

## ABSTRACTS

Asaadi Haniyeh, Salami Ali

### **Totalitarian Power and Resistance of Young Adults in Margaret Atwood's *The Testaments***

What life would be like if we followed one way of living and thinking? What would it be like if there was a monologic paradigm that established one definite meaning, language, and one representation of truth? Margaret Atwood in *The Testaments* tells the tale of terror and threat; she adeptly portrays the despotism of current societies and warns the reader of the future of absolutism. *The Testaments* is the narrative of a dystopian and totalitarian society where the government has the ultimate power over the mind and body of the citizens; unlike its antecedent, *The Handmaid's Tale*, this time Atwood in order to describe the totalitarian state gives a different look on Gilead through the polyphonies of perspectives. As a critical dystopia that harbours more hope, Atwood creates a discourse of control and resistance where young adults struggle and rebel to overthrow the regime; therefore this study through the Foucauldian disciplinary strategies will analyse how the totalitarian government of Gilead imposes terror and subjection and how the relation of power and knowledge provides a space of control and resistance; furthermore, it will be questioned what enables the adolescents to achieve agency and subjectivity to become the leaders of the rebellion; moreover through the references to Bakhtin's "the site of struggle" the destruction of monologic perspectives and reconstruction of dialogic forces will be investigated in order to manifest the importance of the multiplicity of voices in the downfall of the Gilead.

Choudhary Shivani

### **Populism and The Rhetoric of the Radio Programme Mann Ki Baat**

The mirage of globalisation in the 21<sup>st</sup> century made people assume that it would lead to a borderless, unified world based on the values of transparency, equality, and competition. In reality, the contemporary neo-liberal and tech-savvy capitalist economies took an unprecedented turn towards a segmented, hierarchised, and differentiated society. This society is plagued with the evils of isolation, cut-throat competition, and lack of connectedness. These evils merged with the existing hierarchies and structural inequalities based on race, caste, class and gender to form a gamut of complexities. These unresolved conflicts gave space to the rise of right-wing populism around the globe, where populist leaders came to power with the promise of a new beginning by crushing the exploitative 'other' (minority) who are seen as responsible for the present state of despair of the 'people' (the masses).

The BJP led government in India can be seen as an exemplar of this phenomenon. The paper will elaborate on how the government has put forth its agenda through the medium of the radio programme Mann Ki Baat. The mise-en-scene of Mann ki Baat symbolises different things. The speeches aim to see a political connection, relatedness and commonness by harnessing an aesthetic and symbolic framework. The ideal 'people' works sincerely to contribute to the making of 'Atmanirbhar Bharat'. These people and their values create the new definition of 'sacred' in society, and at the same time, whatever does not find space in this definition becomes a part of a silent profane in the background. The bigger question is what it means for the citizens who cannot find themselves in this new definition of sacred. And what new type of 'people' is the incumbent trying to produce using Mann ki Baat as the tool of mediation.

**Calvete Lorenzo Sara**

**Patriarchy, Moralism And Discipline Of Female Bodies In Modern And Postmodern Terror**

Body, Female, Cinema

Monsters in general, and the psycho in particular, is a complex archetype. Like a perverse reflection in a mirror, the actions of modern perpetrators with respect to the female characters with whom they interact violently, characterise them far better than the clichés to which they are aesthetically reduced.

Horror cinema took a revulsive and insurrectionary turn in the late 1960s and part of the decade that followed. The big studios' absorption of the aesthetics, plots and characters characteristic of this genre at the end of the seventies, without taking into account its twilight origins in the crisis of cinematic classicism and the new European cinemas, provoked a gentle cleansing, followed by a marked ethical turn. The big industry set new standards for story and characters, eliminating the caustic and radical sense of the previous decade.

All this affected the female characters as well. Moralism is breaking through, it's not just voyeuristic violence, it is intentionally sobering. The existence of a bias in underhand subtext motivated by a double aspect: on the one hand, to fall outside the desirable female cliché, that is to say, an age, physique or skin tone inappropriate for the prevailing imaginary of desire of the time, will lead the character to a clumsy, morbidly predictable and terrible death. Here we would have the category of the victims. Next to them, there are the Heroines, the Final Gils, those who do kill the monster, those who survive at the cost of desexualising themselves, of behaving well, of being everything that is socially expected of them. Curious these victimisers, who despite their great validity as

characters in films that cause us terror and possessing a very powerful revulsive component, for being exponents of the most explicit and disturbing of death and the flesh, are at the same time avengers in the pay of the forgotten Hays Code.

But how to connect it with postmodernity and its new referents? The new archetypes, female characters and the eruption of new female directors on the film scene will twist the situation once again. So, what to do with the gaze lost in retro clichés in these new times?

