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Submissions
The SFRA Review encourages submissions of reviews, review essays that cover several related texts, interviews, and feature articles. Submission guidelines are available at http://www.sfra.org or by inquiry to the appropriate editor. All submitters must be current SFRA members. Contact the Editors for other submissions or for correspondence.

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EDITORS’ MESSAGE

Hinge
Chris Pak

WE ARE LEADING UP to another period of change for the SFRA, as elections of candidates to the new Executive Committee are underway. Our President Craig Jacobsen discusses this and brings news of the SFRA 2017 conference in his column, while our Vice-President Keren Omry takes the opportunity in her column to report on the results of the online poll that was recently conducted amongst our membership. I’d like to echo her words of thanks to those of you who participated in that poll.

Speaking of elections, the results of the US presidential race are in, and many will be speculating on the possible alternate histories that might have played out from this hinge, or on what looks set to be an astonishing and disturbing four years. It certainly does look as if reality is becoming more science fictional, and despite how much we would have liked our science fiction to remain fiction, we perhaps will need it now more than ever.

In this last issue of the SFRA Review for 2016, our recipient of the Support a Scholar award, Joy M. Hancock, provides an overview of her research project and outlines the various ways that she envisages the SFRA will help her develop that research project in her report, 'Ice as Battlefield in 1920s German Science Fiction'. Long-time contributor Victor Grech provides an overview of the character Dr. Bashir — from the point of view of a doctor — in his Feature 101 article, 'Doctor by Doctor: Dr. Bashir in Deep Space 9', while Mariano Martín Rodríguez surveys the impact of the figure of Gulliver in his Feature 101, 'A Short Overview of Gulliver’s Further Travels in (Post)Modern Literature'.

In addition, we have our regular series of non-fiction reviews, focussed in this issue on comics, along with fiction and media reviews – including two media reviews about science fiction and music. Our regular run of announcements for upcoming conferences, journals and edited collections rounds off this issue. Enjoy!

PRESIDENT’S MESSAGE

Staying Vital
Craig Jacobsen

AS THE YEAR draws to a close, so do the terms of office for the current SFRA Executive Committee. If you are a member, you should have received a message about how to vote for your next representatives. If not, you should contact Immediate Past President (soon to be Member) Pawel Frelik, who is in charge of the election. The next Executive Committee will have three year terms instead of two, according to the recent bylaws changes. Hopefully this will allow them the time to enact their agendas and continue to move the SFRA forward, as it must always move in order to stay relevant and vital. Our new web-based platform offers us a host of possibilities for connection and collaboration that I hope we can learn to use effectively to support our community of scholars.

SFRA’s 2017 Annual Conference will be held in conjunction with the Speculative Fictions and Culture of Science program at the University of California, Riverside. It’s theme is Unknown Pasts/Unseen Futures, and the conference will be held June 28th to July 1st in Riverside, California. Early information is available on the SFRA website (sfra.org), and this year we will be using the site to support the conference, including conference registration directly through the association website. This is just one of the features of our new platform that we will begin to deploy and employ to centralize the association’s work around our online hub.
VICE-PRESIDENT’S MESSAGE

Numbers and Figures
Keren Omry

IT IS AN ERA of choices and votes and ballots. Indeed by the time you read this column, the results of the big election should be in! We’ll all know who is the incoming SFRA EC. Exciting days. And, then, there’s the small matter of the US elections, of course. As we flex our democratic muscles and bite our fingernails in anticipation, I am carefully evaluating the results of the survey that many of you submitted.

I wish to begin by thanking all those who took the time to fill in the form. I wish more of you had but there are enough results to begin to evaluate the role and performance of the SFRA in your lives as readers and scholars of SF. It has been a very illuminating exercise and I wish to share some of the results with you. To begin with, the vast majority of respondents are long-time members who have been part of the SFRA for more than five years and a whopping 95% of respondents state they became members for reasons other than the conference requirement. This is good news. Furthermore, there is an overwhelming consensus that the SFRA provides an opportunity to meet people, friends, mentors, and colleagues, to exchange ideas, and to learn ever-more about our field.

Interestingly, only a small minority from our community claim to take advantage of our various forums for marketing our own work. I expect this restraint affirms the suspicion that we want to offer a much stronger platform for self-promotion. Surely, if we’re members in order meet one another we also want to learn about our various achievements. Moreover, a number of you pointed to the SFRA as a go-to point for conferences, libraries, archives, and events. This is certainly something we want to develop further, turning our site into a hub of SF events, world-wide.

The Listserve remains the preferred method of communication for the respondents. Although two-thirds post no more than a handful of queries a year, the majority enjoy reading the emails on a nearly weekly basis. Luckily, our website has enjoyed a serious overhaul in recent years, an improvement many of you noticed with a 60% positive rating to the SFRA site. My biggest surprise was the generally tepid relationship many seem to have with the Facebook page, though I do believe this is gradually changing. As FB and other social media take on more central positions as key tools of the profession, hopefully more and more members will embrace the opportunities they provide. Happily, many respondents included personal suggestions and comments which we will certainly take under advisement as we seek to vamp up our online presence. Stay tuned for space for reviews, places for graduate-mentor tête-à-têtes, and more, to come. (Finally, some of you expressed personal hitches and difficulties – as your survey responses were anonymous there is no way for us to know who you are! Please drop us a line and we’ll be more than happy to try and sort things out.) These platforms are works in progress and your active engagement and critical input are essential for their success. Upwards and onwards!
ALTHOUGH LITERARY CRITIC Manfred Nagl points out that the theme of white and specifically German superiority is hardly new to the SF world (Campbell et al. 34), my dissertation project isolates the elements of 1920s SF that helped elevate xenophobia and nationalism to new levels in pre-Nazi Germany. My project, entitled Blood and Snow: Conservative Nationalism and Ice Spaces in Weimar Germany’s Science Fiction, explores a uniquely fascinating and bizarre genre of 1920s SF: the so-called technischer Zukunftsroman [technical utopian novel]. Between 1918 and 1933 respectively, the technical utopian SF novel found an eagerly receptive audience in Weimar’s newly decimated middle class. Pioneered by German author Hans Dominik, these frequently formulaic and clichéd narratives revolved around an engineer or scientist (usually blond haired and blue eyed) who successfully avenged Germany’s post-World War I enemies using Wunderwaffen [wonder weapons] and other forms of advanced technology.

As I surveyed technical utopian novels and other 1920s SF texts, I was intrigued by a constant return to ice “spaces” such as Antarctica, the Arctic or Greenland as key narrative settings. While these settings are also typical of American and British SF of the same time period, SF novels written for English-speaking audiences normally featured ice worlds as what I call “spaces of entry.” In other words, these ice spaces served as springboards into tales of adventure and exploration, often fulfilling economic or imperialistic purposes for American or British heroes. Weimar Germany’s technical utopian novels and other SF, in contrast, showcased ice environments as key “spaces of intervention.” These ice spaces provided an ideal backdrop for hammering out world treaties with Germany’s post-World War I enemies or correcting technological problems with German-engineered wonder weapons.

These nationalist SF ice spaces paralleled the proliferation of right-wing publications by members of Weimar’s so-called “Conservative Revolution,” a post-World War I movement of intellectuals, philosophers and writers across a wide spectrum of Germany’s social milieu. Ernst Jünger, Edgar Jung, Stefan Georg and other conservative German intellectuals often wrote of the conflation of Kultur und Technik [culture and technology] that they believed could best be fulfilled through warfare and on the battlefield. Many nationalists held that the perfect synthesis of culture and technology would elevate Germany to global supremacy, negate the Treaty of Versailles and topple the largely despised Weimar Republic. In his writings, decorated war hero Ernst Jünger exalted soldiers as the bearers of Germanic culture and valorized the man-machine utopia unique to the battleground. I rely primarily on Jünger’s prolific publications as the intellectual basis for my analysis of right-wing 1920s SF.

While conservative war-themed novels and essays by Ernst Jünger, cultural pessimist Oswald Spengler, and other conservative revolutionaries met with measured enthusiasm, Weimar’s SF novels proved immensely popular among Germany’s youth and the newly literate middle class. The ice spaces central to many technical utopian novels provided nationalist SF authors with a seemingly innocuous and bloodless medium in which to explore the relationship between advanced technology and Germanic culture. By this means, conservative ice spaces transcended “failed” ideologies surrounding the battlefield as a place of cultural cleansing and the elevation of German superiority. Whether these literary SF ice spaces took the form of the earth’s poles (as in Hans Dominik’s 1922 Die Macht der Drei and Friedrich Mader’s 1923 Der letzte Atlantide), Greenland (Hans Dominik’s 1925 Atlantis), or ice fields on Venus and the moon (in Otto Willi Gail’s 1926 Der Stein vom Mond), SF ice spaces manifested conservative fantasies of a lost sense of “German-ness” found in a highly technological future.

My dissertation examines three specific ice world tropes found in Weimar Germany’s SF: the Ice Age space of the past, the North Pole ice space of the present, and the interplanetary ice space of the near future. The first group of texts belongs to the genre of prehistoric SF. These novels give form to conservative fantasies of returning to a past heavily laden with Germanic mythology. Through the painstaking development of primitive technology, the protagonists in Weimar’s prehistoric SF novels practice and refine their techniques for bloodshed, a concept also key to World War I battlefield narratives and conservative revolutionary ideologies. In publications like the 1926 Der Kampf als inneres Erlebnis [War as In-
ner Experience], Ernst Jünger spoke about the process of *Vertierung* [imbrutement] that transformed ordinary soldiers into blood-thirsty beasts. Jünger’s brother Friedrich Georg Jünger, also a conservative revolutionary, wrote of a similar “transformation through blood” that many hoped would replace the reviled Weimar Republic with a powerful, militarized German state.

When looking to Weimar’s literature to further define conservative ideas about Germany’s mythical past, I specifically examine Bohemian-born Alois Theodor Sonnleitner’s 1918 *Die Höhlenkinder in heimlichen Grund* [The Cave Children in Secret Ground] and nationalist poet Hans Friedrich Blunck’s 1928 *Gewalt über das Feuer* [The Power over Fire]. My chosen novels employ primitive ice spaces as metaphorical “training grounds.” In these books, primitive men sharpen their hunting and survival skills on their journey to becoming brutal, Germanic warriors. The consumption and spilling of blood, as well as the solidifying of familial blood ties, releases the inner Nietzschean “beast” in the novels’ heroes. When freed from the fetters of bourgeois civilization, the raging warrior beast dominates other races and the savage Ice Age animals that threaten their fragile struggle for existence. Just as the ice spaces in prehistoric SF novels provided a fictional “training ground” for primitive warriors, the technical utopian novels of the 1920s became an ideological training ground for the disillusioned and downtrodden German middle class.

The North Pole proved a popular choice of ice space in technical utopian novels written by the famous German SF author Hans Dominik and the less well-known Karl August von Laffert. Dominik and Laffert’s SF novels focus on the “engineer hero” typical to the technical utopian genre. These heroes travel to the North Pole both to perfect genius inventions and to search for a new fuel source that will elevate Germany to the status of renowned world power. Thus, the engineer protagonists of technical utopian novels fulfill the “man-machine symbiosis” described by Ernst Jünger in the 1929 *Feuer und Blut: Ein kleiner Ausschnitt aus einer grossen Schlacht* [Fire and Blood: A Small Excerpt from a Great Battle]. Jünger claimed that the combination of mankind’s inner drives and modern technology found on the battlefield created the perfect soldier.

In Hans Dominik’s 1922 *Die Macht der Drei* [The Power of Three] and Karl August von Laffert’s 1924 *Feuer am Nordpol* [Fire at the North Pole], the channeling of German genius into the creation of wonder weapons promotes the perfect engineer figure. Through incredible feats of German engineering, the heroes in the two chosen novels supplant the soldier as the ideal representative of the man-machine symbiosis found at the Front. These literary heroes succeed where the World War I soldier failed. Inevitably, the wonder weapons perfected against the backdrop of brutal Arctic ice prove Germany’s superiority over rivals such as England and America. Although the SF protagonists often claim to invent solely in the name of peace, their underlying nationalist and imperialist motives quickly become clear. The bitter ice inspires the heroes to overcome enemy nations and to end brewing world wars, but only so that Germany can ultimately rise to the status of a world superpower.

My final group of texts leaves the terrestrial ice space behind to examine the racially encoded SF discourse of Germans exploring snow planets. In the tradition of Paul Scheerbart, a pioneer of the mystical literary cosmos, authors such as Reinhold Eichacker and Otfrid von Hanstein created ideologically dense “wonder worlds” that opened up new vistas of imagination. I specifically explore Otto Willi Gail’s 1926 *Der Stein vom Mond: kosmischer Roman* [The Stone from the Moon: A Cosmic Novel] and Otfrid von Hanstein’s 1929 *Mond-Rak I: eine Fahrt ins Weltall* [Moon-Rocket I: A Trip into Outer Space]. SF narratives set in the ultimate anti-capitalist, anti-bourgeois paradise of outer space recall Ernst Jünger’s peculiar 1930 essay “Sizilischer Brief an den Mann im Mond” [Sicilian Letter to the Man in the Moon]. For Jünger, space’s cold emptiness evoked memories of another “no man’s land,” or the desolate trenches of World War I. The fantastic machines and blinking instruments found on the battlefield paralleled the magnificent German-engineered rockets that propel Gail and von Hanstein’s protagonists into outer space.

Upon landing on strange planets, the SF heroes in the space-themed technical utopian novels discover alien surfaces formed entirely of solid ice. The moon and Venus are especially featured as “ice planets” in the tradition of Austrian engineer Hans Hörbiger’s *Welteislehre* [Cosmic Ice Theory]. In the early 20th century, Hörbiger proposed that all of the universe, including the planets and Milky Way, originated in ice. Thousands in Weimar Germany embraced the theory as an “Aryan” alternative to so-called “Jew-
ish science”: for instance, Albert Einstein developed the theory of relativity from 1907–1915. Many SF authors also adhered to Hörbiger’s theory in their narratives of exceptional German astronauts exploring the frozen surfaces of the moon and Venus. When their rockets break down for various reasons, the same planetary ice serves as an innovative form of fuel to bear heroes on their homeward journeys.

From the first Ice Age’s primitive hunting grounds to the farthest reaches of outer space, technological advances framed by bitter ice signaled a selective embrace of industrialization and modernity tempered by conservative beliefs in Germany’s ultimate superiority among Weimar’s intellectual elite. I submit that Weimar Germany’s SF, and the ice spaces featured in so many of these novels, nudged Weimar’s already unstable political climate further in the direction of the racial right. Nationalist ideologies just beneath the surface in mainstream culture and SF literature became even more overt with the addition of ice spaces that symbolized both the mythological “German-ness” of the past and highly idealized dreams for the present and future. The conservative outcry in response to the modern world, and specifically the largely hated Weimar Republic, to some extent set the stage for the Nazis’ infamous “steel-like romanticism” in the matters of biology, race and technology (Herf 226–7). Idealized SF narratives by prominent authors like Hans Dominik, Hans Friedrich Blunck and Otfrid von Hanstein, while seemingly innocuous, nonetheless laid proverbial cobblestones in Germany’s long and twisted road to National Socialism.

While I am fascinated by the study of German speculative fiction and its tentative connections to the rise of right-wing nationalism, I am also a relative newcomer to the field of SF studies. Thus, I have a great deal to learn concerning SF theory and criticism. As the recipient of the Science Fiction Research Association’s 2016–17 Support A New Scholar Grant, access to journals and other valuable resources offered by the SFRA will prove invaluable to my dissertation project’s progression. The articles published by SFRA members and other SF scholars will expand my knowledge beyond Darko Suvin’s celebrated concepts of extrapolation and cognitive estrangement. Either of these theories, I feel, could possibly provide a theoretical framework for my research on Weimar Germany’s SF, but I would also like to delve deeper into more abstract concepts of SF criticism. The journals Science Fiction Studies and Extrapolation provide an in-depth selection of detailed, creative studies centering on various aspects of SF theory that will aid in my analysis of the selected speculative novels.

My SFRA membership will further allow me the opportunity to present at the Science Fiction Research Association’s annual conference. I am confident that by participating in the conference I will gain invaluable feedback concerning my research and also expand my knowledge on SF in general as I engage in scholarly discussions of mine and others’ work. As I progress with my dissertation project on conservative nationalism and ice spaces in Weimar Germany’s SF, I eagerly welcome all input from SF scholars worldwide on a little-studied era in the genre’s long, diverse and ultimately fascinating history.

Works Cited

Doctor by Doctor: Dr. Bashir in Deep Space 9
Victor Grech

Introduction

This author’s review of doctors in Star Trek has resulted in papers that deal with Drs. Boyce and Piper who appeared only once each, very early on in Star Trek: The Original Series (Grech, 2013a) and Dr. Helen Pulaski who appeared in one season of Star Trek: The Next Generation (Grech, 2013b).

Star Trek: Deep Space 9 is eponymously based on an eponymously named space station and “Julian Bashir, [is] a cocky young physician who will serve as the station’s medical officer” (Erdmann and Block 10).

