reality in Western Literature* finds such supernatural narratives to be useful and of some value. Placing them within a realistic text adds to their integrity and meaningfulness: "Above

all, fantasy helps activate whatever it is in our minds that gives us the sense that something is meaningful.”

Jane Austen herself had parodied gothic novels of her time in her *Northanger Abbey*, though what had started out in fun soon took serious form and became another of her fine novels. This study of the parody or transformation of Jane Austen’s *Pride and Prejudice* is an attempt to understand the emergence of this 21st century trend, as other classics have met with a similar fate.

Emma Robinson (University of Wisconsin-Madison)

**Going Viral: Contagion and Zombie Apocalypse
in the *[Rec]* saga as Representations of Crisis**

The rhetoric surrounding the current economic crisis in Spain is saturated with apocalyptic themes. Visions of apocalypse are applied to the “end” of democracy in Spain and have also been used to describe the technology-based postmodern age as a whole. In Spain’s 15-M movements of 2011, which relied heavily on technology and social media for their success, the idea of the “end” spread, virus-like, through the masses. I will investigate how the combination of contagious discontent, technology, and mass protest embodies what Spain is facing now and brings to mind one particular framework of the “end”: the zombie apocalypse. Though zombies are fairly universal, I will be looking specifically at the movie saga, *[Rec]* (2007-2014), which gives its own, Spanish take on the figure of the zombie. Zombie imagery has been linked to crisis as a significant metaphor for cannibalism, decay, and competition for survival. It has also been used by crisis protestors in Spain to suggest the potentially overwhelming power of the masses. Though I do not suggest that the zombies in the *[Rec]* franchise were intended to function as direct metaphors of the socio-political realities of the crisis, I do propose to show how the *[Rec]* saga, with its rapid, contagious zombies, claustrophobic, found-footage style of filming, and specifically Spanish elements, serves as a particularly fitting reflection of the apocalyptic and viral nature of the crisis mentality in Spain.

Selin Yılmaz (Ege University)

**Encounters with the Undefinable: *Solaris* and *Roadside Picnic*
as Embodiments of Anti-anthropocentric SF**

From Wells’ greyish, tentacled Martians to the humanoid aliens of Star Trek, the extraterrestrials that have appeared in (especially Western) science fiction books, TV shows, and movies have usually had anthropomorphic features. Most of them can speak fluent English despite being non-human, and even the aliens that resemble more to animals or insects than humans have human-like aims such as

conquering or colonizing the Earth. Whether they are friendly or hostile, these aliens can usually be analyzed and categorized with the help of human sciences. This anthropo- and logo-centric viewpoint which has pervaded popular science fiction for decades is challenged in *Solaris* and *Roadside Picnic*, which include non-traditional alien figures. In the former, the alien is a huge planet which is thought to be a sentient organism, and in the latter the aliens do not even appear, but they are assumed to have visited the Earth. The lack of certain knowledge about these aliens make them true “aliens” to humankind, and the failed attempts of scientists to explain their nature and aims can be read as a questioning of the authority of Western rational and scientific thinking. In the light of all these, it is argued in this paper that the inquiries concerning meaning and language in *Solaris* and *Roadside Picnic* stand in contrast with the naivety of most “first contact” narratives which suppose that there would be some kind of communication and understanding between human and alien life forms, and, by downplaying the ability of human mind and logic to name and categorize the unknown in human terms, these novels pose a challenge against anthropocentric thought.

SESSION 7D / SESSÃO 7D

Catarina Carrajola (University of Edinburgh)
Songs for the Dragonborn

Music in videogames has developed tremendously since the 70's, from small sound waves to full orchestral and independent soundtracks. Its impact on players has been a subject of interest and study for several authors. Due to its abstract nature, music can induce a wider range of emotions. In a videogame context, it can create an entire acoustic environment, immersing the player in the virtual world, establish moods and identify characters, either by leitmotifs or use of specific instruments.

In *The Elder Scrolls V: Skyrim* (2011), music proves to be more of a companion to the player, rather than just another element. Jeremy Soule's orchestration is varied and fluid, merging with the environment and narrating the player's actions, amplifying them. In this open world RPG, the player puts on the shoes of the hero Dragonborn, in the cold land of Skyrim, which takes most of its inspiration from Anglo-Saxon and Nordic culture and literature. Either exploring the snowy mountains of Skyrim, relaxing in a tavern by the fire or even fighting against a mighty dragon, music is always present providing the right stimulus.