### Coates Paul

#### **Totalitarianism as rhizome: Elizabeth Bowen's *The Heat of the Day***

This paper argues that psychological, sociological, aesthetic and philosophical issues woven together in narrative form by Elizabeth Bowen's great 1948 novel *The Heat of the Day* coalesce and interact to suggest a hauntingly illuminating set of insights into the relationship between totalitarianism, everyday life, war, evil and the destruction of tradition. The story of the love between Stella Rodney and Robert Kelway, a wounded British soldier suspected of adherence to and spying for the National Socialists during World War Two, dramatizes the way a crumbling of tradition and the loyalties inspired by it attacks such repositories of meaning as the sense of place and the meaningfulness of the face. This crumbling is further dramatized in a sub-plot strikingly anticipatory of the meditation on war, the face, the photograph and the sense of nothingness in Ingmar Bergman's *Persona*. The paper will analyze Bowen's novel by teasing out such strands (sometimes ones placed between its lines by its Symbolist aesthetic) as the ones related to the photograph, beginning, storytelling, the grotesque, crises of tradition, the face, and the nature of evil, all of which knitted together by global war and totalitarianism.

### Dabrovolskas Audrius

#### **Past experiences and collective re-imagining of post-Soviet national communities in new market realities in Lithuanian, Latvian and Estonian film production**

The period after Baltic States – Lithuania, Latvia and Estonia restored their independence was difficult for national film production. The shift to the market economy was represented and visualized in films that were produced and as Irina Novikova has noted, the popular cinemas of Estonia, Latvia and Lithuania of the 1990s and early 2000s were actively involved in the collective visual re-imagining of post-Soviet national communities. As part of this process, they were preoccupied with searching for their cinematic 'vernacular imaginaries', to

organize, define and subdue the details of past experiences, to bring the past genealogies into conformity with present-day hegemonic ideologies, 'structures of significance' or 'needs'. From one perspective, there were films that portrayed transition to market economy, where violence, extreme confrontations of aspiring honest entrepreneurs with ruthless loan sharks were part of social reality ("Liktendzirnas", 1997), on the other hand, traumatic experience during soviet occupation started to be reconsidered in such films as "Georgica" (1998) and lastly Lithuanian films that were produced during 1990s rejected traditional realism and its representation, because of complex transformation of social and political life, therefore, some films were representing other historical periods, for instance 19<sup>th</sup> century and German cultural influence in Kaliningrad, so-called "Small Lithuania" ("Elzė iš Gilijos", 1999). Consequently, the presentation aims to question how totalitarianism, past (historical memory) and new post-soviet experiences were portrayed in Lithuanian, Latvian and Estonian films that were produced in the 1990s.

### Lois Alcayde Dans

#### **Poetics against domination: Albert Camus and Manuel Rivas in the construction of the Rebel Man**

In this conference we propose the hypothesis of the presence of an emancipatory discourse that denies totalitarianism in a political space dominated by the absurd in a selection of literary works - and their subsequent film adaptations - by the Galician author Manuel Rivas and the French-Algerian Albert Camus. For this task we will take as a starting point a selection of the works of thought of both writers, which are, in Rivas, the cases of *The Carpenter's Pencil* and the story *The language of the Butterflies*, from the book *Honey, What Do You Want From Me*. From the work of Albert Camus we select the novel *The Plague*. Our approach will be based on the work of the Essex School in relation to discourse theory, whose development will serve for the discursive analysis of extracts from selected works in dialogue with their adaptations to individual language, with the interest of verifying if it can be related in our comparative reading, the linguistic with the political and how this transformation occurs in cinema. We will address, then, if it is possible to identify the construction of that "Rebel Man" in our two chosen authors and if that construction of the politician occurs, literary and audiovisual, through a process of metaphor.

## Dash Sakti Sekhar

### **The Will of Zeus: *Prometheus Bound* and Totalitarianism**

The twentieth century witnessed the rise of socio-political system known as totalitarianism. Totalitarianism can be defined as a form of a government that is dictatorial and demands complete subservience to the state. Totalitarianism prohibits opposition to the state and the ruler. More often than not, the totalitarian state is subject to the will of a single ruler, in possession of absolute power. A similar parallel can be noticed in Aeschylus' play *Prometheus Bound*. The play begins with the binding of Prometheus for his crimes. His crimes include the theft of fire, and his willful defiance of Zeus. Prometheus emerges as a benefactor of mankind, who works for the preservation of the human race in the face of terrible punishment. On the other hand, Zeus' actions highlight his tyrannical nature.

