

The Wesleyan Anthology Of Science Fiction Pdf

Farah Mendlesohn

The Wesleyan Anthology of Science Fiction Arthur B. Evans, 2010-08 The best single-volume anthology of science fiction available—includes online teacher's guide The Wesleyan Anthology of Science Fiction features over a 150 years' worth of the best science fiction ever collected in a single volume. The fifty-two stories and critical introductions are organized chronologically as well as thematically for classroom use. Filled with luminous ideas, otherworldly adventures, and startling futuristic speculations, these stories will appeal to all readers as they chart the emergence and evolution of science fiction as a modern literary genre. They also provide a fascinating look at how our Western technoculture has imaginatively expressed its hopes and fears from the Industrial Revolution of the nineteenth century to the digital age of today. A free online teacher's guide at <http://sfanthology.site.wesleyan.edu/> accompanies the anthology and offers access to a host of pedagogical aids for using this book in an academic setting. The stories in this anthology have been selected and introduced by the editors of Science Fiction Studies, the world's most respected journal for the critical study of science fiction.

Science Fiction and Speculative Fiction P. L. Thomas, 2013-09-03 Why did Kurt Vonnegut shun being labeled a writer of science fiction (SF)? How did Margaret Atwood and Ursula K. Le Guin find themselves in a public argument about the nature of SF? This volume explores the broad category of SF as a genre, as one that challenges readers, viewers, teachers, and scholars, and then as one that is often itself challenged (as the authors in the collection do). SF, this volume acknowledges, is an enduring argument. The collected chapters include work from teachers, scholars, artists, and a wide range of SF fans, offering a powerful and unique blend of voices to scholarship about SF as well as examinations of the place for SF in the classroom. Among the chapters, discussions focus on SF within debates for and against SF, the history of SF, the tensions related to SF and other genres, the relationship between SF and science, SF novels, SF short fiction, SF film and visual forms (including TV), SF young adult fiction, SF comic books and graphic novels, and the place of SF in contemporary public discourse. The unifying thread running through the volume, as with the series, is the role of critical literacy and pedagogy, and how SF informs both as essential elements of liberatory and democratic education.

The 2011 Guide to Free Or Nearly-Free E-Books, 2011 One of the problems which face all librarians adding e-books to their collections is that of bibliographic control: there is no legal deposit for e-books and consequently there is no single place from which new titles can be found. If this is true of commercially published e-books, it is most certainly also true of

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The Routledge Anthology of Global Science Fiction Origins Bill Gillard, 2025-11-28 The Routledge Anthology of Global Science Fiction Origins brings together short stories from writers of science fiction from all over the world who were at the vanguard of the genre from 1872-1942. Beginning with a dynamic and engaging introduction, Bill Gillard provides accessible introductions to each text to offer key insights into the historical and cultural conditions that led to their publication. The collection features work from a wide range of authors, many for the first time in English translation, including less-familiar voices from the early days of the emergent tradition, and invites an exciting recontextualization of the more well-known texts. Authors include Karel Čapek, Xu Nianci, Franz Kafka, Adela Zamudio, Leopoldo Lugones, Juza Unno, Tawfiq al-Hakim, and others. The first anthology focused on global science fiction during this pivotal era, and this collection offers vital new perspectives on the field by featuring the forerunners of science fiction. It is an invaluable resource for students and teachers of both science fiction and world literature.

The Pleasant Profession of Robert A. Heinlein Farah Mendlesohn, 2019-03-07 Robert A. Heinlein began publishing in the 1940s at the dawn of the Golden Age of science fiction, and today he is considered one of the genre's 'big three' alongside Arthur C. Clarke and Isaac Asimov. His short stories were instrumental in developing its structure and rhetoric, while novels such as *Stranger in a Strange Land* and *Starship Troopers* demonstrated that such writing could be a vehicle for political argument. Heinlein's influence remains strong, but his legacy is fiercely contested. His vision of the future was sometimes radical, sometimes deeply conservative, and arguments have flared up recently about which faction has the most significant claim on his ideas. In this major critical study, Hugo Award-winner Farah Mendlesohn carries out a close reading of Heinlein's work, including unpublished stories, essays, and speeches. It sets out not to interpret a single book, but to think through the arguments Heinlein made over a lifetime about the nature of science fiction, about American politics, and about himself.

