
Dystopia N Matters Cambridge Scholars

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SWANSON CRUZ

Future Humans in Fiction and Film Springer Nature
This book examines the recent popularity of the dystopian genre in literature and film, as well as connecting contemporary manifestations of dystopia to cultural trends and the implications of technological and social changes on the individual and society as a whole. Dystopia, as a genre, reflects our greatest fears of what the future might bring, based on analysis of the present. This book connects traditional dystopian works with their contexts and compares these with contemporary

versions. It centers around two main questions: Why is dystopia so popular now? And, why is dystopia so popular with young adult audiences? Since dystopia reflects the fears of society as a whole, this book will have broad appeal for any reader, and will be particularly useful to teachers in a variety of settings, such as in a high school or college-level classroom to teach dystopian literature, or in a comparative literature classroom to show how the genre has appeared in multiple locales at different times. Indeed, the book's interdisciplinary nature allows it to be of use in classes focussing on politics, bioethics, privacy issues, women's studies,

and any number of additional topics. [Feminist Ecocriticism of Science Fiction](#)
Dystopia(n) MattersOn the Page, on Screen, on Stage 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 various 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, prospectations 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.

Playing Dystopia
Cambridge Scholars
Publishing

The 500th anniversary of Thomas More's *Utopia* has directed attention toward the importance of utopianism. This book investigates the possibilities of cooperation between the humanities and the social sciences in the analysis of 20th century and contemporary utopian phenomena. The papers deal with major problems of interpreting utopias, the relationship of utopia and ideology, and the highly problematic issue as to whether utopia necessarily leads to dystopia. Besides reflecting the interdisciplinary nature of contemporary utopian investigations, the eleven essays effectively represent the constructive attitudes of utopian thought, a feature that not only defines late 20th- and 21st-century utopianism, but is one of

the primary reasons behind the rising importance of the topic. The volume's originality and value lies not only in the innovative theoretical approaches proposed, but also in the practical application of the concept of utopia to a variety of phenomena which have been neglected in the utopian studies paradigm, especially to the rarely discussed Central European texts and ideologies.

The Last Utopians
Cambridge Scholars
Publishing

The twenty-six essays which compose this collection cover a substantial range of both historical and theoretical themes, indicating at the least that the utopian idea thrives today across a number of disciplines as well as in domains (like computer games) which are themselves of recent origin and which indicate that utopia can also be addressed as an aspect of the internal psychic fantasy world. There is some consideration here of the lengthy and complex historical relationship between utopian ideals and religion. There is some effort to reconsider practical efforts to found actual communities which

embody utopian ideals. Several authors revisit the emotional substrata of utopian aspiration rendered accessible through music in particular. Literature is here nonetheless the chief focus, in keeping with the form of Thomas More's original text and that of the tradition which has imitated and satirised it. The themes represented here mirror in literary form the dystopian drift in the external world discussed above. Many of the leading authors of post-totalitarian dystopian fiction are included here, notably (to name but a few) Margaret Atwood, Robert Heinlein, J.G. Ballard, David Foster Wallace and, most recently, Michel Houellebecq. Within these treatments, the possibilities are explored that dystopia may emerge from or assume the form of racist regimes, environmental destruction, corporate dictatorship, or religious fundamentalism, or some combination of these factors. Such potential outcomes of modernity need, the authors of this volume also assure us, to be balanced against the utopian promise which bodily remodelling

entertains, and the possibility of longevity which scientific and technical advances encapsulate as the epitome of modern individualist utopianism. *Routledge Handbook of Social Futures* Cambridge University Press Utopianism is defined as the various ways of imagining, creating, or analyzing the ways and means of creating an ideal or alternative society. Prominent writers and scholars across history have long explored how or why to envision different ways of life. The *Utopia Reader* compiles primary texts from a variety of authors and movements in the history of theorizing utopias. The volume includes texts from classical Greek literature, the Old Testament, and Plato's Republic, to Sir Thomas More's Utopia, to George Orwell's Nineteen Eighty-Four and beyond. By balancing well-known and obscure examples, the text provides a comprehensive and definitive collection of the various ways Utopias have been conceived throughout history and how Utopian ideals have served as criticisms of existing sociocultural conditions. This new

