The Wesleyan Anthology Of Science Fiction

Cuban culture has long been available to English speakers via translation. This study examines the complex ways in which English renderings of Cuban texts from various domains—poetry, science fiction, political and military writing, music, film—have represented, reshaped, or amended original texts. Taking in a broad corpus, it becomes clear that the mental image an Anglophone audience has formed of Cuban culture since 1959 depends heavily on the decisions of translators. At times, a clear ideological agenda drives moves like strengthening the denunciatory tone of a song or excising passages from a political text. At other moments, translators’ indifference to the importance of certain facets of a work, such as a film’s onscreen text or the lyrics sung on a musical performance, impoverishes the English speaker’s experience of the rich weave of self-expression in the original Spanish. In addition to the dynamics at work in the choices translators make at the level of the text itself, this study attends to how paratexts like prefaces, footnotes, liner notes, and promotional copy shape the audience’s experience of the text.

From its beginnings in the works of H.G. Wells and Jules Verne to the virtual worlds of William Gibson's Neuromancer and The Matrix, Science Fiction: A Guide to the Perplexed helps students navigate the often perplexing worlds of a perennially popular genre. Drawing on literature as well as example from film and television, the book explores the different answers that criticism has offered to the vexed question, ‘what is science fiction?’ Each chapter of the book includes case studies of key texts, annotated guides to further reading and suggestions for class discussion to help students master the full range of contemporary critical approaches to the field, including the scientific, technological and political contexts in which the genre has flourished. Ranging from an understanding of the genre through the stereotypes of 1930s pulps through more recent claims that we are living in a science fictional moment, this volume will provide a comprehensive overview of this diverse and fascinating genre.

This book is a study of the short story, one of the widest taught genres in English literature, from an innovative methodological perspective. Both liminality and the short story are well-researched phenomena, but the combination of both is not frequent. This book discusses the relevance of the concept of liminality for the short story genre and for short story cycles, emphasizing theoretical perspectives, methodological relevance and applicability. Liminality as a concept of demarcation and mediation between different processual stages, spatial complexes, and inner states is of obvious importance in an age of global mobility, digital networking, and interethnic transnationality. Over the last decade, many symposia, exhibitions, art, and publications have been produced which thematize liminality, covering a wide range of disciplines including literary, geographical, psychological and ethnicity studies. Liminal structuring is an essential aspect
of the aesthetic composition of short stories and the cultural messages they convey. On account of its very brevity and episodic structure, the generic liminality of the short story privileges the depiction of transitional situations and fleeting moments of crisis or decision. It also addresses the moral transgressions, heterotopic orders, and forms of ambivalent self-reflection negotiated within the short story's confines. This innovative collection focuses on both the liminality of the short story and on liminality in the short story.

With contributions by: Suparno Banerjee, Cait Coker, Jeshua Enriquez, Joan Gordon, Veronica Hollinger, Malisa Kurtz, Stephanie Li, Bradford Lyau, Uppinder Mehan, Graham J. Murphy, Baryon Tensor Posadas, Amy J. Ransom, Robin Anne Reid, Haerin Shin, Stephen Hong Sohn, Takayuki Tatsumi, and Timothy J. Yamamura

Isiah Lavender III's Dis-Orienting Planets amplifies critical issues surrounding the racial and ethnic dimensions of science fiction. This edited volume explores depictions of Asia and Asians in science fiction literature, film, and fandom with particular regard to China, Japan, India, and Korea. Dis-Orienting Planets highlights so-called yellow and brown peoples from the constellation of a historically white genre. The collection launches into political representations of Asian identity in science fiction's imagination, from fear of the Yellow Peril and its racist stereotypes to techno-Orientalism and the remains of a postcolonial heritage. Thus the essays, by contributors such as Takayuki Tatsumi, Veronica Hollinger, Uppinder Mehan, and Stephen Hong Sohn, reconfigure the very study of race in science fiction. A follow-up to Lavender's Black and Brown Planets, this new collection expands the racial politics governing the renewed visibility of Asia in science fiction. One of the few on this subject, the volume probes Gary Shteyngart's novel Super Sad True Love Story, the acclaimed film Cloud Atlas, and Guillermo del Toro's monster film Pacific Rim, among others. Dis-Orienting Planets embarks on a wide-ranging assessment of Asian representations in science fiction, upon the determination that our visions of the future must include all people of color.