This paper will review this unique medic and will show that he is genetically engineered to superhuman capacities and therefore well fitted to the role of chief medical officer of this space station. However, the doctor was also deliberately designed to have failings – and to overcome them. Indeed, it is almost as if his gaucheness and brashness are used to counterbalance his mental and physical superiority, and only through a maturation process does he become a likeable person in his own right. “Bashir was supposed to be this arrogant hothead, this young turk” (Erdmann and Block 5). From the very beginning, Bashir is depicted as

fresh out of Starfleet Medical, graduated second in his class and a brilliant specialist in multispecies medicine. He arrives on DS9 with gung-ho expectations about adventures in Starfleet. He’s naive and charming and cocky all at the same time. He’s chosen this remote outpost instead of the cushy job that he was offered at Starfleet Medical because this is where the action is, where heroes are made, in the ‘wilderness.’ [He] is still wet behind the ears and has a lot to learn. He is the antithesis of [...] streetwise, [...] wiser, cynical [...] thinks he knows it all but in fact doesn’t. [...] when it comes to medicine he does know it all (Berman and Piller 15).

The part was reprised by Siddig El Fadil, whose deep, dark eyes and charm may well conquer even the 300-year-old Dax. “He’s just left Starfleet med school with flying colors. He chose Deep Space Nine. He specializes in alien life forms. He’s confident because he’s quite brilliant. But in real life, he’s liable to make mistakes, because real life doesn’t work as well as textbooks do” (Bischoff 86).

And indeed, Bashir declaims in the very first episode of Deep Space 9

This’ll be perfect. Real frontier medicine. [...] I had my choice of any job in the fleet. [...] I didn’t want some cushy job or a research grant. I wanted this. The farthest reaches of the galaxy. One of the most remote outposts available. This is where the adventure is. This is where heroes are made. Right here, in the wilderness (Carson, “Emissary”)

Genetically engineered

“He’s a mutant [...] unnatural, [...]. Freak or monster would also be acceptable” (Williams, “Statistical Probabilities”). We learn rather late in the series that Bashir was “genetically enhanced as a child” (Livingston, “Doctor Bashir, I Presume”). “Not only does Dr Bashir expertly apply his amazing 24th century biological technologies—he is the product of those same technologies. He is the created superhuman” (Petrany 132). Bashir himself describes the events thus:

“Doctor Julian Bashir is from Earth,” says Sid-
I was six. Small for my age, a bit awkward physically, not very bright. In the first grade, while the other children were learning how to read and write and use the computer, I was still trying to tell a dog from a cat, a tree from a house. I didn’t really understand what was happening. I knew that I wasn’t doing as well as my classmates. There were so many concepts that they took for granted that I couldn’t begin to master and I didn’t know why. All I knew was that I was a great disappointment to my parents. I don’t remember when they made the decision, but just before my seventh birthday we left Earth for Adigeon Prime. At first, I remember being really excited at seeing all the aliens in the hospital. Then they gave me a room and began the treatments, and my entire world began to change [...]. ’accelerated critical neural pathway formation.’ Over the course of the next two months, my genetic structure was manipulated to accelerate the growth of neuronal networks in my cerebral cortex, and a whole new Julian Bashir was born. My mental abilities were the top priority, of course. My IQ jumped five points a day for over two weeks. Followed by improvements in my hand-eye coordination, stamina, vision, reflexes, weight, height. In the end, everything but my name was altered in some way.

In this way he was “saved [...] from a lifetime of remedial education and underachievement.” But he resents what has been done to him since, to his own point of view, which has made him somehow inauthentic. “After the treatments, I never looked back. But the truth is I’m a fraud.” But his parents defend their decision to transform him:

You don’t know. You’ve never had a child. You don’t know what it’s like to watch your son. To watch him fall a little further behind every day. You know he’s trying, but something’s holding him back. You don’t know what it’s like to stay up every night worrying that maybe it’s your fault. Maybe you did something wrong during the pregnancy, maybe you weren’t careful enough, or maybe there’s something wrong with you. Maybe you passed on a genetic defect without even knowing it [...]. You can condemn us for what we did. You can say it’s illegal or immoral or whatever you want to say, but you have to understand that we didn’t do it because we were ashamed, but because you were our son and we loved you (Livingston, “Doctor Bashir, I Presume”).

But the law is perfectly clear on this point: “DNA resequencing for any reason other than repairing serious birth defects is illegal.” Thus, biological (or genetic) manipulation is the new misdemeanour; “and so, the molecular biologist has come to know sin” (Westfahl 60). The motives behind this legislation are twofold.

There are reasons why DNA resequencing is illegal. There are reasons why people like us are barred from serving in Starfleet. We have an advantage. Normal people can’t compete. It’s not fair [...]. If people like them are allowed to compete freely, then parents would feel pressured to have their children enhanced so that they could keep up. [...] That’s precisely what prompted the ban on DNA resequencing in the first place.

Moreover, “they are afraid that people like us are going to take over. [...] happened before. People like us did try and take over. [...] the Eugenics Wars.” So “he passed as normal. [...] manage to hide it for so long” since Bashir “did my best not to exploit my abilities [...] so no one would suspect.” Indeed, genetically engineered superhumans are depicted in the Star Trek gesamtkunswerk as aggressive, arrogant [...] a group of these young supermen did seize power simultaneously in over forty nations[...] They began to battle among themselves. [...] Because the scientists overlooked one fact. Superior ability breeds superior ambition.[...] They created a group of Alexanders, Napoleons (Daniels, “Space Seed”).

However, such individuals who are illegally genetically enhanced are not automatically ostracised or incarcerated. Although they are “barred from certain professions [...] that doesn’t mean we can’t be productive members of society.” Since this genetic
resequencing is illegal, standards of such treatment may be inadequate in certain facilities. Bashir refers to four unbalanced but brilliant individuals who also had “DNA resequencing.”

My parents managed to find a decent doctor to perform the DNA resequencing on me. These four weren’t so lucky. They all suffered unintended side effects. By the time they were five or six, their parents were forced to come forward and admit that they’d broken the law so that their children could get treatment. [...] There was nothing the doctors at the Institute could do for them. These cases are so rare there’s no standard treatment. [...] It is not a laughing matter.

Due to the illicitness of the procedure, “when we returned to Earth, we even moved to a different city, I was enrolled in a new school using falsified records my parents obtained somewhere. Instead of being the slowest learner, I was the star pupil.” When his secret comes out, he is very worried as “any genetically enhanced human being is barred from serving in Starfleet or practising medicine” (Williams, “Statistical Probabilities”). However, his colleagues support him: “You’re not a fraud. I don’t care what enhancements your parents may have had done. Genetic recoding can’t give you ambition, or a personality, or compassion or any of the things that make a person truly human” (Williams, “Statistical Probabilities”).

Additionally, “one of the advantages to being genetically enhanced is the ability to control my own vital signs” (Posey, “Extreme Measures”). And “we’re genetically engineered. We do everything fast” (West, “Chrysalis”). And it is perhaps also because of his transformation that “he is handsome” (Vejar, “The Changing Face of Evil”).

Inspiration to become a doctor
“All I really wanted to do was help people” (Bole, “Equilibrium”). Bashir has illustrious ancestors which include the “fifteenth century poet Singh el Bashir. [A] relation” (Williams, “Statistical Probabilities”). He initially “wanted to be a tennis player. [...] But you knew your parents wouldn’t approve of it. So you gave up and you became a doctor instead” (Singer, “Distant Voices”), a decision that he does not regret.

I love medicine. [...] As far as my career is concerned, I may have been a good tennis player, but I’m a great doctor. Maybe I could’ve been first in my class, but it wouldn’t have changed anything in my life. I still would’ve chosen this assignment. This is where I belong (Singer, “Distant Voices”).

Even his toys participated in his desire to become a doctor:

Kukalaka. [...] My first patient. A teddy bear [...]. [W]hen I was a boy I took him everywhere I went. After a few years, he became a little threadbare until eventually his leg tore and some of the stuffing fell out. My mother was all set to throw him out, but I wouldn’t have it, because at the tender age of five, I performed my first surgery. I re-stuffed him and sewed his leg closed. From that day on, I did everything I could to keep Kukalaka in one piece. I must have sewn and stitched and re-patched every square inch of that bear (Auberjonois, “The Quickening”).

He also explains

When I was younger I was terrified of [doctors]. They seemed to know everything. It was as if they held the power of life and death in their hands. I used to think that if I didn’t behave, they’d make sure I got sick. Then as I got older, I decided that I wanted to know what they knew, be as smart as they were. [...] medical school [...] And you know what I learned there? [...] Doctors are there [...] to help. So there’s really no reason to be afraid of them (Bole, “Equilibrium”)

Excels in everything
“We knew he was destined for greatness” (Livingston, “Doctor Bashir, I Presume”). Bashir “never fails at the complex medical challenges faced by his genetically manipulated brain” (Petrany 132) and deals with all medical conundrums with great determination. “Science is the answer here. Every puzzle has a solution, every disease a cure. It’s just a matter of finding it” (Vejar, “Tacking Into the Wind”). He only qualified second in his medical course because of a trivial mistake in the final examinations (Bole,
“Explorers”). His friends universally acknowledge: “I know you’re talented” (Auberjonois, “Prophet motive”).

Bashir is a multidisciplinary doctor, “an expert on children [...] first in my class in paediatric medicine” (Burton, “To The Death”). He is also an interdisciplinarian and took “elementary temporal mechanics at the Academy” (West, “Trials and Tribble-ations”) and “the engineering extension courses at Starfleet Medical. [...] They were actually quite informative” (Kolbe, “Armageddon Game”).

Indeed, it is for his “work on biomolecular replication [...] both audacious and groundbreaking” that his friends nominate him for the “Carrington award,” “the Federation’s most prestigious medical award.” This “is intended to be the crowning achievement for a lifetime in medicine” and Bashir is “the youngest nominee in the history of the Carrington award.” He feels “honoured to have been nominated” and his colleagues naturally feel he should be “thrilled beyond belief.”

Although he states: “the undeniable truth is I am way too young to be a serious contender for the Carrington [...] put my name up for nomination in seventy years, and I promise you I will get very excited [...] until then, I don’t plan on giving it much thought,” he secretly hopes to win and indeed, is discovered “working on [his] acceptance speech” but he does not win the prize and expresses his wish to be renominated, “maybe, in forty or fifty years.” Although he seems “to be handling this very well,” he very humanly admits “believe me, I’m not” (Auberjonois, “Prophet motive”).

Naïve but open minded

“He is a child” (Vejar, “The Changing Face of Evil”), “he is an overgrown child” (Brooks, “The Dogs Of War”). Bashir comes across as unevenly enculturated and sometimes even childlike since “he gets excited playing with toys” (Vejar, “The Changing Face of Evil”). But he does have “an open mind. The essence of intellect” (Kolbe, “Past Prologue”). And when asked “you’re a man of science. You probably don’t believe in folk medicine,” he rebuts “actually, you’d be surprised just how often traditional medicine turns out to have genuine value (Livingston, “Rivals”).

Insufferably arrogant

“He’s an arrogant Terran who’s lived a privileged life” (Livingston, “Crossover”). Bashir is young and callow: “are all the Starfleet Lieutenants as brash as you are?” (Friedman, “The Wire”). He admits that it “makes me feel superior: [...] It’s not always easy walking amongst the common people” (Williams, “Statistical Probabilities”). He even plays a James Bond holosuite simulation and without a tinge of irony, introduces himself as “Bashir: Julian Bashir” (Kolbe, “Our Man Bashir”), an intertextual reference to the Bond oeuvre. Bashir also suffers from prolixity, especially in the first two seasons of the show, an excessive garrulousness that lead his colleagues to conclude that “the man never stops talking” (Kolbe, “Armageddon Game”). “You’re such a, forgive me, a talkative man and it’s so unusual for you to have secrets” (Kolbe, “Our Man Bashir”). He is also a womaniser who sometimes fails to detect irony, as shown in this exchange:

Kira: Well, I was very impressed, Doctor.
Bashir: And well you should have been. I impressed myself on this one actually. I can’t imagine what other doctor would even consider examining the scapular nodes for parasitic infection. I just seem to have a talent, I suppose. A vision that sees past the obvious, around the mundane, right to the target. Fate has granted me a gift, Major. A gift to be a healer.
Kira: I feel privileged to be in your presence.
Bashir: Glad to have you along (Lynch, “The Passenger”).

But when it comes to medicine, he usually has insight into any failings. On one occasion, he chastises himself for “being arrogant enough to think that I could help [...] though dozens of other doctors have failed (West, “Chrysalis”). And on another occasion, he also laments “these people believed in me and look where it got them. [...] There is no cure. [...] But I was so arrogant I thought I could find one in a week,” to which his companion points out “maybe it was arrogant to think that. But it’s even more arrogant to think there isn’t a cure just because you couldn’t find it” (Auberjonois, “The Quickening”).

This “smug, superior attitude” (Auberjonois, “Hard Time”) and equally “smug, sanctimonious face” (Friedman, “The Wire”), while it does not endear him to his Federation colleagues and to non-Federation denizens of Deep Space 9, is just part of a wider “smug Federation sympathy” (Auberjonois, “Hard
Time”).

However, later in the series, he declares “contrary to public opinion, I am not the arrogant, self-absorbed, god like doctor that I appear to be on occasion” (Kolbe, “The Sound Of Her Voice”). Indeed, “people either love you or hate you. [...] I hated you when we first met” (Bole, “Explorers”), but over the course of the series he matures, with the seven years of the series effectively constituting a bildungsroman for Dr. Bashir such that “[t]hese conflicts, however, mask a deep, if unspoken, camaraderie” (Wagner and Lundeen 187).

**Ordinary man with friends**

“Doctors always hold their conferences at sunny resorts. [...] Ours is a grim profession. Don’t you think we deserve a break from all the illness and death?” (Dorn, “Inquisition”). Bashir’s enduring friendship throughout the series is with the station’s engineer O’Brien.

The friendship between Bashir and O’Brien was something that occurred to Behr only after Siddig El Fadil – who later changed his name to Alexander Siddig – was cast as Bashir. Behr had always liked Colm Meaney’s character on *The Next Generation* and longed to do more with him. “As soon as the role was cast, and I saw that Sid was this proper English gentleman, and we already had Colm as the Irish man of the people...” Behr knew instantly that he had a classic pairing, one that would provide great fodder for the writers (Erdmann and Block 5).

Bashir “knows how to have a good time,” often with his best friend (Vejar, “The Changing Face of Evil”). Bashir and Miles regularly drink at Quark’s bar and on one occasion, also get drunk together and carouse William Blake’s “Jerusalem” (Bole, “Explorers”). They also play games both inside the holosuite -- such a “ridiculous secret agent programme” that is loosely based on the James Bond stories wherein the “character is some kind of rich dilettante with a fascination for women and weapons [...] far more disreputable. [...] a spy” (Kolbe, “Our Man Bashir”) -- and “that stupid Viking programme” (Williams, “It’s Only A Paper Moon”). These comments clearly show that his other friends do not think highly of these activities. Outside the holosuite, he plays darts and racquetball. And he also enjoys “human mystery novels” (Singer, “Distant Voices”).

The doctor did not have his ageing genetically tampered with and, like the rest of us, is preoccupied with the ageing process, which is emphasised by birthdays.

This year is a little different. [...] This will be my thirtieth birthday [...] in many human cultures, the thirtieth birthday is considered a sort of landmark. It marks the end of youth and the beginning of the slow march into middle age. [...] It’s just that when you hit thirty, it becomes harder and harder to ignore the passage of time. [...] I am aware that aging is part of the natural process of life. It’s just that I don’t want to be reminded of it, that’s all [...] in two days I turn thirty. If I choose to be grumpy about it, that’s my prerogative. (Singer, “Distant Voices”).

Interestingly, when he is telepathically attacked by an alien Lethean, the various aspects of his personality are reified in his coma by different colleagues in a dream, while he also finds himself ageing rapidly. This is because of “the telepathic damage that the real Lethean did to my mind.” His tricorder reveals the truth, that he is within a dream: “actually, I’m not picking up any life signs from you at all” and this is reinforced by the fact that his colleagues are “all behaving so strangely.” Hence the realisation:

I’m in a coma. I’m the only one who’s really here. Which means when I talk to you, I’m really only talking to myself. [...] You all embody different aspects of my personality, different voices inside my head. [...] If I were to guess, Chief, I would say that you represent my doubt and my disbelief. [...] Major, you’re the perfect choice for my aggression. And Odo, you represent my sense of suspicion and fear. Dax, to me you’ve always represented my confidence and sense of adventure. [...] The station represents my mind just as you represent aspects of my personality.

The enemy within the dream taunts a rapidly ageing Bashir

I admire your tenacity, Doctor, but it’s over.
Look at yourself. Your bones are as brittle as twigs, you can't catch your breath. You can't even stand, let alone walk. [...] Take a close look, Doctor. You're dying. Why can't you just accept it?

But Bashir cheerfully soldiers on with a stiff upper lip, “other than that, I feel wonderful.” He retorts

Because that's what you want me to do. You may be inside my head, but you don't know me half as well as you think you do. Take Dax. I do have feelings for her; but the important thing is she's my friend. You know? Friend? And I wouldn't exchange that friendship for anything.

In all of these ways, the doctor reveals himself as having feelings and friends just like the rest of his colleagues who represent mundane unmodified humanity - ourselves (Singer, "Distant Voices").