edition includes many historically well-known works, little known but influential texts, and contemporary writings, providing an even more expansive coverage of the varieties of approaches and responses to the concept of utopia in the past, present, and even the future. In particular, the volume now includes feminist writings and work by authors of color, and contends with current concerns, such as the exploration of the ecological ideals of Utopia. Furthermore, Claeys and Sargent highlight twenty-first century trends and popular narrative explorations of Utopias through the genres of young adult dystopias, survivalist dystopias, and non-print utopias. Covering a range of original theories of utopianism and revealing the nuances and concerns of writers across history as they attempt to envision different, ideal societies, The *Utopia Reader* is an essential resource for anyone who envisions a better future. **Dystopia** Columbia University Press Video games permeate our everyday existence. They immerse players in fascinating gameworlds

and exciting experiences, often inviting them in various ways to reflect on the enacted events. Gerald Farca explores the genre of dystopian video games and the player's aesthetic response to their nightmarish gameworlds. Players, he argues, will gradually come to see similarities between the virtual dystopia and their own 'offline' environment, thus learning to stay wary of social and political developments. In his analysis, Farca draws from a variety of research fields, such as literary theory and game studies, combining them into a coherent theory of aesthetic response to dystopian games.

Nightmarish Worlds in Video Games and the Player's Aesthetic

Response Routledge
 Absent Rebels: Criticism and Network Power in 21st Century Dystopian Fiction focuses on the relationship between literary dystopia, network power and neoliberalism, explaining why rebellion against a dystopian system is absent in so many contemporary dystopian novels. Also, this book helps readers understand modern power mechanisms and shows ways how to overcome

them in our own daily lives.

Essays in Honour of Boris Berić's Sixty-Fifth Birthday

Cambridge Scholars Publishing

This book is a multi-disciplinary anthology about the role of female figures in dystopian narratives. Such female figures, from all stages of life, are often critical to these narratives, posing females as particularly powerful heroines or catalysts to action, especially in young adult manifestations, such as The Hunger Games and Divergent trilogies, among others. This book explores the totality of these rich and varied roles, from fiction to television to film. This collection will capture the interest of scholars and students in popular culture, literature, gender studies, and media, as well as fan readers and followers of genre fiction, television, and film.

Dystopias and Utopias on Earth and Beyond

transcript Verlag
 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 and scapegoating violence, and a critical introduction to Girard's theory. The second chapter is devoted to J.G. Ballard's seminal novel Crash (1973), Chuck Palahniuk's Fight Club (1996) and Rant (2007), and Brad Anderson's film The Machinist (2004). It is argued that the car crash functions as a metaphor for conflictive mimetic desire and leads to a quasi-sacrificial crisis as defined by Girard for archaic religion. The third chapter focuses on the psychogeographical writings of Iain Sinclair and Peter Ackroyd. Walking the streets of London the pedestrian represents the excluded underside of the world of Ballardian speed. The walking subject is portrayed in terms of the expelled victim of Girardian theory. The fourth chapter considers violent crowds as portrayed by Ballard's late fiction, the writings of Stewart Home, and David Peace's GB84 (2004). In accordance with Girard's hypothesis, the discussed narratives reveal the failure of scapegoat

expulsion to restore peace to the potentially self-destructive violent crowds. The fifth chapter examines the post-apocalyptic environments resulting from failed scapegoat expulsion and mimetic conflict out of control, as portrayed in Sinclair's *Radon Daughters* (1994), Margaret Atwood's *The Handmaid's Tale* (1985) and *Oryx and Crake* (2003), and Will Self's *The Book of Dave* (2006). [Shakespeare on Screen](#) Cambridge Scholars Publishing

