

The background of the cover features a light yellow-to-white gradient with several stylized, light green leaf motifs scattered across it. The leaves are simple in design, with a central vein and a few smaller veins branching off.

WOMEN IN SCIENCE FICTION AND FANTASY

Volume 1 and 2

Robin Anne Reid

 **Greenwood**
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*Women
in Science Fiction
and Fantasy*

Women in Science Fiction and Fantasy

VOLUME 1: OVERVIEWS

Edited by Robin Anne Reid



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Preface

THIS PROJECT is the first general reference work focusing on women's contributions to science fiction and fantasy in fiction, nonfiction, poetry, film, television, comics, graphic novels, art, and music. Its purpose is to serve as a reference work for general readers on the historical presence and ongoing engagement of a diverse group of women in the creation and reception of science fiction and fantasy in literature, media, and the arts.

This encyclopedia contains two volumes. Volume 1 is a collection of essays about important periods, genres, media, and themes in the fantastic literatures. Volume 2 contains shorter entries arranged alphabetically, on important writers and other figures, as well as on a number of topics, including national traditions of science fiction and fantasy from countries other than the United States. The essays and entries all contain lists of further readings, including timely and specialized websites that will aid those wishing to learn more about the topics. Care was taken to provide cross-references between entries in both volumes that present additional information on authors, topics, periods, or genres. In the text of each essay and entry, these are denoted by a **bolded** word or phrase. In many cases, a list of further relevant entries appears at the end.

Given the historical and international scope of the encyclopedia, as well as the variety of media covered and required limits, this work does not pretend to be comprehensive. While the encyclopedia gives some consideration to how male creators of science fiction and fantasy have dealt with the topics of "women" and "gender" in a variety of media, the primary focus is on women. The encyclopedia concentrates on works in English from the twentieth century to the present, covering fiction, nonfiction, film, television, graphic novels, and music.

Choices for topics in both volumes were made based on a variety of factors, such as the amount of academic and popular/fan scholarship on the subject. Writers and other individuals (artists, editors, fans, and scholars) were selected for inclusion through a process that involved compiling lists of the winners of all major and minor awards made by fan and professional organizations; soliciting advice from scholars on the fantastic, primarily but not solely those connected to the International Association of the Fantastic in the Arts and the Science Fiction Research Association, the two oldest and largest academic organizations devoted to the study of science fiction and fantasy; and reviewing the existing scholarship. A session scheduled at the 2005 International Conference for the Fantastic in the Arts was held solely to generate ideas for topics and writers. While a number of the contributors

came from that session, open calls for contributors to apply to write essays and entries were circulated via the Internet, on a range of academic listservs, and on Laura Quilter’s feminist science fiction listserv, as well as being posted on LiveJournal.

The overwhelming response of academic, independent, and fan scholars to those calls was outstanding: more than two hundred people sent proposals to write contributions. Assignments were made based primarily on expertise, although in a number of areas, especially fan works, that expertise might have been decades of work in fandom rather than academic publications, as academic scholarship simply does not cover the range of productions created by fans. Of interest to future editors, perhaps, is the fact that the three entries that received the most applications by contributors were those on J. R. R. Tolkien, J. K. Rowling, and Joss Whedon. The proposals made by potential contributors also revealed the growing importance of scholarship on new media and visual texts as well as children’s and adolescents’ literature. A number of entries were added later in the process based on persuasive evidence provided by contributors who made the case for their inclusion. The one area where it proved most difficult to find contributors was in art and illustrations. While literary and media scholars have apparently grown in number in the past decades, the study of the cover art for magazines or books and illustrations does not seem to have grown as rapidly, or perhaps disciplinary boundaries kept calls from circulating to those scholars. However, the wealth of suggested topics, not all of which could be accommodated, argues that there is a need for further and more specialized reference works in key genre and media areas.