A man of ideals and ethics

“It takes exceptional people to do what we do. People who can sublimate their own ambitions to the best interests of the Federation. People like you” (Dorn, “Inquisition”). To his chagrin, Bashir is picked by “Section 31,” the Federation’s black ops unit and in effect, the Federation’s Jungian shadow (Grech, 2014). Sloan, a member of Section 31 informs him:

I told you. You have an assignment. [...] You passed the test. You were accepted into the organisation. [...] And now it’s time to go to work. I’m sure you’re dying to know what your mission is, but you won’t give me the satisfaction of admitting it. So, I’ll just tell you. [...] Section Thirty one is extremely interested in this conference of yours. [...] Your mission is to gather data on the Romulan leadership. In essence, we want you to take the pulse of their government. No pun intended.

But Bashir initially refuses:

I don’t work for you. [...] I didn’t ask to be accepted. [...] You want me to spy on an ally. [...] This war isn’t over and you’re already planning for the next. [...] How many times do I have to tell you, Sloan? I don’t work for you.

However, Sloan has done his homework and knows his man very well:

You will. It’s in your nature. You are a man who loves secrets. Medical, personal, fictional. I am a man of secrets. You want to know what I know, and the only way to do that is to accept the assignment.

At the termination of the episode, Sloan briefly meets him:

I just wanted to say thank you. [...] For being a decent human being. That’s why we selected you in the first place, Doctor. We needed somebody who wanted to play the game, but who would only go so far. When the time came, you stood your ground. You did the right thing. You reached out to an enemy, you told her the truth, you tried to stop a murder. The Federation needs men like you, Doctor. Men of conscience, men of principle, men who can sleep at night. You’re also the reason Section Thirty one exists. Someone has to protect men like you from a universe that doesn’t share your sense of right and wrong. [...] It is an honour to know you, Doctor. Goodnight (Livingston, “Inter Arma Enim Silent Leges”).

Bashir’s leanings are deontological and eschew utilitarianism (Grech, 2013c), echoing those of the Federation’s Captain Picard, “humanity’s conscience” (Grech, 2013d 20). “I’m sorry, but the ends don’t always justify the means” (Dorn, “Inquisition”). He also embraces the Federation’s precepts which preceded each episode of Star Trek: The Original Series and Star Trek: The Next Generation: “To seek out new life and new civilisations, to boldly go where no one has gone before,” and this is manifest when he dreamily remarks that “those little points of light out there are the great unknown, beckoning to us. I wish I could visit every one” (Auberjonois, “The Quickening”).

His medical ethics are staunch. “I can’t go against the decision of my patient. Not without the express consent of his closest relative” (West, “Rapture”). Indeed, he is told:

Doctor, you’ve been a beacon of light to me.
You’re living proof that ideology is a poor substitute for kindness and decency, and that at the end of the day, it’s our actions, not our beliefs, that define who we are. What we are (Posey, “Extreme Measures”).

Bashir’s loyalty to the Federation is demonstrated when he is captured by the “Jem’Hadar,” a manufactured enemy who are deliberately addicted to a drug by their masters.

You need to understand that I’m a Starfleet officer, and I won’t do any work for you that might potentially be used against the Federation or any other race for that matter. Now, if that’s what you want, you’ll have to kill me.

But the enemy know the Federation and their medics too well:

As a Federation Doctor, I know you are trained to feel sympathy and compassion for those in pain. These men are suffering now, but it is nothing compared to what will happen if they are not freed from the drug before our supply runs out.

Bashir once again falls back on his deontological beliefs. “I can’t promise anything. [...] Yes, I’ll try.” He fails but not after having done his very best (Auberjonois, “Hippocratic Oath”).

In a specific episode, “the doctor struggles with the meaning of pursuing this ultimate heroic measure in the face of the complete erasure of [...] personhood and memories” (Hughes and Lantos 36). He treats a severely injured negotiator called Bareil: “I’m hoping he’ll make a full recovery. He should be back on his feet again in a few weeks” but his colleagues express admiration:

You say that so calmly, but it’s not every doctor that can lose a patient and then has him back on his feet in a few weeks. [...] Indeed, you are too modest. You’ve performed nothing less than a miracle here. [...] Who deserves the credit, Doctor, I am grateful.

However, he protests “I and the Prophets, were lucky” and his interests are those of his patient: “I realize how important these talks are to Bajor, but as your physician my duty is to you first.” When Bareil deteriorates, Bashir is urged “give him more of the drug [...] you’ll need to give him something else” but Bashir is very reluctant and makes it crystal clear that his interests are those of his patient:

He’s had enough. [...] Listen to me. I don’t care about your negotiations, and I don’t care about your treaty. All I care about is my patient, and at the moment he needs more medical care and less politics. Now, you can either leave here willingly or I’ll call security and have you thrown out.

When Bareil insists, Bashir futilely attempts to change his mind, and also attempts to persuade others to help him do so. “As the patient, it is his right to make that choice. But I’m asking you to help me change his mind.” He fails and further treatment is administered but Bareil develops brain damage. “You were able to replace some of his internal organs with artificial implants. Could you do something similar with the damaged parts of his brain?” Bashir is once again reluctant.

It’s hard to say with any certainty. There’s still a great deal about the way the brain operates we don’t understand. One of my professors at medical school used to say that the brain had a spark of life that can’t be replicated. If we begin to replace parts of Bareil’s brain with artificial implants, that spark may be lost. [...] One man’s life is all I’m concerned with at the moment.

The procedure initially works, “you kept him alive against incredible odds. No matter what happens, you should always be proud of that” but the brain damage proves more extensive than originally thought. “It’s the other half of his brain, isn’t it? But you can still help him can’t you? You can replace the other half of his brain with a positronic matrix.” But at this point, Bashir is adamant.

I’m sorry, [...] but this is where it ends. [...] I won’t remove whatever last shred of humanity Bareil has left. [...] if I remove the rest of his brain and replace it with a machine, he may look like Bareil, he may even talk like Bareil, but he won’t be Bareil. The spark of life will be gone. He’ll be dead. And I’ll be the one who killed him [...] he’ll die like a man, not a machine. [...]
Just let him go (Badiyi, “Life support”).

**Compassionate, cool and collected**

“Compassionate. Brilliant. Lonely” is one of the ways that the doctor is alluded to (West, “Chrysalis”). His attitude toward the opposite sex is perfectly ordinary: “if I find someone attractive, I just, I just tell them” (Brooks, “The Dogs Of War”). Indeed, he was once deeply in love and almost married. “Her father was the top administrator at a medical complex in Paris. He offered me a job, promised I’d be Chief of Surgery within five years […] but [...] would have to give up […] Starfleet career” which he refused to do, hence the posting at Deep Space 9 (Kolbe, “Armageddon Game”). “Despite regularly failing at affairs of his unenhanced heart” (Petrany 132), he muses

All these years I’ve had to hide the fact that my DNA had been resequenced. I’d listen to people talk about the genetically engineered, saying they were all misfits. I used to fantasise about meeting someone who was like me, who could live a normal life. But it never happened (West, “Chrysalis”)

Fortunately, Bashir is philosophical about this aspect of his file.

Somewhere marriage just doesn’t seem fair […] to them. I mean, look at us. Our lives are constantly in danger. There’s enough to worry about without worrying about the wife and kids at home worrying about us. […] A lot of career officers feel that way (Kolbe, “Armageddon Game”).

The doctor is also cool under pressure. “I’m a doctor. You’re my patient. That’s all I need to know” (Friedman, “The Wire”). He is also highly pragmatic when it comes to treating trauma as evidenced when he reminds his staff:

the thing to remember is that the Klingons prefer to use their knives and bat’leths in close combat. So if we get boarded, you can expect severe lacerations, broken bones, and blunt force traumas. All I can say is, keep calm, remember your training and do the best that you can. Report to your posts (Conway, “The Way of the Warrior”).

He triages and treats patients with insouciance. “I know you wanted to try to save as many lives as possible. It’s probably what makes you such a good doctor” (Williams, “Statistical Probabilities”). More specifically and with panache:

So far, there’s nothing unusual about any of their casualties. I’ve treated fifteen cases of severe radiation burns, seven thoracic perforation traumas caused by shrapnel and twenty three decompression related injuries. All just what you’d expect following an explosion on a starship (Livingston, “Sons of Mogh”).

The doctor also doggedly endeavours to treat his patients to the very best of his abilities. “Well, I wouldn’t be much of a doctor if I gave up on a patient, would I?” (Auberjonois, “The Quickening”). Bashir also realises that a crucial part of any treatment is the invocation and projection of confidence. “Trust me. […] it’s my bedside manner. Doctors and nurses are supposed to project an air of caring competence” (Auberjonois, “The Quickening”). This is one of the reasons why he is appreciated: “You’re a very dear man, Julian” (Bole, “Equilibrium”). He is also realistic: “I never argue with my patients or my commanding officer” (Conway, “Apocalypse Rising”). Bashir’s courage is also dauntless. “Show no fear, that’s my motto” (Conway, ““Apocalypse Rising””). The doctor is also something of a philosopher, albeit a pragmatic one:

Well, some people don’t like to be around the sick. It reminds them of their own mortality. […] I prefer to confront mortality rather than hide from it. When you make someone well, it’s like you’re chasing death off, making him wait for another day (Auberjonois, “The Quickening”).

He is also disparaging of health care workers who do not share his ideals. “Causing people to suffer because you hate them is terrible, but causing people to suffer because you have forgotten how to care? That’s really hard to understand” (Badiyi, “Past Tense part 1”).

**Discussion**

This paper has shown that Dr. Bashir “is a physician of uncommon passion and brilliance who is a tireless
advocate for any and all odd life-forms encountered at the periphery of known explored space, whether they be friend or foe” (Petrany 132). Even more interestingly, this paper has confirmed that Star Trek physicians illustrate a rapidly morphing image of doctors who are becoming less human and more technological and infallible. They evolve from the old country doc, McCoy, to the extraordinarily proficient Dr Crusher, through the genetically enhanced Julian Bashir (Petrany 133).

Indeed, there is “no stigma attached to success” (Williams, “Statistical Probabilities”) and as genetically engineered individuals note: “We’re not gods [...] but we’re the next best thing” (Williams, “Statistical Probabilities”). Less pretentiously, “you’re not any less human than anyone else. In fact, you’re a little more” (Livingston, “Doctor Bashir, I Presume”). Furthermore, this essay has reinforced the contention that by using the extraordinary technologies of the day, Star Trek physicians rarely fail in curing the most advanced and mysterious ailments. In this way they reflect the often unrealistic expectations of today’s patients regarding medicine’s ability to cure disease, an attitude that leads to mounting frustration for all involved (Petrany 133).

We may conclude that the writers, directors and producers of Deep Space 9 have attempted to merge the viewers’ expectations of brilliant doctors (albeit genetically enhanced – but hey, who cares!) curing all sorts of ailments with élan through the utilisation of high-tech medical gadgetry wherever required. Clearly, we, the viewers and prospective patients, wish our doctors to boldly go where no medic has gone before – just as long as we are cured!

Works Cited

Primary Texts


**Secondary Texts**


**A Short Overview of Gulliver’s Further Travels in (Post)Modern Literature**

Mariano Martín Rodríguez

JONATHAN SWIFT’S *Gulliver’s Travels* became popular almost overnight. The novel soon proved influential enough to give rise to a significant subgenre of imaginary voyage, the gulliveriana or sequels to Lemuel Gulliver’s adventures. Quite a few authors have, indeed, tried to emulate Swift’s masterpiece by imagining new journeys of the restless Gulliver or of one of his descendants, as Pierre Desfontaines did with *Le Nouveau Gulliver ou Voyage de Jean Gulliver, fils du capitaine Gulliver*, published in 1730 following his own French translation of the original work in 1727. This version was often retranslated instead of Swift’s original text, as several articles concerning Swift’s European reception (Real 2005) have shown. Following Desfontaines’ example, or just encouraged by the episodic structure of Swift’s main narrative work, a number of writers produced gulliveriana in Europe (mostly in Britain) in the Age of Enlightenment, the golden age of the imaginary voyage in general.

The number of imaginary voyages decreased throughout the 19th century, perhaps because the realist and naturalist literary dogmatism tended to exclude the philosophical tale (*conte philosophique*), as well as its subgenre of the speculative imaginary voyage, from the literary mainstream. The sequels to Gulliver’s travels published in that century seem, indeed, to have been but a few, such as the anonymous *Sequel to Gullivers Travels. An Eulogy by Lemuel Gulliver* (1830), and “Fifth Voyage of Captain Lemuel Gulliver, Sometime of Nottinghamshire” (*Squire Silchester’s Whim*, 1873), by Mortimer Collins. Perhaps due to the modern crisis of realistic representation, both the imaginary voyage in general, and the gulliveriana or sequels to Gulliver’s travels in
particular, resurfaced on the outskirts of the literary republic during the 20th century. Some writers took their philosophical voyages further onto other imaginary lands, such as Alexander Moszkowski (*Die Inseln der Weisheit*, 1922), Luis Araquístán (*El archipiélagono maravilloso*, 1923), André Maurois (*Voyage au pays des Articules*, 1928), Guilherme de Figueiredo (*Viagem a Altemburgo*, 1955), and Alan Sillitoe (*Travels in Nihilon*, 1971). As for gulliveriana, they seemed to benefit from a new wave of interest in Swift, whose essential anthropological ambiguity was rediscovered in the 20th century, rescuing his *Gulliver’s Travels* from their exile in children’s literature. Thanks to new appraisals of the work, Lemuel Gulliver has increasingly become a legendary figure, parallel to such novelistic heroes as Don Quixote and Robinson Crusoe. Compared to them, Gulliver had a significant advantage, however. Swift’s book has an open and episodic structure allowing both the reuse of plot devices that it popularized (for example, in the deliciously erotic adventures in “Voyages of a Mile-High *Fille de Joie*” imagined by Judith Johnson Sherwin and published in 1977) and producing all imaginable free-plot sequels, since there were no reasons preventing later writers from imagining Gulliver’s leaving home again after his fourth return in order to visit new lands. This fictional possibility was already present in early gulliveriana, but it was especially congenial to the (post)modernist interest in metafiction. Modern Gulliver’s sequels may also serve as creative commentaries on the original work and on its language through the use of pastiche and, sometimes, parody. Furthermore, Gulliver is a popular figure familiar to many people from childhood, whose mere name evokes a particular sort of comprehensive satire. As such, he could easily serve as a means to satirically portray our modern times as seen through the perspective of an intelligent and perceptive human being from the past, actually from a time so different from the modern age that the effect of satiric estrangement regarding contemporary (negative) realities is warranted, hence the number of (post)modern works directly referring to Gulliver.

Not all of them may be considered, however, gulliveriana *stricto sensu*, since they are not real sequels to the famous misanthropic surgeon’s travels. They might rather be named *pseudogulliveriana*, without any derogatory intent. Some examples of these ‘false’ gulliveriana are the imaginary voyages of Gulliver’s putative descendants, such as Barry Pain’s “The New Gulliver” (*The New Gulliver and Other Stories*, 1912), Giovanni Dussi’s *I viaggi di Gulliver Junior* (1977), or Esmé Dodderidge’s *The New Gulliver or The Adventures of Lemuel Gulliver, Jr. in Capovolta* (1979). In other works, such as Michael Ryan’s *Gulliver* (1993), the name in the title is little more than a hint to a literary classic, and it is not actually related to Swift’s work, apart from belonging to the same genre of the imaginary voyage. Other alleged sequels even dispense with Gulliver for good, as well as with any invented descendent of his, imagining rather a future or alternative course of history for the lands and people once visited by Gulliver, namely Lilliput, such as Vicente Blasco Ibáñez’s mildly feminist *El paraíso de las mujeres* (1922), Henry Winterfeld’s young adult *Telegramm aus Liliput* (1958), and Adam Roberts’ postmodernist *Swiftly* (2008). Furthermore, in a novel that genuinely follows Swift’s original plan, such as Louis Herrman’s *In the Sealed Cave* (1935), the use of a third person voice and the lack of a satiric tone distinguishes it from the genuine sequels to *Gulliver’s Travels*.

Modern sequels to Swift’s work here considered *true* gulliveriana usually follow the structure and main character of the original imaginary travelogue. They narrate the further travels of Gulliver himself to unknown lands populated by nations with strange customs. As in the taproot text, Gulliver must avoid or overcome the obstacle that those differences entail for him in order to survive, while still being able to satisfy his notorious curiosity, a curiosity that allows him to get better acquainted with the new society’s world-view, institutions and manners. In the process, the discovered society is tacitly compared with the European or Western one. The conclusion is inescapable: neither Europe nor the new land seems to have reasonable claims to be the abode of ethical or even reasonable communities. The fable usually negotiates a permanent tension between observation, which both justifies the descriptive discourse and is underlined by it, and action, by submitting Gulliver to a variety of new situations, which drives the narrative while Gulliver remains in a new place. Finally, following a series of more or less thrilling adventures, our hero manages to return to his family in England, from where he might leave for potential further extraordinary journeys.

