

The Politics Of Storytelling Variations On A Theme By Hannah Arendt Museum Tusculanum Press Critical Anthropology

This book investigates the power of art to enhance human development and to initiate positive social change for individuals and societies recovering from conflict. Interventions aimed at reinforcing social justice and bringing communities together after conflict are often accused of being top-down, or failing to consider all groups and contexts within a society. The use of participatory arts can help to address these challenges by fostering community engagement, social cohesion, influencing public policy, and ultimately, advancing social justice. Arts-based methods can be particularly effective at reaching youth communities, providing voice and political agency to young people who are often not given a platform. Situated at the intersection of participatory arts, social and epistemic justice, this book brings together case studies from across the world to reflect on best practice for the use of bottom-up, participatory, co-produced, and co-designed arts processes in conflict settings. This book provides an important guide to the role that arts can play in addressing epistemic injustice and contributing to social justice and human development. As such, it will be of interest to international development and arts practitioners, policy makers, and to students and researchers across participatory arts, youth studies, international

development, social justice, and peace and conflict studies.

Catalyzed by Sylvia Wynter's questioning of modern/colonial descriptions of the human person, the essays in *Beyond the Doctrine of Man* interrogate the problem of these definitions of the human person and take up the struggle to decolonize and unsettle such descriptions. Contributors: Rufus Burnett Jr., M. Shawn Copeland, Yomaira C. Figueroa, Patrice Haynes, Xhercis Méndez, Andrew Prevot, Mayra Rivera, Linn Marie Tonstad, Alexander G. Weheliye

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This volume explores the interplay of syntactic variation and genre. How do genres emerge and what is the role of syntax in constituting them? Why do certain constructions appear in certain types of text? The book takes the concept of genre as a reference-point for the description and analysis of morpho-syntactic variation and change. It includes both overviews of theoretical approaches to the concept of genre and text type in linguistics and studies of specific syntactic phenomena in English, German, and selected Romance languages. Contributions to the volume make use of insights from attempts for text classification and rhetorical views on genre and reach from quantitative, corpus-based methodology to qualitative, text-based analyses. The types of texts investigated cover spoken, highly interactive, and written forms of communication, including selected genres of computer-mediated communication. Corpus data come from both synchronic

and diachronic linguistic corpora, such as LOB, Brown, FLOB, Frown, ARCHER, and ICE-Jamaica. This spectrum both in approaches and data is meant to provide a theoretical foundation as well as a realistic view of the inherent complexity of form-function relationships in syntax. At the same time, genre is treated as a category relevant beyond discourse studies, consisting of forms and conventions at all levels of linguistic analysis, including syntax. The book is therefore of interest to linguists and graduate students in the area of syntax, discourse analysis, and pragmatics, as well as to sociolinguists and corpus linguists working on register variation.

Comprising of more than twenty five percent of the world's known languages, the Pacific is considered to be the most linguistically diverse region in the world. What unifies the region is the culture of storytelling, which provides a fundamental means for perpetuating cultural knowledge across generations. The volume brings together linguists, literary theorists, anthropologists and historians to explore the Pacific peoples' constructions of identities through narrative. Chapters are organized under three themes: fine grained analysis at the storyworld level, the interactional context of narrative telling, and finally, the interconnections between narrative and cultural memory. The volume reflects the Pacific region's rich linguistic and cultural diversity, with discussions on the narrativization patterns in Australian and New Zealand English, Palmerston Island and Pitkern-Norfl'k English, Fiji Hindi, Hawaiian, Samoan, Solomon Island Pidgin, the Australian

Aboriginal languages Jaminjung and Kriol, the Micronesian languages Mortlockese and Guam Chamorros, and the Vanuatuan languages Auluan, Neverver and Sa.

