

Ask me about majoring in English! [jjjeon@uci.edu](mailto:jjjeon@uci.edu)

# Class #7.1: *Cloud Atlas* 6

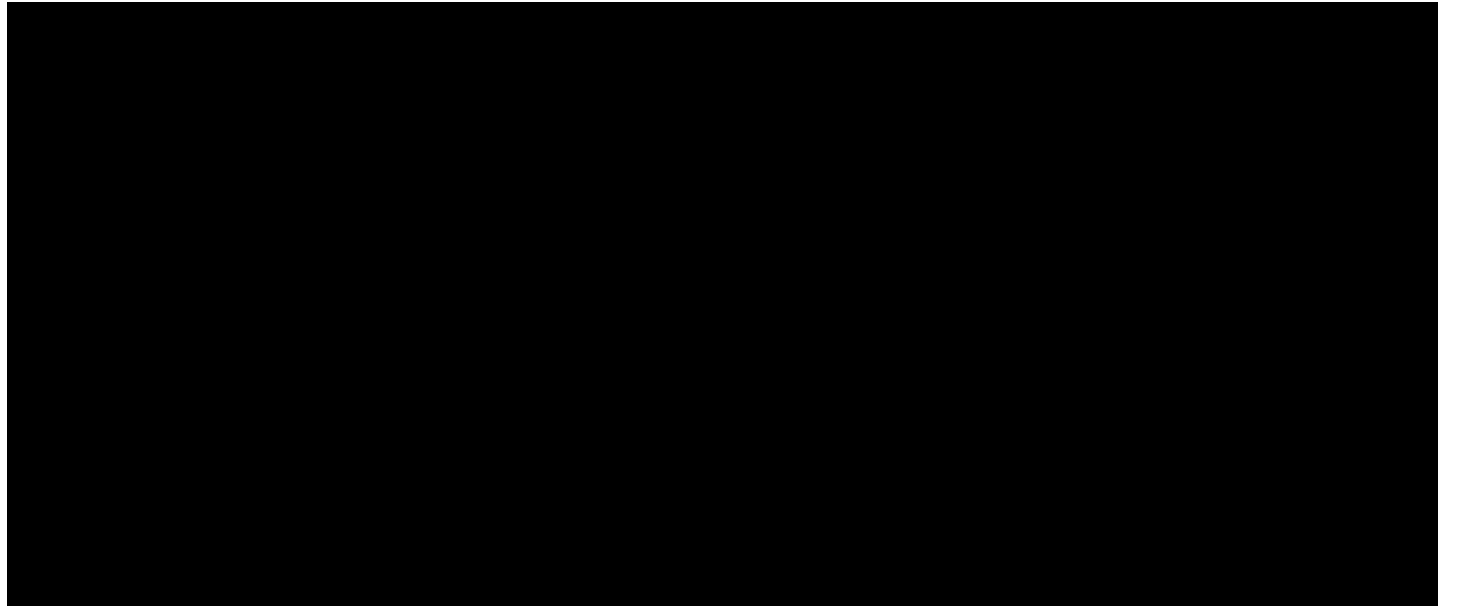