Prometheus stole the fire from heaven for a noble cause. He gave it to Man so that civilisation may progress. But at the same time, Zeus had been contemplating on destroying the human race. Hence, it is a collision of two conflicting wills, one keen to preserve and the other eager to destroy. Furthermore, Prometheus mentions that Zeus has punished him even when the Titan had helped him previously. As a tyrant, Zeus exercises his arbitrary will and power, and it is imperative that others must bow down to his authority. His rule is largely based on inspiring fear and compelling others to obey him. Prometheus, whose name signifies fore knowledge, defies Zeus and his totalitarian rule. He is in possession of a secret that will lead Zeus' fall from power. It is his knowledge that gives him the strength to face the ordeal. He is aware about the fact that Zeus gained the throne in a violent manner, opposing the tyrannical ways of his father Cronus. Hence the day is not far off when his hypothetical son will dethrone him. The actions of Zeus are that of a ruler, insecure about his position. He is keen to weed out all forms of opposition to his rule. But this can only add to the growing dissent among the immortals.

## Duarte José

### **"This isn't a negotiation': the city as a totalitarian space"**

Created in 1977 by John Wagner (writer) and Carlos Ezquerra (illustrator), Judge Dredd is one of the most iconic characters in the world of comics. A classic antihero, Dredd's stories have been used to explore the extreme violence and brutality of real life, but also to reflect on the use and abuse of power(s), as seen in mega-City One, the fictional (post)modern city of Dredd's world. Thus, the city in *Judge Dredd* is highly relevant to the story: a post-apocalyptic space based on

an architecture and structure that subjugates its inhabitants, caught between "the law of the judge" and its oppressive landscape. The story was adapted twice: in 1995 by Danny Cannon, and then in 2012 by Pete Travis. Being products of their time, both adaptations reflect the tensions and periods in which they were filmed. Thus, the purpose of this presentation is to consider the space of Mega-City One and its representation in both films to understand the tensions and contradictions portrayed by this city, but also how Dredd's world remains, in a way, as a timeless vision of a totalitarian (dystopian) future.

### Ghebashe Imane

#### **The Power of Linguistic Distortion in Creating a Totalitarian Regime in George Orwell's *1984***

Truth often adorns different shapes in the realm of literature. The latter presents truth as a versatile concept which is constantly remolded and reinvented in genres such as dystopian fiction. Such fiction heralds and epitomizes the totalitarian regime that circumscribes and hinders truth to prosper through the means of censorship. Such totalitarian practices, which are often portrayed as revolutionary ideas that promote a utopian ideal, distort language as we know it. Indeed, most dystopian writers shed light on the power of language in its salient ability to distort the lexicon by censoring and restricting access to the areas of the mind through a "linguistic distortion" modus operandi. This distortion was further illustrated by George Orwell. In his novel *1984*, Orwell probes the power of language as a tool used by the state to enforce a totalitarian regime on its people. Relying on Hannah Arendt's definition of totalitarianism as seeking to dominate every aspect of its citizens' lives, this paper aims to discuss how such regime tries to undercut the capacity for effective opposition at a cognitive level through the means of "linguistic distortion" as it can be observed in Orwell's *1984* through the linguistic manipulations known as "Double think" and "Newspeak". Indeed, when Arendt refers to the "perpetual motion-mania of totalitarian movements", she is pointing to the fact that, totalitarians, as observed in *1984*, pour out endless streams of propaganda, disinformation and lies that can disrupt, suppress, or overwhelm the capacity for calm, reasoned deliberation of truth by reshaping the dynamic of language.

## Giukin Lenuta

### **Between Victim And Collaborator: The Relationship Between The Totalitarian State & Its Citizens**

Totalitarian governments are often the target of attacks and condemnation, a position accompanied by the assumption that the everyday citizen is a victim of state/institutional corruption that feeds such systems. Yet, without every day's citizen participation, such political entities could not exist or survive sometimes for long decades.

While many citizens under dictatorial regimes avoid conflictual situations, people participate, more or less directly, in the establishment and maintaining of totalitarian regimes.

The Romanian New Wave cinema is often addressing the issue of people's "collaboration" with a totalitarian / authoritarian government. This paper looks at the different stages of change in the Romanian society for the last three decades, as depicted by directors such as Cristian Mungiu, Cristi Puiu or Corneliu Porumboiu. They provide a contemporary reflection on the complex relationships between the citizens of a nation and its totalitarian / authoritarian ideology, offering, at the same time, an interpretation of the events that led to a long dictatorship followed, for decades, by ineffective, corrupt governments. An analysis of *4, 3, 2* (Mungiu, 2007), *Stuff and Dough* (Puiu, 2001), *Beyond the Hills* (Mungiu, 2012) or *Police, Adjective* (Porumboiu, 2009) are revelatory of the citizen's role in perpetuating certain types of social structures and ideologies that would not exist otherwise.

