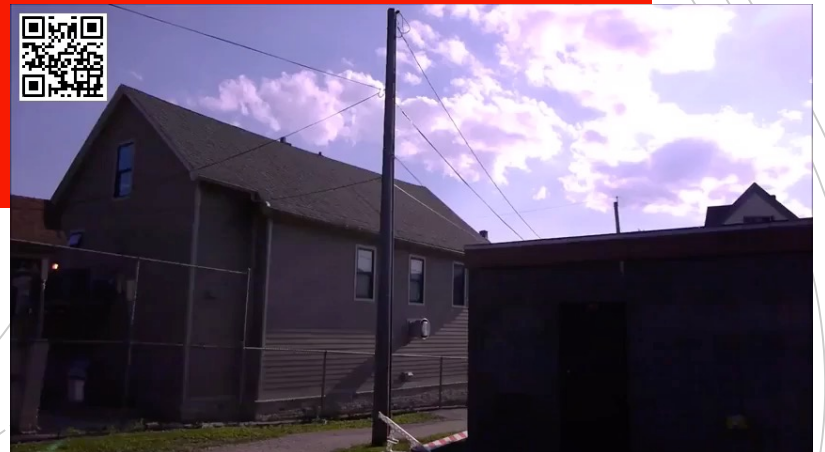


Class #4: *Cloud Atlas* 3

ENGL 10: Global Fictions

Jeon



An Old Future



The Future Now

“For it is the end of the world that is in question here; and that could be exhilarating if apocalypse were the only way of imagining that world’s disappearance.... **Someone once said that it is easier to imagine the end of the world than to imagine the end of capitalism.** We can now revise that and witness the attempt to imagine capitalism by way of imagining the end of the world.

But I think it would be better to characterize all this in terms of History, a History that we cannot imagine except as ending, and whose future seems to be nothing but a monotonous repetition of what is already here. **The problem is then how to locate radical difference; how to jumpstart the sense of history so that it begins again to transmit feeble signals of time, of otherness, of change, of Utopia. The problem to be solved is that of breaking out of the windless present of the postmodern back into real historical time, and a history made by human beings.**“

- Fredric Jameson, “Future City”



The Road
2009



The Book of
Eli
2010



Snowpiercer
2013



Mad Max:
Fury Road
2015



Oblivion
2013



This Is the End
2013



World War Z
2013



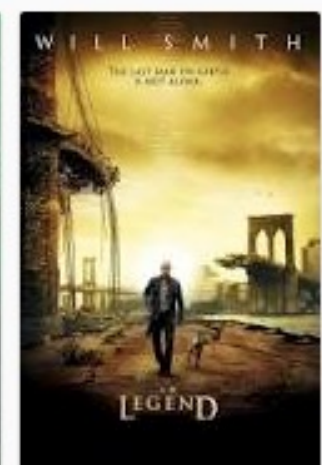
The World's
End
2013



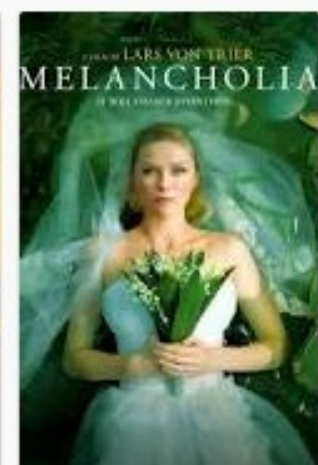
Zombieland
2009



The Matrix
1999



I Am Legend
2007



Melancholia
2011



Children of
Men
2006



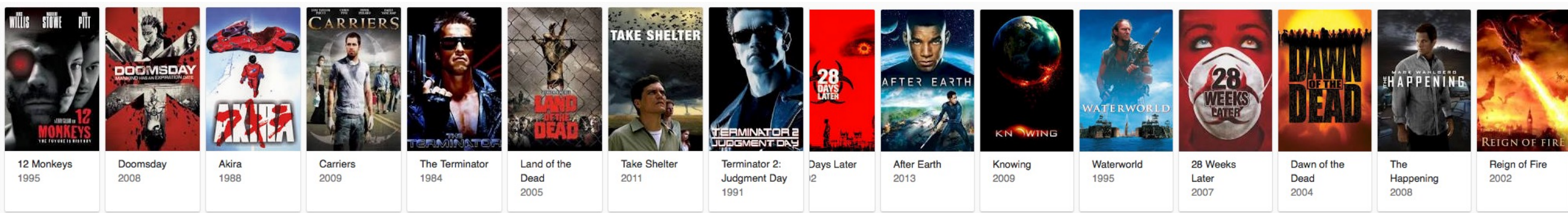
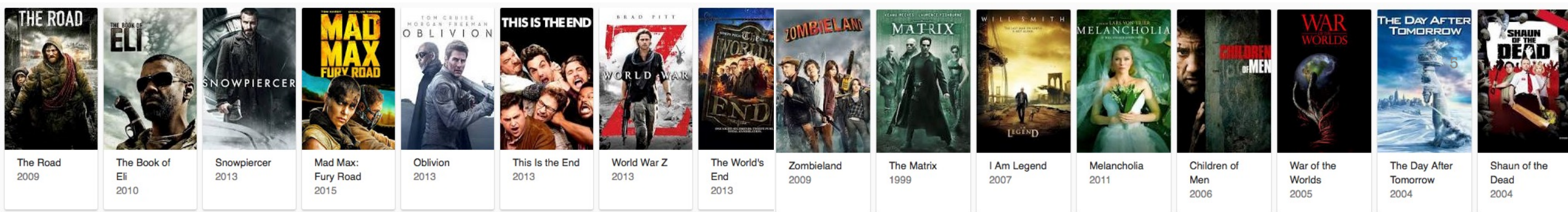
War of the
Worlds
2005