ENGL 10: Global Fictions

Jeon

<https://www.youtube.com/watch?v=k9Ez1AozOO>

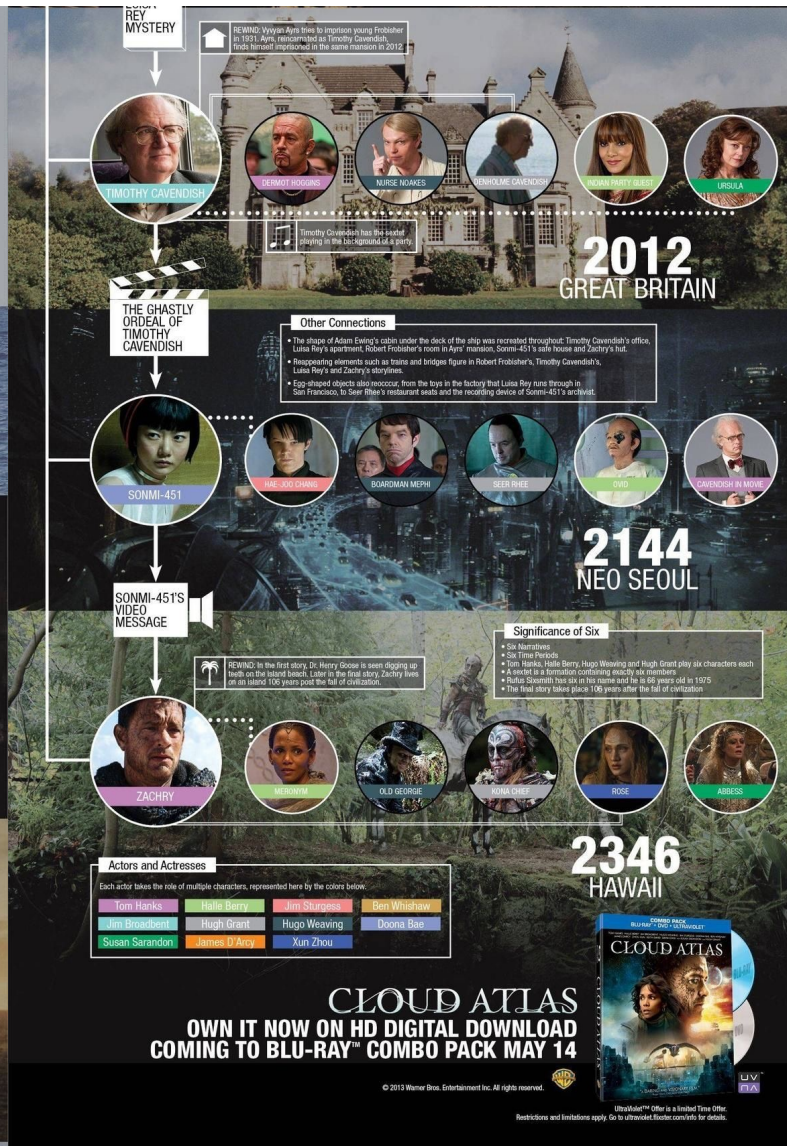
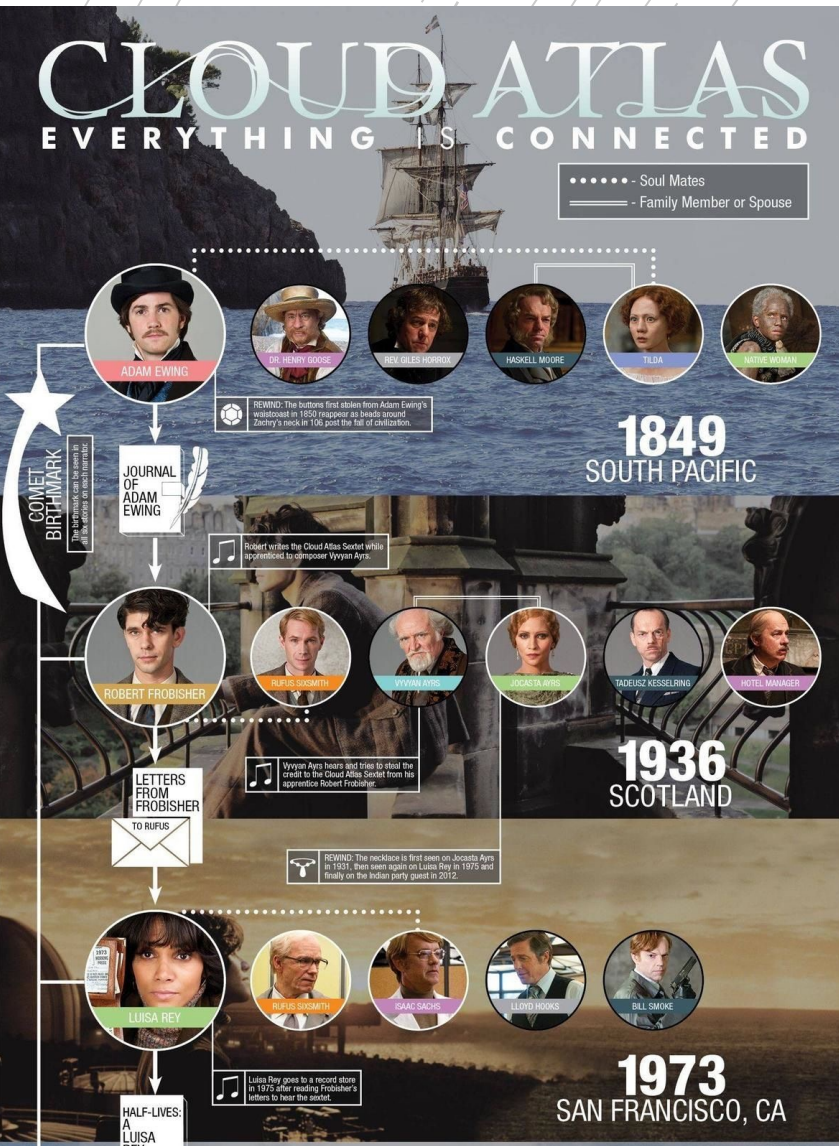