Star Warriors of the Modern Raj Sami Ahmad Khan, 2021-06-15 It is one of the first books of its kind, one that investigates the role of mythology, technology and politics/ideology/materiality in Indian Science Fiction. Reads Science Fiction as existing in a flux generated by socio-historical forces, technological advances, and a mythological tradition, which leads to a more holistic understanding of Science Fiction and the society in which it is produced and consumed. It connects the world of the Science fiction text with the world(s) of the writer/reader, which generates Suvinian 'cognitive

estrangement'. It hybridises viewpoints from across the world, whether creative (i.e. it borrows from author interviews given to the writer) or critical perspectives (i.e. it transposes and fuses globally established theories/frameworks on Science Fiction).

The Planetary Humanism of European Women's Science Fiction Eleanor Drage, 2023-10-13 The Planetary Humanism of European Women's Science Fiction argues that utopian science fiction written by European women has, since the seventeenth century, played an important role in exploring the racial and gender possibilities of the outer limits of the humanist imagination. This book focuses on six works of science fiction from the UK, France, Spain, and Italy: Jennifer Marie Brissett's *Elysium*; Nicoletta Vallorani's *Sulla Sabbia di Sur* and *Il Cuore Finto di DR*; Aliette de Bodard's *Xuya Universe* series; Elia Barcelo's *Consecuencias Naturales*; and *Historias del Crazy Bar*, a collection of stories by Lola Robles and Maria Concepcion Regueiro. It sets these in conversation with key gender and critical race scholars: Judith Butler, Rosi Braidotti, Gayatri Chakravorty Spivak, Paul Gilroy, and Jack Halberstam. It asserts that a key concern for feminism, anti-racism, and science fiction now is to seek inventive ways of returning to the question of the human in the context of increasing racial and gender divisions. Offering unique access to contemporary and historical women writers who have mobilised the utopian imagination to rethink the human, this book is of use to those conducting research in Gender Studies, Philosophy, History, and Literature.

Wild Blue Media Melody Jue, 2020-02-28 In *Wild Blue Media*, Melody Jue destabilizes terrestrial-based ways of knowing and reorients our perception of the world by considering the ocean itself as a media environment—a place where the weight and opacity of seawater transforms how information is created, stored, transmitted, and perceived. By recentring media theory on and under the sea, Jue calls attention to the differences between perceptual environments and how we think within and through them as embodied observers. In doing so, she provides media studies with alternatives to familiar theoretical frameworks, thereby challenging scholars to navigate unfamiliar oceanic conditions of orientation, materiality, and saturation. Jue not only examines media about the ocean—science fiction narratives, documentary films, ocean data visualizations, animal communication methods, and underwater art—but reexamines media through the ocean, submerging media theory underwater to estrange it from terrestrial habits of perception while reframing our understanding of mediation, objectivity, and metaphor.

Judith Merril Dianne Newell, Victoria Lamont, 2014-01-10 Remembered as one of science fiction's best editors, Judith Merril (1923-1997) also wrote prolifically and stands as one of the genre's central figures in the United States and Canada. This work offers a much needed literary biography and critical commentary on Merril's groundbreaking science fiction, anthologies, reviews, memoir and other endeavors. A thorough account of Merril's 50-year career, it is a valuable source for students of science fiction, women's life writing, women's contributions to frontier mythology and women's activism.

The Future Imaginary in Indigenous North American Arts and Literatures Kristina Baudemann, 2021-12-30 This book examines the future in Indigenous North American speculative literature and digital arts. Asking how different Indigenous works imagine the future and how they negotiate settler colonial visions of what is to come, the chapters illustrate that the future is not an immutable entity but a malleable textual/digital product that can function as both a colonial tool and a catalyst for decolonization. Central to this study is the development of a methodology that helps unearth the signifying structures producing the future in selected works by Darcie Little Badger, Gerald Vizenor, Stephen Graham Jones, Skawennati, Danis Goulet, Scott Benesiinaabandan, Postcommodity, Kite, Jeff Barnaby, and Ryan Singer. Drawing on Jason Lewis's future imaginary as the theoretical core, the book describes the various forms of textual representation and virtual simulation through which notions of Indigenous continuation are expressed in literary and new media works. Arguing that Indigenous authors and artists apply the aesthetics of the future as a strategy in their works, the volume conceptualizes its multimedia corpus as a continuously growing archive of, and for, Indigenous futures.