## Jones Andrew

### **Facing Totalitarianism: The Image of the Face in French-language Cinema**

From Béla Balázs to Noa Steimatsky, the close-up of the face has a long history in film theory. According to Antoine de Baecque, its meaning was forever altered after the Holocaust. Specifically theorizing what he calls the look-to-camera shot, he investigates the emergence of a cinematic form of history established by historical suffering made visible by human faces. Building upon his groundbreaking work, I analyze how the historical cinematic form of the close-up shot of the face comes to constitute a political form of anti-totalitarianism. As a case study, I propose to analyze how two very different films, one documentary, the other fiction, approach the past horrors of communist totalitarianism with the image of the human face. Inspired by Emmanuel Levinas's theory of the face, namely that the uniqueness of the face exposes the

impossibility of any totality, I argue that the close-up shot of a unique face can constitute an anti-totalitarian cinematic philosophy. Situated within the French-language traditions of Holocaust representation and its *era of the witness* (Annette Wieviorka), the 1993 Franco-Romanian fiction film, *Trahir* by Radu Mihăileanu and the 2000 monumental documentary *Goulag* by Hélène Châtelain and Iossif Pasternak both mobilize images of a multitude of faces to unveil human uniqueness. In these films, relationships and encounters become mediated through images of the face, inviting a wider interrogation of how screening a multitude of faces constructs a philosophy of humanity. In this paper, I discuss how these films construct a new historical and political cinematic form through the close-up image of the face. I argue that the form that emerges by witnessing a multiplicity of uniqueness breaks apart totalitarian ideology.

### Kattakath Faiz

#### Totalitarianism through assimilation in Post-Independence Partition Literature of India

India gained independence in August 1947, after the World War II. As British India got Independent from the dominion of the crown, it was divided into two countries, a Muslim majority in Pakistan and a Hindu Majority in India. Partition literature describes the violence, prejudice and discrimination during the partition. There is a genre of literature called Partition Literature. In this paper, we are trying to determine if minorities had to hide their religious identity to be safe from violence or dilute their religion to assimilate into the newly formed nations.

First, we would explore if the violence and atrocities during the partition period can be considered totalitarianism of mobs with ideological roots in political religion in the novels. Then we would examine whether the religious tensions during India's independence and partition in the novels were due to the British's "divide and rule" policy. Finally, we would look at how characters survived changing their identity and appearance.

Then we would argue that such forcible situations leading to faux assimilation are considered totalitarianism. The novels studied for the paper are Mukul Kesavan's *Looking through the glass* and Bapsi Sidhwa's *Ice candy man*.

### Kaushal Vedika

#### **A Study of Language as Totalitarian Propaganda: Analysing Literary and Cinematic Dystopia Against the Modern Corporate Society**

A lack of individual freedom, desire for absolute subservience, and domination of all human expression – these are some of the defining characteristics of a totalitarian society, regime, or government. It further inculcates the exercising of extreme control and regulation over all public and private life. In the novel *1984* by George Orwell, life is dull and deadening, devoid of any concept of pleasure, entertainment, or love. The society within this regime is carefully divided, surveilled at every step of their existence, and regulated even in their thoughts and feelings, which is made possible through a series of propagandist events. The most powerful and influential instrument of propaganda within this totalitarianist regime is the language, *Newspeak*. Within this language, there is a stress on binaries – not those that create alternate meanings but simply affirm the existence of a single (dominant) one. Simultaneously, history is manipulated, and a dystopian future is created, envisioning a complete eradication of all individual thought and nuance and language itself.

By performing a close reading of the famed dystopian novel, and others such as *A Brave New World* by Aldous Huxley, and *The Handmaid's Tale* by Margaret Atwood, among others, the paper looks at the linguistic delivery and aesthetic of totalitarianism within literature. This investigation is further developed and juxtaposed against the regime of modern capitalism and corporate slavery explored and challenged across cinematic representations, such as in the 2014 acclaimed animated film – *The Lego Movie*. By drawing on the totalitarian ideals for a curb on individual life and identity and an almost mindless submission to authority, the paper situates historic dystopian writing within a deconstruction of its present reality within the modern corporate society and the language it uses to influence its subjects.

