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Utopias and dystopias in science fiction cinematography after 1989.

Historical and cultural studies

SUMMARY OF THE DOCTORAL DISSERTATION

The scope of this work includes the reception of utopianism in science fiction cinematography at the turn of the 20th and 21st centuries. In my dissertation for the caesura, I accepted the year 1989, because it is from that time that the evolution of film science-fiction images taking on the artistic aspect of the phenomenon of utopianism is noticeable.

In connection with the above, the main goal and subject of the research was to characterize selected contemporary ideas and fantasies about the perfect utopian (or terrible dystopian) society present in science-fiction cinematography after 1989. I tried to identify properties that on the one hand continue utopian traditions on the other, they are the specifics of a new perspective and, in a sense, a new look at the issue of utopia.

This work has been mainly based on audiovisual sources (ie feature films), whose collection, classification, analysis and criticism required a lot of effort and the use of an appropriate methodology.

The dissertation is divided into three parts. Part one - The genesis and classification of the utopian topos is strictly philosophical. It is a cross-sectional, descriptive-analytical study describing the issue of utopianism, and its application in relation to the timeless dream of a "new wonderful world". Part two - Utopism and science-fiction cinema, and its characteristics after 1989 is historical, or more accurately historiographic. Thus, in a descriptive-analytical manner, it outlines the methodology of the conducted research. Part three - Audiovisual forms of depicting utopias in science fiction films after 1989 are of a cultural-cultural nature, or, to be more precise, of film-making. This part of the work is focused on a descriptive approach to the presentation of utopianism in science-fiction cinematography in the studied period of the turn of the 20th and 21st centuries. It is the transposition of the historical plane on the artistic plane.

The dissertation is accompanied by an annex containing selected frames from the films analyzed in the dissertation. It aims to present and depict visions and interpretations of utopianism in science-fiction cinematography after 1989. It has been divided into three parts. The first presents the architecture of utopian and dystopian cities, shows the urban and urban

surroundings in which the heroes of film paintings are placed. The second one presents selected examples of cyborgs, androids and robots, appearing in particular films described in the dissertation. The third one concerns the images of post-apocalyptic dystopia, shows the destroyed world, facing the degradation of civilization. For comparison, the annex also contains selected examples of real buildings and projects of utopian cities functioning in the world of robots and people known for noticeably taking up the process of "cyborgization" of their bodies.

The dissertation has an interdisciplinary character. In spite of the wide thematic discrepancy of the issues covered, it gives some overview of contemporary manifestations of utopianism and their various mutations in contemporary pop culture. It is a focus on the cinematography of a section of knowledge in this area, which is evidence that the topic of utopia is the subject of interest, research and serious intellectual reflection on the philosophical, historical and cultural studies.