Robo Sacer David S. Dalton, 2023-05-15 *Robo Sacer* engages the digital humanities, critical race theory, border studies, biopolitical theory, and necropolitical theory to interrogate how technology has been used to oppress people of Mexican descent—both within Mexico and in the United States—since the advent of the North American Free Trade Agreement (NAFTA) in 1994. As the book argues, robo-sacer identity emerges as transnational flows of bodies, capital, and technology become an institutionalized state of exception that relegates people from marginalized communities to the periphery. And yet the same technology can be utilized by the oppressed in the service of resistance. The texts studied here represent speculative stories about this technological empowerment. These texts theorize different means of techno-resistance to key realities that have emerged within Mexican and Chicano/a/x communities under the rise and reign of neoliberalism. The first three chapters deal with dehumanization, the trafficking of death, and unbalanced access to technology. The final two chapters deal with the major forms of violence—femicide and drug-related violence—that have grown exponentially in Mexico with the rise of neoliberalism. These stories theorize the role of technology both in oppressing and in providing the subaltern with necessary tools for resistance. *Robo Sacer* builds on the previous studies of Sayak Valencia, Irmgard Emmelhainz, Guy Emerson, Achille Mbembe, and of course Giorgio Agamben, but it differentiates itself from them through its theorization on how technology—and particularly cyborg subjectivity—can amend the reigning biopolitical and necropolitical structures of power in potentially liberatory ways. *Robo Sacer* shows how the cyborg can denaturalize constructs of *zoë* by providing an outlet through which the oppressed can tell their stories, thus imbuing the oppressed with the power to combat imperialist forces.

Future Perfect H. Bruce Franklin, 1970

The Oxford Handbook of Science Fiction Rob Latham, 2014 The Oxford Handbook of Science Fiction attempts to

descry the historical and cultural contours of SF in the wake of technoculture studies. Rather than treating the genre as an isolated aesthetic formation, it examines SF's many lines of cross-pollination with technocultural realities since its inception in the nineteenth century, showing how SF's unique history and subcultural identity has been constructed in ongoing dialogue with popular discourses of science and technology. The volume consists of four broadly themed sections, each divided into eleven chapters. Section I, Science Fiction as Genre, considers the internal history of SF literature, examining its characteristic aesthetic and ideological modalities, its animating social and commercial institutions, and its relationship to other fantastic genres. Section II, Science Fiction as Medium, presents a more diverse and ramified understanding of what constitutes the field as a mode of artistic and pop-cultural expression, canvassing extra-literary manifestations of SF ranging from film and television to videogames and hypertext to music and theme parks. Section III, Science Fiction as Culture, examines the genre in relation to cultural issues and contexts that have influenced it and been influenced by it in turn, the goal being to see how SF has helped to constitute and define important (sub)cultural groupings, social movements, and historical developments during the nineteenth, twentieth, and twenty-first centuries. Finally, Section IV, Science Fiction as Worldview, explores SF as a mode of thought and its intersection with other philosophies and large-scale perspectives on the world, from the Enlightenment to the present day.

Future Perfect Howard Bruce Franklin, 1955

Perelandra C. S. C. S. LEWIS, 2021-07-19 Perelandra is the second novel in what is known as C.S. Lewis's Space Trilogy (the first being Out of the Silent Planet, and the conclusion being That Hideous Strength). These works of science fiction are notably out of keeping with the rest of Lewis's writing; most of his works are either children's fantasy (The Chronicles of Narnia) or theological nonfiction (The Problem of Pain, The Abolition of Man, etc.). Originally published in 1943, before The Chronicles of Narnia, Perelandra follows the intrepid Professor Elwin Ransom as he journeys to Venus, exploring the planet at the inception of human life and undertaking an attempt to save the Venusian Adam and Eve from a fall from grace à la Garden of Eden. This trilogy is some of Lewis's only fiction intended for adults (in the company of Till We Have Faces and The Pilgrim's Regress, arguably along with The Great Divorce). Interestingly, the concept for the trilogy emerged in a discussion with Lewis's friend J.R.R. Tolkien; the conversation concluded with an agreement for Lewis to write a space travel story and Tolkien a time travel one. Tolkien never completed The Lost Road, but Lewis's space trilogy came to fruition. Interestingly, the character of Elwin Ransom is at least partially based on Tolkien himself, by his own admission in his letters.

Hellflower George Oliver Smith, 1964

The War of the Worlds H. G. Wells, 2017-04-16 H. G. Wells (1866 -1946) was an English writer. He was prolific in many genres, including the novel, history, politics, social commentary, and textbooks and rules for war games. Wells is now best remembered for his science fiction novels and is called a father of science fiction. Some of his early novels, called scientific

romances, invented several themes now classic in science fiction in such works as The Time Machine, The Island of Doctor Moreau, The Invisible Man, The War of the Worlds.

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