This plot structure in Gulliver’s further travels has been so popular among authors willing to conflate satire with speculation that there are few major liter-
Karinthy wrote two short gulliverian romances, kind of imaginary voyage. Modern classic Frigyes Jahnson's Swedish Gullivers sjätte resa (1960), and Volter Kippi's Finnish Gulliverin matka Fantomimian mantereelle (1944), “where Gulliver leaves the 18th century for the 20th” (Ijäs 1995: 428b). According to these sources, Hungary appears as a hotspot for this kind of imaginary voyage. Modern classic Frigyes Karinthy wrote two short gulliverian romances, Utazás Faremidóbá (1916) and Capillária (1921), both translated together into English as Voyage to Faremido and Capillaria. According to their translator, “both have the same theme: the utter inadequacy of Man, the futility of all our endeavors ... In Faremido, Karinthy contrasted Man and Machine; in Capillaria he juxtaposed Man and Woman” (Tabori 1965: XVII). A further Hungarian sequel, Sándor Szathmári’s Gulliver utazása Kazohiniában (1941; there is also an Esperanto version, translated by the author himself into Hungarian, Vojágo al Kazohinio, 1958), has been translated into English first as Kazohinia and later as Voyage to Kazohinia. In this novel, Gulliver passes “from the vacuum of an ordered existence without soul” among the Hins to “a hell of lunatics teeming with obsessions” among the Behins (Keresztury 1975: 368). More recent Hungarian gulliveriana, such as Gulliver Bolgorogyban (1999) and Gulliver legújabb kalandjai Pinkwellben (2001), both by Horváth Klára Siklósi, and Gulliver utolsó utazása (2001), by Endre Gyarfás, still await translation.

In the German lands, Justus Franz Wittkop’s long anti-Nazi parable Gullivers letzte Reise: die Insel der Vergänglichen (1941) is probably less known than it should be: it masterfully adapts the techniques of the realistic novel (both psychological and of manners) to the allegorical fictional universe typical of gulliveriana. In our century, Gynter Mödder’s Gullivers fünfte Reise und die Tyrannei der Alten (2005/2007) is also a long Gulliver’s fifth travel, intended here as a satire of the welfare state in a demographically senescent society. In Russia, Gulliver is a popular figure, but I am aware of only a single true sequel, Pyatoe puteshestvie Gullivera, written by Mihail Kozyrev in 1936, but not published until 1991 due to Soviet censorship.

In the English speaking countries, where studies on modern gulliveriana are rather scarce, one could nevertheless mention a paper on Matthew Hodgart’s A New Voyage to the Country of the Houyhnhnms (1970) by Suárez Lafuente (1979) discussing Hodgart’s conservative stance regarding the youth movements of his time and the alleged lack of hygiene among their members, while keeping Gulliver as “[a] cardboard convenience” (Marshall 2015: 215). Meanwhile, other sequels, such as A Voyage to Springistan (1972), a delightful translation into 18th century latinate English of a German original, still unpublished in this language, written by Kunt Friedlander in 1945 as a brilliant attack on contemporary totalitarianism, has hardly drawn any critical attention. The same can be said of more recent gulliveriana in English, such as John Paul Brady’s Voyage to Inshneefa (1987), which passionately supports catholic Irish nationalism, and Gulliver in Cloneland (2000) by ‘Ariazad’ (Varujan Kazanhian), which deals with a society made of the kind of speculative human beings alluded to in the title.

This ignorance of modern gulliveriana by most critics has been all too common in the literatures in romance languages as well, which are also rarely mentioned in general overviews of the genre or of Swift’s international reception, such as the above-mentioned volume edited by Real. One exception, however, is Ion Eremia’s Romanian Gulliver in Ţara Minciuilor (written in 1958, but only published in 1992, after it was discovered in the archives of Securitate, the Romanian political police under Communism). This work has occasionally been commented on as an example of samizdat literature, as well as a brave attack on totalitarianism, having been described by Madure in Real’s book as being an “allegorical satire bordering on the absurd” (2005: 271). The last Romanian (and maybe also European) instance of gulliveriana, Mircea Opriţă’s Călătorie în Capricia. Cu adevărat ultima aventură a lui Gulliver (2011), has also enjoyed some critical success in its country of origin as an allegory of the hardships and hopes of Romanians under capitalism, as well as in a democracy that leaves room for improvement. Gulliveriana as a (meta)literary genre seems, indeed, to have been treated with a little more justice in Romania than in other Latin countries (Martín Rodríguez 2014).
In France, “Gulliver chez les Vichebolks” (Pickles ou récits à la mode anglaise, 1923), by André Lichtenberg, reflects the new Soviet system as being a nightmare, but he avoids all too direct hints that could be detrimental for the universal validity of this fable about political and economic populism. Michel Déon’s Mégalonose: supplement aux voyages de Gulliver (1967) combines Soviet features and the Gaullist cult of personality in a satire of a super-technological and dystopian island society. In Portugal, João Medina’s Novas Aventuras de Gulliver (1974) are set in two different islands, one reflecting the Estado Novo’s dictatorship suffered by the Portuguese for longer than half a century, and the other portraying an affluent and xenophobic society reminiscent of France and its apartheid in practice against certain categories of immigrants. In the Hispanic countries, satire is lighter, but no less refined regarding its writing and humour, in sequels to Gulliver’s Travels such as José Emilio Pacheco’s “Gulliver en el país de los megáridos” (1982; collected in La sangre de Medusa, 1990) and Edgar Brau’s El último viaje del capitán Lemuel Gulliver (1998), which respectively lampoons Mexican and Argentinian social and political mores. None of these works have received their due reception, unlike Romanian modern gulliveriana. It might be argued that this relatively better reception is due to Romanian critics being perhaps less prejudiced against speculative literature in general, rather than to a superior literary quality of the Romanian sequels. In general, apart from Karinthy’s recognized masterpieces, modern gulliveriana still awaits a sympathetic critical appraisal that could help them to be better known among a wider readership. Their limited number should not be an obstacle for us to recognize their high interest as literary and cultural artifacts representative of (post) modern satire true to Swift’s original spirit, as well as responses to contemporary concerns.

Works Cited


Nonfiction Reviews

The Ages of Wonder Woman: Essays on the Amazon Princess in Changing Times

Matthew J. Brown


Order option(s): Paper | Kindle

THERE ARE MANY THINGS to like about Darowski's Ages of Wonder Woman: it provides a serviceable overview of the various periods of Wonder Woman's publication history, from the early 1940's to DC Comics' recent reboot, "the New 52." Many of the essays are accessible and clearly written, and some are analytically and critically sophisticated in a way familiar to cultural studies scholars. There are also a few idiosyncratic approaches, such as Craig This's use of the foreign policy concept of "containment" to read Fredric Wertham's attack on Wonder Woman (and other superhero comics) in the 1950's, or Lori Maguire's reading of Wonder Woman in the context of the history of military technology. The unusual background of these contributions shows a remarkable and wonderful aspect of contemporary comics studies, a field that is still highly interdisciplinary, inclusive, and somewhat inchoate.

There is a dark side to the fact that comics studies is inchoate as a field, which is that engagement with and citations of the existing literature often leave much to be desired, and this book definitely exemplifies that problematic trend. Important work on superhero comics generally, and Wonder Woman in particular (which goes back at least forty years), goes unacknowledged throughout the volume. The essays by Finn, Bamberger, McClelland-Nugent, Johnson, and Pagoni Berns cite no works of comics studies research whatsoever, not to mention secondary sources on Wonder Woman. Les Daniels' 2004 authorized history of Wonder Woman is a common citation, as is Bradford Wright's Comic Book Nation (2001). Missing are some of the most important research on Marston and Wonder Woman, such as the work of Bunn (1997) and Rhodes (2000).

2014 was a banner year for research on Wonder Woman, so several of the most exciting new works on Wonder Woman were unavailable to the authors of Ages of Wonder Woman. These include two very different works that focus on Wonder Woman's creator, William Moulton Marston, and his early stories---Jill Lepore's Secret History of Wonder Woman (2014) and Noah Berlatsky's Wonder Woman: Bondage and Feminism in the Marston/Peter Comics (2015). Lepore's text is a magnificent work of narrative history and archival detective work (though it has some of the same problems vis a vis existing scholarship as the present volume). Berlatsky's is a theory-heavy close reading of the Marston/Peter comics. Another work, Tim Hanley's Wonder Woman Unbound (2014), provides a broader historical overview, though also necessarily gives prime attention to the Marston era.

My own scholarly interests in Wonder Woman are primarily in the Marston comics and their relationship to Marston's scientific and political agendas. Marston was a Harvard-trained experimental, forensic, and clinical psychologist as well as a radical (gynocentric/matriarchal) feminist, polyamorist, and bondage enthusiast. His scientific, political, and sexual interests form a coherent system of thought, which in turn became a platform for Marston's applied work and activism. Throughout the 1930s, Marston sought to publicize his message of psychological health through submission to feminine love-leadership in various pop culture media, including pulp romance fiction and film consulting, generally without much success. In the 1940s, Marston found his medium in the comic books, as the force behind the creation of Wonder Woman, which in turn incorporates many elements of his worldview and psychological-political message.

It is thus with great interest that I turned to the early essays in this volume. Unfortunately, these essays were generally a letdown. The best is Finn's "Wonder Woman's Feminist Agenda," a close reading of Marston's comics, letters, popular writings, and main scientific monograph. Finn mostly gets Marston's views right, though she doesn't give a sense of the coherence and depth of Marston's views. The missing component is a discussion of Marston's psycho-
logical research and theories, which are given only brief treatment (though this is much better than the almost complete absence of Marston’s psychology from the other essays). My one major quibble is with Finn’s claim that "Wonder Woman adhered to the dominant standards of acceptable femininity" (16). While there is much that is problematic in Marston’s biological essentialism and portrayal of masculinity and femininity, Marston makes it crystal clear that he is reconstructing gender norms, replacing statistical or socially-dominant standards of "normalcy" with standards grounded in psychological psychological health. Though Marston clearly endorses some elements of traditional femininity as virtuous, he rejects others, for principled if strange reasons.

Other treatments of Marston and his Wonder Woman comics are much more disappointing. Knaff’s inattention to what Marston was trying to do leads to a very odd interpretation, in which Wonder Woman is generally "managed" by men and objectified by Steve Trevor. Knaff picks a rare case where Trevor rescues Wonder Woman, rather than vice versa, to suggest that Wonder Woman often succumbs to a damsel-in-distress trope, whereas readers familiar with Marston’s Wonder Woman will know that he often flips the script on this trope. In This’s essay on Wertham and Wonder Woman, Marston’s focus on feminine superiority comes across as quirky and unmotivated, unconnected to any larger set of ideas. An unfortunate missed connection (explored in depth by Rhodes (1997)) for This’s essay is the contrast between Marston’s and Wertham’s psychological views (Wertham was a Freudian psychiatrist).

Mandaville’s essay on Gail Simone’s run on Wonder Woman (2008-2010) has some similar issues. While Mandaville’s assertion that Simone was Wonder Woman’s "first regular, ongoing female writer" (205) is technically correct, this gives short shrift to the role played by women during Marston’s creative direction of Wonder Woman, especially by Joyce Hummel Murchison, who scripted many of the comics under Marston’s direction. (Murchison was uncredited, but so was Marston; like many early comics, Wonder Woman appeared under a pen name: "Charles Moulton.") Even worse, Mandaville incorrectly claims that Wonder Woman was "originally portrayed primarily through her relationship to a man (Steve Trevor)" whereas "Simone centers women’s relationships with each other" (205-6), erasing the Holliday College girls and the Amazons from Marston’s run. This mistaken and insultingly reductive take on early Wonder Woman sours an otherwise valuable discussion of Simone’s contribution.

It is difficult to do justice to an edited collection like this, with 19 essays and an introduction, in a brief book review. I have focused on some concerns that are particularly close to my own interests as a Wonder Woman scholar and fan. Overall, this volume can provide much value to a general audience and to certain students and scholars without much background on Wonder Woman or the field of comics studies, especially those interested in the history of pop culture and Wonder Woman’s place in it. I hope, one day, to see a volume of this sort that aims at a higher level of scholarly rigor.

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The Ages of the Avengers: Essays on the Earth’s Mightiest Heroes in Changing Times

Cait Coker


Order option(s): Paper | Kindle

AN INTERESTING SIDE-EFFECT of the recent glut of superhero films has been an upsurge in comics scholarship, with more academic volumes devoted to the topic seemingly appearing in the last five years than the entirety of the decade prior. Monographs and multi-author anthologies share analyses of individual characters or publishers along with more broad topics: superheroes and—take your pick, “religion,” “philosophy,” “history,” “science.” Joseph J. Darowski has edited the volume The Ages of the Avengers to focus on that team. Because of the vagaries of time and publishing, it’s impossible to focus on a single serial title; Marvel Comics in all its incarnations has always been very slapdash with regards to spin-offs, renumberings, and retellings. Devoted to a comics (and cartoon and film) franchise that now encompasses over fifty years in publishing, Darowski seems to have aimed for a broad mix of essays that reflects the dramatically shifting needs of readers and writers over time, and to have largely succeeded. However, that very breadth is what also makes this volume uneven; essays jump across time periods, team line-ups, and even in-universe canons to discuss topics like politics, media, and race, and each within its specific historical context within the real world.

The fifteen essays included are at least chronological in terms of the comics they are analyzing, but otherwise they are all over the place in content. Particularly strong pieces include Jason Sacks’s “Earth’s Mightiest (Dysfunctional) Family: The Evolution of The Avengers Under Jim Shooter” and Todd Steven Burroughs’s “The Spy King: How Christopher Priest’s Version of the Black Panther Shook Up Earth’s Mightiest Heroes,” both of which discuss specific comics writers and how they particularly treat their characters; Morgan B. O’Rourke’s “The Ultimates as Superheroes in the Age of Social Media and Celebrity,” Mark Edlitz’s “The Uncivil Debate Within Marvel’s Civil War,” and Dyfrig Jones’s “Islamic Invaders: Secret Invasion and the Post-9/11 World of Marvel,” all of which consider comics from the last decade and a half. Other essays look at the Vietnam War, Post-Cold War, and Reagan-era politics as explicated through various character arcs. A particularly original piece by José Alaniz is “‘No!’ Great Lakes Avengers and the Uses of Enfreakment,” which considers the lower tier heroes based in Wisconsin. Darowski’s own contribution, “The one with the kids on the island: Avengers Arena and Teenage Dystopian Fiction” considers the Arena story arc and readers’ accusations that it was “too derivative” of works like The Hunger Games along with representations of social media and teen cyberbullying in the comic.

The greatest strength of this volume is the (sometimes extensive) literary critiques of individual comic stories and arcs. Because of the great breadth of comics material available, as well as the difficulty in sometimes accessing it, scholars have often seemed to quote or review primary sources sparingly. Thanks to numerous quality reprints as well as subscription services that provide access to thousands of back-issues, not to mention various libraries making a point of adding these materials to their collections, this is no longer a problem. What is a problem, however, is the sheer unevenness of the scholarship. The strongest essays reflect a familiarity with the current critical discourse on comics that others, simply, do not. It is telling that two essays cite no comics scholarship at all while others are able to cite ten works or more. This is not a matter of obscure or esoteric material, either; as I mentioned above, the significant uptick in comics scholarship publishing in the last several years has made finding and accessing this work easier than ever. If this may seem like handwringing to some readers, let me respectfully submit that there is little excuse for an academic essay on popular culture to cite a Marvel Wiki for character information, and none at all to cite LonelyPlanet.com for a historical entry. It would have taken little time for the authors to locate the more scholarly resources available from numerous academic and fan databases, several of which are free to the public. That some of the writers did not do so, and that the editor did not encourage them to do so, suggests either an inattention to detail or a lackadaisical attitude towards
the topic. Though popular, genre studies is still far from the assured respectability of traditional literary study, making it more difficult for scholars to argue the impact and merit of their work. Weak work like this hinders the progress of more agile academics, and that is a problem.

Comics scholarship seldom crosses over with work in SFF studies. That the Avengers, whatever their iteration, frequently clash—culturally and physically—-with aliens, even as they explore posthumanism with certain characters (such as The Vision, who is discussed briefly in this book) does make them of interest to SFF scholars who also like comics. This particular volume will be of most interest to those scholars, acafans, and (undergraduate) students who are interested in this specific team or title. University libraries will likely want the book for their collections, but given the price tag and the unevenness of the work, most likely only completists will want a copy of this book for their very own.

**Ages of the X-Men: Essays on the Children of the Atom in Changing Times**

Dominick Grace


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BOOKS ON COMICS have been appearing more and more frequently of late, and one of the more prolific contributors to this trend has been editor Joseph J. Darowski, with his “Ages of . . .” series from McFarland & Company (five volumes since 2012 so far, with more to come). Welcome as such a plethora of comics-related books is in some respects, *Ages of the X-Men* is a mixed bag, both in terms of its content and in terms of its editorial standards. The book collects nineteen essays by a range of scholars with a range of scholarly experience (close to half the papers are authored or co-authored by students)—and with a highly variable range of success. The essays cover the main X-Men comic book and various spin-offs and linked titles (though other media, such as television cartoons or the movie franchise, are largely left out of consideration, as outside the book’s area of interest) in roughly chronological order, beginning with analyses of the earliest comics and ending with a consideration of the X-Men in the age of Obama.