*Cloud Atlas*  
opening





# Ensemble Casting





# CLOUD ATLAS

## CHARACTER THROUGH TIME

1849	1936	1973	2012	2144	2321
 Pacific Ocean	 Zedelghem, Belgium	 Buena Vista, California	 Britain	 New Seoul	
 Dr. Henry Gose	 Hotel Manager	 Isaac Sachs	 Dermot Hoggins	 Actor who portrayed Timothy Cavendish	 Zachry (Protagonist)
	 Jocasta Ays	 Luisa Rey (Protagonist)		 Ovid	
 Captain Moynex	 Vyron Ays		 Timothy Cavendish (Protagonist)	 Korean Musician	 President 2
 Haskell Moore	 Tadeusz Keszring	 Bill Smoke	 Nurse Neales	 Boardman Mephi	 Old George
 Adam Ewing (Protagonist)	 Poor Hotel Guest	 Meghan's Dad	 Highlander	 Hae-Joo Chang	 Adam
 Tiida		 Meghan's Mom	 Mexican Woman	 Somri 451 (Protagonist)	 Somri Goddess
 Cabin Boy	 Robert Froisher (Protagonist)	 Shore Clerk	 Georgetta		 Tribesman
 Kupaka		 Joe Napier		 An-ker Ays	 President
	 Young Rufus Sixsmith	 Old Rufus Sixsmith	 Nurse James	 Archivist	
		 Hotel Manager		 Yoonja-919	 Rose
 Aitua		 Lester Rey			 Daophyte
 Madame Horra			 Ursula	 Yusuf Soleiman	 Abbess
 Rev. Giles Horra	 Hotel Heavy	 Lloyd Hooks	 Denholme Cavendish	 Seer Rhee	 Kona Chief

