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"Disorder and Excavating the Future from the Past"

Guangzhou is the city with the highest degree of law and order in China, given its reputation as China's window of modernization and engine of economic development. Yet it is also the birthplace of countless riots and revolutions whose influence can still be felt. Huang Weikai's film *Disorder* presents us with both sides of the coin: showing policemen responding to trivial matters of people's lives, firefighters rushing in and out of a small alley, the water gushing through the fractured pipe and flooding everything, pigs running loose on the turnpike blocking traffic during rush hour, and an infant abandoned in a trash pit, alive but doomed, to name just a few. Through the trembling, poorly-lit, low-resolution amateur shots taken at point-blank from cellphone cameras, the audience meets the dynamic dis/order in medias res. Director Huang, however, mischievously removes all color, referential information, and overarching plot as he digitally collages images in black and white. The "common" is now a conundrum and Guangzhou is shown as a lieu de memoire, where the future is already buried in its past since the "now" has no mooring point in a dystopian world. As Huang states in the film's Chinese title—today is the future of yesterday—disorder may not be the symptom but the solution to bring a "future in memory" into being. Huang is simultaneously a gritty realist documenting China's growing pains, and a surrealist filmmaker working in the city symphony genre, suggesting that the experience of Guangzhou's urban reality is surreal.

Meredith Wilson

According to the dictionary definition, a 'dystopian' work usually takes place in an 'imaginary state or place.' Yet two popular 20th-21st century dystopian stories take place in a slightly-modified or post-America context—in places very much *not* imaginary to an American readership. *Hunger Games* begins in a post-United States Appalachia; *Atlas Shrugged* explores dystopian themes in New York City and Colorado. In this paper, I will examine the implications of how these two texts trouble the details of a real location, creating a double, or a doppelganger, of a physical place for the reader. This context, almost dream-like in quality, creates a space in which the reader feels both at home and disoriented. Thus, this reading of dystopian literature builds on and goes beyond understanding these stories as expressing the manifest anxieties of terror attacks, warfare and economic turmoil. Instead, the doppelganger of location, the dream-like context of dystopia and the novel's avatars navigating a disturbing, strangely-familiar context bring to light usually-hidden societal structures that mimic the desires and structures of the human unconscious. This paper argues that dystopian society

itself has an unconscious that reflects the human unconscious, implying an intimate, uncanny connection and exchange between humans and their environment.

Cory Chamberlain

Ideologies of the Insane

This article will attempt to apply the concepts presented in French philosopher Louis Althusser's 1970 essay *Ideology and Ideological State Apparatuses (Notes towards and Investigation)* to Russian author Nikolai Gogol's 1835 short story *Diary of A Madman* and Gerard de Nerval's 1968 short story *Aurelia* for the purpose of analyzing the causes of each story's protagonist eventual decline into madness. Richard Gustafson purposes in his 1965 article *The Suffering Usurper: Gogol's Diary of a Madman* that Poprishchin goes mad because of his unfulfilled desires to prove himself. However, in combining a close reading of Gogol's work with Althusser's notions of ideology and interpellation, the article will bid to provide insights into Poprishchin's condition being one caused by a failure to subject himself to any ideology in an attempt to place himself at the head of one. Using the same method of close reading and applying Althusser's theories to *Aurelia*, the article will endeavor to elucidate the narrator's descent into madness as an effect of the loss of Aurelia to interpellate him into a romantic ideology. The overall aim of this article in utilizing Althusser's theories of interpellation and ideology to examine the works of Gogol and Nerval is to explore the possible implications of Althusser's theories on the insane in literature.