Marvel’s X-Men franchise is, as Darowski points out in his introduction, “one of the most successful franchises in comic book history” (1), and it is one that is ripe for academic exploration. That its representation of mutants lends itself easily to real-world applicability, notably as an allegory of racial otherness, has long been a well-known and explicitly acknowledged element of the franchise, a point revisited here by many of the authors, who attempt to extend the associations to other topics (1960s counter-culture figures, gender, sexuality, AIDS, autism etc.). Sometimes these readings are closely allied to metaphors clearly evident in the texts themselves and/or explicitly acknowledged by the authors of the texts. Sometimes, the essays have less in the way of internal or external evidence with which to work. There is of course no reason why such readings should not be made or cannot work, but the burden on the analyst increases in such instances. Not all of the essays here succeed in making convincing cases for their readings. Many of the papers offer intriguing and tantalizing possibilities but do not manage to build a sufficiently convincing case.

For instance, the first paper, Brad J. Ricca’s “Origin of the Species: Popular Science, Dr. Hermann Muller and the X-Men,” makes a case for the discourse around nuclear radiation and mutation, especially the work of Hermann Muller, as influencing Stan Lee’s creation of the X-Men (the essay does not address the tendentious question of how much of a role Lee actually had in the creation of many of the early Marvel characters, though whether Lee, Jack Kirby, or both of them were influenced by contemporary discourse is not central to the basic argument here), and he digs up some suggestive possibilities (e.g. one can see a resemblance between Professor X and Muller in photographs of the man, as Ricca states on page 8). Ricca makes a good case for the possible influence of real-world paranoia about the possibility of radioactivity causing mutation influencing the creation of the X-Men, but he leaves out of
his discussion that there was also a well-established Science Fiction tradition of nuclear mutation stories, perhaps most notably in Wilmar Shiras’s novel Children of the Atom (1953, paperback 1958), which anticipated many major elements of the X-Men series a decade before the comic book began. To be fully convincing, this piece needs to address why actual genre SF is a less likely source for the X-Men than contemporary scientific discourse. Jean-Phillipe Zanco’s piece on the X-Men as being analogous to countercultural groups (“Call for Community: Charles Xavier’s School for Gifted Youngsters as Hippie Community Experience”) is similarly suggestive rather than convincing in its selective and limited use of direct evidence from the comics to support its thesis. The brevity of the paper and its numerous grammatical and reference problems do not help. The final essay, which attempts to link the X-Men with Obama’s America, suffers from an overabundance of plot summary and a paucity of compelling evidence for anything more than general similarity between the comics world and reality.

Other papers are much stronger, such as Gerri Mahn’s insightful and well-researched exploration of masculinity as depicted in the comics, “Fatal Attraction: Wolverine, the Hegemonic Male and the Crisis of Masculinity in the 1990s,” or Adam Capitano’s analysis of how the body functions, in “Race and Violence from the ‘Clear Line School’: Bodies and the Celebratory Satire of X-Statix,” one of the few essays to comment in detail on how the art itself is a key component in the comics (for a book on comics, this one has relatively little to say about the visual element; indeed, the absence of illustrations from the book is arguably a significant limitation of a work on a visual medium), or Margaret Galvan’s reading of feminism in relation to the character Kitty Pryde (“From Kitty to Cat: Kitty Pryde and the Phases of Feminism”). However, even the more insightful essays suffer all too often from errors of grammar (too numerous to mention but including such common errors as subject/verb agreement, word choice error (‘assent’ vs “ascent” for instance) that should have been caught at some point by the editor, if not the authors, oversimplifications of fact (e.g. David Allan Duncan’s identification of comics from the Vertigo line as ‘alternative comics,’ true insofar as Vertigo represented an alternative to what Marvel and DC did in their regular titles but not really what the term ‘alternative comics’ refers to), or outright over-sights/errors (e.g. one paper which refers to Professor X dying two different times during the story’s run—which did happen, as death is rarely terminal in superhero comics, but which really needs to be clarified in the context of the paper—or the paper which consistently identifies Professor X’s mutant detecting machine as Cerebra not Cerebro—Cerebra is in fact another character).

In short, this collection has enough worthwhile essays to be of interest to scholars interested in the X-Men or in comics generally, but even for such scholars, it is not an essential read, as a whole.

On the Origin of Superheroes: From the Big Bang to Action Comics No. 1
Sara Martín


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CHRIS GAVALER, assistant professor of English at Washington and Lee University, has been running a seminar on superheroes since 2009, complemented by the blog “The Patron Saint of Superheroes.” Following the suggestion of his editor Elisabeth Chretien, Gavaler has turned the “primordial blog goo” (265) into On the Origin of Superheroes, an essay addressing a general readership. Gavaler apologizes to fellow scholars as we may find “the absence of footnotes and internal citations frustrating” (9). The reviews posted in Goodreads and similar websites suggest, nonetheless, that non-specialists are daunted by the proliferation of allusions to historical and mythological events and figures. The frequent personal remarks and “family snapshots” (9) also contribute to the uneven tone of Gavaler’s otherwise enjoyable volume.

The subtitle, From the Big Bang to Action Comics No. 1, announces Gavaler’s ambitious intention to explore a vast territory. He explains his project using the image of an hourglass: 1938, the year when
America met Superman, is the neck, while the glass bulbs contain the myriad superheroes preceding and following the man from Krypton. Gavaler’s main contribution consists of identifying as superheroes a heterogeneous selection of figures from the pre-1938 past, a game which requires the reader’s total complicity. The cover showing Napoleon sporting Batman’s mask (or perhaps Batman in Napoleon’s military uniform) sums up Gavaler’s argument.

Superheroes, “like most any pop culture production, reflect a lot about us” (2). Gavaler, however, does not examine why the USA in particular leads world-wide the production of superheroes, despite a common heritage shared with many other Western cultures; why, in short, regardless of other locally popular examples in Europe and Asia, the word “superhero” means, essentially, “American superhero.” Gavaler acknowledges that “our nation’s history of obsessions flexes just under those tights: [...] our most nightmarish fears, our most utopian aspirations” (2) yet fails to wonder why this is the case at all. This oversight is stressed by Gavaler’s method to propagate his findings as a historical researcher, which consists of dazzling readers by establishing unexpected links between disparate figures rather than by building an argument. Gavaler tends to end his glittery displays with a variety of sweeping statements such as “Humans have been thinking about superheroes for over seventeen millennia” (18), among many others.

Gavaler excels at establishing the immediate genealogy of the superhero, particularly between the 1830s and the 1930s. The word “superhero,” we learn, has three fathers: Bernard Shaw popularized “superman,” a word also used to translate Nietzsche’s controversial “übermensch,” derived from Goethe’s “übermenschen” (demi-gods). Gavaler reveals that the first three decades of the 20th century “are awash with masked and superpowered do-gooders” (5), as many as forty, including the Scarlet Pimpernel, Zorro, the Shadow, the Lone Wolf, the Gray Seal, Blackshirt, the Saint, even Tarzan.

The attempt to unearth a long-standing genealogy, however, falters the further Gavaler moves into the past. Comics are “only the latest mythology to anthropomorphize the workings of the universe” (18), he claims. We may agree that Thor the superhero and Thor the god are related, yet calling Lascaux’s paintings a comic strip, the Sistine Chapel a graphic novel, and Milton’s Michael a pioneering superhero are witticisms rather than insights. Other rotund claims—such as “superheroes are humans who become gods but then choose to be human” (21)—are not substantiated either, while key issues are left unexplored, from the deistic nature of superhero universes to the Jewish background of Stan Lee’s superheroes.

An attractive aspect of Gavaler’s volume is his discussion of the reasons why he hates superheroes despite loving them: they’re violent, disrespectful of government and democracy, a law unto themselves. Today, he concludes, “we’d call them terrorists” (48). Superheroes “have a bit of the Dark Side in them” (75), which is why, as many have noticed, Batman and the Joker, hero and villain, are not so different. As Gavaler notes with regret, the superhero is also too close for comfort to the genocidal cowboy of the 19th century and to the eugenic projects of early 20th century. Superheroes, in short, culminate a dubious ideology that avoids the trappings of European fascist mass leadership only because superheroes are too individualistic. America’s love of great men upholds this aberrant, ambiguous creature, an America which calls itself “a champion of the oppressed–even when it’s been busy oppressing the oppressed” (105). Gavaler is at his most provocative when he claims that the tales of caped crusaders are the response of “the great American unconscious” (132) to unreal threats. Superheroes patrol the racial frontiers by metaphorically turning the racial other into the criminal enemy and Batman is nothing but “the KKK in a cooler costume” (190). The wonder, he argues, is not that superheroes use their superpowers to do good but that they do not use them to do evil.

Partially abandoning the chronological overview, Gavaler stops to consider why superheroes fare so badly as lovers. Since decades-long serialization is incompatible with a coherent biography, superheroes can hardly ever engage in plausible romance. Gavaler prefers the solution of perpetual foreplay to the problem of how to portray marriage, which is “hell on a writer” (216). Yet, he avoids the real issue by resorting to the perpetual immaturity of the adolescent men behind the superhero mask. Instead, Gavaler suggests that sacrificial “supercelibacy became part of the job description” (220), because the rise of (foreign) fascism made the (American) eugenic project of creating “a master race of ruling supermen” (220) too dangerous even for comics. Superheroes
eventually became oxymoronic supermasculine celibates.

Gavaler offers no specific consideration of the role of SF in the construction of the superhero (his gothic roots receive more attention). Buck Rogers and Flash Gordon appeared around the time when Hugo Gernsback launched *Amazing Stories*, and Gavaler even claims that Siegel turned Mongo into Krypton. Any SF specialist willing to play this game of linking a diversity of superheroes across the ages will certainly enjoy Gavaler’s volume.
Fiction Reviews

The Complete Orsinia: Malafrena; Stories and Songs
Cait Coker


Order option(s): Hard

RESISTANCE to the recognition of the “worthiness” of science fiction remains a problem in the literary establishment, which is part of the reason that the new Library of America edition of Le Guin’s Orsinia novels is exciting: she is only the third (or fourth, if you count Vonnegut) genre writer to be selected for the series. (There is also a two volume edited anthology of American Science Fiction edited by Gary K. Wolfe that collects nine SF novels by different authors from the 1950s.) A recent piece on Le Guin’s inclusion in the series in The New York Times ran an article that implied that Le Guin herself did not identify as a science fiction author. While there was probably an element of clickbait inherent in running a long piece entitled “Ursula Le Guin Has Earned a Rare Honor. Just Don’t Call Her a Sci-Fi Writer,” in the interview itself she engages with the problems of labels and gender by saying that she “published as a genre writer when genre was not literature,” and acknowledges that she likely lost the 1985 National Book Award to Don DeLillo because he was a man and she was a woman. And it is here also useful to note that, too, while the Library of America series has collected over two hundred and eighty volumes, only twenty individual women writers are represented, though some have more than one volume to their names. I bring all of this up to illustrate the context both for Le Guin’s inclusion and the representative text selected as a first volume for her in the series. A promotional flyer included with the book states that Le Guin is, with Philip Roth, one of only two living authors in the series, and quotes Margaret Atwood describing her as “a quintessentially American writer.” It is therefore curious to me that the Orsinia is not about America at all.

The Orsinia is unlike her other, better known works; rather than being straightforwardly fantasy or science fiction, it is an imaginary history of an imaginary country in Eastern Europe, with all of the fraught political and religious upheavals this would suggest. The novel Malafrena spans 1800-1830, when revolutions shook Europe; the opus as a whole has episodes that take place from the country’s founding in the twelfth century to its liberation from a Stalinist government in 1989. It’s an ambitious work, and intriguingly, it was her first attempt at a novel, written in the 1950s. Le Guin’s introduction describes how its inception and revisions were informed by her coming of age and education; she also includes passages from her diary during the revision process as well as samples of changing drafts, as when what she had envisioned as The Necessary Passion became Malafrena instead. Some of her notes in the diary regarding the reading are little gems for scholars, as when she notes that the character “Laura … is as autobiographical as I ever got” or “The queerest thing is that it is The Dispossessed… much more than I realized when writing the latter” (xiv, italics original). She also says that “The characters were mostly men, because in the early 1950s, fiction was mostly about men and history was all about men and I thought books had to be about men”; an interesting statement given both her most famous works and the recent interview (xii). Malafrena itself was ultimately published in 1979; Orsinian Tales, also appearing here in full, was published in 1976. Two other short stories, “Two Delays on the Northern Line” and “Unlocking the Air” previously appeared in anthologies; of the three songs “Folk Song from the Montayna Province” was Le Guin’s first published poem in 1959, and “Red Berries (Montayna Province)” and “The Walls of Rákava (Polana Province)” are published here for the first time, along with the map of Orsinia (drawn by Le Guin) that appears in the book’s endpapers.

The collection also includes three sections by Attebery: a “Chronology,” “Notes on the Texts”, and the “Notes” themselves that will be of particular interest to the scholar-reader. The “Chronology” covers Le Guin’s life and career from her birth in 1929 until 2014; entries range from a few sentences to long paragraphs detailing family episodes. One brief entry reveals Le Guin’s procuring an abortion when the

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procedure was still illegal in the US, an event referenced in a 1982 keynote address that was published as “The Princess” in her collection Dancing at the Edge of the World: Thoughts on Words, Women, Places. The entry is not contextualized by that publication, however, and so it almost seems invasive, both given the ongoing political controversies around abortion itself and the history of using such information against women in the public sphere. The “Notes on the Texts” provides an in-depth publication history of all the Orsinian material and a list of typographical errors corrected, while the “Notes” generally explicate real world historical references or translate non-English words and phrases not in common use. Each of these sections succeed in creating a reader-friendly scholarly apparatus to the rest of the book.

The Orsinia is going to be largely interesting for devotees of Le Guin’s work, or for those who want to woo other (reluctant) readers to her work through less speculative material. While I appreciated this look into Le Guin’s early work, I really wish the Library of America had canonized some of her other work instead, like The Dispossessed, The Left Hand of Darkness, the Earthsea books, or any of her non-fictional works. I suspect the choice to rerelease the Orsinian books is because they are out of print in the US. However, Le Guin’s impact on genre, and indeed, on scholarship on genre, has been profound, and it seems strange and problematic to me to valorize this early material at the expense of her better known and more commonly taught works. I expect and hope that other volumes collecting Le Guin in the series will be forthcoming; if so, the canonical treatment for them will be greatly welcomed.

Works Cited


Spear of Light

Bill Dynes


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THE CONCLUSION to what Brenda Cooper is calling a “duology,” Spear of Light picks up where the Philip K. Dick Award nominee and Endeavour award finalist Edge of Dark wound up, with the humans of the planet Lym struggling to cope with what appears to be an invasion by the robotic Next. The Next’s origins have been lost in the forgotten past, but they had long ago been driven to the cold edge of the solar system and presumed defeated. Now they have returned and, having defeated the powerful space stations of the Glittering, they are establishing a mysterious city on Lym itself with implacable determination. The people of Lym, both planetside and space-bound, must decide: is this an invasion, or can humans and post-humans learn to co-exist?

Readers will be able to enjoy the space opera action of Spear of Light without having read Edge of Dark, though the two are clearly conceived of as a single story. Cooper structures Spear through four interlocking plot lines. On the planet Lym, the Next are establishing their new city, forcing the residents to choose up sides – those who will stop at nothing to drive the robots away, those who seek compromise in order to preserve the fragile ecology of their planet, and those who find appealing the opportunity to upload their consciousness into new artificial bodies, to become Next themselves. One man, whose transformation into a Next was forced upon him, is slowly coming to terms with his new identity, and as he explores Lym through new perspectives, he may have inadvertently stumbled upon clues to the Next’s purpose. Out in space, the Shining Revolution have pledged the extermination of the Next, seeking recruits among the residents of the space stations and waging battle against the robots’ ships. And on the stations themselves, administrators and merchants desperately seek a middle way, an accommodation that will allow humans and Next to coexist in peace.

Cooper deploys a variety of point-of-view characters continuing from Edge of Dark in order to nar-
rate these plots. Three of those narrators are positioned on Lym. Charlie Windar is a former ranger, dedicated to the restoration of his planet’s shattered ecology, who was pressed into service against the Next and now finds himself the reluctant leader of those who are working to find some way to accommodate the Next on Lym. Also on Lym are Nona, an ambassador from one of the space stations, and the recently transformed Next Yi. Out in space, Satyana searches desperately for ways to work with the Next, while Nayli captains a Shining Revolution ship with a growing urgency to exterminate the robot host. It doesn’t take the reader long to become comfortable with these characters and the stories being told through their perspectives, but it should be said that there is not much to distinguish the various voices. The characters tend to sound like one another, which limits the effectiveness of the technique a bit. This becomes especially problematic when events bring a couple of the narrator characters together; the brief chapters jump from one perspective to another, but it is not quite clear what we gain by the shifts. Similarly, the structure of the various plots occasionally compromise the overall organization of the novel; when events on Lym become particularly fraught, we can lose sight of the characters out in space for an extended period.

Curiously, for all that is happening among these various plots, the narrative characters themselves are often only peripherally involved, and this can undermine the sense of urgency that one would expect of an action-oriented novel. This isn’t to say that the characters are entirely passive, but Cooper positions them as helpless observers at several key moments. Charlie watches helplessly during an ill-fated assault upon the Next’s city, for example, and Nayli has a poignant dialogue with her husband as his ship is attacked, but her own ship is too far away for her to do more than watch the action through her monitors. Additionally, Satyana’s plot-line is so loosely connected to the others that her political maneuvering seems incidental to the novel’s action. If Cooper is planning to extend her duology, Satyana and her shady consort Gunnar may have more central roles to play, but here they are too often a distraction for the reader.