Critical discussion of cult cinema has often noted its tendency to straddle or ignore boundaries, to pull together different sets of conventions, narrative formulas, or character types for the almost surreal pleasure to be found in their sudden juxtapositions or narrative combination. With its own boundary-blurring nature - as both science and fiction, reality and fantasy - science fiction has played a key role in such cinematic cult formation. This volume examines that largely unexplored relationship, looking at how the sf film's own double nature neatly matches up with a persistent double vision common to the cult film. It does so by bringing together an international array of scholars to address key questions about the intersections of sf and cult cinema: how different genre elements, directors, and stars contribute to cult formation; what role fan activities, including "con" participation, play in cult development; and how the occulted or "bad" sf cult film works. The volume pursues these questions by addressing a variety of such sf cult works, including Robot Monster.

In this companion, an international range of contributors examine the cultural formation of cyberpunk from micro-level analyses of example texts to macro-level debates of movements, providing readers with snapshots of cyberpunk culture and also cyberpunk as culture. With technology seamlessly integrated into our lives and our selves, and social systems veering towards globalization and corporatization, cyberpunk has become a ubiquitous cultural formation that dominates our twenty-first century techno-digital landscapes. The Routledge Companion to Cyberpunk Culture traces cyberpunk through its historical developments as a literary science fiction form to its spread into other media such as comics, film, television, and video games. Moreover, seeing cyberpunk as a general cultural practice, the Companion provides insights into photography, music, fashion, and activism. Cyberpunk, as the chapters presented here argue, is integrated with other critical theoretical tenets of our times, such as posthumanism, the Anthropocene, animality, and empire. And lastly, cyberpunk is a vehicle that lends itself to the rise of new futurisms, occupying a variety of positions in our regionally diverse reality and thus linking, as much as differentiating, our perspectives on a globalized technoscientific world. With original entries that engage cyberpunk’s diverse ‘angles’ and its proliferation in our life worlds, this critical reference will be of significant interest to humanities students and scholars of media, cultural studies, literature, and beyond. 

The best single-volume anthology of science fiction available—includes online teacher’s guide

In this work, renowned scholar George Slusser analyzes science fiction’s history by focusing on important thinkers, overlooked by other critics, who made key contributions to the development of science fiction as a global literature. When reality becomes fantastic, what literary effects will render it credible or comprehensible? To respond meaningfully to the surreality of the Holocaust, writers must produce works of moral and emotional complexity. One way they have achieved this is through elements of fantasy. Covering a range of theoretical perspectives, this collection of essays explores the use of fantastic story-telling in Holocaust literature and film. Writers such as Jane Yolen and Art Spiegelman are discussed, as well as the sci-fi television series V (1983), Stephen King’s novella Apt Pupil (1982), Guillermo del Toro’s Pan’s Labyrinth (2006) and Martin Scorsese’s dark thriller Shutter Island (2010).

Winner of the Susan Koppelman Award (2017) For nearly half a century, feminist scholars, writers, and fans have successfully challenged the notion that science fiction is all about “boys and their toys,” pointing to authors such as Mary Shelley, Clare Winger Harris, and Judith Merril as proof that women have always been part of the genre. Continuing this tradition, Sisters of Tomorrow: The First Women of Science Fiction offers readers a comprehensive selection of works by genre luminaries, including author C. L.
Moore, artist Margaret Brundage, and others who were well known in their day, including poet Julia Boynton Green, science journalist L. Taylor Hansen, and editor Mary Gnaedinger. Providing insightful commentary and context, this anthology documents how women in the early twentieth century contributed to the pulp-magazine community and showcases the content they produced, including short stories, editorial work, illustrations, poetry, and science journalism. Yaszek and Sharp’s critical annotation and author biographies link women’s work in the early science fiction community to larger patterns of feminine literary and cultural production in turn-of-the-twentieth-century America. In a concluding essay, the award-winning author Kathleen Ann Goonan considers such work in relation to the history of women in science and engineering and to the contemporary science fiction community itself.