The Day After
Tomorrow
2004



Shaun of the
Dead
2004



The *Future*

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- Fredric Jameson, “Future City”

Lack of utopian thinking.

We cannot imagine a future that is not a replication of our present.






Techno-orientalism

- “techno- orientalism”: a discourse that rose to cultural prominence in the 1980s with the emergence of cyberpunk fiction and film and that, in its earliest theorizations, named a cultural logic that imagined “Asia and Asians in hypo- or hyper-technological terms.”
- Ridley Scott’s 1982 film *Blade Runner* and William Gibson’s 1984 novel *Neuromancer* are often identified as exemplars of cyberpunk and techno-orientalist aesthetics more generally.
- Since David Morley and Kevin Robins coined the term in 1995, techno-orientalism has come to operate more as a genre label, referring broadly to future- and technologically oriented narrative and visual genres that contain some element of orientalism—regardless of whether that orientalist content is conflated with technology at all.

o·ri·en·tal·ism

/ˌɒrēˈent(ə)lɪzəm/ 

noun

style, artefacts, or traits considered characteristic of the peoples and cultures of Asia.

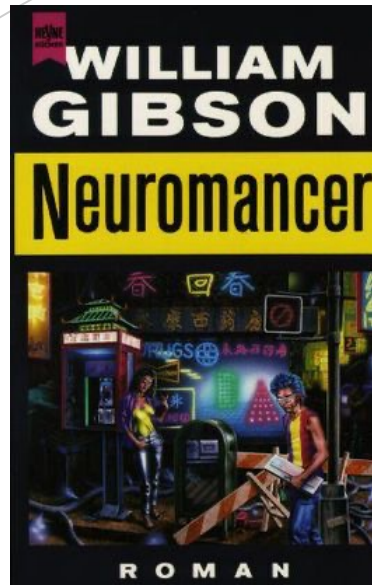
- the representation of Asia, especially the Middle East, in a stereotyped way that is regarded as embodying a colonialist attitude.



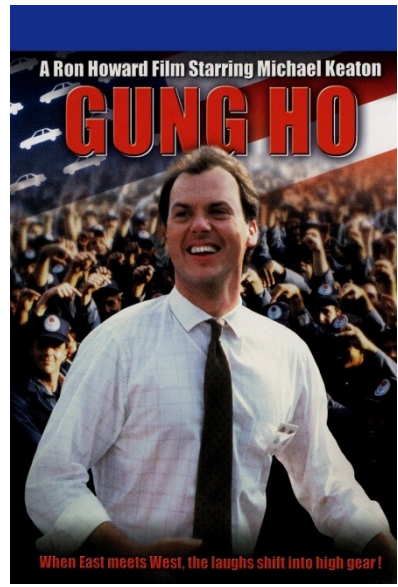
1977



1982



1984



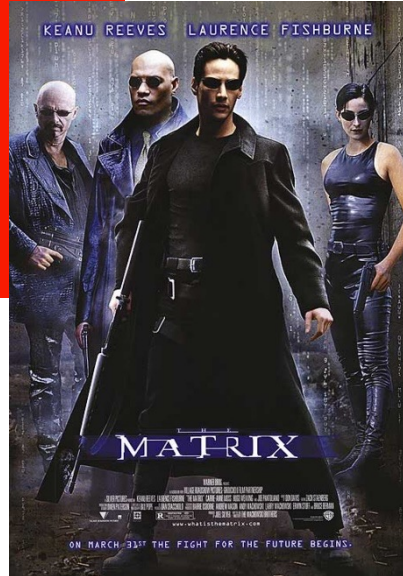
1986



1989



1995



1999



2013



2014

A red speech bubble graphic with a tail pointing downwards, containing the text 'Techno-orientalism'.

