

Table of Contents

Merle Tönnies and Eckart Voigts

Anger, Anxiety and Hope: The Complicit Realities and Engaged/ing Communities of Contemporary British Dys/Utopian Theatre — 1

Elaine Aston

“Something’s Missing”: Feeling the Structures of Project Neoliberal Dystopia — 11

Nicole Pohl

“To Watch is not Enough”: Utopia, Performance, and Hope(lessness) — 27

Vicky Angelaki

Environment, Virus, Dystopia: Disruptive Spatial Representations — 43

Paola Botham

Towards a Genealogy of the British Feminist Dystopian Play — 57

Julia Schneider

Performing Utopia? The Contestation of Dystopian Space in Cecelia Ahern’s *Flawed Series* — 73

Trish Reid

Dystopian Dramaturgies: Living in the Ruins — 87

Luciana Tamas

***A Description of This World as if It Were a Beautiful Place: From Avant-Garde Destruction to Dys(u)topias* — 103**

Sebastian Berg

The End of Capitalism and the End of Democracy: Dystopian and Critical Utopian Political Economies in an Age of Austerity — 117

Dennis Henneböhl

Utopian Past and Dystopian Present? Nostalgia in Brexit Britain — 133

VI — Table of Contents

Anette Pankratz

Civil Wars and Republics in Contemporary (Dystopian) Drama — 149

Matthias Göhrmann

The Spectre of Utopia/Dystopia: The Representation of Anthropogenic Global Climate Change as Culture-War Issue in Richard Bean’s *The Heretic* (2011) — 165

Leila Michelle Vaziri

“I Am the Abyss into Which People Dread to Fall”: Encountering Anxiety in Dystopian Drama — 185

Peter Paul Schnierer

Visions of Hell in Contemporary British Drama — 201

Ilka Zänger

“Hiding from the World”: Dystopian Subjectivity in Martin Crimp’s *In the Republic of Happiness* — 209

Maria Marcsek-Fuchs

“Let the Doors Be Shut upon”... COVID-19: Relocating the Globe Theatre Stage to the Net — 225

Notes on Contributors — 243

Index of Names — 245

Subject Index — 249