Some of the writers chosen as the subjects of encyclopedia entries have written several hundred works of fiction and won numerous awards; others have published fewer works but are seen as making particularly important contributions in the realm of explorations of gender and race in science fiction and fantasy. The need to recognize as many of the subgenres of speculative fiction as well as mainstream science fiction and fantasy is addressed by specific genre entries in volume 2. Topics and themes that are recognized as important by fans, critics, and academics have also received entries. Most importantly, although the United States and the United Kingdom are the primary focus of this work, science fiction and fantasy traditions and literatures in a variety of other countries in the Americas, Asia, and Europe are included. The growing awareness of international science fiction and fantasy, especially in literatures other than English, is only beginning.

Volume 1 contains twenty-nine chapters. These essays provide socio-historical context, analysis, and background information on key themes that cross genre boundaries. Subjects cover major and minor figures, movements, and conflicts in literature, art/graphic texts, and music. Consideration of socio-historical contexts situates subjects in relation to the different waves of

feminist movements as well as to different periods of science fiction and fantasy development. Themes and formal elements of texts are considered, along with genre issues. Transmission methods and media, audience and reader issues, and fandom topics are also described.

Volume 1 is organized roughly chronologically, from the medieval period to the twenty-first century, although individual chapters focusing on later work may provide historical information as needed. The essays, each written by a scholar who has published on the relevant topic, all provide select but excellent lists of further readings to encourage readers, teachers, and students who are interested in further study.

The first three chapters (“The Middle Ages,” “Nineteenth-Century Fiction,” and “Nineteenth-Century Poetry”) cover historical periods that existed before the development of the contemporary genres of fantasy and science fiction as they are understood by most people. However, these periods are connected in important ways to both genres: a good deal of popular genre fantasy published in the United States and the United Kingdom after Tolkien’s *The Lord of the Rings* (1954–55) draws on mythologies and sources from the medieval period. While some critics, such as Brian Aldiss in his well-known monograph *Trillion Year Spree: The History of Science Fiction* (1986, originally published as *Million Year Spree* in 1973), argue that science fiction originated in earlier mythic and heroic tales that deal with superhuman or supernatural events, others see the genre as tied to the rise of Industrialism during the nineteenth century with its accompanying development of science and technology. In this argument, the first true science fiction—stories extrapolating from contemporaneous ideas of science—was published during the 1800s. During the nineteenth century, fantasy also became a more popular genre in fiction and poetry.

The next group of chapters focuses on the period during which the genres of the fantastic become more and more distinct in both production and reception, especially as “science fiction” and “fantasy” defined themselves as opposite, one focusing on technology and imagined futures, the other on magic and imagined preindustrial pasts.

The growth of written fantasy and science fiction in the first half of the twentieth century was connected to rising literacy rates, which produced a growing number of readers who were the audience for pulp science fiction and fantasy in the United States and the United Kingdom. The first half of the century is considered by many to be the golden age of some of the genres and is covered in chapters 4 and 5: “Fantasy, 1900–1959: Novels and Short Fiction” and “Science Fiction, 1900–1959: Novels and Short Fiction.”

The dates are, as always, artificially imposed since historical, social, and literary trends overlap, but most readers and critics agree that the social changes connected to technology, especially in the areas of civil and human rights, taking place in the post–World War II period were reflected in the

writers and literature of the time. Writers experimented with new content and experimental literary forms. Chapters 7 and 8, “Fantasy, 1960–2005: Novels and Short Fiction” and “Science Fiction, 1960–2005: Novels and Short Fiction,” consider the literatures of the fantastic during that time and moving into the twenty-first century.

Although poetry has not always received the same attention as fiction, especially in the twentieth century, it continues to be a genre in which writers explore science fiction and fantasy themes, as detailed in chapter 10, “Genre Poetry: Twentieth Century.” Just as the “popular,” and thus less elite, status of science fiction and fantasy, which results in many critics separating “genre” literatures from mainstream “literature,” is due in part to its origins in pulp magazines, so too genre poetry is isolated, thriving primarily in small magazines and small presses, and finding new publication opportunities on the Internet. Since the same can be said of much mainstream written poetry in the United States, at least during the last half of the twentieth century, the boundaries between categories of poetry may not be so strictly maintained in the future.