This volume explores and develops new social-scientific tools for the analysis and understanding of contemporary military missions in theatre. Despite the advent of new types of armed conflict, the social-scientific study of militaries in action continues to focus on tools developed in the hey-day of conventional wars. These tools focus on such classic issues as cohesion and leadership, communication and unit dynamics, or discipline and motivation. While these issues continue to be important, most studies focus on organic units (up to and including brigades). By contrast, this volume suggests the utility of concepts related to mission formations – as opposed to ‘units’ or ‘components’ – to better capture the (ongoing) processual nature of the amalgamations and combinations that military involvement in conflicts necessitates. The study of these formations by the social sciences – sociology, social psychology, anthropology, political science and organization science – requires the introduction of new analytical tools to the study of militaries in theatre. As such, this volume utilizes new approaches to social life, organizational dynamics and to armed violence to understand the place of the armed forces in contemporary conflicts and the new tasks they are assigned. This book will be of much interest to students of military studies, sociology, security studies and International Relations in general.

Indigenous sign-systems, such as pictographs,

petroglyphs, hieroglyphs, and khipu, are usually understood as relics from an inaccessible past. That is far from the truth, however, as Edgar Garcia makes clear in *Signs of the Americas*. Rather than being dead languages, these sign-systems have always been living, evolving signifiers, responsive to their circumstances and able to continuously redefine themselves and the nature of the world. Garcia tells the story of the present life of these sign-systems, examining the contemporary impact they have had on poetry, prose, visual art, legal philosophy, political activism, and environmental thinking. In doing so, he brings together a wide range of indigenous and non-indigenous authors and artists of the Americas, from Aztec priests and Amazonian shamans to Simon Ortiz, Gerald Vizenor, Jaime de Angulo, Charles Olson, Cy Twombly, Gloria Anzaldúa, William Burroughs, Louise Erdrich, Cecilia Vicuña, and many others. From these sources, Garcia depicts the culture of a modern, interconnected hemisphere, revealing that while these “signs of the Americas” have suffered expropriation, misuse, and mistranslation, they have also created their own systems of knowing and being. These indigenous systems help us to rethink categories of race, gender, nationalism, and history. Producing a new way of thinking about our interconnected hemisphere, this ambitious, energizing book redefines what constitutes a “world” in world literature.

What story would Eve have told about picking the apple? Why is Pandora blamed for opening the box? And what about the fate of Cassandra who was blessed with knowing the future but cursed so that no one believed

her? What if women had been the storytellers? Elizabeth Lesser believes that if women's voices had been equally heard and respected throughout history, humankind would have followed different hero myths and guiding stories—stories that value caretaking, champion compassion, and elevate communication over vengeance and violence. *Cassandra Speaks* is about the stories we tell and how those stories become the culture. It's about the stories we still blindly cling to, and the ones that cling to us: the origin tales, the guiding myths, the religious parables, the literature and films and fairy tales passed down through the centuries about women and men, power and war, sex and love, and the values we live by. Stories written mostly by men with lessons and laws for all of humanity. We have outgrown so many of them, and still they endure. This book is about what happens when women are the storytellers too—when we speak from our authentic voices, when we flex our values, when we become protagonists in the tales we tell about what it means to be human. Lesser has walked two main paths in her life—the spiritual path and the feminist one—paths that sometimes cross but sometimes feel at cross-purposes. *Cassandra Speaks* is her extraordinary merging of the two. The bestselling author of *Broken Open* and *Marrow*, Lesser is a beloved spiritual writer, as well as a leading feminist thinker. In this book she gives equal voice to the cool water of her meditative self and the fire of her feminist self. With her trademark gifts of both humor and insight, she offers a vision that transcends the either/or ideologies on both sides of the gender debate. Brilliantly structured into

three distinct parts, Part One explores how history is carried forward through the stories a culture tells and values, and what we can do to balance the scales. Part Two looks at women and power and expands what it means to be courageous, daring, and strong. And Part Three offers “A Toolbox for Inner Strength.” Lesser argues that change in the culture starts with inner change, and that no one—woman or man—is immune to the corrupting influence of power. She provides inner tools to help us be both strong-willed and kind-hearted. *Cassandra Speaks* is a beautifully balanced synthesis of storytelling, memoir, and cultural observation. Women, men and all people will find themselves in the pages of this book, and will come away strengthened, opened, and ready to work together to create a better world for all people.