Techno-orientalism

“If the future is technological, and if technology has become ‘Japanised,’ then the syllogism would suggest that the future is now Japanese too. The postmodern era will be the Pacific era. Japan is the future, and it is a future that seems to be transcending and displacing Western modernity.”

David Morley and Kevin Robins, “Techno-Orientalism,” in *Spaces of Identity* (1995)



Techno-orientalism in the era of Asia's rise.

On behalf of my ministry, thank you for agreeing to this final interview. Please remember, this isn't an interrogation, or a trial. Your version of the truth is the only one that matters.

Truth is singular. Its "versions" are mistruths.

... Good. Ordinarily, I begin by asking prisoners to recall their earliest memories to provide a context for corpocratic historians of the future.

Fabricants have no earliest memories, Archivist. One twenty-four-hour cycle in Papa Song's is indistinguishable from any other.

Then why not describe this "cycle"?

If you wish. A server is woken at hour four-thirty by stimulin in the airflow, then yellow-up in our dormroom. After a minute in the hygiener and steamer, we put on fresh uniforms before filing into the restaurant. Our seer and aides gather us around Papa's Plinth for Matins, we recite the Six Catechisms, then our beloved Logoman appears and delivers his Sermon. At hour five we man our tellers around the Hub, ready for the elevator to bring the new day's first consumers. For the following nineteen hours we greet diners, input orders, tray food, vend drinks, upstock condiments, wipe tables, and bin garbage. Vespers follows cleaning, then we imbibe one Soapsac in the dormroom. That is the blueprint of every unvarying day.

You have no rests?

Only purebloods are entitled to "rests," Archivist. For fabricants, "rests" would be an act of time theft. Until curfew at hour zero, every minute must be devoted to the service and enrichment of Papa Song.

Do servers—unascended servers, I mean—never wonder about life outside your dome, or did you believe your dinery was the whole cosmos?

Oh, our intelligence is not so crude that we cannot conceive of an outside. Remember, at Matins, Papa Song shows us pictures of Xultation and Hawaii, and AdV instreams images of a cosmology beyond our servery. Moreover, we know both diners and the food we serve comes from a place not in the dome. But it is true, we rarely wonder about life on the surface. Additionally, Soap contains amnesiads designed to deaden curiosity.

What about your sense of time? Of the future?

Papa Song announces the passing hours to the diners, so I noticed the time of day, dimly, yes. Also we were aware of passing years by annual stars added to our collars, and by the Star Sermon on New Year's Matins. We had only one long-term future: Xultation.

Could you describe this annual "Star Sermon" ceremony?

After Matins on First Day, Seer Rhee would pin a star on every server's collar. The elevator then took those lucky Twelvestarred sisters for conveyance to Papa Song's Ark. For the xiters, it is a momentous occasion: for the remainder, one of acute envy. Later, we saw smiling Sonmis, Yoonas, Ma-Leu-Das, and Hwa-Soon on 3-D as they embarked for Hawaii, arrived at Xultation, and finally were transformed into consumers with Soulrings. Our x-sisters praised Papa Song's kindnesses and xorted us to repay our Investment diligently. We marveled at their boutiques, malls, dineries; jade seas, rose skies, wildflowers; lace, cottages, butterflies; though we could not name these marvels.

At the heart of techno-orientalism
(and orientalism) is a colonial
problem: how to control people who
do not wish to be controlled.

At the literal heart of this novel (*Sloosha's Crossin'
and' Everythin' After*), we get the heart of
colonialism.

History <= Minority <= Colonialism

Colonialism

co·lo·ni·al·ism

/kəˈlɒnɪə,lɪzəm/ ◀▶

noun

the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically.

nym weren't sleepin', nay, she was thinkin'n'tossin' under her blanky till she gived up an' sat by me watchin' the moonlighted waterfall. Questions was mozziein' me plaguesome. The fires o' Valleysmen an' Prescients both are snuffed tonight, I speaked, so don't that proof savages are stronger'n Civ'lized people?

It ain't savages what are stronger'n Civ'lizeds, Meronym reck'ned, it's big numbers what're stronger'n small numbers. Smart gived us a plus for many years, like my shooter gived me a plus back at Slopin' Pond, but with 'nuff hands'n'minds that plus'll be zeroed one day.

So is it better to be savage'n to be Civ'lized?

What's the naked meanin' b'hind them two words?

Savages ain't got no laws, I said, but Civ'lizeds got laws.

Deeper'n that it's this. The savage sat'fies his needs now. He's hungry, he'll eat.

He's angry, he'll knuckly. He's swellin', he'll shoot up a woman. His master is his will, an' if his will say-soes "Kill" he'll kill. Like fangy animals.

Yay, that was the Kona.