This paper will focus on *Skyrim's* soundtrack and its impact on the player. Focusing on contrasting songs, we will analyse how music

can stimulate or relax the players in specific contexts, as well as incorporating them in this virtual world deeming it more credible.

David Callahan (University of Aveiro)
**Don't Fear the Reapers, Fear Multiculturalism:
 Bioware's *Mass Effect***

At first sight, Bioware's critically and commercially successful role playing game series, *Mass Effect*, takes its place as one more Canadian text supporting multicultural respect. Like many space epics in which different species (called "races") are encountered and cooperated with or opposed, there is constant questioning of cultural practices and values. The games insistently valorize respect in the consideration of these other cultures. However, this apparently sensitive treatment of difference can be seen, in a less sympathetic reading, to be using some of the conventions of the space epic to elide certain aspects of Canadian cultural politics which have proven more resistant to the generally self-congratulatory discourses which circulate there. The principal aspect is that of the place of Indigenous peoples within the makeup of Canadian society. In *Mass Effect* human beings are not colonists, removing one problematic but central aspect of Canadian history from the parallels between space multiculturalism and Canadian multiculturalism. Secondly, humans are the outsiders, marginalised at the beginning of the series by more powerful species, which can be read as lifting a form of historical guilt and shame from the groups which are more powerful in Canada, in the well-known contemporary ascription of moral value to having been a victim of history. This paper would accordingly read *Mass Effect's* universe, in which sentient machines called the Reapers are the enemy, in terms of its politics of cultural hierarchy, value and difference.

Weronika Kostecka (University of Warsaw)
**Getting to know the (Cyber)World: The Literary Motifs of
 Computer Games in Polish Fantasy Novels for Children
 and Youth**

The aim of this paper is to analyse selected examples of Polish fantasy novels for children and youth with respect to the literary motifs of cyberspace and computer games as important phenomena of culture. The following issues will be discussed:

- (1) Play as a process of exploring the (cyber)world: how does a virtual space shape the plot of the selected novels?
- (2) Play as a process of shaping a player's identity: how does a cyberworld influence the protagonist's personality and attitude to life?

I will focus on two awarded novels: Marcin Szczypiński's *Omega* (2009) and Małgorzata Warda's *5 seconds to lo* (2015). As Krystyna Miłobędzka has pointed out, the best pieces of children's literature are stagings for the process of getting to know the world. In the aforementioned novels, heroines' knowledge about the world is moulded by variety of pop-cultural stimuli. This knowledge is then reflected in the shape of the game. At the same time, the heroines reproduce and modify the elements of pop culture, populating with them the post-modern initiation scenario that is carried out in the cyberspace.

Moreover, this is in the cyberspace where the protagonists really have causative power, and become active participants in their environment rather than passive spectators of the events. As a theoretical framework, I will apply two conceptions: in reference to the influence of a multimedial reality on the identity of a person functioning in it, Sherry Turkle talks about 'inventing ourselves' in the cyberspace; while Antoni Porczak talks about 'creating oneself as a temporary identity'.

SESSION 8A/SESSÃO 8A

Charles Joseph (François Rabelais University)
Super-Series? Questioning superhero TV series

Ever since the triumph of the superhero blockbusters in cinemas, TV also entered the race which has resulted in a growing number of TV series centered on superheroes over the past 2 years. Even if they undeniably share economic interests and productivity with their big-screen counterparts, superhero TV series have yet a narrative strategy of their own. Are superhero TV series a genre, sub-genre, meta-genre given the variety of shows that have made it to the main American TV schedule? Was it only the success of the superhero films that led to series focusing on superheroes as well? Aren't there other elements? The two main superhero factories have been going at it in the cinematographic industry but also in that of television. While Marvel took the upper hand in cinemas, DC definitely took the advantage in home entertainment sets, hinting at the different approach they both have regarding their many characters/franchises in terms of marketing strategies but also in terms of serial narratives.

This presentation would be aiming at defining a clear-cut panorama of the superhero TV series, identifying their economic and narrative ties with the larger cinematic universe they imprint upon (or not), and why. It would also touch upon notions of impact and reception of these TV series and how they have increasingly questioned multimedia convergence. Indeed, some of these TV series have been fusing together source

materials from comic books, films, videogames and animated series all at once, denoting an unprecedented multimedia intertextual play.