India is mutating – and its Science Fiction with it. Star Warriors of the Modern Raj is a critical catalogue of contemporary India’s anglophone SF, a path-breaking work that flits between texts, vantage points and frameworks. An alternative to a Eurocentric perspective of SF, this study avoids essentialising definitions and delves into how the world of SF (text) intersects with that of the writer/reader. Fusing paradigms of Science Fiction Studies, South Asian Studies and Postcolonial Studies, among others, the book explicates how India and its SF negotiate one another. It evolves a ‘transMIT thesis’ to analyse how mythology (M), ideology (I) and technology (T) contour Indian SF and its fictional reimaginings. This study identifies the manifestations of divine beings within SF as differing epistemological categories, locates the modes of marginalisation within Indian popular imagination as altars of alterity, before proceeding to analyse how newer technologies engage with socio-political anxieties in and through SF. Interested in learning about Science Fiction and South Asia? Click on the link below to read Mithila Review interview with Sami Ahmad Khan where he discusses his upcoming volume Star Warriors of the Modern Raj. https://mithilareview.com/ahmad_03_21/

The Wesleyan Anthology of Science Fiction

This book examines nobrow, a cultural formation that intertwines art and entertainment into an identifiable creative force. In our eclectic and culturally turbocharged world, the binary of highbrow vs. lowbrow is incapable of doing justice to the complexity and artistry of cultural production. Until now, the historical power, aesthetic complexity, and social significance of nobrow “artertainment” have escaped analysis. This book rectifies this oversight. Smart, funny, and iconoclastic, it scrutinizes the many faces of nobrow, throwing surprising light on the hazards and rewards of traffic between high entertainment and genre art. The excitement of possible futures found in science fiction has long fired the human imagination, but the genre’s acceptance by academe is relatively recent. No longer marginalized and fighting for respectability, science-fictional works are now studied alongside more traditional art forms. Tracing the capacious genre’s birth, evolution, and impact across nations, time periods, subgenres, and media, The Oxford Handbook of Science Fiction offers an in-depth, comprehensive assessment of this robust area of scholarly inquiry and considers the future directions that will dictate the terms of the scholarly discourse. The Handbook begins with a focus on questions of genre, covering topics such as critical history, keywords, narrative, the fantastic, and fandom. A subsequent section on media engages with film, television, comics, architecture, music, video games, and more. The genre’s role
in the convergence of art and everyday life animates a third section, which addresses topics such as UFOs, the Atomic Era, the
Space Race between the US and USSR, organized religion, automation, the military, sexuality, steampunk, and retrofuturism. The
final section on worldviews features perspectives on SF's relationship to the gothic, evolution, colonialism, feminism, afrofuturism,
utopianism, and posthumanism. Along the way, the Handbook's forty-four original essays cover novels by the likes of Mary
Shelley, Jules Verne, H. G. Wells, Philip K. Dick, and Octavia Butler; horror-tinged pulp magazines like Weird Tales; B-movies and
classic films that include 2001: A Space Odyssey, Close Encounters of the Third Kind, and Star Wars; mind-bending TV shows
like The Twilight Zone and Dr. Who; and popular video games such as Eve Online. Showing how science fiction's unique history
and subcultural identity have been constructed in ongoing dialogue with popular discourses of science and technology, The Oxford
Handbook of Science Fiction acknowledges the full range of texts and modalities that make science fiction today less a genre than
a way of being in the world.
Teaching Religion and Literature provides a practical engagement with the pedagogical possibilities of teaching religion courses
using literature, teaching literature classes using religion, and teaching Religion and Literature as a discipline. Featuring chapters
written by award winning teachers from a variety of institutional settings, the book gives anyone interested in providing
interdisciplinary education a set of questions, resources, and tools that will deepen a classroom’s engagement with the field.
Chapters are grounded in specific texts and religious questions but are oriented toward engaging general pedagogical issues that
allow each chapter to improve any instructor’s engagement with interdisciplinary education. The book offers resources to
instructors new to teaching Religion and Literature and provides definitions of what the field means from senior scholars in the
field. Featuring a wide range of religious traditions, genres, and approaches, the book also provides an innovative glimpse at
emerging possibilities for the sub-discipline.
This book is a collection of essays that considers the continuing cultural relevance of the cyberpunk genre into the new millennium.
Cyberpunk is no longer an emergent phenomenon, but in our digital age of CGI-driven entertainment, the information economy,
and globalized capital, we have never more been in need of a fiction capable of engaging with a world shaped by information
technology. The essays in explore our cyberpunk realities to soberly reconsider Eighties-era cyberpunk while also mapping
contemporary cyberpunk. The contributors seek to move beyond the narrow strictures of cyberpunk as defined in the Eighties and
contribute to an ongoing discussion of how to negotiate exchanges among information technologies, global capitalism, and human
social existence. The essays offer a variety of perspectives on cyberpunk’s diversity and how this sub-genre remains relevant
amidst its transformation from a print fiction genre into a more generalized set of cultural practices, tackling the question of what it
is that cyberpunk narratives continue to offer us in those intersections of literary, cultural, theoretical, academic, and technocultural
environments.
In de tweede helft van de 20e eeuw zijn de Verenigde Staten en de Sovjet-Unie in een verwoede militaire strijd verwikkeld om de
eerste lancering van een raket. Die strijd wordt echter bruta verstoord als enorme ruimteschepen zich boven de belangrijkste

