

# Fiction S About Parallel Universes

**RJ Alexander**

*The Multiverse as Theory in Postmodern Speculative Fictional Narratives* Angélica Cabrera Torrecilla, Francisco Sáez de Adana, 2024-11-15 *The Multiverse as Theory in Postmodern Speculative Fictional Narratives* considers the concept of the multiverse beyond the immediacy of being merely an excuse or scenario for the development of stories, instead positioning the multiverse as a theoretical method in which speculative fiction narratives can explore diverse issues to bridge ideas across cultural, social, and philosophical analysis. Taking a cross-cultural approach, the book centres around the critical engagements that literary and media texts have with the representations of the multiverse, beyond considering this subject as a mere rhetorical flourish or a passing fad. A diverse and international team of authors engage with the multiverse from the point of view of “other worlds,” understanding it not as the appearance of another independent world, but as the collision of two or more different worlds into one of them. From this key finding, the multiverse encourages us to pay attention to the influence that fiction exerts on narratives and world-building, providing possible frameworks to rethink critical aspects of temporality, space, self, society, and culture in contemporary times. This pioneering work will interest students and scholars working in the areas of media and cultural studies, comparative literature, popular culture studies, speculative fiction, and transmedia studies.

*Anthology of Turkish Science Fiction Stories* Sümeyra Buran , Veli Uğur, 2023-12-21 Turkish science fiction dates back to the early years of the twentieth century and serious development has been seen ever since. The writers, who escaped from the darkness of the First World War and took refuge in utopian science fiction, added the excitement created by science and technology to their texts over time. Turkish writers, who followed the science fiction works from the West and made efforts for the development of this genre, produced very qualified works that could compete with their contemporaries at some points. However, due to some historical, social, and economic problems, it was not possible for these works to meet readers in the West. In this anthology, the works of Turkish science fiction writers are brought together for the first time in English. Contemporary science fiction writers have written short stories for this anthology. Hence, the resulting diversity of stories represents a contribution to science fiction literature. An important feature of the anthology is that it includes examples showing how science and technology are perceived philosophically by authors outside of Europe and America. Since literature is an indispensable resource to investigate the equivalent of science fiction, which was born with modernism, in

post-modern societies. This anthology of Turkish science fiction will be an important Non-Western SF source for both science fiction readers and researchers.

**Science Fact and Science Fiction** Brian M. Stableford, 2006 Publisher description

**Fictions to Live in** Joel Kuortti, 1998 Joel Kuortti's *Fictions to Live In* is a study of Rushdie's six novels to date: *Grimus*, *Midnight's Children*, *Shame*, *The Satanic Verses*, *Haroun and the Sea of Stories* and *The Moor's Last Sigh*. By analysing each of these individual texts, the present work aims at an evaluation of the status of fiction in these novels. It illustrates how one of the major implications of Rushdie's works is the argument for the centrality of fiction in human societies; that there is, in a way, an argument for fiction as an epistemology and, finally, an ethics. An argument for an ethics which seems to bring forth a third possibility, that which is both-and.

Science Fiction, Canonization, Marginalization, and the Academy Gary Westfahl, George Slusser, 2002-01-30 Science fiction occupies a peculiar place in the academic study of literature. At a time when the canon is being consciously expanded and diversified, and when there is growing scholarly interest in technology and popular culture, works of science fiction are nonetheless marginalized by the academy. So too, many works of science fiction engage recognized canonical texts such as the *Odyssey*, yet traditionalists within the academy have largely shunned the serious study of science fiction. In this book, expert contributors examine the traditional and continuing tendency to exclude science fiction from the literary canon. In exploring this topic, the book addresses many broader issues, such as the nature of canon formation, the role of journals in legitimizing academic inquiry, and the cultural politics of academic gatekeeping.

Fictions of Nuclear Disaster David Dowling, 1987 In 1914 H.G. Wells published the first novel about nuclear war. Since then there have been thousands of efforts by writers to predict, warn of, denounce and comprehend the nuclear threat. David Dowling has studied over 250 stories and novels on the theme of nuclear power and its awesome effects and presents his findings on this wide-ranging guide to the literary responses to the threat of our age. The result is an alarming tour through a neglected psychic landscape of the twentieth century. The study is arranged under such subjects as the role of the scientist, the place of religion, future evolution, and mutation. Authors' works which Dowling discusses include those of Bradbury, Burgess, Dahl, Dick, Heinlein, Huxley, Lessing, Malamud, Shute, Vonnegut and Wyndham. Much more than a plot summary, *Fictions of Nuclear Disaster* examines the works in clear and concise ways. And in the closing chapter, Dowling analyzes two novels in detail--Walter Miller's *A Canticle for Leibowitz* and Russell Hoban's *Riddley Walker*--showing how the imagination and imaginative use of language can help us live with the bomb and weave it into a new mythology. Presenting many forgotten and inaccessible stories, Dowling's book catalogs the fictional treatments of the bomb in so comprehensive a way that it will be the starting point of future discussions of the subject for years to come--Book jacket.