Every educational research project has challenges and obstacles that need to be managed and overcome. This book uses real case studies employing a wide range of research methodologies and drawn from educational contexts across Europe to explore these challenges offering flexible and universal guidance that you can apply to your own research. Published in partnership with EERA, this book is:

- Realistic and informed: It explores a range of perspectives on educational research, from planning to data collection to international collaboration
- Challenging: It integrates a holistic and critical view on the process of educational research
- Culturally aware: It covers a variety of research projects from different countries and encourages you to challenge dominant perspectives in education

This is the first major English language textbook for postgraduate and postdoctoral education researchers that represents and

explores the range of research traditions that exist throughout Europe and what they mean in practice. This book is not available as a print inspection copy. To download an e-inspection copy click [here](#) or for more information contact your local sales representative.

This volume brings together key findings of the long-term research project 'Religious Individualisation in Historical Perspective' (Max Weber Centre for Advanced Cultural and Social Studies, Erfurt University). Combining a wide range of disciplinary approaches, methods and theories, the volume assembles over 50 contributions that explore and compare processes of religious individualisation in different religious environments and historical periods, in particular in Asia, the Mediterranean, and Europe from antiquity to the recent past. Contrary to standard theories of modernisation, which tend to regard religious individualisation as a specifically modern or early modern as well as an essentially Western or Christian phenomenon, the chapters reveal processes of religious individualisation in a large variety of non-Western and pre-modern scenarios. Furthermore, the volume challenges prevalent views that regard religions primarily as collective phenomena and provides nuanced perspectives on the appropriation of religious agency, the pluralisation of religious options, dynamics of de-traditionalisation and privatisation, the development of elaborated notions of the self, the facilitation of religious deviance, and on the notion of dividuality.

The twentieth century bore witness to the creation of a new class of person: the placeless people; those who cross frontiers and fall out of nation states; the refugees; the stateless; the rightless. Unlike genocide, the impact of mass displacement on modern thought and literature has yet to be recognised. For writers such as Hannah Arendt, Franz Kafka, George Orwell, Samuel Beckett, Simone Weil, among others,

the outcasts of the twentieth century raised vital questions about sovereignty, humanism and the future of human rights. *Placeless People* combines an account of these first responses to the era of the refugee with a critique of contemporary humanitarian sensibilities.

This book proposes that the theory and practice of transmedia storytelling must be re-considered from a social impact and community development perspective, and that time has come for a rigorous critique of the limited ways in which it has been commonly represented. Transmedia storytelling has become one of the most influential and profitable innovations in the field of media and entertainment. It has changed the ways audiences interact with films, television and web series, advertising, gaming and book publishing. It has also shifted the practices around creation and dissemination of such content. This book asserts that the futures of transmedia storytelling for social impact or change are deeply tied to understandings of place grounded in human geography. Through a series of case studies of projects which challenge the status quo of transmedia, this book explores the elements of transmedia that can be used to amplify under-represented voices and make stories that signal a more inclusive and sustainable future. This book offers a valuable contribution to the literature in the areas of transmedia storytelling, narratology, digital fiction, electronic literature, locative storytelling, performative writing, digital culture studies and human geography.

Salvation is often thought to be an all-or-nothing matter: you are either saved or damned. In the ancient world some figures, including Paul the Apostle, John of Patmos, Hermas, the Sethians, and the Valentinians, did not think this way, however. For them, there were multiple levels of salvation. Examining the reasons and implications for why these important thinkers believed that salvation comes in degrees,

Heavenly Stories offers a fresh perspective on ancient thinking about responsibility, especially as it intersects with concerns such as genealogy and determinism. It shows why Jews and Christians of various kinds—some eventually declared orthodox, others heretical—correlated ethics and soteriology and argued over how this should be done. By constructing a difference between a lower and higher level of salvation, ancient authors devised soteriological hierarchies that could account for ethical imperfections and social differentiation between their communities and outsiders, as well as reinforce idealized portrayals of conduct among members of their own groups. Alexander Kocar asks how these thinkers identified and described these ethical and social differences among people; what commitments motivated them to make such distinctions; what were the social effects of different salvific categories and ethical standards; and what impact did hierarchically structured soteriologies have on notions of ethical responsibility? His findings have repercussions for the study of ancient ethics (especially free will and responsibility), our understanding of orthodoxy and heresy, and scholarly debates surrounding the origins of Christianity as a movement that allegedly transcends ethnic boundaries.