Despite the growing importance of economics in our lives, literary scholars have long been reluctant to consider economic issues as they examine key texts. This volume seeks to fill one of these conspicuous gaps in the critical literature by focusing on various connections between science fiction and economics, with some attention to related fields such as politics and government. Its seventeen contributors include five award-winning scholars, five science fiction writers, and a widely published economist. Three topics are covered: what noted science fiction writers like Robert A. Heinlein, Frank Herbert, and Kim Stanley Robinson have had to say about our economic and political future; how the competitive and ever-changing publishing marketplace has affected the growth and development of science fiction from the nineteenth century to today; and how the scholars who examine science fiction have themselves been influenced by the economics of academia. Although the essays focus primarily on American science fiction, the traditions of Russian and Chinese science fiction are also examined. A comprehensive bibliography of works related to science fiction and economics will assist other readers and critics who are interested in this subject.

From Cinderella to comic con to colonialism and more, this companion provides readers with a comprehensive and current guide to the fantastic, uncanny, and wonderful worlds of the fairy tale across media and cultures. It offers a clear, detailed, and expansive overview of contemporary themes and issues throughout the intersections of the fields of fairy-tale studies, media studies, and cultural studies, addressing, among others, issues of reception, audience cultures, ideology, remediation, and adaptation. Examples and case studies are drawn from a wide range of pertinent disciplines and settings, providing thorough, accessible treatment of central topics and specific media from around the globe.

Given the extensive influence of the 'transport revolution' on the past two centuries (a time when trains, trams, omnibuses, bicycles, cars, airplanes, and so forth were invented), and given science fiction's overall obsession with machines and technologies of all kinds, it is surprising that scholars have not paid more attention to transportation in this increasingly popular genre. Futuristic Cars and Space Bicycles is the first book to examine the history of representations of road transport machines in nineteenth-, twentieth-, and twenty-first-century American science fiction. The focus of this study is on two machines of the road that have been locked in a constant, often bitter, struggle with one another: the automobile and the bicycle. With chapters ranging from the early science fiction of the pulp magazine era in the 1920s and 1930s, to the postcyberpunk of the 1990s and more recent media of the 2000s such as web television, zines, and comics, this book argues that science fiction by and large perceives the car as anything but a marvelous invention of modernity. Rather, the genre often scorns and ridicules the automobile and...
instead promotes more sustainable, more benign, more restrained technologies of movement such as the bicycle. In the new millennium, what secrets lay beyond the far reaches of the universe? What mysteries belie the truths we once held to be self evident? The world of science fiction has long been a porthole into the realities of tomorrow, blurring the line between life and art. Now, in The Year's Best Science Fiction: Twenty-Eighth Annual Collection the very best SF authors explore ideas of a new world. This venerable collection of short stories brings together award winning authors and masters of the field such as Robert Reed, Alastair Reynolds, Damien Broderick, Carrie Vaughn, Ian R. MacLeod and Cory Doctorow. And with an extensive recommended reading guide and a summation of the year in science fiction, this annual compilation has become the definitive must-read anthology for all science fiction fans and readers interested in breaking into the genre. A collection of 27 Spanish and Latin American science fiction stories, dating from 1862 to 2001.