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 [From Loss of Hope to Well-Being \[And\] Self-Satisfaction](#) Cambridge Scholars Publishing

This book investigates the many relatively unknown Egyptian cities, which research has largely ignored. It seeks to

enhance the livability of urban areas and stop the processes that turn residents into anti-utopians and their cities into dystopias. It examines urbanization patterns in what are currently rural or informal settlements. It draws on concepts from Western and Arabic thought concerning idealism and utopianism, linking anti-utopianism with ideas such as loss of hope and residents right to the city. It also investigates the epistemology and methodology of urban design, using the descriptive-analytical approach to evaluate methods of self-criticism to address the problems and enhance urban planning and design. The literature regarding ten-minute neighborhoods is reviewed, along with a comparative content analysis of online articles, and the resultant principles are tested through site observation. It is found that happiness can be promoted by the principle of ten-minute pedestrian access to essential services, which can viably guide the reformation of urban planning. This work recommends that urban planning should be based on the ten-minute

neighborhood, thus improving the future prospects of utopianism in Egypt's unknown cities. Recently, in the first decade of the twenty-first century, there was a definite human crisis that emerged in the Egyptian cities at the level of local urban communities, which reflects on the whole city and the attached ones. The problem seems to be in the transformation of some urban sites in the metropolitan [and small] cities to become dystopian places, regarding the dynamic impact of the anti-utopian people. The concept of anti-utopians stands as an intermediate step between livable cities and dystopian communities through the transformation that occurs due to the lack of strategic plans by the administrators and/or the experts, with a special mention to the plans for poor people. Therefore, from our perspective, there is an urgent need to say that the majority of Egyptian cities should be declared as domains of humanitarian disasters, which are caused by human hazards rather than the natural disasters, e.g. earthquakes, volcanoes, floods, whirlwinds, and

hurricanes. Thus, the first/headmost city that will announce its failure in the structural and human scene will get the self-respect and worlds estimate as well.

Absent Rebels: Criticism and Network Power in 21st Century Dystopian Fiction

Cambridge Scholars Publishing

Utopia and Dystopia in the Age of Trump focuses on utopias and dystopias that either prefigure or suggest alternatives to the rise of individuals such as Donald J. Trump and the changing conditions of America we now see around us. These topical studies provide compelling reading for both the general reader and the specialist.

Dystopian Females' Roles and Goals Cambridge

Scholars Publishing This volume details Margaret Atwood's dystopian novels through the themes of the ambivalent ethics of science and technology, the position of women in the male-dominated world, and the ambiguous role played by religion and spirituality. The book's unique and original approach places Atwood's fiction within the contemporary world, with all the problems of our

fast-changing reality. Furthermore, it provides an excellent reading of her dystopias in a broader, humanist context, with an emphasis on the social, cultural and political issues that have been important for both her, the writer, and us, the readers.

The Tempest and Late Romances Cambridge

Scholars Publishing This study examines contemporary Spanish dystopian literature and films (in)directly 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 Sosa, José Ardillo, David Llorente, Eduardo Vaquerizo, and Ricardo Menéndez Salmón offers insights into the creative ways that these authors and directors use spatial constructions to capture the dystopian imagination.

Utopia and Dystopia in the Age of Trump Central European University Press
The entertaining story of four utopian writers—Edward Bellamy, William Morris, Edward Carpenter, and Charlotte Perkins Gilman—and their continuing influence today
In this lively literary history, Michael Robertson introduces readers to a vital strain of utopianism that seized the imaginations of four American and British writers during an extraordinary period of literary and social experiment. The publication of Edward Bellamy's *Looking Backward* in 1888 opened the floodgates to an unprecedented wave of utopian writing. William Morris, the Arts and Crafts pioneer, was a committed socialist whose *News from Nowhere* envisions a workers' Arcadia. Edward Carpenter boldly argued that homosexuals