Where Cooper clearly does succeed is her ability to weave in several valuable themes without stalling the narrative or allowing characters to become simple mouthpieces. *Spear of Light* is very interested in ecological issues and the roles human beings play as caretakers of their planets. As a ranger before the coming of the Next, Charlie worked to preserve the fragile ecosystems of Lym; history tells him that the planet was devastated in the wars that originally drove the Next to the fringes of the solar system, though he discovers that history may not be reliable. His passion motivates him throughout the novel to find ways to work with the Next, since he fears that another full-scale war will undo all the work he and the other rangers have accomplished. That work, however, is already threatened by those humans who see the Next as an intolerable Other whose presence on Lym must be eradicated at any cost, and so Cooper is able to blend this ecological theme with a very timely focus on intolerance and racism. Most of the humans on Lym have no direct interaction with the Next who have come to their world, yet their immediate reaction is fear, and they are quick to align with agents of the Shining Revolution in their efforts to eradicate those whom they do not understand.

The contrast between this prejudice and the more nuanced perspectives of characters such as Charlie and Nona allow Cooper to explore her third major theme, the notion of “post-humanity.” The only Next who functions as a Point of View character is the recently-transformed Yi, and so we don’t get as full an insight into what the robotic existence has to offer, but it is apparent that not everyone shares the Shining Revolution’s virulent antipathy towards these others. Yi gradually comes to appreciate the more impassive perspective that his artificial systems provide him, and before the Next are even fully established on Lym, other humans are flocking to the growing city, petitioning to become. The novel’s focus on its human characters and the urgency of the growing military conflict mean that this particular theme isn’t as fully developed as it could be, since the reader has only occasional glimpses into post-human life. Yet at the novel’s climax, Cooper neatly ties the mystery of the Next’s origins in with her ecological themes in a manner that resolves the many plot lines in a satisfying manner, yet leaves a door or two open in case she decides to take this duology further.

If *Spear of Light* occasionally loses its sense of urgency, it nevertheless keeps the reader intrigued by the building mysteries. Earnest characters keep us engaged even when the various plot-lines meander a bit. The novel will perhaps be of most interest to
those exploring the intersection of SF and eco-literature, although studies of robots, cyborgs, and post-humanism will also find this novel relevant. At its core, Cooper’s novel is an entertaining and diverting adventure.

**Media Reviews**

**Ghostbusters (2016)**

Tania Darlington


Order option(s): [Amazon] | [Blu-Ray] | [DVD]

A FILM LIKE *Ghostbusters* needs little introduction, which was part of the problem for the 2016 remake of the classic 1984 supernatural comedy. Though the 2016 film, directed by Paul Feig and starring Kristen Wiig, Melissa McCarthy, Kate McKinnon and Leslie Jones certainly lives up to its beloved predecessor, one would be hard pressed to believe so given public reaction to the remake. Despite a largely positive critical reception, the decidedly negative, gender-driven reaction to the film drove many viewers away well before it opened.

Like its predecessor, *Ghostbusters* revolves around a university professor, Erin Gilbert (Wiig) who is removed from her post due to her involvement in parapsychology. When she teams up with two other parapsychological researchers, Abby Yates (McCarthy) and Jillian Holtzmann (McKinnon), and amateur historian Patty Tolan (Jones), they discover that supernatural phenomenon are taking over New York City because an ostracized man is attempting to unleash an army of angry spirits to get revenge on the world that has ignored his genius. While the films follow similar trajectories, the new *Ghostbusters* is far from a simple imitation of the original. It contains many humorous callbacks to its predecessor and excellent cameos from the original cast (highlighted by a full-size painting of the late Harold Ramis), but its style of humor and storyline are very much its own.

As noted, much of the response to the film has been gender-driven, and its reception has been largely shaped by the many vocal fans of the original who took umbrage with the notion of remaking the film with female leads and with the only primary male character in the film (Chris Hemsworth as the delightfully dim secretary Kevin) being treated as brainless eye-candy (one of the film’s most brilliant reversals). My own experience at the theater
seemed to parallel the online resistance to the film’s female cast. The audience was entirely female (many male fans of the original have been vocal in their refusal to see the remake), and the majority of viewers only laughed at Chris Hemsworth’s jokes. Nevertheless, the film is consistently funny. Fans of Paul Feig’s work from Freaks and Geeks and Spy will recognize his distinct style of humor from its earliest lines, when a tour guide placidly observes, “it’s said that in this very room P.T. Barnum first had the idea to enslave elephants.” All of the cast members deliver excellent performances and convey a genuine sense of camaraderie, but Kate McKinnon’s engineer/particle physicist Jillian Holtzmann brings a wackiness that is far removed from anything in the original film and truly steals the show.

Ghostbusters plays on the tropes of supernatural horror and the technobabble that is so often part and parcel of depictions of science in blockbuster films, but it is more grounded in science than one might guess from its comedic approach to scientific equipment. According to a July 2016 episode of science Friday, MIT assistant professor of physics Lindley Winslow and U.S. Department of Energy physicist James Maxwell contributed lab equipment to lend authenticity to the film’s props, and they help designed the Ghostbusters’ tools, keeping in mind the scientific principles they believe underlie the film’s ghost hunting technology (“The Real Science”). In this sense, though the film is far from hard science fiction, it may have a place alongside popular, widely-known works like Star Trek in encouraging speculation about the working principles of imaginative scientific objects among students or those outside of scientific fields.

The most significant classroom conversations about Ghostbusters, however, are likely to be those that revolve around gender. With male fans of the franchise giving the film poor reviews before it was even released based solely on the remake featuring female characters and early reviews split largely across gender lines (several aggregators note that roughly 80% of female reviewers reacted positively to the film, and more than 75% of male viewers reacted negatively), it is clear that the Ghostbusters remake speaks to the issues of gender in fandom and science fiction that have been so prevalent in the GamerGate and Hugo Awards controversies in recent years as well as in the media at large. The film’s reception reflects what appears to be a gender representation tipping point in media reception and, as such, makes for a clear case study of how gender influences audience reception.

Works Cited


Cindi Mayweather’s Revolutionary Pursuit of Joy

Sonya Dyer


CINDI MAYWEATHER, the avatar-creation of musician/songwriter and performer Janelle Monae, represents a re-configuration of the android (or more accurately gynoid) figure as a revolutionary, intersectional heroine transported beyond archetypal tropes of abjection towards the production of revolutionary joy as a counter-hegemonic strategy for self- (re) creation.

Mayweather aka Android No. 57821 is a mass-produced droid created in 2719 in Metropolis, a fictional universe within which all of the works discussed in this text takes place. The social dynamics of Metropolis mirror and extend contemporary practices of social stratification and division (especially with regards to class, gender and race). Within the complex cosmology of Metropolis, Mayweather is one of a multiplicity of gynoids, an Alpha Platinum 9000 model. Other models of Monae droid alter egos are
displayed, for example, in the short film accompanying the single “Many Moons” (2010).

Metropolis is an expansive universe weaving a complex multi-layered ontology through dynamic processes of subject formation, and sophisticated worldbuilding. It is almost dazzlingly difficult to unify the various timelines and inter-relations. We encounter intersecting temporalities, post-recovery diasporic interpretations of Afrocentric visual signs, contemporary and ‘futuristic’ fashions, complex staging and a decidedly queer performativity as contemporary-future forms of being. The influence of Fritz Lang, Octavia Butler, mid 20th century musicals, Alfred Hitchcock’s thrillers, Sun Ra, and David Bowie amongst others, are clearly visible (and audible in the latter cases). However, accompanied by Monae’s particular aesthetic, such as her characteristic uniform of black and white clothing (echoing the uniforms of many blue-collar workers), cross genre musical styles (often within the same song) and her employment of classical techniques of showmanship and razzmatazz, the accumulative effort is of a praxis unique in contemporary performative culture.

Across the EP, Metropolis: Suite I (The Chase) (2007) and two genre hopping albums, The ArchAndroid (2010) and The Electric Lady (2013), Monae has now manifested more than half of the constituent parts of a planned seven album Metropolis series.

Incorporating elements of RnB, rock, indie, classical, easy listening and funk, Monae has in Mayweather developed an avatar that represents the formally contentious nexus of humanoid gynoid, clone and robot. Mayweather, as a gynoid with a distinct subjectivity and motivation, demonstrates what theorist Isaiah Lavender III posits as the disquieting possibility that the android (supposedly devoid of emotion) might be “capable of developing the emotional qualities of a human” (Lavender, 199). The android Other, Lavender reminds us, is “caught between the lines of traditional difference – ethnic and racial – and post-humanism because it obscures reality” (Lavender, 199).

Monae’s gynoid avatar is most obviously a metaphor for an experience of post-Emancipation, post Civil Rights, 21st century Black female subjectivity - despite her Galactic origins, her characterisation is very much rooted in the history of the United States. However, through Mayweather’s adventures in love, community and revolution we see a more complex mediation of the process of subject formation that many (if not most) Black female human subjects in contemporary SF media are provided with. By equipping her primary character with a history, present and (one presumes) future, Monae fully utilises the space offered by SF to rethink contemporary anxieties via the prism of the future-narrative. In other words, by creating a three dimensional protagonist with motivation and desires of her own, existing within a on-going narrative framework, Monae has deftly manoeuvred Mayweather’s ontological ‘Otherness’ from the genre’s periphery to its centre.

“Many Moons,” the third song in Metropolis: Suite One (The Chase) and later made into a short film (2010), takes place in a futuristic Annual Android Auction, where gynoids of various types - all portrayed by Monae- walk a catwalk / auction block / slave block while Monae (in the guise of Cindi) performs from a platform dancing herself into a frenzy before being captured for disassembly by Lady Maeasta, Master of the ShowDroids (another Monae alter ego), for breaking the rules – falling in love with a human man (Anthony Greendown). Through the work’s recurring theme of rebirth, potentially manifesting as time travel, Monae demonstrates the absolute necessity of centring Black female subjectivities within speculative narratives without discounting the perils that potentially await subaltern subjects who rise ‘above their station,’ in a way that speaks to a multiplicity of subjugated subjectivities. Subsequently, several tracks on The ArchAndroid, Monae’s second album (2010), expand on Mayweather’s backstory including her kidnap and time travel, the theft of her genetic code and her eventual cloning (this echoes the real-life story of Henrietta Lacks, a young African American woman whose stolen genetic materials were the first human materials sent into Space).

Monae has since developed narratives for Cindi that go beyond analogies of enslavement and corporeal degradation (both archetypal tropes within Afrofuturist aesthetics). In The Electric Lady there are love songs (including “Prime Time” - a duet between a young Cindi and nightclub patron Joey Vice, portrayed by RnB singer Miguel), an eponymous paean to pioneering NASA astronaut “Sally Ride” (which could also be read as a queer coming out story), crazy dance parties (especially the track “Dance Apocalyptic”) and “Q.U.E.E.N” a languidly defiant celebratory revolutionary jam with neo-soul star Erykah Badu.
By providing space for Mayweather and her Universe to develop such narrative complexity across multiple works, Monae sonically and visually offers the listener-viewer an aesthetic register for arguably some of the most compelling future-present considerations of how - and in whose image - the future-subject is formed.

Monae constructs narrative devices of the gospel-influenced trilogy of testimony, speculation and joy. Arguably, what we experience in the transition from Metropolis: Suite I (The Chase), to The ArchAndroid to The Electric Lady is Monae moving through analogies of enslavement towards expressions of radical and revolutionary complexity including pain and estrangement, but also joy, pleasure, exploration, adventure, romance, sexuality, female solidarity and fun. We are exposed to a fully realized array of marginalised subjectivities within a speculative framework. This body of work is a political and aesthetic experience, a declaration of self-determined personhood (or droidhood) and marks one of the most formally daring series of ‘pop’ records of recent years.

Work Cited


11.22.63

Francisco J. López Arias


Order option(s): Blu-Ray | DVD

BY NOW, Stephen King no longer needs any introduction. Given his prolific body of literature, it was no surprise that Hulu ordered an 8-episode miniseries based on his highly acclaimed 11/22/63, which premiered on the streaming platform on February 15th, 2016. However, what was a surprise was hearing of the involvement, as one of the executive producers, of the most sought-after man in the science fiction film industry right now, J.J. Abrams. After huge successes like Lost (2004-2010), Fringe (2008-2013), Star Trek (2009) and its sequel Star Trek: Into Darkness (2013), and, of course, Star Wars: The Force Awakens (2015), every time J.J. Abrams turns his eyes to a project, the entirety of the science fiction fandom turn its eyes to it too.

A priori, 11.22.63 had all the ingredients to be a great miniseries: outstanding source material, the involvement in its writing and production of very talented people, and a solid cast headed by James Franco. Franco portrays the role of Jake Epping, a high-school and GED English teacher who is introduced to a time travel portal by his friend Al Templeton (played by Chris Cooper), who, just before dying, urges him to prevent the assassination of John F. Kennedy in 1963 by killing Lee Harvey Oswald. Indeed, he has to be sure that Lee Harvey Oswald was the murderer and that he acted alone, so the audience spends a great deal of the running time following Epping in his quest for the truth behind the
murder. Along the way, Epping meets Bill Turcotte (George MacKay), who becomes his sidekick posing as his brother, and Sadie Dunhill (Sarah Gadon), with whom he falls in love.

At this point in the summary of the miniseries plot, those readers familiar with the original book but who have not watched the show may be wondering why Bill has had such an overhaul in importance in the plot and what happened to Jodie, Texas. In the book, King’s vision of life in Jodie during the early 60’s is as important as the assassination itself, and many pages of the novel are devoted to building an ambiance, so much so that sometimes the main plot gets diluted within a sea of details. Thus, disregarding Jodie as nothing more than the setting where Jake and Sadie fall in love seems an odd choice, even if the constraints placed on the running time by the miniseries format are taken into account, especially when the informed viewer notices the rising importance of Bill Turcotte. In the novel, Turcotte is a secondary character, but in the show, his relevancy and therefore his screen time is increased when he becomes Jake’s sloppy sidekick in the investigation of Kennedy’s murder and a fine example of a writing mechanism in an adaptation of the written word into the screen, given that he is the excuse for both Jake and the writing team to vocalize expository dialogues that in the source material are mostly presented as internal monologues.

However, despite this, the show does a good job of maintaining King’s thematic concerns in the novel. Both share a common theme with almost any alternate history work, which is the representation of the past as a structure based on contingency and necessity. This is shown, for instance, in the introduction to the time travel rules presented in the first episode, and by the fact that the past is presented as a kind of supernatural sentient being that is able to resist and physically fight the manipulation of this pattern of contingency and necessity. Nevertheless, the contingency and necessity model in 11.22.63 is coated with the effect of memory tampering with the representation of the past, which, although it is not as typical in the alternate history genre, has been dealt with in other science fiction TV shows either as episodic or as central themes, such as in the Canadian series Being Erica (2009-2011) as a whole, or in some episodes of the BBC series Misfits (2009-2013), just to name a few.

But the real novelty of the show is the negative stance taken in relation to the idea of changing the outcome of seemingly adverse past events for the benefit of future generations, as shown in the last two episodes by the eventual futility of Jake’s enterprise. As a result of the combined effects of this adverse view and memory, the show seems to push a very strong moral message: do not question the events of the past, question its representation. This layer of skepticism seems to be informed by the theories of historiography as a narratological and rhetorical structure, such as those sported by, for instance, Hayden White. This approach is quite uncommon in alternate history, which usually relies on other, more traditional positions, with some instances of it going back even to Rankean theories. However, both the novel and the miniseries fail to make a clean break with these other long-established positions. The most prominent one may be the Great Man Theory of History, incarnated in this case in Kennedy himself. The viewer is shown that the difference between the life or death of less important people in History, such as Harry’s family, is negligible in the scale of world history, contrasting with the effects of Kennedy’s life or his death, which is the only difference between the world that we know and a post-apocalyptic nuclear wasteland.

All in all, even though 11.22.63 is not going to join The Wire (2002-2008) or Breaking Bad (2008-2013) in the pantheon of the greatest shows ever, it is indeed a very entertaining miniseries which fully exemplifies why alternate history is a growing trend worldwide. It is moving into the mainstream, especially on television, as demonstrated by the three different alternate history shows green-lighted by the major American networks and presented in the ‘2016 Upfronts’ (Making History on FOX based on the homonymous book by Stephen Fry; Time After Time on ABC, and Timeless on NBC), and by the successes of the genre all over the world, thanks to shows such as The Man in The High Castle (2015) or the Spanish show El Ministerio del Tiempo (2015).

Killjoys
Lisa Macklem
Lovretta, Michelle, creator. Killjoys. Mendacity Pictures, Bell Media, Universal Cable Productions
KILLJOYS’ second season continues to examine what it means to be human and humane in a complex universe. The world-building that began in season one continues, though we don’t see a lot of new worlds as we did in the first season. The team takes warrants based on their own agenda rather than the RAC’s. We get a deeper understanding of the society, particularly the Nine and the utter corporatization of their society to the extent that people are mere commodities. The show examines both the high and low ends of the spectrum and we get to see how both ends live. These threads are all set in motion in the first episode – “Dutch and the Real Girl.”