In this the twenty-fourth edition of his celebrated annual Mammoth Book of Best New SF (its 28th as The Year's Best SF in the United States), award-winning editor Gardner Dozois presents 33 of 2010's most outstanding pieces of short science fiction, along with his typically informative notes on each author. Many are the work of award-winning writers, but there are also some surprising newcomers. The collection is prefaced, as ever, by Dozois's Summation of 2010 in SF, a review of the year's highlights in publishing and film - including non-fiction, media and awards - obituaries and an insightful look at emerging trends.

The period between World War I and World War II was one of intense change. Everything was modernizing, including our technology for making war—witness machine guns, trench warfare, biological agents, and ultimately The Final Solution. This modernization and eye toward the future was reflected in many facets of pop culture, including fashion, home-wear design, and the popular literature of the time. In sci-fi, a specific genre emerged—that of the 'future war.' Fred Krome has collected many of these future war stories together for the first time in Fighting the Future War. Bolstered by a comprehensive introduction, and introduced with historical information about both the authors of the stories and the historical time period, these stories provide a view into the field of pulp science fiction writing, the issues that informed the time period between the world wars, and the way people envisioned the wars of tomorrow. Revealing anxieties about society, technology, race and politics, the genre of the future war story is important material for students of history and literature.

The Cambridge Companion to American Science Fiction explores the relationship between the ideas and themes of American science fiction and their roots in the American cultural experience. Science fiction in America has long served to reflect the country's hopes, desires, ambitions, and fears. The ideas and conventions associated with science fiction are pervasive throughout American film and television, comics and visual arts, games and gaming, and fandom, as well as across the culture writ large. Through essays that address not only the history of science fiction in America but also the influence and significance of American science fiction throughout media and fan culture, this companion serves as a key resource for scholars, teachers, students, and fans of science fiction.

Handsomely equipped with a comprehensive introductory historical essay, editor's notes and selected bibliography, this
distinguished anthology is a model of genre research. These previously untranslated stories, published from 1871 onward, offer reading v

VAN DE AUTEUR VAN ‘HET VERHAAL VAN JOUW LEVEN’, DAT DE BASIS VORMDE VOOR DE OSCAR-GENOMINEERDE FILM ARRIVAL. Deze langverwachte nieuwe verhalenbundel van Ted Chiang staat weer vol prachtige en prikkelende korte verhalen. Zo is er ‘De koopman en de poort van de alchemist’, waarin een stoffenverkoper in het Bagdad van lang geleden een tijdreispoort vindt. En ‘De levenscyclus van softwareobjecten’, waarin een vrouw ruim twintig jaar voor een AI zorgt, en een hip digitaal huisdier langzaam in een echt levend wezen verandert. Met Wat er van ons wordt verwacht is Chiang er wederom in geslaagd verhalen te schrijven die sciencefiction tot een kunst verheffen.