**The Science in Science Fiction** Peter Nicholls, 1987

The Postmodern Fantastic in Contemporary British Fiction Martin Horstkotte, 2004 This study looks at the complex relationship between postmodernism and the fantastic in contemporary British fiction and shows that a new type of the fantastic arises in postmodernism. Arguing against interpretations that view postmodernism as inherently fantastic, it seeks to define the postmodern fantastic as a narrative mode that is influenced by certain traits both of the traditional fantastic and of literary postmodernism but does not simply conflate both. In the first theoretical part, a number of theories of the fantastic and of postmodernism are used to set the fantastic apart from other non-mimetic forms of literature and to create a model of the postmodern fantastic that postulates the totalisation of the fantastic in postmodernism. In the second part of this study, this model is applied to a number of contemporary British texts which are particularly susceptible to this form of the fantastic due to several characteristics such as their muted kind of postmodernism and their frequent construction of parallel worlds. The analysis of these texts focuses on four thematic fields of the postmodern fantastic: the figure of the other as defined by Bernhard Waldenfels, time and history, text and textuality and the development of the Todorovian pure fantastic. Finally, the question of the death of the fantastic in postmodernism is examined.

The Encyclopedia of Science Fiction Peter Nicholls, 1979

**Best Science-fiction Stories and Novels**, 1954

**Langland's Fictions** John Anthony Burrow, 1993 Langland's *Piers Plowman* is a profoundly Christian poem which nevertheless has enjoyed a wide general appeal. Readers--both religious and non-religious--have been drawn by the power of Langland's fictive imagination, the rich variety of imaginary worlds in his great dream-poem. *Langland's Fictions* examines the construction of the ten dreams which make up the B Text of *Piers Plowman*, and explores the relation of these dream-fictions to those realities with which the poet was chiefly preoccupied. This relationship is discussed under three main headings: fictions of the divided mind, in which the poet's mixed feelings about matters such as the value of learning find expression in imagined scenes and actions; fictions of history in which the main events of salvation history are relived in the parallel worlds of dream; and fictions of the self, in which Langland's doubtful sense of his own moral standing as a man and a poet apparently finds expression. This chapter also addresses the controversial question of autobiographical elements in the poem. John Burrow's lively study is a major contribution to our understanding of one of medieval literature's most enduring works.

**Parallel Worlds** Alma Gottlieb, Philip Graham, 1993 The vibrant daily lives of West African villagers, and the parallel, invisible realm of spirits that surround them.

**Fictional Realities/real Fictions** Mateusz Borowski, Małgorzata Sugiera, 2007 The collection of essays *Fictional Realities / Real Fictions. Contemporary Theatre in Search of a New Mimetic Paradigm* tackles the problem of fictionality and reality in contemporary theatre practice and playwriting. It approaches this hotly debated issue in a larger context of the

theories of theatrical and dramatic mimesis. The volume provides an answer to the most recent developments in performative arts, such as the widespread use of new media technologies, the popularity of site specific productions, and the flourishing of various post-dramatic forms of expression. The phenomena scrutinized in this collection call into question the basic dichotomy between the fictional and the real on which the theory and practice of the Western theatre has been based right from its inception. However, due to their extremely heterogeneous character, they pose a considerable problem for researchers and teachers, who still do not find a widely applicable methodology for the analysis of contemporary performances and texts for the theatre. *Fictional Realities / Real Fictions* sets the discussion of the onset of new mimetic paradigm in three interrelated contexts: the new perceptual patterns forged by contemporary theatre, the use of media on stage, and the strategies of today's political theatre. The case studies presented here, in spite of their thematic diversity, are subordinated to a single theoretical framework. Thus they turn out extremely useful both for the scholars investigating the problems of contemporary theatre, and students of theatre and drama. *Fictional Realities / Real Fictions* offers them a rigid methodological scaffolding, supported by a number of illustrative examples from a variety of cultural context and theatre traditions, which gives them an opportunity to extrapolate from the main argument of the volume to their own research.

The Annotated Guide to Startling Stories Leon L. Gammell, 1986 Providing fast-action science fiction novels, *Startling Stories* was established beginning in January 1939 as a sister publication to *Thrilling Wonder Stories*. Publishing 99 issues in all, and combining *Fantastic Story Magazine* and *Thrilling Wonder Stories* with its ninety-seventh issue, it finally suspended publication in Fall 1955, one of the last of the pulps to fold. Leon L. Gammell, an avid reader and collector of that period, views that era's stories with both nostalgia and objectivity; his incisive critiques will provide interested readers with numerous guideposts to a wealth of exciting fantasy and SF reading.

Twentieth-century Science-fiction Writers Curtis C. Smith, 1986

Reference Guide to Short Fiction Thomas Riggs, 1999 Reference Guide to Short Fiction provides study and commentary on the most instrumental writers of short fiction through the 20th century. International in scope, this single scholarly volume includes 779 entries on 377 authors and 402 short stories.

**Bookseller and the Stationery Trades' Journal**, 1954

**The Bookseller**, 1954

What Do I Read Next? 2002 Neil Barron, Gale Group, 2002-10-22 By identifying similarities in various books, this annual selection guide helps readers to independently choose titles of interest published in the last year. Each entry describes a separate book, listing everything readers need to know to make selections. Arranged by author within six genre sections, detailed entries provide: Title Publisher and publication date Series Names and descriptions of characters Time period and

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