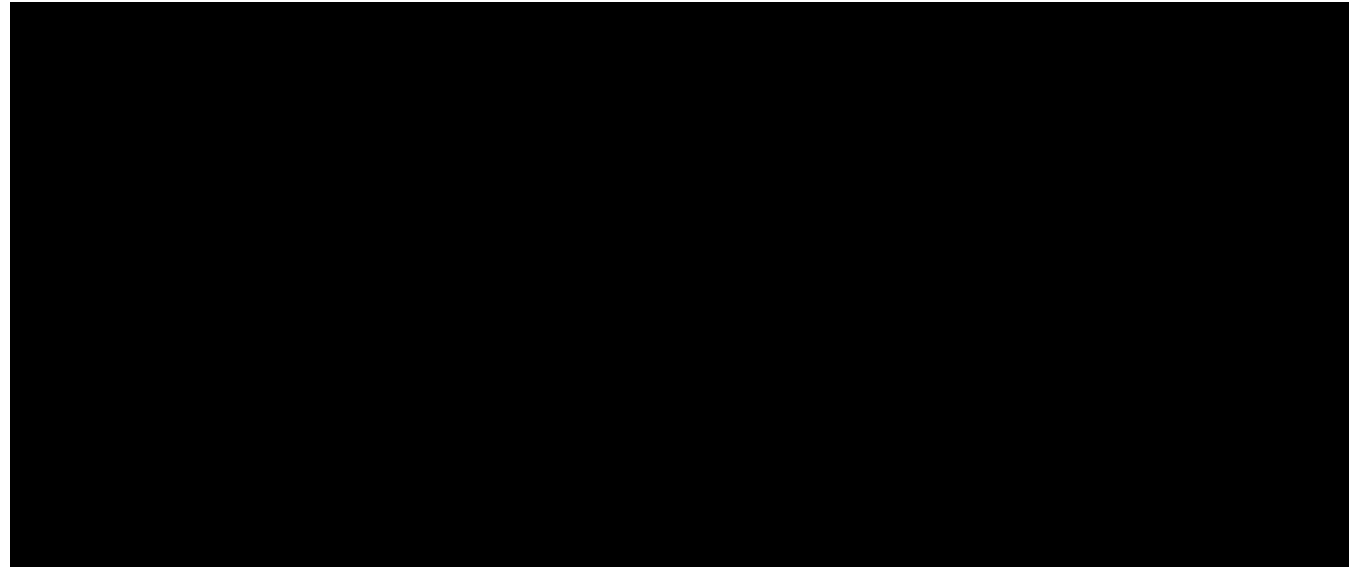
Infographic by KC

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Ensemble Casting: The film posits the idea that acting mastery in film is akin to the kind of Authorial mastery that the novel claims for itself.