Luísa Feneja (ULICES)

Asimov's "Starlight": Reframing the Journey Motif

Isaac Asimov's short story "*Starlight*" (1962) includes some of the typical elements of science fiction, such as human knowledge of the universe, science and technology, the spaceship, robots and, most importantly, the journey into space.

Quite diverse from Asimov's many writings about robots, "*Starlight*" focuses mainly on the human being. This paper discusses how the story addresses man's relation with science and with knowledge, his use of technology, and also the meaning of the major motif in it - the space journey. The narrative techniques used by Asimov, his style and language are also considered in this analysis.

Rui Mateus (FCSH-UNL)

Journeying with a fantasy hero through the Westlands in Robert Jordan's *The Eye of the World*

The journey of the hero has been a part of civilization from Odysseus's return voyage from Troy, to Orpheus's search for Eurydice, or Inanna's quest to take the Underworld. Ever since, the journey is a constant in world literature.

The Wheel of Time series by Robert Jordan takes place in a fantasy world of Light and Shadow, one in which the Dark One's imminent escape from his prison is endangering the world influenced by the turning of the Wheel of Time. Rand al'Thor is the hero the Pattern chose in order to take on the journey to face the evil of the Dark One. Aided by friends and pursued by enemies, it is Rand's task to defeat his antagonist, restoring balance to the world and preventing the Wheel from being destroyed and chaos rule.

The aim of this study is to analyze Rand's journey in *The Eye of the World*, the first volume in the series, and discuss how the hero of this fantasy work relates to the construction of the fictional hero. This will be done by applying the model conceived by Joseph Campbell in *The Hero with a Thousand Faces*, and scrutinizing how the several stages of his journey through the Westlands in this first volume fit that model while representing not only the crossing of different thresholds related to the quest but also the path from childhood to adulthood.

SESSION 8B / SESSÃO 8B

Paula Camacho (Universidad Pablo de Olavide)

Revisiting *Metropolis*' contemporary reception from Iris Barry's film review

Metropolis, the dystopian epic by the visionary German filmmaker Fritz Lang, is generally considered the first great sci-fi film. But despite the spectacular sets and the technological advancements, its contemporary reception was mixed. The general public was puzzled and the critics, not often satisfied.

The aim of this paper is to present and analyse the film review written by the first woman film critic in England, the Modernist pioneer Iris Barry, which was published in *The Spectator* after the film's British premier in 1927. The text will be critically approached from different perspectives, that is, taking the social and literary context into consideration, and also from a cultural and industrial point of view.

As an example, in this passage from her review, Barry tries to imagine what the audience's reaction might be after watching such a futuristic urban landscape depicted in front of their eyes for the very first time:

"I fear that the intelligent part of the audiences that see *Metropolis* will find it very difficult to admire the peacock-strewn pleasure gardens of the future..." (1927: 540).

She also refers to cinema as being still too young:

"The cinema, even here at its best, and full as it is of invention and thrill, is still only at the mental age of seventeen. It is still far more concerned with its medium than with what its medium may most magnificently express."

Cinematography was indeed too young to even talk at the moment, although *Metropolis* did contain minimal elements of sound. Two years later, that is, in 1929, the silent film was going to face a new challenge with the arrival of talking pictures.

Yolanda Morató (Universidad Antonio de Nebrija)

'Good heavens!' An analysis of Fredric Jameson's reading of *The Childermass* as theological Science Fiction

The Childermass (1928), an avant-garde novel by Wyndham Lewis, was published in London by John Calder. This was the first volume of his Human Age trilogy. The other two - *Monstre Gai* and *Malign Fiesta* - were published in 1955. Fantastic landscapes such as *The Magnetic City* and *Angeltown*, the latter clearly evoking England, are some of the fantastic underworlds in which Lewis displayed his modernist literary techniques. His pioneering approach to narrative through forward-

thinking themes has been studied by scholars such as Ivan Phillips (2014: 12), who stated that

some of things that Lewis was picking up on in the early 20th century, and some of the ways in which he was representing them, anticipated themes and treatments that would be developed through the extended cultural narrative of *Doctor Who*.

The reference to heavens present in the title of this paper is twofold. On the one hand, it alludes to Fredric Jameson's statement in his *Fables of aggression*, in which he referred to *The Childermass* as "theological science fiction". The second has to do with Marshall McLuhan's exclamatory words when asked to what extent he had been influenced by Lewis (to which he answered "*Good Heavens—that's where I got it!*"). While there are many perspectives from which to examine this novel - Jamie Wood (2010: 36) described it as a 'hallucinatory phantasmagoria' - this paper focuses on the importance of Lewis as a developer of science fiction as a genre within British modernism.