### Kosińska Karolina

#### **The Ideological Aspect Of Conservative And Alternative Narrative Conventions In Relation To *I Never Cry (Jak najdalej stąd*, dir. Piotr Domalewski, 2020) and *Other People (Inni ludzie*, dir. Aleksandra Terpińska, 2022)**

In his seminal book *Sex, Class and Realism: British Cinema 1956-63*, John Hill considered the ideological potential of narrative conventions adopted in films dealing with social issues. By comparing British social problem films with those of British New Wave, the researcher reflected on how narrative structures determine the way social problems and their solutions are presented and

addressed, how the conventional need for narrative resolution enforces conservative endings to films, and what possibilities exist for overcoming such conservatism and offering alternative structures.

The conservative structure implies the “ideal” plot that rely on the transition from one equilibrium to another (the drive to restore a disturbed initial stable situation), and also other features of mainstream/classic cinema, namely the causal nature of chain of events and the reliance on the individual as the agent of this causality. The final balance point means that the social problem has been solved (and can always be solved) by an individual and withing existing (social) system, without radically changing it. The alternative approach assumes the openness of the narrative structure and thus points to the intractability of problems without a comprehensive change of the system.

In my presentation I would like to test the universality and usefulness of these concepts in relation to contemporary Polish films concerning social and class issues – *I Never Cry* (*Jak najdalej stąd*, dir. Piotr Domalewski, 2020) and *Other People* (*Inni ludzie*, dir. Aleksandra Terpińska, 2022). Both films present an alternative approach to narrative structure and thus to social problems. In both of them, the individual is powerless against the oppressive force of the system; in both, the system seems to hide itself and it is this invisibility that, paradoxically, becomes one of the most visible problems of these films.

**Nowak Sylvia**

### **Propositions Towards Antifascist Filmmaking & Archival Research**

In the aftermath of the Unite the Right rally in 2017, there was a sense of urgency to understand fascism, and what some perceived to be its sudden rise in North America. Months later Adam Bhalal's *Alt-Right: Age of Rage* premiered at the SXSW 2018 festival, and two years later, Daniel Lombroso's *White Noise* was released. While these films may have aimed to critique fascist movements, did they embody a spirit of antifascism, in methodology and production?

My PhD research aims to understand antifascism in a local Canadian context of resistance though also as part of global historical legacies against fascism, through the use of documentary media archives. Working with definitions by Robert Paxton and Mark Bray, I note the need for antifascism to be broad-based and inclusive, while also being self-reflexive of how the oppressions of a surrounding socio-political landscape can feed into the internal dynamics of movements. To research radical histories is to confront “the archive” and the institutional issues of access, preservation, curation, and dissemination. To

engage with documentary film, is to use practices that are rooted in colonialism through ethnography.

How does one embody antifascism as methodology, in archives, as well as in filmmaking? Traditional liberal narrative documentary films contain issues within themselves, presenting a problem and providing a fix at the end through a call to action, mirroring neoliberal NGO marketing. Documentary impact producing has become an industry within itself, creating partnerships between data research, marketing, public relations. I hope to explore radical documentary filmmaking and how documentary can embody “everyday antifascism” as prefigurative politics.

### Ostrowska Elżbieta

#### **Agnieszka Holland’s *Angry Harvest* (1985): Polish memory of the Holocaust revisited.**

Polish communist cinema has presented the theme of the Holocaust as an integral part of the entirety of Nazi atrocities. The extermination of the Jews has been addressed as a Nazi war crime, and the Polish nation’s response to it has been constructed largely as that of a helpless and passive witness. In his book on the Holocaust in Polish cinema, Marek Haltof discusses “double memory” that equated Polish and Jewish suffering. The theme of the “conflated suffering” has dominated much of Polish cinema in the period of state socialism. The turning point in Polish postwar discussion of the Holocaust occurred in 1987, when Jan Błoński published his essay “The Poor Po les Look at the Ghetto” in the liberal Catholic weekly *Tygodnik Powszechny*. The piece initiated a nation-wide debate on Polish postwar repression of Holocaust memory and on collective responsibility. Two years before the article was published, Agnieszka Holland who was at that time living on exile, made in Germany *Angry Harvest* that in a way foreshadowed this debate.

I will argue that Holland’s exilic experience has instigated the process of interrogating the national memory of the Holocaust. Instead of presenting Polish characters as either victims or passive witnesses, *Angry Harvest* depicts them as “implicated subjects” that, as Michael Rothberg claims, refers to the situation in which an individual does not occupy the position of power and does not perpetrate any harm either, yet its proximity to the victimizers result in various forms of benefits. Thus, instead of the “double memory” theme dominating in state socialism Poland, Holland’s film presents the Polish character as “the implicated subject” whose ambiguous position breaks up with the “conflated suffering” discourse that has still currency in certain strands of the contemporary

Polish public discourse.