Season two picks up more or less where season one left off, and the main story arc centers on unravelling the mystery behind the level six Killjoys. Killjoys are pumped full of a green goo which makes them almost impossible to kill, but also strips them of what makes them human. This is explored well in “Heart-Shaped Box” when D’Avin turns Sabine (Tori Anderson) back to human – though only temporarily. Fancy (Sean Baek) begins the season as a six but ends the season back to being human. While Sabine was desperate not to lose her humanity again, it’s not surprising that Fancy, who was seen to be an outsider and less than empathetic in the first season, is more disappointed at losing his invincibility.

The first episode also introduces Clara (Stephanie Leonidas) who has been “modified.” She was normal until she was won in a bet and modified past what most humans – and the law – consider to be human in order to be a weapon for the Connovers, just as the level sixes are weapons. When John (Aaron Ashmore) offers to help her, she tells him that she doesn’t want to be “basic,” she doesn’t want her modifications removed; they help define her now. She may have started as a victim, but she moves beyond that, literally stronger because of what’s been done to her. John is naturally sympathetic to her, and this is consistent with his established relationship to tech – after all, he arguably already has a relationship with Lucy (Tamsen McDonough). Lucy even briefly gets to inhabit a San-bot body in “I Love Lucy,” making the line between the ship and the humans even thinner. It’s not a big surprise that Lucy contacts Clara after Pawter (Sarah Powers) is killed to come and help John when he takes Khlyen’s ship and leaves the team in the final episode.

It’s not unusual for a show to really stumble in its second season as it tries to recapture what made it a success in the first season. Shorter seasons can make this even more difficult because showrunners and actors go longer stretches away from their shows’ worlds and characters. Killjoys managed to maintain much of what made it entertaining in the first season, building on many of its strengths, such as clever dialogue and good fight sequences. The Killjoys second season finale aired on September 2, the day after Syfy announced a 10 episode third season.

The show has potential to be used in addressing political and societal issues in both a modern and historical context. It touches on the questions of increasing mechanization in society, from body modifications ranging from Clara’s robotic enhancements to the use of the plasma for the sixes and cosmetic use by Delle. The role of women in this universe is particularly interesting and is a potentially fruitful area of study and discussion.

Dutch and D’Avin end season two with the knowledge that Aneela, the leader of the Hullen who is also a dead-ringer for Dutch, is on her way to fulfill her arrangement to take over the Quad. This sets up season three to feature John-Kamen in a dual role – as both heroine and villain. One of the most interesting things about Killjoys is the female lead, and indeed, the number of women in leadership roles. Dutch is really the driving force behind the team, falling somewhere between the brawn of D’Avin – she’s his equal in a fight – and John who is the brains. While she does strike up a romance with Alvis and looks to John for emotional support, her relationship is not the central focus of the show, which does a terrific job of presenting realistic adult interactions.

Mayko Nguyen reprises her role as Delle Seyah Kendry, and we learn more about her contentious history with Pawter, a history that escalates as the two vie for power: Pawter reconciles with her family in order to help the people of Westerley. Qreshi society is matriarchal, so when both her parents are killed, Pawter takes her family’s prominent position in the Nine, and she and Johnny – who are now in a relationship – work together in secret. While Delle uses men to carry out her plans, there’s no doubt that the women are in charge. Delle’s motivations appear to be entirely self-serving and focused on at
least maintaining the status quo of the Nine at the expense of the rest of the population. Aneela seems likely to pick up this mantle for season three. The season ends with John shooting Delle for being responsible for Pawter’s death and leaving Delle for dead, before setting out on his own with Clara.

The show continues to showcase interesting and non-traditional female characters. In addition, there is a rich history behind the political and societal structures. In the context of our own ever-increasing use of technology, what it means to be both human and humane are salient topics and Killjoys provides an excellent point of departure for discussion.

Dream Theater’s The Astonishing and Haken’s Affinity
Ivaylo R. Shmilev


Order option(s): Streaming | CD | Vinyl
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Dream Theater’s The Astonishing and Haken’s Affinity represent today’s increasingly frequent blending of science fiction and rock music. SF themes, like horror and fantasy themes, have been part and parcel of heavy rock music since its earliest days, but historically, most of the SF thematic content has been limited to individual songs: for example, pioneers Black Sabbath had the songs “Planet Caravan” and “Iron Man” on their second album, Paranoid (1970). This tendency towards the smaller scale is not unique to hard rock and heavy metal. Progressive rock, one of the more controversial yet enduring movements in rock and metal music, has perhaps exhibited this most prominently. Pink Floyd, Yes, Van der Graaf Generator, King Crimson, Genesis, Hawkwind, ELP, Rush as well as, more recently, Iron Maiden, Voivod, Ayreon, Devin Townsend, Muse, Coheed And Cambria, Fear Factory, Obscura and many others in this musical field have employed SF as a creative mode in both music and lyrics. One common feature can be discerned in music by artists with diverse backgrounds: they produce no finely detailed works of epic scale. Nor should one expect such; music is distillation. This is especially true in an economic climate which transforms artistic expressions into product/transaction pairs and employs both brevity and concentrated emotion to grab consumers’ limited amounts of time, energy and attention. Music, specifically in the form of song, seems to be well-suited to this economic paradigm: a musician extracts the subjectively felt essence of an experience (whatever its source) into a musical composition. A lyricist does the same with measured text. The point however is to create an evocative and coherent musical experience whose compactness is not the simple product of economic pressures, but a balancing act, an integral whole in which music, text, image and so forth interact consistently. The albums reviewed here demonstrate how progressive rock and metal walk this artistic tightrope in 2016.

Dream Theater's newest offering, The Astonishing, is presented as a grand SF experience in all paratextual media from videos to websites and advertising materials. The “Dystopian Overture” reaffirms this strong impression: it sets the tone for the entirety of the album by flooding the ears with melodies upon melodies, fast changes in tempo and dynamics and the band's familiar masterly execution of every passage. At first listening, The Astonishing is an enticing aural experience created by undisputed virtuosos: themes and riffs appear, disappear and re-appear; transitions between characters and scenes strike like bolts from the blue; a symphonic orchestra and a choir sweep in regularly to add beauty to the already rich sonic landscape. Not a note is out of place in the musical smorgasbord which is Dream Theater’s idea of a futuristic aural setting. The story draws listeners further in; it’s the 23rd century, the world has returned to feudalism and “corruption, lust and greed/define the new nobility/changing the course of history” (“The Gift of Music”). In the Great Northern Empire of the Americas, the oppressive emperor has replaced all music with hovering NOMACs (noise machines). The backwater village of Ravenskill considers a natural musical talent its saviour-shepherd because his music heals souls, i.e., alleviates mental turmoil caused by poverty’s hardships. The saviour-shepherd inspires his brother to lead a rebel militia against the emperor’s oppression. Later, the imperial family attend a performance at which the princess falls in love with the saviour-shepherd; the emperor cannot tolerate political competition and orders the musician to surrender to his authority. The princess
decides to arrange a private meeting between the two so the saviour-shepherd can, with music, persuade the emperor to change his ways: “with music and love on our side we can’t lose this fight” (“Raven-skill”). Further complications culminate in the princess’s brother’s killing of the rebel leader and, accidentally, the princess. The saviour-shepherd initially loses his voice at the sight of his dead brother and lover, but his faithful villagers sing to help him recover...at which point his music resurrects the dead princess and marshals in a happy ending.

Throughout *The Astonishing*, music itself is a main theme: the songs contrast starkly with the short interludes (5 of the 34 tracks) of NOMA’s annoying machine-synthesised noises. The fact that melodic music is forbidden by an oppressive regime constitutes an obvious, major intertextual borrowing from Rush’s “2112” (1976). Music also plays the role of the main science-fantasy novum which heals souls and resurrects the dead. Trouble lies in the naïveté with which this world and its actors of socio-political change are established. Characters either strongly believe in or are afraid of the supernatural musical beauty the saviour-shepherd produces. *The Astonishing* tells the story of the revolution he helps bring about, but it’s a revolution with many vague religious overtones and with none of religious belief’s complexity. A contrast with e.g. Christianity is apparent: Jesus Christ had to suffer and die on the cross for the sins of humanity, whereas this saviour loses a brother to an evil prince and then sings a song with the help of faithful villagers. The concepts and characters seem to be oversimplified, paper-thin objects of light entertainment. One should consider the protagonists’ names: emperor Nafaryus, princess Faythe (which enables the all-too-obvious song titles “Act of Faythe” and “Losing Faythe”) and saviour-shepherd Gabriel (messenger of God).

Dream Theater populate their sf narrative with cardboard stand-ins for serious political issues, which makes it uneven at the very least: here’s an absolutist monarch, here a “revolutionary” competitor for power, there a woman who believes she’ll change her authoritarian father with the power of beauty, there a magical saviour who resurrects people with songs. The music often mirrors this oversimplification. Many harmonies and melodies offer easy-listening major-minor-major pleasures as though trying hard not to overwhelm listeners. What’s more, vocalist James LaBrie’s voicing of the various characters falls flat at times. LaBrie certainly can perform two, three or more personalities, but his impersonation of Nafaryus goes into over-the-top moustache-twirling-villain territory, while his “female” voice for Faythe renders her too mild and soft, even submissive. Instead of fully-fleshed figures, these musical representations come across as one-dimensional and rather naïve. Although *The Astonishing* remains a pleasant sonic journey, its building blocks (music, lyrics, images, paratext) do not combine into a convincing sf whole: the individual pieces of conceptual cloth which form its narrative patchwork jut out in dissonance, while the seams are uneven and the stitches can be seen from outer space.

Haken’s *Affinity* is a different beast: not a conceptual album, but a collection of compositions on interrelated themes. Haken are not new to sf, and it shows. Their first two albums, *Aquarius* (2010) and *Visions* (2011), explore the lives of two characters in sf settings from intimate psychological viewpoints. In contrast to these character-focused stories, *Affinity* takes a global approach: it depicts societal collapse, our Sun’s death in a red-giant scenario and humanity’s irreversible evolution, among others. The individual compositions are interconnected by resurfacings: gravity binds protagonists; human designs are “shifting frame by frame”; the Sun is dying; characters float in distant space-time and tides bring them now to oblivion, now to longed-for planetary shorelines. The mood surges from bleakness and destruction to hope, change, evolution, and back. In “Initiate”, an AI protagonist watches from afar: “I observe a world jarring in turmoil/a million people waging war at the hands of a god”. The machine has a plan to ensure humanity’s survival which, however, requires its own banishment into the unknown. Torn between hope and desolation, the AI asks one final question: “tell me/[…]/how does it feel to breathe?” In turn, a socially isolated human in “The Architect” transforms into a sinister tyrant.

Haken’s description of societal collapse here reveals the thematic core of the album: “you turned your back on affinity/now it’s turned to toxicity”. Disconnection undoes social life, negates the integrative drive of our affinities and destines humanity to a self-induced obliteration. This is the dark future envisioned in “The Architect”: the unnamed protagonist in *Affinity’s* longest composition abandons their disintegrating interpersonal/social en-
.listeners encounter impersonal and written in the first-person plural, so one cannot avoid a certain characterlessness. Several narrative voices are designed to be impersonal and written in the first-person plural, so listeners encounter collectives as protagonists. This impersonality can be compared, for instance, to M. John Harrison’s characterisations of people as collective entities in Light (2002). Moreover, many of Haken’s diverse musical paradigms can be seen as adopted from their prog-metal predecessors. Despite that, instead of fashionable nostalgia for another time or for other people’s work, Affinity’s sound, lyric and image style signals both an observationally necessary large-scale impersonality and a reworking of multiple legacies for new purposes.

The album does not display static portraits; it offers trajectories of plausible future scenarios for the listeners to trace. Haken achieve this via the multi-dimensionality of their compositions: their music not only weaves complex sonic-scapes, but also works in tight parallel with lyrics and images; the diverse parts are well-aligned and multiply interconnected. The combined effect of collective impersonality and coherent multi-dimensionality simultaneously suggests watching from a distance and implies a new, previously unimagined togetherness, a togetherness which means similarity, connection, parallels and intertwinnings.

This togetherness is an expansive affinity, the core theme of the album. Affinity conveys, through its multiple aspects, sf manifestations of both apocalypse and inevitable large-scale evolution. One needs a certain artistic bravery to imagine unexpected but unavoidable change, and Haken do not disappoint.

These two releases represent a tiny sample of all contemporary sf-themed music and point to intriguing questions and avenues for scholarship. Musicologists can certainly analyse the albums’ compositional intricacies in-depth; however, a more challenging and rewarding enterprise would be a transdisciplinary approach towards music which could apply integrated methodologies from fields such as media studies, literary analysis, musicology and film theory to yield new insights into complex musical artefacts and cultural phenomena. Sf, like rock music, proves to be highly malleable and its organic coexistence with prog-rock and prog-metal isn’t surprising. What is exciting about the fusion of sf and rock/metal music lies, once again, in the future: this synthesis is yet another unfolding cultural contact zone which contains no ossified conventions but holds undiscovered treasures-in-becoming from both entertainment and cultural analysis perspectives. Sf music makes the future sound quite promising indeed.
**Call for Papers—Conference**

**Title:** Disability and Science Fiction  
**Deadline:** 16 December, 2016  
**Contact:** Sue Smith at sua.smith@ntlworld.com

I am proposing a disability and science fiction panel for the Centre of Culture and Disability Studies, Liverpool Hope University’s “Disability and Disciplines”: The International Conference on Educational, Cultural, and Disability Studies on 5-6 July 2017. The conference is taking place in Liverpool in the UK and is, in general, looking for work that is interdisciplinary in nature. For example, I am putting forward a paper proposal that draws upon a range of disciplines that intersect Disability with Cosplay, Feminism, Psychoanalysis and Film Studies in order to examine a particular fan’s response to the female character, Imperator Furiosa, from the recent film, Mad Max: Fury Road (2015). Similarly, I would be interested in papers that intersect with other disciplines in their examination of disability and science fiction.

As a list of suggestions papers could intersect disability and science fiction with interests in the following:

- Art and Performance  
- Fan Culture  
- Technology  
- Media/Social Media/Film  
- Medical Humanities  
- Literature in all its forms  
- Novels/Graphic/Comics/Short Stories etc.  
- Gender and Sexuality  
- Education

**Submission:** Please email abstracts of 150-200 words and a short bio. Papers are expected to last for no more than 20 minutes. Please feel free to get in touch informally in order to discuss suggestions - sua.smith@ntlworld.com.

For more information here is a link to the conference’s general call for papers: [http://ccds.hope.ac.uk/ourconference.html](http://ccds.hope.ac.uk/ourconference.html).

**Title:** 2017: A Clarke Odyssey: A Conference Marking the Centenary of Sir Arthur C. Clarke  
**Deadline:** 30 July, 2017  
**Contact:** Andrew Butler <AndrewMButler42@gmail.com> and Paul March-Russell <P.A.March-Russell@kent.ac.uk>.

**Keynote Speakers:** Stephen Baxter and Dr Sarah Dillon (University of Cambridge)

SIR ARTHUR C. CLARKE is one of the most important British sf writers of the twentieth century – novelist, short-story writer, scriptwriter, science populariser, fan, presenter of documentaries on the paranormal, proposer of the uses of the geosynchronous orbit and philanthropist. We want to celebrate his life, work and influence on science fiction, science and beyond.

We are looking for twenty-minute papers on topics such as:

- any of Clarke’s publications  
- influences on Clarke  
- Clarke’s influence on others  
- the Second World War  
- Sri Lanka/Ceylon  
- the Cold War  
- adaptations to film, television, radio and comic books – 2001: A Space Odyssey, 2010: The Year We Make Contact, Rendezvous with Rama, Trapped in Space, etc.  
- collaborations  
- A.I. and computers  
- alien encounters and first contact  
- astronomy, space and space travel  
- Big Dumb Objects  
- the destiny of life and mind in the universe  
- the far future  
- futurology  
- politics  
- religion, the transcendent and the paranormal  
- science and scientists  
- world government  
- Young Adult fiction  
- the Arthur C. Clarke Award for science fiction, the Sir Arthur Clarke Award for achievements in space and the Arthur C. Clarke Foundation awards

**Submission:** Please submit four-hundred-word abstracts and a hundred-word biography to AndrewM-M-
Call for Papers—Articles

**Title:** Bridging the Solitudes: Essays on Canadian Science Fiction, Fantasy & Horror.

**Manuscript Deadline:** 1st January, 2017.

**Contact:** ranso1aj@cmich.edu AND dgrace2@uwo.ca.

This call is to solicit chapter proposals for an edited volume of scholarly essays on Canadian science-fiction, fantasy, and horror. A book proposal, including accepted abstracts, will be submitted to the Palgrave/Macmillan series on Studies in Global Science Fiction (series editors Anindita Banerjee, Rachel Haywood Ferreira, and Mark Bould).

Canadian science-fiction, fantasy, and horror literatures imagine the nation—indeed, the world—as other, different than it is in the here and now. One of the recurring dissatisfactions about Canada concerns two central metaphors that have been used to define the Canadian nation: the lack of communication between French- and English-Canadians as constructing The Two Solitudes described in Hugh MacLennan’s 1945 novel, and the problem of envisioning a multicultural Canada as a mosaic. The nation’s genre literatures in French and English have engaged with these issues from their very beginnings in the nineteenth-century through the present day. Indeed, when Judith Merril decided to edit a volume of Canadian speculative fiction (published in English but including French-Canadian writers), she founded the Tesseracts series of anthologies, whose title references not only the four-dimensional image of a cube, but which also includes the Greek tesseract, an individual tile in a mosaic.