Boyarkina Iren (University of Rome Tor Vergata)
Music in the SF narratives by Olaf Stapledon

Music plays an important role in SF and greatly contributes to the general message in SF works. The present paper explores the role of music in the life and SF narratives by Olaf Stapledon, one of the fathers of SF; it focuses on music as the theme, as the source domain in the musical metaphors and as an important and recurrent input in the conceptual blending in the parables in *Sirius* and *Last and First Men*. This complex analysis allows us to single out and emphasize with greater precision how music contributes to these narratives as a theme, in musical metaphors and parables. This complex approach to music allows a better understanding of such fundamental concepts in Stapledon's philosophical and religious outlook as spirit, personality-in-community, full realization of individual potential, etc.

Music as the theme, as the input in the parables, and as source domain in musical metaphors, plays a fundamental role in *Sirius*. It is inherently inbuilt in its plot structure, and it constitutes an inseparable element on the syntagmatic and paradigmatic levels. In *Sirius* the interaction between estrangement and cognition is very strong and music plays a very important role in this interaction. For *Sirius* music becomes a metaphorical language, the powerful means of expression of his revelations about the human species; it becomes the metaphor of his spiritual cravings and his search for the ultimate truth in the universe. The paper also focuses on the role which music plays in *Last and First Men*; some elements of the narratological analysis are employed to define the role of music. The history of humankind comprising two

billion years is viewed as the parable of spirit, with music and musical metaphors harmonically inbuilt in it as inputs in the conceptual blending to contribute to the general message of the narration.

SESSION 8C / SESSÃO 8C

Ana Durão Correia (FLUL)

“You are the other half of me”. The triad of Xena, Gabrielle and Callisto in *Xena, Warrior Princess*

The popular 90's TV show, *Xena, Warrior Princess* was full of epic physical and spiritual battles, years of friendship, and a wish for redemption that was finally granted in the form of death and soul ascension. The long lasting impact of the show has lived on with the Greek female warrior remaining one of the most beloved heroines of our time. Although Xena remains a fairly static character throughout the series, she is the catalyst of change, the rock against which others either shatter or are formed into something new by their contact with her.

This paper shall focus on two particular female characters whose engagements with her are of that profound personal nature: Gabrielle and Callisto. We aim to explore the interaction between Xena and Gabrielle and how their relationship led to the latter's transformation from bard to a rational warrior, whilst the first became a more compassionate woman. As for the passive-aggressive bond between Callisto and Xena, we shall discuss its complex duality and the dynamics between a crazy Nemesis who is constantly torn between desperately wanting to avenge her family by killing Xena, and just badly wanting to be her, and a Warrior Princess who persistently recognizes much of her old self in Callisto, and has her feelings shift relentlessly from guilt, pity and remorse, to absolute loathing towards her. The three form one of the triads of archetypes of the constant battles between what Xena is, what she could have been and what could she have become.

Elena Raicu (University of Bucharest)

Tale as Old as Time. Adapting *Beauty and the Beast* in the pre- and post-Disney era

La belle et la bête (*Beauty and the Beast*) is one of the classic fairy-tales loved by the seventh art. While the 1991 Disney version may be the most famous one, with a first-time nomination for Best Picture for a full-length animated feature film at the Oscars, there are others, in the pre- and post-Disney eras, that also deserve attention.

Based on Gabrielle-Suzanne Barbot de Villeneuve's version (1740)

or (more often) on the abridged version of Jeanne-Marie Leprince de Beaumont (1756), films like *La belle et la bête* (1946) directed by Jean Cocteau, with Jean Marais and Josette Day in the lead roles, *Beauty and the Beast* (1987) by Eugene Marner, with John Savage and Rebecca de Mornay, or again *La belle et la bête* (2014) by Christophe Gans, with Vincent Cassel and Léa Seydoux, have different approaches to the tale and the representation of its fantastic world. Apart from the directors' visions on the story, their approaches are doubtlessly largely dependent on the technology of the day. An Italian-Spanish TV Mini-Series from 2014, *La Bella e la Bestia*, though only loosely based on the tale, has interesting reinterpretations of some of its symbols, like the rose.