From the internationally best-selling author of the *His Dark Materials* trilogy, a spellbinding journey into the secrets of his art--the narratives that have shaped his vision, his experience of writing, and the keys to mastering the art of storytelling. One of the most highly acclaimed and best-selling authors of our time now gives us a book that charts the history of his own enchantment with story--from his own books to those of Blake, Milton, Dickens, and the Brothers Grimm, among others--and delves into the role of story in education, religion, and science. At once personal and wide-ranging, *Daemon Voices* is both a revelation of the writing mind and the

methods of a great contemporary master, and a fascinating exploration of storytelling itself.

How are we to think of works of art? Rather than treat art as an expression of individual genius, market forces, or aesthetic principles, Michael Jackson focuses on how art effects transformations in our lives. Art opens up transitional, ritual, or utopian spaces that enable us to reconcile inward imperatives and outward constraints, thereby making our lives more manageable and meaningful. Art allows us to strike a balance between being actors and being acted upon. Drawing on his ethnographic fieldwork in Aboriginal Australia and West Africa, as well as insights from psychoanalysis, religious studies, literature, and the philosophy of art, Jackson deploys an extraordinary range of references—from Bruegel to Beuys, Paleolithic art to performance art, Michelangelo to Munch—to explore the symbolic labor whereby human beings make themselves, both individually and socially, out of the environmental, biographical, and physical materials that affect them: a process that connects art with gestation, storytelling, and dreaming and illuminates the elementary forms of religious life.

The Art of Emergency charts the maneuvers of art through conflict zones across the African continent. Advancing diverse models for artistic and humanitarian alliance, the volume urges conscientious deliberation on the role of aesthetics in crisis through intellectual engagement, artistic innovation, and administrative policy. Across Africa, artists increasingly turn to NGO sponsorship in pursuit of greater influence and funding, while simultaneously NGOs—both international and local—commission arts projects to buttress their interventions and achieve greater reach and marketability. The key values of artistic expression thus become "healing" and "sensitization," measured in turn by "impact" and "effectiveness." Such rubrics obscure the aesthetic complexities of the artworks and

the power dynamics that inform their production. Clashes arise as foreign NGOs import foreign aesthetic models and preconceptions about their efficacy, alongside foreign interpretations of politics, medicine, psychology, trauma, memorialization, and so on. Meanwhile, each community embraces its own aesthetic precedents, often at odds with the intentions of humanitarian agencies. The arts are a sphere in which different worldviews enter into conflict and conversation. To tackle the consequences of aid agency arts deployment, volume editors Samuel Mark Anderson and Chérie Rivers Ndaliko assemble ten case studies from across the African continent employing multiple media including music, sculpture, photography, drama, storytelling, ritual, and protest marches. Organized under three widespread yet under-analyzed objectives for arts in emergency-demonstration, distribution, and remediation-each case offers a different disciplinary and methodological perspective on a common complication in NGO-sponsored creativity. By shifting the discourse on arts activism away from fixations on message and toward diverse investigations of aesthetics and power negotiations, *The Art of Emergency* brings into focus the conscious and unconscious configurations of humanitarian activism, the social lives it attempts to engage, and the often-fraught interactions between the two. Shows how dominant narratives have shaped the national security policies of the United States. What is it like to live with an illness? How do diagnostic procedures, treatments, and other encounters with medical institutions affect a patient's private and social life? By asking these types of questions, illness narratives have gained a reputation as a scientific domain in medicine in the

