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Daniel contributed to **Dystopia(n) Matters: On the Page, on Screen, on Stage** with Cambridge Scholars before writing his first book, *Violence and Dystopia: Mimesis and Sacrifice in Contemporary Western Dystopian Narratives*, which "exemplifies responsible, searching scholarship" according to Dr Andrew Bartlett of Kwantlen Polytechnic University.

Cambridge Scholars Publishing, **Blog**

Violence and Dystopia is a critical examination of imitative desire, scapegoating and sacrifice in selected contemporary Western dystopian narratives through the lens of René Girard's mimetic theory. The first chapter offers an overview of the history of Western utopia/dystopia with a special emphasis on the problem of conflictive mimesis ...

Cambridge Scholars Publishing, *Violence and Dystopia*

This text is a shortened reprint from: **Dystopia(n) Matters: On the Page, on Screen, on Stage**, edited by Fátima Vieira, Newcastle 2013. Published with the permission of Cambridge Scholars Publishing. Text: Gregory Claeys

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Caryl Churchill's ecological dystopias - The Lincoln ...

thing else. The central challenge for these scholars is theory develop-ment. Having demonstrate d that social constructio n matters, the y must now addres s when , how, and why it occurs, clearly specifying the actors and mechanisms bringing about change, the scope conditions under which they operate , and how they var y across countries. To ...

THE CONSTRUCTIVE TURN IN INTERNATIONAL RELATIONS THEORY

The first part, **Dystopia Matters**, benefits from the contribution of reputed scholars of the field of Utopian Studies, who were asked to make a statement explaining why dystopia is important.

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The volume is divided into two parts, separated by an Intermezzo. The first part, "Dystopia Matters", benefits from the contribution of reputed scholars of the field of Utopian Studies, who were asked to make a statement explaining why dystopia is important. The Intermezzo completes this part and offers the reader an informed discussion of the concepts of utopia, dystopia and anti-utopia whilst providing ground for the case studies presented in the second part, in the sections devoted to literature, film, and theatre. In one way or another, despite the variety of approaches, all contributors argue for the idea that, if dystopia has invaded most forms of contemporary discourse, its sibling, utopia, has not been eradicated from the scene. Furthermore, the studies show that the tension between the two concepts is instrumental to our cautious, conscious, and tentative construction of the future.

This collection of essays examines various forms of dystopian fiction in literature, television, and digital games. It frames the timely trend of dystopian fiction as a thematic field that accommodates several genres from societal dystopia to apocalyptic narratives and climate fiction, many of them examining the hazards of science and technology to human societies and the ecosystem. These are genres of the Anthropocene par excellence, capturing the dilemmas of the human condition in the current, increasingly precarious epoch. The essays offer new interpretations of classical and contemporary works, including the canonised prose of Orwell, Atwood and Cormac McCarthy, modern pop culture classics like *Battlestar Galactica*, *Fallout* and *Hunger Games*, and the work of Johanna Sinisalo, a pioneer of Finnish speculative fiction. From Thomas Pynchon to *Watership Down*, the volume's multifaceted approach offers fresh perspectives to those already familiar with existing research, but it is no less accessible for newcomers to the ever-expanding field of dystopian studies.

The *Palgrave Handbook of Utopian and Dystopian Literatures* celebrates a literary genre already over 500 years old. Specially commissioned essays from established and emerging international scholars reflect the vibrancy of utopian vision, and its resiliency as idea, genre, and critical mode. Covering politics, environment, geography, body and mind, and social organization, the volume surveys current research and maps new areas of study. The chapters include investigations of anarchism, biopolitics, and postcolonialism and study film, art, and literature. Each essay considers central questions and key primary works, evaluates the most recent research, and outlines contemporary debates. Literatures of Africa, Australia, China, Latin America, and the Middle East are discussed in this global, cross-disciplinary, and comprehensive volume.

This book offers an insightful history of dystopian literature, integrating it within the conceptual schemas of Deleuze and Guattari. Unlike earlier examples of dystopia which depict representations of a possible future that is remarkably worse than present society, contemporary dystopia often tends to portray an almost allegorical re-presentation of present society. Tracing dystopia's shift from transcendence towards immanence with the rise of late neoliberal capitalism and court-societies, Çokay Nebio?lu skillfully constructs a new taxonomy of dystopian fiction to address this changing dynamic. Accompanied by a subtle exploration of earlier and later examples of the genre by George Orwell, Aldous Huxley, Suzanne Collins, Veronica Roth, William Gibson, Max Barry, Dave Eggers, Cindy Pon, and Tahsin Yücel along with rich and nuanced analysis of China Mieville's *Perdido Street Station* and Margaret Atwood's *MaddAddam* trilogy, the book seeks not only to track the transformation of dystopia in light of worldwide cultural, political and economic transformation, but also to conduct a schizoanalytic reading of dystopia, thus opening up an exciting field of enquiry for Deleuzian scholars.