### Ovejero Alfonso Olatz

#### **The Point of view Maria Luisa Elío in "En el Balcón Vacío"**

This presentation will expose the point of view of Maria Luisa Elío Bernal, filmmaker and writer of the Spanish Republican exile in Mexico, to analyse the film "En el Balcón Vacío" (1962), the first film about the Spanish exile, that was actually made in exile. This point of view refers to Elío Bernal's eye, from both perspectives: scriptwriter and character. This interplay of points of view is significant since, in cinema, the point of view of women as characters has historically been passive and women, as creators, have been passive figures. On one hand, knowing her point of view allows us to introduce her into the cinematography reconsidering the role she played in the direction of the film; whether the film "En el Balcón Vacío" was, as pointed out, a film directed exclusively by Jomí García Ascot or if it was a co-direction. On the other hand, the analysis of the film "En el Balcón Vacío" is based on both: film and script's analysis of content. In it, we find themes such as time, family (especially the mother), the loss of childhood, fear (of separation, loneliness, oblivion), nostalgia and the impossibility of returning to Spain. Furthermore, "En el Balcón Vacío", is a political film, but also a very poetic one. Elío Bernal's great sensitivity is very present in the script. The film is a hymn to memory, exile and the loss of childhood.

### Pereira Boán Xose

#### **Between Costumbrism and Gore: Comedians at War under Francoism in Film**

This presentation addresses two main films on the Spanish Civil War and subsequent dictatorship, *Ay Carmela!* (Carlos Saura, 1990) and *Balada triste de trompeta* (Alex de la Iglesia, 2010), positioning them as pioneer and (sort of) closure efforts within peninsular cultural memory on Francoism.

In 1990, *Ay Carmela!* became a landmark for Spanish cinema, as a pioneering articulation of historical memory in the cultural arena. I point out the ethical shift that unfolds from the film's initial juncture rooted in costumbrism and comedy as a means of survival and resistance, focusing on the confluence of the artistic sphere and dominant power structures, and how this is catalyzed in times of exception. To abandon that artistic sphere and to condemn the surrounding reality ends the privileges that such space provides, as well as exposes the comedians, susceptible to being eliminated, as ends up happening in the case of Carmela.

Twenty years later, when the cultural memory boom was declining as an after-effect of the Post2008 crisis, Alex de la Iglesia's coulrophobic film, *Balada triste de trompeta* (*The Last Circus*) would offer an allegory of the two Spains at war through two gorish clowns in his dark comedy. I read the film as a warning of the memory battles within the cultural arena. While highlighting the Francoist's mausoleum *Valle de los Caídos* as an ominous symbol of the past persisting in the transition, the film would anticipate — a decade in advance — the cultural war as a new dominion of discursive struggle in peninsular politics, which would be further confirmed by the emergence and consolidation of the far right in Spain.

**Petkova Savina**

### **Reinventing the Past in 1983**

This paper proposes an urgent analysis of the first Polish Netflix TV series, *1983* (2018), which imagines an alternative reality where communism never fell. Dystopian in its narrative, the series is an implicit (and at times explicit) commentary on contemporary far-right political advances, and the divided political world. *1983* is at once an important parable for memory studies scholarship, and an object for research in contemporary film/TV studies regarding its work with the spy thriller genre. The series' ambivalent relation to the past is inseparable from the crime drama genre: a popular culture phenomenon channeling historical and contextual tensions.

I will draw attention to the significance of *1983* in its production and distribution. Its four (all female) directors are Katarzyna Adamik, Olga Chajdas, Agnieszka Smoczyńska, and most notably, Agnieszka Holland. Notions of intergenerational trauma resurface in all their works before and after *1983*. Inscribed in the streaming giant's glocal economics, the series also recounts the 'pastness' of communist history by extending it and stretching its margins to dystopian narratives. My paper discusses the dystopian crime example as trauma of the Post-Soviet experience, addressed as a past never-lived. In aesthetic analysis and arguments drawn from the narrative of the series, I will elucidate the contextual importance of this new genre case study as a cultural epiphenomenon to the larger political and philosophical issues at large.

## Popan Elena

### **Anti-Hero, Anti-Anatomic, Anti-System: Zagreb School of Animation and its Impact on Subversive Animation in Eastern Europe**

Using as point of departure scholarly statements such as those of Ulo Pikkov and Anna Ida Orosz, which indicate that starting with the 1960's "the caricaturesque style of animations produced at Zagreb Film served as a much admired and often-emulated model for all of Eastern Europe" (Pikkov, 2017:34) up to the point that the term "Zagreb School" came to define all East-Central European caricaturesque animated films with strong "political overtones and social-critical implications" (Orosz 2017), this paper identifies and discusses certain features specific to Zagreb animation (the presence of an anti-hero, the focus on individualism, the authorial character of the animations, and the satiric use of anecdote with a twist at the end), claiming that these particular features brought into existence a potential for artistic dissent in the communist East-Central Europe. It also considers the minimalist, art inspired, and experimental style of the Zagreb animation, which also carried a subversive potential and tries to demonstrate that there is enough evidence to consider the Zagreb School of animation a coherent movement, that had a clear impact on both style and themes of the animation produced in other Eastern European countries. The argument will be tested through the analysis of two animations: *Moto Perpetuo* (Hungary, Bela Vajda, 1980), and *Bartakiada* (Czechoslovakia, Oldrich Haberle, 1985).