last thirty years. Today, a patient's story plays an important role in doctor-patient communication and the development of a healing relationship. However, whereas patient experiences have been well acknowledged, methodologically reflected upon and widely collected as research data, less consideration has been invested in exploring how they work in practice. Used in the context of diagnosis, treatment, and teaching, patient stories give us a new perspective on how healthcare could be improved. *Illness Narratives in Practice: Potentials and Challenges of Using Narratives in Health-related Contexts* highlights the problems, challenges, and opportunities we face when using patient perspectives in practice and research in a clear format to provide readers with a comprehensive overview of this field. It investigates the epistemological foundations and communicational properties of illness narratives, as well as the pragmatic effects of using them as clinical and educational instruments. Significantly, it presents new examples from patient intakes and interviews that illustrate the disparity in communication between patients and medical professionals. The studies in this book also evaluate the experiences of medical practitioners and students who consciously use patient narratives as a tool for improved communication and diagnosis. Divided into eight sections with practical examples for medical

teaching and practice, this book covers the use of patient narratives in communication training and decision making across medicine and psychotherapy. In addition, it reflects on the ethical aspects of working with a patient's personal experience of their illness, reports on cultural differences across the globe, and analyses how patients' stories are used in politics and the media. Written by scholars from multiple disciplines across clinical and theoretical fields, this rich resource provides a critical stance on the use of narratives in medical research, education, and practice.

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Imagine a classroom where students put away their smart phones and enthusiastically participate in learning activities that unleash creativity and refine critical thinking. Students today live and learn in a transmedia environment that demands multi-modal writing skills and multiple literacies. This collection brings together 17 new essays on using comics and graphic novels to provide both a learning framework and hands-on strategies that transform students' learning experiences through literary forms they respond to.

Hannah Arendt argued that the “political” is best understood as a power relation between private and public realms, and that storytelling is a vital bridge between these realms—a site where individualized

passions and shared perspectives are contested and interwoven. Jackson explores and expands Arendt's ideas through a cross-cultural analysis of storytelling that includes Kuranko stories from Sierra Leone, Aboriginal stories of the stolen generation, stories recounted before the South African Truth and Reconciliation Commission, and stories of refugees, renegades, and war veterans. Focusing on the violent and volatile conditions under which stories are and are not told, and exploring the various ways in which narrative reworkings of reality enable people to symbolically alter subject-object relations, Jackson shows how storytelling may restore existential viability to the intersubjective fields of self and other, self and state, self and situation.

This book explores the ideals of liberation theology from the perspectives of major religious traditions, including Islam, Christianity, Judaism, Buddhism, and the neo-Vedanta and Advaita Hindu traditions. The goal of this volume is not to explain the Christian liberation theology tradition and then assess whether the non-Christian liberation theologies meet the Christian standards. Rather, authors use comparative/interreligious methodologies to offer new insights on liberation theology and begin a dialogue on how to build interreligious liberation theologies. The goal is to make liberation theology more inclusive of religious diversity beyond traditional Christian categories.

This remarkable and monumental book at last provides a comprehensive answer to the age-old riddle of whether there are only a small number of 'basic stories' in the world. Using a wealth of examples, from ancient myths and folk tales via the plays and novels of great literature to the popular movies and TV soap operas of today, it shows that there are seven archetypal themes which recur throughout every kind of storytelling. But this is only the prelude to an investigation into how and why we are 'programmed' to imagine stories in these ways, and how they relate to the inmost patterns of human psychology. Drawing on a vast array of examples, from Proust to detective stories, from the Marquis de Sade to E.T., Christopher Booker then leads us through the extraordinary changes in the nature of storytelling over the past 200 years, and why so many stories have 'lost the plot' by losing touch with their underlying archetypal purpose. Booker analyses why evolution has given us the need to tell stories and illustrates how storytelling has provided a uniquely revealing mirror to mankind's psychological development over the past 5000 years. This seminal book opens up in an entirely new way our understanding of the real purpose storytelling plays in our lives, and will be a talking point for years to come.

The Crux of Refugee Resettlement reenvisioning third-country resettlement, with a focus on the social

networks generated by refugees. Each contributor uses ethnography to highlight refugee voices and experiences. This collection showcases the ways in which community-based solutions rebuild social networks and counteract the alienating conditions of resettlement.