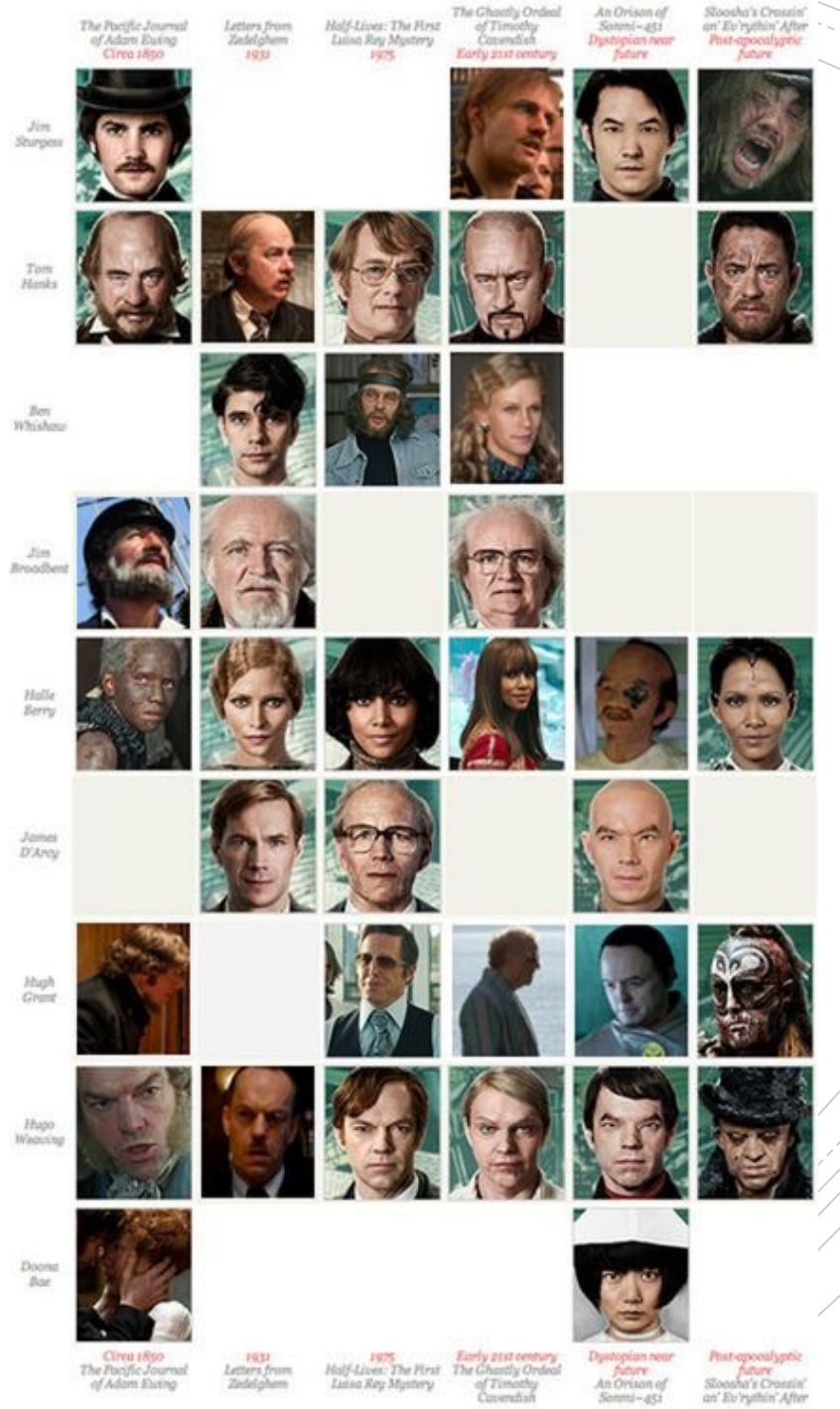
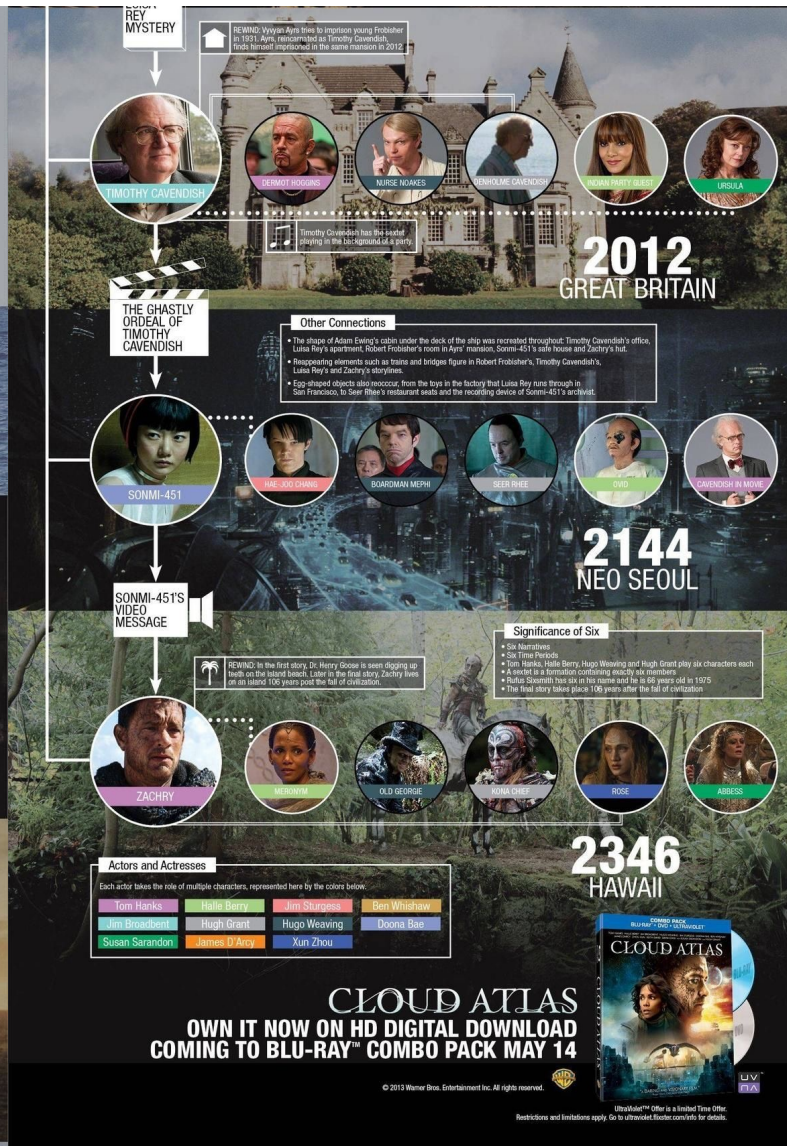
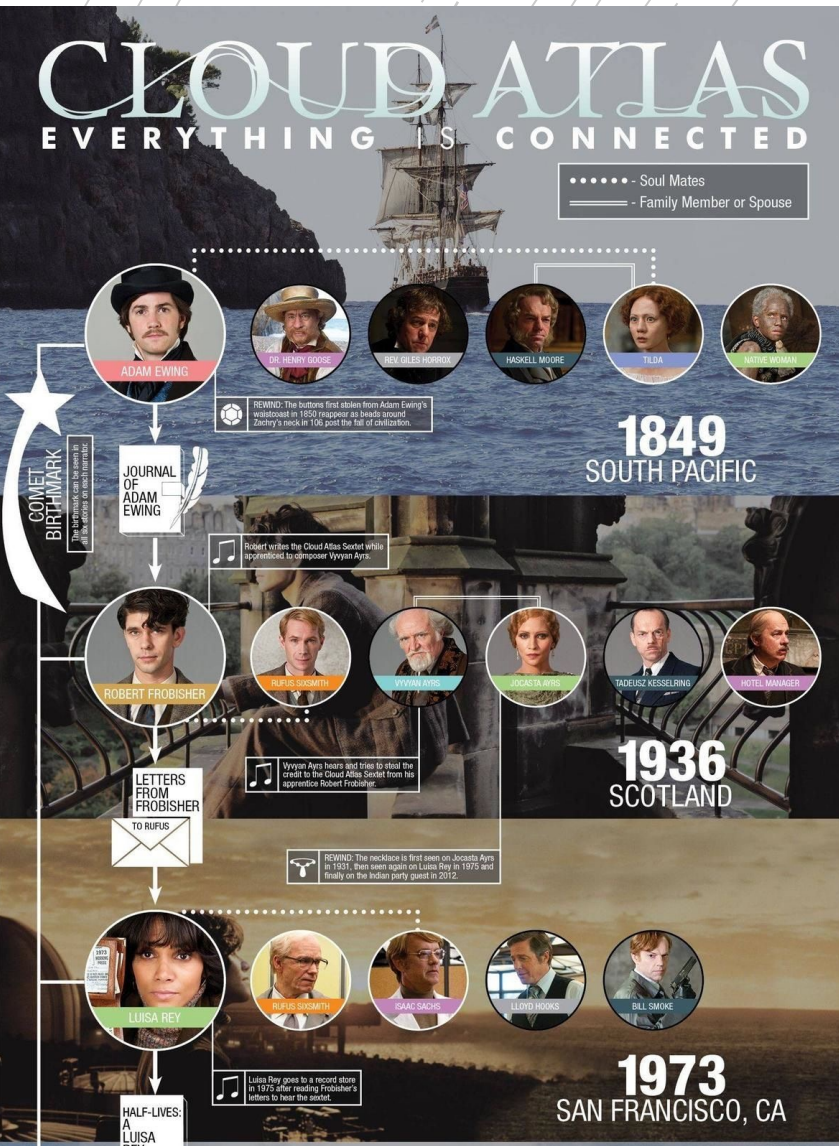
The background features several sets of curved lines in the top-left and bottom-right corners. These lines are in shades of light gray and include both solid and dashed styles, creating a sense of motion or a stylized globe.