## Rato Rodrigues Ricardo

### **Film as propaganda during Salazar's Estado Novo: the case of *O Pátio das Cantigas (The Courtyard of Ballads)***

The Estado Novo regime in Portugal, spearheaded by António Salazar, was the longest dictatorship in Europe and one that was particularly effective at using many means of propaganda, including cinema. It was during the years in which this authoritarian regime flourished and developed that, coincidentally, Portuguese cinema has lived what many have called its golden period. A so-called "film industry" was then developed, but of course under the control of the state, which used popular comedies to spread its ideals and to propagate an idea of Portuguese society (in)formed by the main tenets of the regime.

One of its best-known examples is the film "O Pátio das Cantigas" ("The Courtyard of Ballads"), released in 1942, when Europe was amidst the turmoil of World War Two. Portugal (a neutral country), having been "spared" the harsh realities of the war, was at the optimal stage for Salazar to implement his ideological views and cinema was the perfect medium for such an endeavour.

This paper aims to analyse the different ways in which film was used by the regime to manipulate the public psyche, paying particular attention to the aforementioned film and the way it articulates (always insidiously) the different ideas that propped Portugal's totalitarian political system. The paper will be supported by both a close reading and wide theoretical sources (Arendt, et al.) with a view to serve as a caveat for the current political uses of cinema as a vehicle for political propaganda.

Rosen Isaac

### **The IDF As Totalitarian Fantasy In Israeli Dystopian Films**

My research concerns Dystopian films in Israeli cinema. Its core trajectory stems from the premise that Israeli Dystopia films evolved from the Israeli socio-political cinema of the 1980's. It is in this context that Israeli dystopias address one of the nation's cinema's most dominant themes: the Israeli army.

The Israeli Defense Forces (abbreviated IDF) is the holiest of the holy in the Israeli Ethos. Both in society and in its cultural artifacts, the Israeli army is considered sacred grounds, on which one must take off his or her metaphorical sandals. Whether glorified or put to scrutiny, the IDF - being the ultimate Israeli melting pot - is in most cases portrayed as an amalgam of high morals, existential doubts, and many times the source of acute self-flagellation for Israeli citizens. And yet, there are these rare and controversial cases in which the IDF, is portrayed as a totalitarian system of ruling and as an authoritative mechanism. Beginning with the dystopian film **Doomsday** (Dir. Doron Eran, 1990), an adaptation of the novel **The Road to Ein-Harod** by Amos Keinan, the Israeli cinema starts producing films which portray the IDF as a totalitarian entity.

This trend continues with the apocalyptic **Life according to Agfa** (Dir. Assi Dayan, 1992) which introduces a group of murderous IDF soldiers led by a narcissistic Lieutenant-Colonel who at the end of the film butcher a pub-full of innocent people. The futuristic black satire **Made in Israel** (Dir. Ari Folman, 2001), utilizes the collective memory of IDF's battle fields as the backdrop of a vengeful and violent society, governed by an authoritarian police state. Based on these three study cases from the Israeli cinema, I assert that a thematic tendency appears to be emerging. One that imagines a dystopian society in the grips of a fantasized totalitarian IDF.

Taheri Yasaman , Salami Ali

**Liberated Indigenous Heroine: A Postcolonial Feminist Study of Chimamanda Adichie`s *Half of Yellow Sun***

The role of women in resolving disputes and peacebuilding should not be overlooked, although their rights are relinquished globally due to totalitarian status quos in certain regions. In addition, authoritarian or totalitarian practices single out women who do not have the narrative techniques to reflect their lives. Feminist theoreticians criticize various forms of oppression caused by governments and cultures; consequently, they intend to reveal how the misuse of politics is turned into women's manipulation. Postcolonial feminist criticism also shows how hegemonic mechanisms, dominant institutions, and prevalent discourses marginalize intellectuals. This study aims to demonstrate how Adichie depicts a female Igbo character to deconstruct silenced third-world women within a global perspective through the use of the main postcolonial theories of Gayatri Spivak and Chimamanda Adichie's feminist speculations, especially her influential essay *We Should All Be Feminists*. Adichie's character becomes a microcosm of Nigeria that embodies both traditional and modern aspects of life without inhibitions. Based on Spivak's argument, women from third-world nations are unable to speak up for themselves because of their religion, race, geography, gender, and class divisions. Thus, Spivak's Marxist speculations are employed to illustrate the negative impact on subaltern women by analyzing epistemic violence and logocentric assumptions.