This cutting-edge new book is the replacement for *Folklife and Museums: Selected Readings* which was published nearly thirty years ago in 1987. The editors of that volume, Patricia Hall and Charlie Seemann, are now joined by C. Kurt Dewhurst as a third editor, for this book which includes updates to the still-relevant and classic essays and articles from the earlier text and features new pioneering pieces by some of today's most outstanding scholars and practitioners, to provide a more current overview of the field and addressing contemporary issues. *Folklife and Museums: Twenty-First Century Perspectives* is a brand new collection of cutting-edge essays that combine theoretical insights, practical applications, topical case studies (focusing on particular subject matter areas and specific cultural groups), accompanied by up-to-date "resources" and "suggested readings" sections. Each essay is preceded by an explanatory headnote contextualizing the essay and includes illustrative photographs.

This pioneering work equips you with the skills needed to create and design powerful stories and concepts for interactive, digital, multi-platform storytelling and experience design that will take audience engagement to the next level. Klaus Sommer Paulsen presents a bold new vision of what storytelling can become if it is reinvented as an audience-centric design method. His practices unlock new ways of combining story with experience for a variety of existing, new and upcoming platforms. Merging theory and practice,

storytelling and design principles, this innovative toolkit instructs the next generation of creators on how to successfully balance narratives, design and digital innovation to develop strategies and concepts that both apply and transcend current technology. Packed with theory and exercises intended to unlock new narrative dimensions, *Integrated Storytelling by Design* is a must-read for creative professionals looking to shape the future of themed, branded and immersive experiences.

This book sheds an interdisciplinary light on ‘transforming bodies’: bodies that have been subjected to, contributed to, or have resisted social transformations within religious or secular contexts in contemporary Europe. It explores the intersections of race, ethnicity, gender, sexuality and religion that underpin embodied transformations. Using post-secularist, postcolonial and gender/queer perspectives, it aims to gain a better understanding of the orchestrations and effects of larger social transitions related to religion. This volume is the outcome of the intensive collaboration of the authors, who for years have been meeting regularly in Utrecht, the Netherlands, to discuss themes related to religion and ‘the challenge of difference’, with an added afterword by Prof. Pamela Klassen from the University of Toronto. The book is divided in three subsections that focus on particular types of embodiment: body politics in governmental and NGO organisations; the role of the body in literary and/or autobiographical narratives; and ethnographic case studies of bodies in daily life. Doing so, it provides an innovative exploration of contemporary religion and the body. It will, therefore, be of great interest to scholars of Religious Studies, Gender and Sexuality Studies, Post-Colonial Studies, Anthropology, Sociology, Theology, and Philosophy. An interdisciplinary collaboration that explores what it means to live with concepts, rather than think of them as mere tools

Acces PDF The Politics Of Storytelling Variations On A Theme By Hannah Arendt Museum Tusculanum Press Critical Anthropology for analysis.

This book studies how people negotiate difficult heritage within their everyday lives, focusing on memory, belonging, and identity. The starting point for the examination is that temporalities lie at the core of understanding this negotiation and that the connection between temporalities and difficult heritage remains poorly understood and theorized in previous research. In order to fully explore the temporalities of difficult heritage, the book investigates places in which the incident of violence originated within different time periods. It examines one example of modern violence (Mostar in Bosnia and Herzegovina), one example of where the associated incident occurred during medieval times (the Gazimestan monument in Kosovo), and one example of prehistoric violence (Sandby borg in Sweden). The book presents new theoretical perspectives and provides suggestions for developing sites of difficult heritage, and will thus be relevant for academic researchers, students, and heritage professionals.

In our post-truth world, tapping into people's emotions has proved far more effective than rational argument - and, as Philip Seargeant argues in this illuminating and entertaining book, the most powerful tool for manipulating emotions is a gripping narrative. From Trump's America to Brexit Britain, weaving a good story, featuring fearless protagonists, challenging quests against seemingly insurmountable odds, and soundbite after soundbite of memorable dialogue has been at the heart of political success. So does an understanding of the art of storytelling help explain today's successful political movements? Can it translate into a blueprint for victory at the ballot box? *The Art of Political Storytelling* looks at how stories are created, shared and contested, illuminating the pivotal role that persuasive storytelling plays in shaping our understanding of the political world we live in. By mastering the tools and tricks of narrative,

and evaluating the language and rhetorical strategies used to craft and enact them, Seargeant explains how and why today's combination of new media, populism and partisanship makes storytelling an ever more important part of the persuasive and political process. In doing so, the book offers an original and compelling way of understanding the chaotic world of today's politics.