Film was a new medium that was developed in the late nineteenth century and was associated with fantasy from the start. Chapters 11 and 12 cover the origins and development of film in both genres in “Fantasy Film: Nineteenth and Twentieth Centuries” and “Science Fiction Film: Nineteenth and Twentieth Centuries.” Film is a collaborative medium, and the participation of women as creators is not always easy to document, but more work is being done in that area in recent years with the development of film studies as an academic field.

The twentieth century marked the rise of other popular visual media that often incorporate science fiction and fantasy characters, plots, and themes: comics and television. Chapters 6 and 9, “Comics: 1900–1959” and “Comics: 1960–2005,” cover the former in two periods, while the latter is discussed in chapter 14, “Television: Twentieth Century.”

While comics in the United States have long been considered a genre fit only for children, as fantasy was during the nineteenth century, they have long been taken seriously as art forms in Japan, originating in centuries-old blending of graphic images and text, as discussed in chapter 13, “Anime and Manga.” The growing popularity of these genres in North America and Britain during the last decades of the twentieth century has presented new challenges concerning gender and audience demographics, with a growing number of women buying anime and manga as mainstream United States comic companies struggle to maintain readership. Independent comics that are spread through a variety of means, including the Internet, further diversify the audience for visual media, with many dealing with fantastic themes.

Chapter 15, “Music: Twentieth Century,” turns to audio media. It explores the extent to which music has long been intertwined with

speculative fictions, although the primary focus of the essay is on contemporary musicians.

The final essay to focus on a genre or medium is chapter 16, “Gaming.” Science fiction and fantasy have played an important role in the development of games (tabletop, video, and online), a number of them arising directly from Tolkien’s epic fantasy and related texts. As this essay explains, the growing popularity of games in all media since the 1970s has resulted in even more hybridization of genre conventions. These new technologies not only offer new stories but can also supplement science fiction and fantasy narratives released in other media, such as books, film, and television. In his 2006 monograph *Convergence Culture*, Henry Jenkins began to develop methods of analyzing how the explosive growth of new technologies and new media are changing ownership, production, and reception of content.

The last and largest group of essays in the encyclopedia focuses on themes and topics that cross genre and media boundaries in tune with post-modern hybridity, that is, the mixing of genres and cultures, as well as certain key audience and production issues. Chapter 17, “Men Writing Women,” considers the effect of the long dominance of male authors in science fiction and fantasy. This essay considers how the constructions of female characters by male writers has changed over time, reflecting sociohistorical developments. It also discusses the rise of new and experimental forms and the inclusion of social sciences as well as the hard sciences in the genres. Chapter 18, “Heroes or Sheroes,” then covers the debates over the consequences of writing women characters into the role of the epic hero, with four scholars presenting an overview of strong female protagonists in literature, comics, film, and television, created by both female and male writers, artists, directors, and producers.

The next four chapters, 19–22, are based on contemporary intersectional theories that ask how the social constructions of race, class, and age overlap with the social construction of gender, and how different constructions of sexuality are understood. The first three essays—“Intersections of Race and Gender,” “Intersections of Class and Gender,” and “Intersections of Age and Gender”—provide information on the scholarship and writers dealing with the questions of intersecting identities, as well as discussing writers whose work incorporates characters, plots, and themes that show the interwoven and complex layers of identities. Chapter 22, “Speculating Sexual Identities,” then draws on contemporary gender and queer theories to discuss authors whose work incorporates multiple constructions of sexualities.