The city of Ur—now modern Tell el-Muqayyar in southern Iraq, also called Ur of the Chaldees in the Bible—was one of the most important Sumerian cities in Mesopotamia during the Early Dynastic Period in the first half of the third millennium BCE. The city is known for its impressive wealth and artistic achievements, evidenced by the richly decorated objects found in the so-called Royal Cemetery, which was excavated by the British Museum and the University of Pennsylvania from 1922 until 1934. Ur was also the cult center of the moon god, and during the twenty-first century BCE, it was the capital of southern Mesopotamia. With contributions from both established and rising Assyriologists from ten countries and edited by three leading scholars of Assyriology, this volume presents thirty-two essays based on papers delivered at the 62nd Rencontre Assyriologique Internationale held in Philadelphia in 2016. Reflecting on the theme “Ur in the Twenty-First Century CE,” the chapters deal with archaeological, artistic, cultural, economic, historical, and textual matters connected to the ancient city of Ur. Three of the chapters are based on plenary lectures by senior scholars Richard Zettler, Jonathan Taylor, and Katrien De Graef. The remainder of the essays, arranged alphabetically by author, highlight innovative new directions for research and represent a diverse array of topics related to Ur in various periods of Mesopotamian history. Tightly focused in theme, yet broad in scope, this collection will be of interest to Assyriologists and archaeologists working on Iraq.

The first decades of the new century shake old certainties. In a whirlwind of profound changes, do we have more history or less? Does history overwhelm us in all domains of life or is historical understanding in yet another crisis? The answers do not come easily. The recent demise of humanities education, the technological alterations of our social lifeworlds and the human condition, the anthropogenic changes in the Earth system, the growing sense of memory, trauma and historical injustice as alternative approaches to the past, seem to entail contradictions and complexities that do not fit very well with our existing notions of historical understanding. Historical thought as we know it is facing manifold challenges, and we struggle to grasp a larger picture that could encompass them. Boasting a range of contributions from leading scholars, this volume attempts just that. In an innovative collection of short essays, *Historical Understanding* explores the current shape of historical understanding today, by surveying a variety of historical relations to the past, present, and future in the face of socio-political, ecological and technological upheavals. This book is an invaluable research tool for students and researchers alike, presenting a kaleidoscope-like overview of manifold new ways which we navigate “historically” in coping with present-day challenges, both in wider society and in historiography

This collection of essays offers global perspectives on feminist utopia and dystopia in speculative literature, film, and art, working from a range of intersectional approaches to examine key works and genres in both their specific cultural context and a wider, global, epistemological, critical background. The international, diverse contributions, including a Foreword by Gregory Claeys, draw upon posthumanism, speculative realism, speculative feminism, object-oriented ontology, new materialisms, and post-Anthropocene studies to propose alternative perspectives on gender, environment, as well as alternate futures and pasts rendered in fiction. Instead of binary divisions into utopia vs dystopia, the collection explores genres transcending this dichotomy, scrutinising the oeuvre of both established and emerging writers, directors, and critics. This is a rich and unique collection suitable for scholars and students studying feminist literature, media cultural studies, and women's and gender studies.

This study examines contemporary Spanish dystopian literature and films (indirectly related to the 2008 financial crisis from an urban cultural studies perspective. It explores culturally-charged landscapes that effectively convey the zeitgeist and reveal deep-rooted anxieties about issues such as globalization, consumerism, immigration, speculation, precarity, and political resistance (particularly by Indignados [Indignant Ones] from the 15-M Movement). The book loosely traces the trajectory of the crisis, with the first part looking at texts that underscore some of the behaviors that indirectly contributed to the crisis, and the remaining chapters focusing on works that directly examine the crisis and its aftermath. This close reading of texts and films by Ray Loriga, Elia Barceló, Ion de Sousa, José Ardillo, David Llorente, Eduardo Vaquerizo, and Ricardo Menéndez Salmán offers insights into the creative ways that these authors and directors use spatial constructions to capture the dystopian imagination.

The Handbook systematically charts the trajectory of the English novel from its emergence as the foremost literary genre in the early twentieth century to its early twenty-first century status of eccentric eminence in new media environments. Systematic chapters address ?The English Novel as a Distinctly Modern Genre?, ?The Novel in the Economy?, ?Genres?, ?Gender? (performativity, masculinities, feminism, queer), and ?The Burden of Representation? (class and ethnicity). Extended contextualized close readings of more than twenty key texts from Joseph Conrad's *Heart of Darkness* (1899) to Tom McCarthy's *Satin Island* (2015) supplement the systematic approach and encourage future research by providing overviews of reception and theoretical perspectives.

Featuring chapters from an international range of leading and emerging scholars, this Handbook provides a collection of cutting-edge, interdisciplinary research that sheds new light on contemporary futures studies. Engaging with key defining questions of the early twenty-first century such as climate change, big data, AI, the future of economics, education, mental health, cities and more, the Handbook provides a review and synthesis of futures scholarship, highlighting the role that societies can and should play in their making. While the emerging chapters demonstrate how futures emerge and take shape in particular places at particular times, the distinctive insight provided by the volume overall is that futures thinking today must be social and contextual. By presenting a range of futures work from contexts around the globe, the Handbook contextualizes techniques – forecasting, backcasting, scenario planning, collaboration and co-production– to ask how different dimensions of the social are created and circulated in the process. Through its thirty chapters, the volume explores and interrogates narratives, anticipations, enactments, ecologies, collaborations, projections and so on to highlight which versions of the social are legitimized and which are encouraged and foreclosed. This Handbook opens an important conversation about the centrality of the social in futures thinking. By bringing arts, humanities and social sciences scholars and practitioners into conversation with biologists, environmental, climate and computer scientists, this volume seeks to encourage new pathways across, between and within multiple disciplines to interrogate the futures we need and want. The social must be our starting point if we are to steer our planet in a direction that supports good lives for the many, everywhere.

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