Now the Civ'lized got the same needs too, but he sees further. He'll eat half his food now, yay, but plant half so he won't go hungry 'morrow. He's angry, he'll stop'n' think why so he won't get angry next time. He's swellin', well, he's got sisses an' daughters what need respectin' so he'll respect his bros' sisses an' daughters. His will is his slave, an' if his will say-soes, "Don't!" he won't, nay.

So, I asked 'gain, is it better to be savage'n to be Civ'lized?

List'n, savages an' Civ'lizeds ain't divvied by tribes or b'liefs or mountain ranges, nay, ev'ry human is both, yay. Old Uns'd got the Smart o' gods but the savagery o' jackals an' that's what tripped the Fall. Some savages what I knowed got a beaustome Civ'lized heart beatin' in their ribs. Maybe some Kona. Not 'nuff to say-so their hole tribe, but who knows one day? One day.

"One day" was only a flea o' hope for us.

Yay, I mem'ry Meronym sayin', but fleas ain't easy to rid.

Lady Moon lit a whoahsome wyrd birthmark jus' b'low my friend's shoulder blade as she slept fin'ly. A sort o' tiny hand mark it were, yay, a head o' six streaks strandin' off, pale 'gainst her dark skin, an' I curioed why I'd never seen it b'fore. I covered it over with the blanky so she din't catch cold.

What does it mean that at the literal center of *Cloud Atlas*, you get a colonial First Contact narrative?

First Contact



[The Pacific Journal of Adam Ewing]
 [Letters from Zedelghem]
 [Half-Lives: The First Luisa Rey Mystery]
 [The Ghastly Ordeal of Timothy Cavendish]
 [An Orison of Sonmi-451]
 [Sloosha's Crossin' an' Ev'rythin' After]
 [An Orison of Sonmi-451]
 [The Ghastly Ordeal of Timothy Cavendish]
 [Half-Lives: The First Luisa Rey Mystery]
 [Letters from Zedelghem]
 [The Pacific Journal of Adam Ewing]

Mapping and Colonialism

- For three centuries European knowledge-making apparatuses had been construing the planet above all in navigational terms. These terms gave rise to two totalizing or planetary projects. One was circumnavigation, a double deed that consists of sailing round the world then writing an account of it (the term “circumnavigation” refers either to the voyage or the book). Europeans have been repeating this double deed almost continually since it was first accomplished by Magellan in the 1520s. The second planetary project, equally dependent on ink and paper, was the mapping of the world’s coastlines, a collective task that was still underway in the eighteenth century, but known to be completable.

■ Mary Louise Pratt, *Imperial Eyes*

https://cloudatlas.fandom.com/wiki/Sloosha%27s_Crossin%27_an%27_Ev%27rythin%27_After



KLINGON HAMLET :
TAH Pagh TAHBE'

Klingon
Shakespeare/
Hamlet

Sonnet #18 Edit

17

"Shall I compare thee to a summer's day?" (English)

qaDelmeH bov tuj pem vilo'choHqo'.
SoH 'IH 'ej belmoH law', 'oH belmoH puS.
jar vagh tIpuq DIHo'boHh Sang SuS ro'.
'ej ratlhTaHmeH bov tuj leSpoH luvuS.

rut tujqu' bochtaHvIS chal mIn Dun qu'.
rut DotlhDaj SuD wov HurghmoHmeH, HuvHa'.
'ej reH Hoch 'IHvo' Sab Hoch 'IH, net tu'.
'u' He choHmo', San jochmo' joq quvHa'.

'ach not wovHa'choH jubboHh bovlIj tuj,
'ej not ghomHa'choH Hochvetlh 'IH DaghajboHh,
'ej "QIbwIjDaq bIleng" not mIy Hegh nuj,
bovmey DaDontaHvIS, DojwI' nIHajboHh!

tlhuHlaH 'ej legh, wej 'e' lumevchugh nuv,
vaj yIntaH bomvam, 'ej DuyInmoH quv.

Translated by Nick Nicholas, KLI, 1994.

Act 3, Scene 1 Edit

"To be, or not to be..." (English)

taH pagh taHbe'. DaH mu'tlheghvam vIqelnIS.
quv'a', yabDaq San vaQ cha, pu' je SIQDI'?
pagh, Seng bIQ'a'Hey SuvmeH nuHmey SuqDI',
'ej, Suvmo', rInmoHDI'? Hegh. Qong --- Qong neH ---
'ej QongDI', tIq 'oy', wa'SanID Daw'e' je
cho'nISboHh porghDaj rInmoHlaH net Har.

What is the relationship between authorial mastery and colonial mastery?

Or, what does it mean that they coincide in *Cloud Atlas* at the very heart of the novel?

[The Pacific
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Adam Ewing]

[Letters
from
Zedelghem]

[Half-Lives:
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[The Ghastly
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