*Cloud Atlas*  
(film) opening.  
**EDITING.**




































































# Ensemble Casting





# CLOUD ATLAS

## CHARACTER THROUGH TIME

1849	1936	1973	2012	2144	2321
The Pacific Journal of Adam Ewing <i>Pacific Ocean</i>	Letters from Zedelghem <i>Zedelghem, Belgium</i>	Half-Lion: The First Luisa Rey Mystery <i>Buenos Aires, California</i>	The Ghostly Ordeal of Timothy Cavendish <i>Britain</i>	Orion of Samri-451 <i>Nei Seoul</i>	Shooka's Croaker an 'Ev'rythin' After Post-Apocalypse
 Dr. Henry Goose	 Hotel Manager	 Isaac Sachs	 Dermot Hoggins	 Actor who portrayed Timothy Cavendish	 Zachry (Protagonist)
 Native Woman	 Jocasta Arts	 Luisa Rey (Protagonist)	 Indian Party Guest	 Ovid	 Meorim
 Captain Moynaux	 Vyvyan Arts	 Timothy Cavendish (Protagonist)	 Korean Musician	 President 2	
 Haskell Moore	 Tadeusz Kesselring	 Bill Smoke	 Nurse Neokes	 Boardman Mephi	 Old George
 Adam Ewing (Protagonist)	 Poor Hotel Guest	 Megan's Dad	 Highlander	 Hae-Joo Chang	 Adam
 Tiida	 Megan's Mom	 Mexican Woman	 Sohmi-451 (Protagonist)	 Somni Goddess	
 Cabin Boy	 Robert Froisher (Protagonist)	 Shore Clerk	 Georgetta	 Tinbesman	
 Kupaka	 Joe Napier	 An-Kor Arts	 President		
 Young Rufus Sixsmith	 Old Rufus Sixsmith	 Nurse James	 Archivist		
 Hotel Manager	 Yoonja-939	 Rose			
 Aitua	 Lester Rey	 Duophyte			
 Madame Horrox	 Ursula	 Yusuf Soleiman	 Abbeas		
 Rev. Giles Horrox	 Hotel Heavy	 Lloyd Hooks	 Denholme Cavendish	 Sner Rhee	 Kona Chief

Infographic by KC

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On the Screen Reviews *The New Orleans Film Critic*

## Cloud Atlas is Offensive on so Many Levels

Posted on October 31, 2012 by Tippi



*Cloud Atlas* may well be the most disappointing movie of the year. I've had the book on my to-read list for several months, and in the lead-up to the release of the movie I had numerous friends tell me this was one of the best books they'd ever read.

Obviously with any book-to-movie adaptation there will be some changes, and the results will be mixed. But I can't imagine anyone, having read the book or not, will be satisfied with this film.

### Andrew Ti, *Grantland*

So, and this might not really surprise you, despite what were surely good intentions with their choices in race-bending, *Cloud Atlas* mostly fails in justifying the revival of all kinds of problematic parts of Hollywood's racist past, especially in service to some vague notion that this visual "echo" somehow makes the intertwined stories more effective. And, often enough, they managed to not even use the makeup sufficiently to make any kind of racial transformation look convincing. Which is not to say that they should have taken as heavy a hand with the race-crossing makeup as they did at other points in the film in changing their actors' gender and age. On the contrary, it really underscores the fact that it's potentially impossible for this type of exercise to do anything other than emphasize the differences between us and the stereotypes we've lived with for so long.

And it seriously looks fucking wack.



## History repeats...

- Hegel remarks somewhere that all great world-historic facts and personages appear, so to speak, twice. He forgot to add: **the first time as tragedy, the second time as farce**. Caussidière for Danton, Louis Blanc for Robespierre, the Montagne of 1848 to 1851 for the Montagne of 1793 to 1795, the nephew for the uncle....
- Men make their own history, but they do not make it as they please; they do not make it under self-selected circumstances, **but under circumstances existing already, given and transmitted from the past**. The tradition of all dead generations weighs like a nightmare on the brains of the living. **And just as they seem to be occupied with revolutionizing themselves and things, creating something that did not exist before, precisely in such epochs of revolutionary crisis they anxiously conjure up the spirits of the past to their service, borrowing from them names, battle slogans, and costumes in order to present this new scene in world history in time-honored disguise and borrowed language**. Thus Luther put on the mask of the Apostle Paul, the Revolution of 1789-1814 draped itself alternately in the guise of the Roman Republic and the Roman Empire, and the Revolution of 1848 knew nothing better to do than to parody, now 1789, now the revolutionary tradition of 1793-95. In like manner, the beginner who has learned a new language always translates it back into his mother tongue, but **he assimilates the spirit of the new language and expresses himself freely in it only when he moves in it without recalling the old and when he forgets his native tongue**.

- - Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte* (1952)

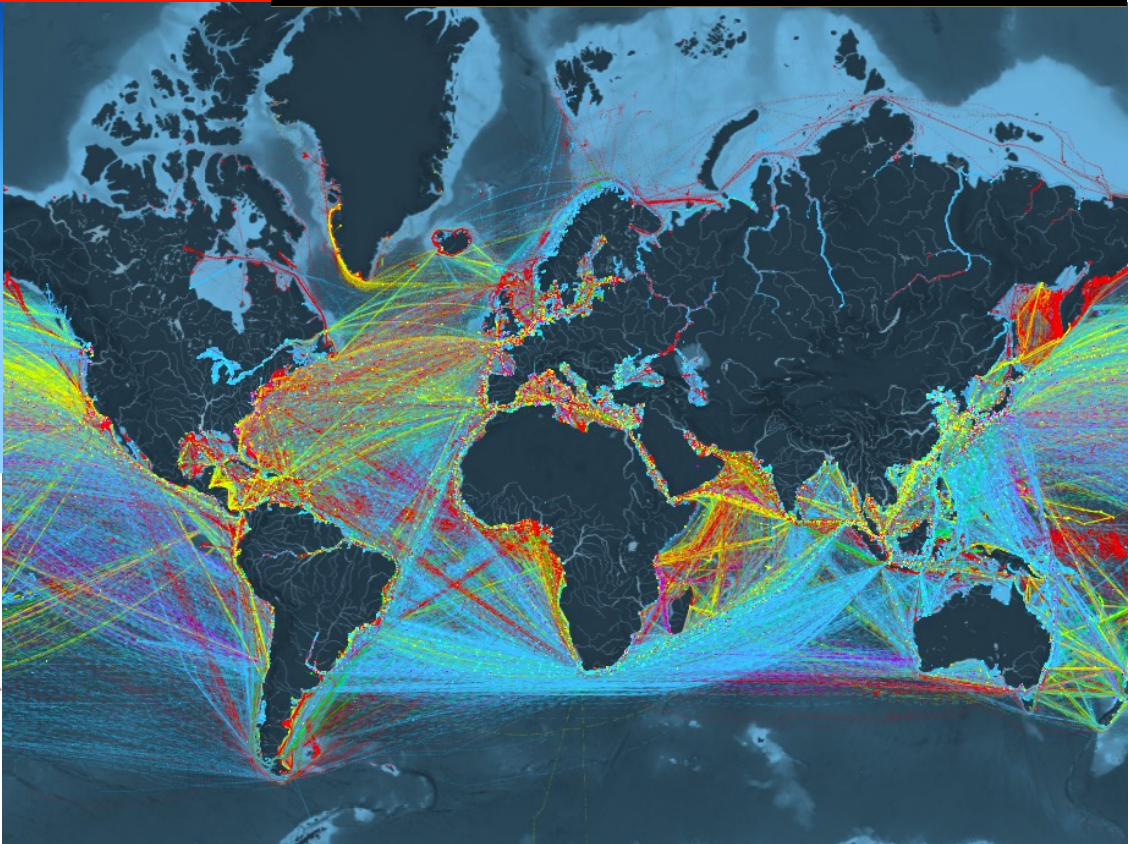


The background features several concentric circles in light gray, some solid and some dashed, creating a ripple effect. A large red speech bubble is centered on the page, containing white text. The speech bubble has a rectangular body and a pointed tail at the bottom center.

The film turns a relatively **complex** story about the contradictions that are foundational to the history of the (western) world and its likely future horizons into a fairly **simple** account of human universalism and *ahistorical* multiculturalism.



# WTO Aesthetics!



WORLD TRADE ORGANIZATION



# Hierarchy vs. Network