This book examines science fiction's relationship to religion and the sacred through the lens of significant books, films and television shows. It provides a clear account of the larger cultural and philosophical significance of science fiction, and explores its potential sacrality in today's secular world by analyzing material such as Ray Bradbury's classic novel The Martian Chronicles, films The Abyss and 2001: A Space Odyssey, and also the Star Trek universe. Richard Grigg argues that science fiction is born of nostalgia for a truly 'Other' reality that is no longer available to us, and that the most accurate way to see the relationship between science fiction and traditional approaches to the sacred is as an imitation of true sacrality; this, he suggests, is the best option in a secular age. He demonstrates this by setting forth five definitions of the sacred and then, in consecutive chapters, investigating particular works of science fiction and showing just how they incarnate those definitions. Science Fiction and the Imitation of the Sacred also considers the qualifiers that suggest that science fiction can only imitate the sacred, not genuinely replicate it, and assesses the implications of this investigation for our understanding of secularity and science fiction.

In De Droom van H.G. Wells is er sprake van een raamvertelling: er wordt een verhaal in een verhaal verteld. De roman begint ergens rond het jaar 4000, en we volgen de bioloog Sarnac die op vakantie is met zijn geliefde. Als Sarnac een dutje gaat doen heeft hij een hele vreemde, uitgebreide droom. Deze droom vormt de rest van het verhaal, en volgt het volledige leven van Harry Mortimer Smith, een Engelsman die leefde aan het begin van de twintigste eeuw. Door een verhaal uit zijn eigen tijd te laten vertellen door iemand uit de verre toekomst kan Wells kritiek leveren op de aspecten van de maatschappij waarvan hij denkt dat er in de toekomst anders over wordt gedacht. Zo gaat Smith weg bij zijn vrouw omdat ze is vreemdgegaan, en vertrekt hij naar het front van de Eerste Wereldoorlog om te gaan vechten in een zinloze oorlog. H.G. Wells (1886-1946) geldt als pionier van het sciencefictiongenre. Zijn fantasierijke boeken over de toekomst of het leven op andere planeten spreken nog altijd tot de verbeelding. Tot zijn bekendste werken horen The Time-machine, The invisible man en The War of the Worlds, dat onder andere tot hoorspel, musical en speelfilm is verwerkt.

De vader van de moderne science fiction is zonder twijfel de Engelse schrijver H.G. Wells (1866-1946). De invloed van deze productieve auteur is aanzienlijk geweest en zijn boeken laten zich nog altijd uitstekend lezen. In het Engelse dorpje Iping in West Sussex zorgt de komst van een vreemdeling voor grote opschudding. Hij is vanwege zijn kleding onherkenbaar en wil vooral met
rust worden gelaten door de bewoners. Wanneer er echter vreemde overvallen plaatsvinden in het dorp en getuigen steeds beweren dat ze niemand hebben gezien, begint de positie van de vreemdeling te wankelen. Welk geheim draagt hij met zich mee?

By examining important aspects of science fiction in the twentieth century, this book explains how the genre evolved to its current state. Close critical attention is given to topics including the art that has accompanied science fiction, the subgenres of space opera and hard science fiction, the rise of SF anthologies, and the burgeoning impact of the marketplace on authors. Included are in-depth studies of key texts that contributed to science fiction’s growth, including Philip Francis Nowlan’s first Buck Rogers story, the first published stories of A. E. van Vogt, and the early juveniles of Isaac Asimov, Arthur C. Clarke and Robert Heinlein.

Including more than 30 essential works of science fiction criticism in a single volume, this is a comprehensive introduction to the study of this enduringly popular genre. Science Fiction Criticism: An Anthology of Essential Writings covers such topics as:

- Definitions and boundaries of the genre
- The many forms of science fiction, from time travel to ‘inner space’
- Ideology and identity: from utopian fantasy to feminist, queer and environmental readings
- The non-human: androids, aliens, cyborgs and animals
- Race and the legacy of colonialism