Greatly focused on these adaptations, my paper/presentation will introduce also some remarks on the 2017 film, directed by Bill Condon, with Dan Stevens and Emma Watson, a live-action Disney remake of the 1991 animated version, in the recent tradition of revival of fairy-tale cinematographic adaptations, and following *Cinderella's* example (1950 - 2015).

Joana Sevilha (FLUL)

“Give me what I want. Make me what I was.”

Vampires with Souls: The Case of Spike

Buffy, The Vampire Slayer deals with serious subjects like Loss, Hope, Mental Illness, Friendship, Repentance and Morality. Since its release in 1997, one of the recurring themes has been Buffy and Angel's romance. When Angel loses his soul in season two, the viewer and Buffy are made aware of his psychopathic humour. Later on, his soul is restituted and the issue of morality expands.

Another challenging character is Spike, 'William the Bloody'. The soulless vampire, who is implanted with a non-violence chip in season four, has his first breakthrough when he realizes he is in love with Buffy. His arc culminates in the season six finale when he willingly goes through several trials to gain his soul. He feels emotionally unstable after his new acquisition, which he thinks would make him worthy of Buffy.

One of the main focuses of academics is the comparison between Angel and Spike. The latter, being given a soul as a reward and the former as a punishment, makes viewers reflect on these characters' true intentions. Is Spike a more complex character than Angel because he earned his soul instead of being cursed with it? Can a soul be anything else than a curse to a vampire? Is Angel's repentance enough to excuse his crimes?

This paper will focus on the character development of Spike,

comparing it to Angel's, whether the soul makes vampires more human and whether vampires are moral beings. Characters as Drusilla, Harmony and Vampverse Willow will also be considered.

SESSION 8D / SESSÃO 8D

Elsa Rodrigues (University of Coimbra/CECH/IPCDH)

May The Force Be With Us: Good and Evil in the *Star Wars* Saga

What are the *Star Wars* films really about and what is the reason for their long-lasting success? First of all, they are about diversity: several different planets with different ecosystems and a horde of extraterrestrial species that replicate the natural, cultural and ethnic diversity of our own planet. But they are also about technological gadgets: fast ships, robots, laser weapons and mass destructive devices conquer the male audiences from all ages since 1977, while the love stories of princess Leia and her mother Padmé, with their elaborated clothing and hairstyling, target the female viewers. Both male and female audiences feel attracted to the familial drama of sons killing their own fathers, echoing the oedipal complex, and to the struggle for a democratic system in the galaxy.

But the most attractive feature of *Star Wars* is the battle between Good and Evil. May they be set a long time ago or in a distant future, in a galaxy far away or on planet Earth, the greatest combats humans can imagine will be between light and shadows, the bright and the dark side of all kinds of forces. Is this struggle that makes *Star Wars* a kind of modern myth or religion that keeps conquering new believers? The intent of this paper is to explore the force that makes *Star Wars* villains and heroes worth of global attention.

Miguel Ângelo Fernandes (FLUL)

Christianity and the Body as a Realm of Evil

José Saramago's novel, *The Gospel According to Jesus Christ*, offers an interesting portrayal of a negotiation between God and Satan, on which God himself defines two opposing realms. On one side there is the spiritual, the sphere of God, and on the other we have the body, the domain of Satan. Read as a critique of Christianity, Saramago's novel invites confrontation with Christian representations of Evil, especially in the context of the body. Tolkien's *The Lord of the Rings* offers a powerful representation of Evil, within the context of which we can establish parallels with the perspective of C. S. Lewis, especially in the *Narnia* series. Considering the body from the perspective of

these Christian authors forces one to reconsider not only Saramago's interpretative foundation but also the dominant negative perspective of the body as the stage of Evil.

Priscila Batalha (FLUL)

The Imaginary of the Devil in the Seventh Art

The goal of this short presentation is to reflect upon medieval representations and figurations of the Devil on screen. The Devil is a figure that represents the fears and the issues of human life in Western culture. Sometimes the Devil appears as an anthropomorphized figure through which Christian religion found an ontological explanation for the foundations of the idea of Evil. It is through collective imagination and references to the idea of Evil that the media and the art in the contemporary world build their stories and represent their fears.

In this presentation we will pay special attention to some film adaptations where we will analyze the representations of the *Devil*, such as *The Exorcist* (Dir. William Friedkin, 1973), *The Legend* (Dir. Ridley Scott, 1985) and finally *The Devil's Advocate* (Dir. Taylor Hackford, 1997).



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