constitute a utopian vanguard. Charlotte Perkins Gilman, a women's rights activist and the author of "The Yellow Wallpaper," wrote numerous utopian fictions, including *Herland*, a visionary tale of an all-female society. These writers believed in radical gender and class equality, envisioning new forms of familial and romantic relationships, and were committed to living a simple life rooted in a restored natural world. And their legacy remains with us today, from Occupy Wall Street to the Radical Faeries. Women's Utopian and Dystopian Fiction Cambridge Scholars Publishing
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. Fire Is Being Eaten Princeton University Press
The second volume in the re-launched series *Shakespeare on Screen* is devoted to *The Tempest* and Shakespeare's late romances, offering up-to-date coverage of recent screen versions as well as new critical reviews of older, canonical films. An international cast of authors explores not only productions from the USA and the UK, but also translations, adaptations and appropriations from

Poland, Italy and France. Spanning a wide chronological range, from the first cinematic interpretation of *Cymbeline* in 1913 to The Royal Ballet's live broadcast of *The Winter's Tale* in 2014, the volume provides an extensive treatment of the plays' resonance for contemporary audiences. Supported by a film-bibliography, numerous illustrations and free online resources, the book will be an invaluable resource for students, scholars and teachers of film studies and Shakespeare studies. *Mimesis and Sacrifice in Contemporary Western Dystopian Narratives* Routledge

The idea of America has always encouraged apocalyptic visions. The 'American Dream' has not only imagined the prospect of material prosperity; it has also imagined the end of the world. 'Final forecasts' constitute one of America's oldest literary genres, extending from the eschatological theology of the New England Puritans to the revolutionary discourse of the early republic, the emancipatory rhetoric of the Civil War, the anxious fantasies of the atomic

age, and the doomsday digital media of today. For those studying the history of America, renditions of the apocalypse are simply unavoidable. This book brings together two dozen essays by prominent scholars that explore the meanings of apocalypse across different periods, regions, genres, registers, modes, and traditions of American literature and culture. It locates the logic and rhetoric of apocalypse at the very core of American literary history. **Playing Utopia** Springer

Nature

The advent of the new age has alerted us to the conflicted nature of historical memory which defined the 20th century while simultaneously assaulting us with new historical upheavals that demand responsibility and critical consideration. As the historical text bears traces of the writing subject, the element of deception is remarkable, meaning historical memory easily lends itself to forgery and false and subjective projections. As such, how do we think about the past, about history, about memory, and how does memory function? Is history an objective account, a collection of dry, reliable facts? Is it an imaginative

narrative, tinged with nostalgia, a projection of our wishful thinking, the workings of our subjective perceptions and attitudes, our states of mind? The essays in this volume focus on the relevance of the past to the present and future in terms of the shifting attitudes to personal and collective experiences that have shaped dominant Western critical discourses about history, memory, and nostalgia. The contributors here take issue with the epistemological, hermeneutic, ethical, and aesthetic dimensions of the representational practices through which we revisit and revise the meaning of the past. [Four Late Nineteenth-Century Visionaries and Their Legacy](#) Cambridge Scholars Publishing

Women's Utopian and Dystopian Fiction explores the genres of utopian and dystopian recent fiction. It is about how this literature of both imagined perfection and disaster creates new worlds and critiques gender roles, traditions, and values. Essays range in subject matter from Charlotte Perkins Gilman, P. D. James, Joanna Russ, and Marge Piercy, to Ursula Le Guin, Fay

Weldon, and Toni Morrison. Two of the three sections focus on Doris Lessing and Margaret Atwood. Examining especially the twentieth century, including second-wave feminism, writers

from Tunisia, Turkey, Italy, Korea, the US, and England give both an historical and a global perspective. Utopian and dystopian elements are explored in the Nobel-

Prize-winning Doris Lessing's *Memoirs of a Survivor*, the little-known Mara and Dann, and *The Cleft*; and new perspectives are offered on Atwood's *The Handmaid's Tale*.