## Stawnicka Jadwiga

### **Przestępstwo Publicznego Propagowania Totalitaryzmu (Art. 256 K.K.). Piśmiennictwo I Judykatura Oraz Perspektywa Lingwistyki Kryminalistycznej**

Art. 256 Kodeksu karnego penalizuje czyny związane z propagowaniem totalitaryzmu oraz szerzeniem nienawiści. Omówione zostaną wybrane przykłady piśmiennictwa w tym zakresie. Autorka – biegła sędowa z lingwistyki kryminalistycznej - w oparciu o swoje doświadczenie w wydawaniu opinii z zakresu przestępstw mowy nienawiści prezentuje na wybranych przykładach sytuacje penalizowania przez sądy propagowania faszystowskiego lub innego totalitarnego ustroju państwa. Organy sprawiedliwości opierają się na ustaleniach współczesnej historiografii i politologii, a także - coraz częściej – na ustaleniach lingwistyki kryminalistycznej. Autorka przywołuje przykłady np. prób rejestracji przez Narodowe Odrodzenie Polski symboli krzyża celtyckiego czy orła dzierżącego fasces, ocenę gestu faszystowskiego pozdrowienia, publikowanie treści nazistowskich czy komunistycznych w Internecie. Omówione zostanie pojęcie propagowania, pojęcie czynności sprawczych (np. produkowanie, utrwalanie, posiadanie, prezentowanie). Autorka zwraca uwagę na problemy jednoznacznego zdefiniowania pojęcia „propagowania totalitaryzmu” i proponuje wprowadzenie zmian w art. 256 k.k. w celu bardziej precyzyjnego określenia zakresu kryminalizacji.

## Surette Leon, Professor

### **TOTALITARIANISM**

Any discussion of totalitarianism in the 20th century must begin with Hanna Arendt's 1951 study, *The Origins of Totalitarianism* (reissued in 1966). She dates the modern rise of totalitarianism with "one-party military dictatorships" beginning "in Russia in 1929 and in Germany in 1933". She adds that totalitarian regimes require an "objective enemy." World history since 1945 attests to the wisdom of that assessment. British novelists – Huxley and Orwell imagined contrasting futures that can still be instructive. *Brave New World* published between the two great wars (1931) imagined a distant future totalitarian and benign world government populated by "engineered" human beings. Orwell, after WWII imagined a near future world divided between three hostile totalitarian regimes constantly at war over a contested hinterland. We don't yet have engineered humans, but today's world fits Orwell's dark vision of three hostile powers competing in a contested hinterland in the Middle East, Africa and South Asia. Russia's invasion of Ukraine represents a dangerous departure – a conflict, not in the hinterland, but on the edge of Western Europe. It is a similar,

but much more severe – and bloody – test of Western resolve, than the Berlin airlift of 1948. We can only hope it ends as well.

**Taszycka Anna**

**"Europa" By Stefan And Franciszka Themerson: The Avant-Garde Film Returns To The Screen**

Stefan and Franciszka Themerson were the pioneers of avant-garde cinema in Poland: they worked in artistic tandem in 1930s and 1940s. They did not belong to any European artistic movement, even though they were interested in what was happening in the film avant-garde in that period and promoted it in Poland.

Their 1931 second film "Europa", has gained mythical status in film history with several attempts to remake or reimagine it. "Europa" is an adaptation of a poem by Anatol Stern under the same title. The film arouses interest of the film critics of the time. Stern's poem fit well the anxiety that tormented Europe in the 1930s before the outbreak of WWII, and, in the first place, before the coming Holocaust, with an anti-totalitarian attitude.

In 2021 the Themersons' film had its re-premiere, since after almost 90 years it was found in Berlin's Bundesarchiv by the Pilecki Institute. At the beginning of October 2021 the first screening of the found and restored "Europa" took place in London, in mid-October 2021 the film was shown in Warsaw. Thus, in a way the avant-garde film acquired "a second film life".

I would like to look at the reception of this film that for many years after WWII remained in Poland a legend for subsequent generations of viewers and film creators. I am also interested in the film's current reception and its place in the modern Polish politics of memory. The film's re-premiere becomes an occasion to think about the film's message but also its reception and the issue of remembering the non-existent for many years, but still important for the Polish culture, film.