Since the publication of that foundational text, Canadian speculative fiction in both French and English has expanded exponentially. From its controversial relationship with the nation’s best-known author (in any genre), Margaret Atwood, to outspoken proponents like Robert J. Sawyer, to fierce defenders of the French presence in Canada like Élisabeth Vonarburg, to the rise of Québec’s equivalent of Stephen King, Patrick Senécal, in its maturity Canadian speculative fiction spans the entire gamut of genres and subgenres, literary styles, and so on. Although divisions certainly exist, writers and scholars of Canadian speculative fiction have frequently worked to bridge the two solitudes in their works and activities, publishing translations, attending each other’s cons, and so on. This task has become increasingly complex as the genre has also expanded its definitions and evolved to embrace more fully the national policy of multiculturalism and the global realities of cultural exchange. Thus, the success of writers like Nalo Hopkinson, Hiromi Goto, Larisa Lai, Stanley Péan, and others hailing from a wide array of cultural communities who practice forms of genre writing that may sometimes appear alien themselves to old guard readers have challenged and expanded the idea of the fantastic, making the term “speculative” fiction more appropriate than ever. Furthermore, a growing number of First Nations writers, filmmakers, graphic artists, and game designers like Eden Robinson, Tomson Highway, and Jeff Barnaby have put Indigenous Futurisms on the generic map.

The editors seek proposals for chapters on an array of topics linked to the production of sf, fantasy, and horror in an array of media by Canadian writers, filmmakers, and artists. Although essays must be in English, we are actively seeking contributions that address the work of French-language, First Nations, and diasporic writers. Ideally, chapters will somehow address the metaphor of the bridge, connecting with the utopian desire to reach out to the other or conversely, the dystopian burning of such bridges, understanding that Thomas More’s original utopia was “perfect” because isolated from corrupting influences, and, of course, in the end, was far from perfect. Chapters may address the work of a single author or engage a problem found in the work of several writers; single-text studies will need to be particularly rigorous or open out onto wider applications in order to be considered.

Suggested topics include, but are not limited to:

- Themes related to the volume concept, such as:
  - Bridge as metaphor/motif in Can SF & F
  - Trans/Canada: the queering of Canadian SF
Reflecting the status of science fiction as a genre that spans multiple mediums and audiences, this special issue of JLCDS seeks articles that explore the intersection(s) of science fiction, disability, and disability studies. What possibilities might science fiction or science fiction theory offer to disability activists and the field of disability studies? How might disability theory, or a disability-informed approach, enrich or transform our understanding of science fiction as a genre or as a mode of thought?

Topics might include, but are not limited to:

- Representations of disability in science fiction literature, comics/graphic novels, film, art, music, video games, or television, and their implications for our understanding of genre and/or disability.
- Science fiction fan culture (including conventions, fanfic and other forms of fan production).
- Science fiction and prosthesis.
- Science fiction and eugenics/genetic engineering.
- Science fiction and the posthuman.
- Accessibility and science fiction environments.
- The political and ethical consequences of imagining future worlds with or without disability.
- The figure of the alien or cyborg in science fiction and/or disability theory.
- Disability and queerness in science fiction.
- Disability and indigenous futures in science fiction.
- Science fiction, disability, and medical humanities.
- The influence of disability activism on professional or fan-based science fiction production.

Submission: Submissions that consider how disability intersects with other identity categories are particularly encouraged. The guest editors welcome contributions from independent scholars.

Please email a 500 word proposal to cheyner[at]hope[dot]ac[dot]uk and kathryn[at]academiceditingcanada[dot]ca by March 15, 2017. Contributors can expect to be notified by April 26, 2017. Full drafts of the selected articles will be due by December 6, 2017. Please direct any questions to either guest editor.

Title: The Intersections of Disability and Science Fiction.
Contact: Ria Cheyne (cheyner@hope.ac.uk), Kathryn Allan (kathryn@academiceditingcanada.ca).

“No other literary genre comes close to articulating the anxieties and preoccupations of the present day as clearly and critically as SF, making it a vital source of understanding advances in technology and its impact on newly emerging embodiments and subjectivities, particularly for people with disabilities.”

--Kathryn Allan, Disability in Science Fiction
**Title:** Science Fiction Film and Television Special Issue on Women and Media SF.

**Manuscript Deadline:** 15th March 2017.

**Contact:** Mark Bould (mark.bould@gmail.com), Gerry Canavan (gerrycanavan@gmail.com) and Sherryl Vint (sherryl.vint@gmail.com).

*Science Fiction Film and Television* is seeking articles for a special issue on Women & Science Fiction Media, intended to mark the 200th year anniversary of the publication of Mary Shelley’s *Frankenstein*.

Although sf was once stereotyped as a male genre, more recently women’s contributions as authors, fans, editors, and more have become more widely acknowledged. Central to this new understanding of women’s contributions to sf has been the realization that women have always been a part of the genre, resisting another stereotype that links women’s emergence in the field to the feminist fiction of the 1960s and 1970s. Although sf was once stereotyped as a male genre, more recently women’s contributions as authors, fans, editors, and more have become more widely acknowledged. Central to this new understanding of women’s contributions to sf has been the realization that women have always been a part of the genre, resisting another stereotype that links women’s emergence in the field to the feminist fiction of the 1960s and 1970s. In recognition of the bicentenary of the publication of *Frankenstein* (1818) by Mary Shelley, arguably the first sf novel, we seek essays that recognize, interrogate, respond to and celebrate women’s contributions to media sf. We are interested in reviewing any work that explores this topic, but we are particularly interested in contributions on the following topics:

- Female directors of sf film and television.
- Female sf showrunners.
- Female scriptwriters in sf.
- Gender and Mary Shelley’s legacy in sf’s imagination of created beings.
- *Frankenstein* remakes, adaptations, reboots and reinventions.
- Gender and casting, and character arc in media sf
- Gender in sf fandom and criticism.

**Submission:** articles should be 7000 to 9000 words in length, including footnotes and bibliography. Submissions (in word or rtf, following MLA style) should be made via our website at [http://mc.manuscriptcentral.com/lup-sfftv](http://mc.manuscriptcentral.com/lup-sfftv).

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**Title:** Ray Bradbury And Horror Fiction: The New Ray Bradbury Review Special Issue.

**Proposal Deadline:** 1 May 2017.

**Contact:** Jeffrey Kahan (vortiger@hotmail.com).

The problem of genre is especially complicated when it comes to Ray Bradbury. The author of *The Martian Chronicles, Dandelion Wine, The Halloween Tree, Something Wicked This Way Comes, The Illustrated Man, Fahrenheit 451*, and innumerable poems, comic books, short stories, radio, TV, and movie scripts alchemically combined elements as diverse as rockets and hauntings, uncanny phenomena and freak shows, the Cthulhu mythos and common serial killers. *The New Ray Bradbury Review* seeks essays for a special issue dedicated to Ray Bradbury’s unique brand of horror fiction.

Bradbury began his writing career with a homemade pulp, *Futuria Fantasia*, modeled on Farnsworth Wright’s *Weird Tales*. Many of his early stories were based on Poe, including “The Pendulum” (1939) and “Carnival of Madness” (1950, revised as “Usher II” in *The Martian Chronicles*). Poe also is at the center of “The Mad Wizards of Mars” (1949, best known as “The Exiles” in *The Illustrated Man*, 1951), a story that is also populated by many of the horror and dark fantasy writers of the last two hundred years. Lovecraft’s influence is traceable as well: “Luana the Living” (a fanzine piece from 1940) and “The Watchers” (1945), a tale that centers on a Lovecraftian horror of unseen forces bent on destroying anyone who discovers their presence beneath the surface of everyday life. Concurrently, Bradbury explored aspects of the American Gothic (see, for example, his carnie tales in *Dark Carnival* [1947], *The Illustrated Man* [1951], and *The October Country* [1955]). His later career saw a return to gothic fantasy elements, now playfully blended with other genres in such novels as *Death is a Lonely Business* (1985) and *A Graveyard for Lunatics* (1990). Some of his early gothic fantasy was revisited in his late career with the novelized storycycle *From the Dust Returned* (2001).

*The New Ray Bradbury Review*, produced since 2008 by the Center for Ray Bradbury Studies at Indiana University and published by Kent State University Press, seeks articles on topics including (but not limited to):

- Bradbury and the pulps.
• Bradbury and the American Gothic (including circus and freak show stories).
• Bradbury and mythology.
• Bradbury and the problem of genre (ways literary historians have catalogued or miscatalogued his work).
• Bradbury’s literary reputation (and similar problems faced by writers as diverse as Carson McCullers and Stephen King).
• Bradbury and the Lovecraft Circle, including Robert Bloch, August Derleth, and Frank Belknap Long.
• Bradbury and the Southern California circle, including Richard Matheson, Charles Beaumont, William F. Nolan, George Clayton Johnson.
• Bradbury and related short story writers, such as Roald Dahl, Nigel Kneale, Theodore Sturgeon, Fritz Leiber, Harlan Ellison, Neil Gaiman.
• Unproduced works or adaptations, for example Bloch’s *MerryGoRound* for MGM (based on Ray Bradbury’s story “Black Ferris”).
• *The Halloween Tree* (novel, screenplay, and/or animated adaption), *Something Wicked This Way Comes* (novel, stage play, and/or Disney film), *The October Country* or the collection *Bloch and Bradbury: Whispers from Beyond*.
• Bradbury and literary agent/comic book editor Julius Schwartz.
• Bradbury’s stories for the radio programs such as *Dimension X* and *Suspense*, TV series such as *The Alfred Hitchcock Hour*, or horror tales adapted for *EC Comics* or other outlets.
• Bradbury’s own adaptations for the TV series *The Ray Bradbury Theater*.
• The art of the animated *Halloween Tree* and later films such as *The Nightmare Before Christmas*.

**Submission:** Proposals of up to 500 words should be submitted by May 1, 2017, to guest editor Jeffrey Kahan (vortiger@hotmail.com). Authors of selected abstracts will be notified by July 1, 2017. Full drafts (5,000 to 7,000 words) will be due by December 1, 2017. The issue is provisionally scheduled for spring 2019.

**Title:** *Brumal: Revista de Investigación sobre lo Fantástico/ Brumal: Research Journal on the Fantastic.*
**Proposal Deadline:** Ongoing.
**Contact:** [http://revistes.uab.cat/brumal/about/submissions#authorGuidelines](http://revistes.uab.cat/brumal/about/submissions#authorGuidelines).

**Monographic Section:** "The fantastic in comics" (co-ord. José Manuel Trabado).

**Miscellaneous Section:** this Miscellaneous section is open to any type of article on any of the diverse artistic manifestations of the fantastic (narrative, theater, film, comics, painting, photography, video games), whether theoretical, critical, historical or comparative in nature, concerning the fantastic in any language or from any country, from the nineteenth century to the present.

**Submission:** scholars who wish to contribute to either of these two sections should send us their articles registering as authors on our web page. The Guidelines for Submissions may be found on the Submissions section of the web page.

**Title:** *World Science Fiction Studies.*
**Manuscript Deadline:** Ongoing.
**Contact:** Dr Laurel Plapp, Senior Commissioning Editor: L.PLAPP@peterlang.com.

The book series *World Science Fiction Studies* understands science fiction to be a global phenomenon and explores the various manifestations of the genre in cultures around the world. It recognizes the importance of Anglo-American contributions to the field but promotes the critical study of science fiction in other national traditions, particularly German-speaking. It also supports the investigation of transnational discourses that have shaped the science fiction tradition since its inception. The scope of the series is not limited to one particular medium and encourages study of the genre in both print and digital forms (e.g. literature, film, television, transmedial). Theoretical approaches (e.g. post-human, gender, genre theory) and genre studies (e.g. film shorts, transgenre such as science fiction comedy) with a focus beyond the Anglo-American tradition are also welcome.

**Submission:** Proposals for monographs and edited collections in either English or German are invited. For more information, please contact Dr Laurel
Title: Museum of Science Fiction Call for Submissions for New Triannual Journal of Science Fiction.

Manuscript Deadline: Ongoing.

Contact: Register on website: http://publish.lib.umd.edu/scifi/about/submissions#authorGuidelines.

The Museum of Science Fiction, the world’s first comprehensive science fiction museum, will publish an academic journal of science fiction using the University of Maryland’s journal management system. The first issue of the Museum’s new Journal of Science Fiction will be launched in January of 2016 and will serve as a forum for scientists and academics from around the world to discuss science fiction, including recent trends in the genre, its influence on the modern world, and its prognostications of the future.

Greg Bear, member of Museum of Science Fiction’s Board of Advisors and Hugo award-winning science fiction author said, “Science fiction as literature has real staying power and has been a huge influence on our modern world. It’s only fitting that we attempt to understand the cultural and mythic roots of our need for anticipation, adventure, and imagination.”

“We want readers everywhere to consider the science fiction genre they love from new angles. We want them to ask questions and to have fun doing so,” said Monica Louzon, managing editor of the Museum’s new Journal of Science Fiction. “We’re encouraging anyone who considers themselves a science fiction scholar to send us their original articles, essays or book reviews for our first issue.”

The Journal of Science Fiction will be published online and freely accessible to everyone -- no subscription or submission fees are required. The Museum’s Journal of Science Fiction welcomes original work from writers around the world, with an emphasis on the interdisciplinary and innovative aspects of science fiction. Issues will be published three times a year and each will feature between eight and twelve peer-reviewed academic articles as well as several book reviews and essays.

Submission: submission information for the Journal of Science Fiction can be found on the Journal’s homepage at the University of Maryland: http://publish.lib.umd.edu/scifi/index.

Submissions for the Journal of Science Fiction can be sent to: http://publish.lib.umd.edu/scifi/about/submissions#authorGuidelines.

Any Journal-related questions can emailed to Monica Louzon, Managing Editor: journal@museumofsciencefiction.org.

More information about other activities are available on the Museum’s website: www.museumofsciencefiction.org.

About the Museum of Science Fiction: the non-profit Museum of Science Fiction will be the world’s first comprehensive science fiction museum, covering the history of the genre across the arts and providing a narrative on its relationship to the real world. The Museum will show how science fiction continually inspires individuals, influences cultures, and impacts societies. Also serving as an educational catalyst to expand interest in the science, technology, engineering, art, and math (STEAM) areas. The Museum uses tools such as mobile applications and wifi-enabled display objects to educate and entertain. For a full press packet on the Museum of Science Fiction’s vision and other information, please visit: www.museumofsciencefiction.org/presspacket.

Title: Preternature: Critical and Historical Studies on the Preternatural.

Manuscript Deadline: Ongoing.

Contact: Debbie Felton: felton@classics.umass.edu; http://www.editorialmanager.com/preternature/.

The journal Preternature: Critical and Historical Studies on the Preternatural is currently seeking original submissions. Preternature is indexed by both JSTOR and Project MUSE.

Preternature provides an interdisciplinary, inclusive forum for the study of topics that stand in the liminal space between the known world and the inexplicable. The journal embraces a broad and dynamic definition of the preternatural that encompasses the weird and uncanny—magic, witchcraft, spiritualism, occultism, esotericism, demonology, monstrophy, and more, recognizing that the areas of magic, religion, and science are fluid and that their intersections should continue to be explored, contextualized, and challenged.
A rigorously peer-reviewed journal, *Preternature* welcomes submissions of original research in English from any academic discipline and theoretical approach relating to the role and significance of the preternatural. The journal publishes scholarly articles, notes, and reviews covering all time periods and cultures. Additionally, *Preternature* is pleased to consider original editions or translations of relevant texts from contemporary or ancient languages that have not yet appeared in scholarly edition or been made available in English.

**Submission:** contributions should be roughly 8,000–12,000 words (with the possibility of longer submissions in exceptional cases), including all documentation and critical apparatus. If accepted for publication, manuscripts will be required to adhere to the Chicago Manual of Style, 16th edition (style 1, employing footnotes).

To submit a manuscript to the editorial office, please visit [http://www.editorialmanager.com/preternature/](http://www.editorialmanager.com/preternature/) and create an author profile. The online system will guide you through the steps to upload your article for submission to the editorial office.

Inquiries may be directed to the Editor, Debbie Felton, at: felton@classics.umass.edu.
SFRA Review

Four issues per year. This newsletter/journal surveys the field of science fiction scholarship, including extensive reviews of fiction and nonfiction books and media, review articles, and listings of new and forthcoming books. The Review also posts news about SFRA internal affairs, calls for papers, and updates on works in progress.

SFRA Annual Directory

One issue per year. Members’ names, contact information, and areas of interest.

SFRA Listserv

Ongoing. The SFRA listserv allows members to discuss topics and news of interest to the SF community, and to query the collective knowledge of the membership. To join the listserv or obtain further information, visit wiz.cath.vt.edu/mailman/listinfo/sfra-l.

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SFRA Optional Membership Benefits

Foundation

(Discounted subscription rates for members)
Three issues per year. British scholarly journal, with critical, historical, and bibliographical articles, reviews, and letters. Add to dues: $36 (seamail); $43 (airmail).

Science Fiction Film and Television

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