Vintage Visions is a seminal collection of scholarly essays on early works of science fiction and its antecedents. From Cyrano de Bergerac in 1657 to Olaf Stapledon in 1937, this anthology focuses on an unusually broad range of authors and works in the genre as it emerged across the globe, including the United States, Russia, Europe, and Latin America. The book includes material that will be of interest to both scholars and fans, including an extensive bibliography of criticism on early science fiction—the first of its kind—and a chronological listing of 150 key early works. Before Dr. Strangelove, future-war fiction was hugely popular in nineteenth-century Great Britain. Before Terminator, a French author depicted Thomas Edison as the creator of the perfect female android. These works and others are featured in this critical anthology. Contributors include Paul K. Alkon, Andrea Bell, Josh Bernatchez, I. F. Clarke, William J. Fanning Jr., William B. Fischer, Allison de Fren, Susan Gubar, Rachel Haywood Ferreira, Kamila Kinyon, Stanislaw Lem, Patrick A. McCarthy, Sylvie Romanowski, Nicholas Ruddick, and Gary Westfahl.

This book provides high school and undergraduate students, and other interested readers, with a comprehensive survey of science fiction history and numerous essays addressing major science fiction topics, authors, works, and subgenres.
written by a distinguished scholar. This encyclopedia deals with written science fiction in all of its forms, not only novels and short stories but also mediums often ignored in other reference books, such as plays, poems, comic books, and graphic novels. Some science fiction films, television programs, and video games are also mentioned, particularly when they are relevant to written texts. Its focus is on science fiction in the English language, though due attention is given to international authors whose works have been frequently translated into English. Since science fiction became a recognized genre and greatly expanded in the 20th century, works published in the 20th and 21st centuries are most frequently discussed, though important earlier works are not neglected. The texts are designed to be helpful to numerous readers, ranging from students first encountering science fiction to experienced scholars in the field. Provides readers with information about written science fiction in all its forms—novels, stories, plays, poems, comic books, and graphic novels. Includes original interviews with major writers like Ted Chiang, Samuel R. Delany, Kim Stanley Robinson, and Connie Willis that are not available elsewhere. Features numerous sidebars with additional data about various subjects and key passages from several classic works. Includes hundreds of bibliographies of sources that provide additional information on various specific topics and the genre of science fiction as a whole.

Space-opera heroines, gender-bending aliens, post-apocalyptic pregnancies, changeling children, interplanetary battles of the sexes, and much more: a groundbreaking new collection of classic American science fiction by women from the 1920s to the 1960s. SF-expert Lisa Yaszek presents the biggest and best survey of the female tradition in American science fiction ever published, a thrilling collection of twenty-five classic tales. From Pulp Era pioneers to New Wave experimentalists, here are over two dozen brilliant writers ripe for discovery and rediscovery, including Leslie F. Stone, Judith Merril, Leigh Brackett, Kit Reed, Joanna Russ, James Tiptree Jr., and Ursula K. Le Guin. Imagining strange worlds and unexpected futures, looking into and beyond new technologies and scientific discoveries, in utopian fantasies and tales of cosmic horror, these women created and shaped speculative fiction as surely as their male counterparts. Their provocative, mind-blowing stories combine to form a thrilling multidimensional voyage of literary-feminist exploration and recovery.

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As a geometric term, parabola suggests a narrative trajectory or story arc. In science fiction, parabolas take us from the known to the unknown. More concrete than themes, more complex than motifs, parabolas are combinations of meaningful setting, character, and action that lend themselves to endless redefinition and jazzlike improvisation. The fourteen original essays in this collection explore how the field of science fiction has developed as a complex of repetitions, influences, arguments, and broad conversations. This particular feature of the genre has been the source of much critical commentary, most notably through growing interest in the “sf megatext,” a continually expanding archive of shared images, situations, plots, characters, settings, and themes found in science fiction across media. Contributors include Jane Donawerth, Terry Dowling, L. Timmel Duchamp, Rachel Haywood Ferreira, Pawel Frelik, David M. Higgins, Amy J. Ransom, John Rieder, Nicholas Ruddick, Graham Sleight, Gary K. Wolfe, and Lisa Yaszek.