Adopting a multi-disciplinary approach, this comparative study of a selection of The Arabian Nights stories in a cross-cultural context, brings together a number of disciplines and subject areas to examine the workings of narrative. It predominantly focuses on the ways in which the Arabian Nights have transformed as its stories have travelled across historical eras, cultures, genres and media. Departing from the familiar approaches of influence and textual studies, this book locates its central inquiry in the theoretical questions surrounding the workings of ideology, genre and genre ideology in shaping and transforming stories. The ten essays included in this volume respond to a general question, 'what can the transformation of Nights stories in their travels tell us about narrative and storytelling, and their function in a particular culture?' Following a Nights story in its travels from past to present, from Middle East to Europe and from literature to film, the book engages in close comparative analyses of ideological variations found in a variety of texts. These analyses allow new modes of reading texts and make it possible to breach new horizons for thinking about narrative. This Book was previously published as a special issue of Middle Eastern Literatures entitled Ideological Variations and Narrative Horizons: New Perspectives on Arabian Nights. *Mirrored Loss* tells the story of Amat al-Latif al Wazir, only daughter of 'Abdullah al-Wazir, the leader of Yemen's constitutional movement of the mid-twentieth century for democratisation of the autocratic imamate. Her relationship

with her adored father, who was accused of treason, takes centre stage in this biographical narrative. Amat al-Latif, enjoyed a privileged childhood in a high-ranking family at the heart of Yemeni politics; yet the failed revolt of 1948 was the family's downfall, leaving her and other close relatives exposed to social indignities and privation. She then spent many years in exile, where she suffered a personal calamity that compounded the earlier catastrophe. Through one family's story, Gabriele vom Bruck explores how violence translates into tragedy in the personal realm, and how individual lives and larger cultural and political worlds intersect in Yemen. Her narrative makes these tragic events compellingly tangible, especially at the level of gendered subjectivity--female Yemenis have been either unknown to or deemed insignificant by most male historians of this period. *Mirrored Loss* is a significant step in righting that omission. Organization politics can be seen as a game in which players compete for different kinds of territory such as status, power, and influence. In *Power, Politics and Organizational Change*, David Buchanan and Richard Badham ask: What's the relevance of politics to change and innovation? What kind of game is this? What, if any, are the rules? How is the game played? What ethical issues arise? Should one play this game to win, and if so, how? How can you develop political expertise? The third edition has been thoroughly updated and revised. This includes discussion of current trends heightening the importance of developing political will and skill in a post-truth era, the rise of 'new power', the role of 'BS busting', the power of storytelling, and the politics of speaking up.

Based on extensive field research in Turkey, Istanbul,

City of the Fearless explores social movements and the broader practices of civil society in Istanbul in the critical years before and after the 1980 military coup, the defining event in the neoliberal reengineering of the city. Bringing together developments in anthropology, urban studies, cultural geography, and social theory, Christopher Houston offers new insights into the meaning and study of urban violence, military rule, activism and spatial tactics, relations between political factions and ideologies, and political memory and commemoration. This book is both a social history and an anthropological study, investigating how activist practices and the coup not only contributed to the globalization of Istanbul beginning in the 1980s but also exerted their force and influence into the future. In recent years there has been a huge amount of both popular and academic interest in storytelling as something that is an essential part of not only literature and art but also our everyday lives as well as our dreams, fantasies, aspirations, historical self-understanding, and political actions. The question of the ethics of storytelling always, inevitably, lurks behind these discussions, though most frequently it remains implicit rather than explicit. This volume explores the ethical potential and risks of storytelling from an interdisciplinary perspective. It stages a dialogue between contemporary literature and visual arts across media (film, photography, performative arts), interdisciplinary theoretical perspectives (debates in narrative studies, trauma studies, cultural memory studies, ethical criticism), and history (traumatic histories

