

BOOK OF ABSTRACTS

GETTING READY FOR THE PRESENT

Engaging with the World and the Planet
in Contemporary Dystopian and Speculative Narratives



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UNIVERSITÀ DI BOLOGNA
DIPARTIMENTO DI LINGUE, LETTERATURE
E CULTURE MODERNE



UNIVERSITÀ
DI TORINO

DAY 1 SESSION 1

16:30–18:30

Aula Prodi

(Alan N. Shapiro) [A New Alternative to Capitalism](#)

(Luca Salvi) [Predetermination and Ineffectiveness. Notes on the Paralysis of Agency](#)

(Federica Moscatelli) [Rethinking Eco-Catastrophe: Local and Global Perspectives from Latin America](#)

(Alessandra Vannucci) [Observing some Amerindian Propositions About the End of the World](#)

Aula Capitani

(Beatrice Masi) [Apocalypses We Live Through: A Reading of Paul Lynch's Grace \(2020\)](#)

(Miłosz Wojtyna) [The Rhetoric of Resilience and Resistance in Contemporary Dystopian TV Series](#)

(Kanya Viljoen) [When 'I' Becomes 'We': Collective Resistance as Collective Reimagination online](#)

(Alessia Polatti) [From Utopia to Dystopia: The "Island" as a Space of Sociopolitical Estrangement and Liquid Modernity in the Recent Immigration Novel](#)

DAY 2 SESSION 1

9:00–11:00

Aula Prodi

(Giulia Baselica) [From the "Noon Universe" to James Cameron's Avatar: The Story of a Revelatory Dystopia](#)

(Maja Vodopivec) [How Do the Past, Present, and Future Interact in Post-3.11 Japan? Examining Urban Utopia in the SF Manga Coppelion](#)

(Maria Varsam) [Liminal Existence and the Fantastic in Yōko Ogawa's Existential Dystopia, The Memory Police](#)

(Marilena Parlati) [Suspended Apocalypse, Traumas of Anticipation, and a Lost Paradise: On the Beach by Nevil Shute \(1957\)](#)

Aula Capitani

(Natalija Pop Zarieva; Krste Iliev) [Transnational Deep Ecologies: Comparative Eco-Consciousness in Le Guin's "Always Coming Home" and Crvenkovska's "The House Above the Waves"](#)

(Klara Machata) [Glimpses of Solidarity: Dystopian Urban Environments in South Asian Speculative Short Fiction and Beyond](#)

(Santiago Alarcón-Tobón) [Post-Apocalyptic Submerged Territories: An Ecocritical Reading of *El tiempo de en medio* \(2021\) by Enrique Lozano](#)

(Nafisa Oliveira) [From Greenwashing to Machinewashing: Pseudo-ethics in Sustainability and Artificial Intelligence as Depicted in Dystopian Fiction](#)

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Panel 4

Natalija Pop Zarieva and Krste Iliev

Transnational Deep Ecologies: Comparative Eco-Consciousness in Le Guin's "Always Coming Home" and Crvenkovska's "The House Above the Waves"

This paper explores the presence of deep ecological thought in Ursula K. Le Guin's *Always Coming Home* and Biljana Crvenkovska's *Куќа над брановите* (*The House Above the Waves*), focusing on the ways in which both texts embody an environmental consciousness rooted in interconnectedness, humility before nature, and non-anthropocentric values. Drawing on Arne Naess's principles of Deep Ecology, the paper examines how Le Guin constructs a fictional society (the Kesh) whose worldview is integrally ecological—marked by balance, restraint, and spiritual kinship with the land—offering an ecotopian vision of a possible future. In contrast, Crvenkovska's novel situates nature within a deeply personal and symbolic framework, where the sea becomes an extension of memory, selfhood, and transformation. While Le Guin's work projects a collective, systemic expression of ecological awareness, Crvenkovska's text internalizes that awareness, portraying nature as an intimate force shaping emotional and existential landscapes. By comparing these distinct yet resonant eco-literary visions, the paper aims to illuminate how Deep Ecology can manifest both as a cultural ethos and an individual journey. Ultimately, the analysis demonstrates the flexibility of ecocritical frameworks in crossing cultural and genre boundaries, fostering a broader, transnational understanding of ecological storytelling.