Why did Kurt Vonnegut shun being labeled a writer of science fiction (SF)? How did Margaret Atwood and Ursula K. Le Guin find themselves in a public argument about the nature of SF? This volume explores the broad category of SF as a genre, as one that challenges readers, viewers, teachers, and scholars, and then as one that is often itself challenged (as the authors in the collection do). SF, this volume acknowledges, is an enduring argument. The collected chapters include work from teachers, scholars, artists, and a wide range of SF fans, offering a powerful and unique blend of voices to scholarship about SF as well as examinations of the place for SF in the classroom. Among the chapters, discussions focus on SF within debates for and against SF, the history of SF, the tensions related to SF and other genres, the relationship between SF and science, SF novels, SF short fiction, SF film and visual forms (including TV), SF young adult fiction, SF comic books and graphic novels, and the place of SF in contemporary public discourse. The unifying thread running through the volume, as with the series, is the role of critical literacy and pedagogy, and how SF informs both as essential elements of liberatory and democratic education.

Aan de University of the Archangels and Saint John the Divine worden studenten ingewijd in eeuwenoude heksenpraktijken en magische rituelen. Minder bekend is dat de universiteit de thuisplaats is van de Benandanti, een sekte die zich tot doel heeft gesteld de herrijzenis van de Maangodin, een duistere macht, te voorkomen. Ook weet niemand dat de Benandanti door de eeuwen heen elke regering, elke religie en elk invloedrijk instituut middels ontoelaatbare praktijken manipuleerden. Katherine Sweeney Cassidy ontdekt bij toeval de identiteit van de Benandanti
die de universiteit besturen. Wat Katherine niet kan voorzien is dat het heftige liefdesleven van haar nieuwe vrienden, Oliver en Angelica, die zich bij voorkeur uitleven onder het licht van een volle maan, direct aanleiding zal geven tot de wederopstanding van de gevreesde Maangodin... De romans van Elizabeth Hand werden bij herhaling genomineerd en bekroond met onder meer de World Fantasy Award, de Hugo Award en de prestigieuze James Tiptree Award. Hand woont en werkt in Maine, VS. `De Maangodin is een buitengewoon boek. Een ambitieuze, erotisch geladen moderne fantasy-roman. Clive Barker

Handsomey equipped with a comprehensive introductory historical essay, editor's notes and selected bibliography, this distinguished anthology is a model of genre research. These previously untranslated stories, published from 1871 onward, offer reading virtually unknown to most American (and many German) readers. Some authors combine scientific and philosophical issues, like Kurd Lasswitz in his witty tale "To the Absolute Zero of Existence: A Story from 2371," while others, as in Erik Simon's 1983 title story, pose psychological puzzles involving alien phenomena. Though the earlier stories in particular demand painstaking reading, all of them repay it with rewarding insights into German and Austrian culture and the many possible uses and misuses of science.

De Landover-boeken gaan over de Amerikaanse advocaat Ben Holiday, die op een dag voor een miljoen dollar een magisch koninkrijk koopt om het verlies van zijn vrouw en kind te verwerken. De avonturen zijn kleurrijk enlicht van toon, Vol bijzondere wendingen en verbazende personages. Ben Holiday staat misschien wel het dichtst bij Terry Brooks, die, voor hij een succesvol schrijver werd, zelf advocaat was.Landover is een magisch koninkrijk, met toverij en een elfenvolk, precies zoals de advertentie beloofde. Maar nadat hij het gekocht heeft, komt Ben Holiday er al snel achter dat er een paar details onvermeld zijn gelaten: het koninkrijk is een puinhoop. De baronnen weigeren een koning te erkennen en de boeren hebben alle hoop verloren. Een draak verwoest het platteland, terwijl een boze heks werkt aan een plan om alles te vernietigen.Bens enige volgelingen zijn de klunzige hofmagiër Questor Teeuw, de pratende hond Abernathy en de liefstallige Wilgje, die de gewoonte heeft wortel te schieten in het maanlicht en in een boom te veranderen.En alsof dat allemaal nog niet genoeg is, krijgt Ben te horen dat de IJzeren Mark, de verschrikkelijk heer der demonen, alle toekomstige koningen van Landover voor een duel op leven en dood uitdaagt. Bens taak lijkt onbegonnen werk: gelukkig is hij koppig

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