of violence, cultural history). The collection analyses ethical issues involved in different strategies employed in literature and art to narrate experiences that resist telling and imagining, such as traumatic historical events, including war and political conflicts. The chapters explore the multiple ways in which the ethics of storytelling relates to the contemporary arts as they work with, draw on, and contribute to historical imagination. The book foregrounds the connection between remembering and imagining and explores the ambiguous role of narrative in the configuration of selves, communities, and the relation to the non-human. While discussing the ethical aspects of storytelling, it also reflects on the relevance of artistic storytelling practices for our understanding of ethics. Making an original contribution to interdisciplinary narrative studies and narrative ethics, this book both articulates a complex understanding of how artistic storytelling practices enable critical distance from culturally dominant narrative practices, and analyzes the limitations and potential pitfalls of storytelling.

The compelling, groundbreaking guide to creative writing that reveals how the brain responds to storytelling. Stories shape who we are. They drive us to act out our dreams and ambitions and mold our beliefs. Storytelling is an essential part of what makes us human. So, how do master storytellers compel us? In *The Science of Storytelling*, award-winning writer and acclaimed teacher of creative writing Will Storr applies dazzling psychological research and cutting-edge neuroscience to our myths and archetypes to show how we can write better stories, revealing, among other things, how

storytellers—and also our brains—create worlds by being attuned to moments of unexpected change. Will Storr’s superbly chosen examples range from Harry Potter to Jane Austen to Alice Walker, Greek drama to Russian novels to Native American folk tales, King Lear to Breaking Bad to children’s stories. With sections such as “The Dramatic Question,” “Creating a World,” and “Plot, Endings, and Meaning,” as well as a practical, step-by-step appendix dedicated to “The Sacred Flaw Approach,” *The Science of Storytelling* reveals just what makes stories work, placing it alongside such creative writing classics as John Yorke’s *Into the Woods: A Five-Act Journey into Story* and Lajos Egri’s *The Art of Dramatic Writing*. Enlightening and empowering, *The Science of Storytelling* is destined to become an invaluable resource for writers of all stripes, whether novelist, screenwriter, playwright, or writer of creative or traditional nonfiction.

Heritage and Sustainable Urban Transformations introduces the concept of ‘deep cities’, a novel approach to the understanding and management of sustainable historic cities that will advance knowledge about how the long-term, temporal and transformative character of urban heritage can be better integrated into urban policies for sustainable futures. Contrary to the growing emphasis on green or smart cities, which focus only on the present and future, the concept of ‘deep cities’ offers an approach that combines an in-depth understanding of the past with the present and future. Bringing together chapters that cover theoretical, methodological and management issues related to

'deep cities', the volume argues that using this approach will force researchers, managers and consultants to actively use the heritage and history of a city in the planning and management of sustainable cities. Exploring different definitions of 'deep cities', the book reveals varying and sometimes conflicting views among stakeholders concerning how, where and when the depth of a city should be conceptualized. Despite this, the book demonstrates how this new approach can help to create robust cities for the future, as new and innovative solutions are combined with the preservation and strengthening of historical features. *Heritage and Sustainable Urban Transformations* is the first international collection on the subject of sustainable historic cities. As such, the book will be of great interest to academics and students engaged in the study of heritage, heritage management, architecture, heritage conservation, anthropology, development studies, geography, planning and archaeology.

The destructive effects of modern industrial societies have shaped the planet in such profound ways that many argue for the existence of a new geological epoch called the Anthropocene. This claim brings into relief a set of challenges that have deep implications for how relations between the human, the material, and the political affect contemporary social worlds. The contributors to *Anthropos and the Material* examine these challenges by questioning and complicating long-held understandings of the divide between humans and things. They present ethnographic case studies from across the globe, addressing myriad topics that range from labor,

economics, and colonialism to technology, culture, the environment, agency, and diversity. In foregrounding the importance of connecting natural and social histories, the instability and intangibility of the material, and the ways in which the lively encounters between the human and the nonhuman challenge conceptions of liberal humanism, the contributors point to new understandings of the capacities of people and things to act, transform, and adapt to a changing world.

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