Two essays consider the impact of science and religion on women in science fiction and fantasy. The first, “Science,” chapter 23, covers the history of women’s relation to and participation in the scientific disciplines and institutions in the United States, showing how women’s relation to science fiction is connected to their status in the scientific community. Chapter 24, “Feminist

Spirituality,” discusses the range of feminist relations to religion, both the institutions of the great world religions such as Christianity, Judaism, and Islam and the growing movements related to Wicca. It considers how fantasy novels by women played a major role in the development of these later movements.

The nineteenth-century insistence that fantasy was suitable only for the young, and the application of that attitude in the United States toward science fiction, has often served as a reason for teachers, parents, and critics to dismiss much fantastic literature without even reading it. Despite attempts to control, ban, or censor such material, the growing sense that children, and later adolescents or young adults, needed their own literatures has led to a growing number of writers creating science fiction and fantasy texts and media based on age, although the audience for both genres has always included adults. Chapters 25 and 26, “The Creation of Literature for the Young” and “Girls and the Fantastic,” consider the social context in which children’s and young adult fantasy and science fiction developed, as well as the portrayal of girls in literature, comics, television, and film.

Finally, chapters 27–29—“Fandom,” “WisCon,” and “The James Tiptree Jr. Award”—focus on the contributions of women to fandom, the creation of the first feminist SF convention in 1977, and the first SF award named for a woman. As Camille Bacon-Smith (*Science Fiction Culture*, 2000), Justine Larbalestier (*The Battle of the Sexes in Science Fiction*, 2002), and Henry Jenkins (*Textual Poachers: Television Fans and Participatory Culture*, 1992), among others, have argued: SF (whether “science fiction” or “speculative fiction”) is not just a body of texts, it is a culture; moreover, it is a complex body of multiple communities that act to comment upon and at times transform the primary texts, whether through reviews, essays, awards, or fan-created art, fictions, and videos. Hugo Gernsback encouraged active reader participation through the letter columns of his SF magazines, and the first fan clubs formed in the 1920s. Arguably, science fiction fandom was the model for other popular and media fandoms that have developed since, following everything from sports to soap operas. Ever since the 1920s, fans have debated a wide variety of topics, including the role of women along with larger social debates over gender, class, race, and sexuality.

Volume 2 begins with an alphabetical list of 230 entries, followed by a topical guide that groups related entries under ten categories:

- 1. Awards and Publishing
- 2. Biographical Entries: Artists, Editors, Fans, Scholars, and Others
- 3. Biographical Entries: Authors
- 4. Ethnicity/Race
- 5. Fans and Fandom
- 6. Genres
- 7. National Literatures

- 8. Sex and Gender
- 9. Themes
- 10. Visual Media

Also in volume 2 is a selected bibliography of scholarship on all aspects of science fiction and fantasy covered in this encyclopedia, including the foundational bibliographies, other types of reference works in the genre, and theory and applied criticism, in both journals and book form. This scholarship is a part of the historical and cultural context that has created the opportunity for this encyclopedia to be published.

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WHILE I have served as editor, this encyclopedia, as is true for all works of scholarship, could not exist without the efforts of many people who supported the project in every way possible. First, I must thank George Butler and Kathleen Knakal at Greenwood Press for overseeing this project and dealing with the spreadsheet problems. Second, my appreciation for the many people who offered to contribute and especially the 127 contributors cannot be adequately expressed in words. The enthusiasm among scholars and fans for the first encyclopedia about women in SF/F made even dealing with spreadsheets tolerable.

Special thanks must go to Hal Hall, curator of the Science Fiction and Fantasy Research Collection at Texas A&M University, College Station, and his staff who ably assisted a very nervous editor in her first foray into archival research: Valerie Coleman, reference assistant; Kristin Hill, reading room supervisor; Melissa Zajicek, reference assistant; Stephanie Elmquist, reference assistant; Nafisah Hankins, head of media services; and the student workers at the Collection. The Internet database created and maintained by Hal and others served as an invaluable aid during the time I was not privileged to spend at College Station.

On my own campus, I owe thanks to Dean Allan Headley and Natalie Henderson of the Office of Graduate Studies and Research, Texas A&M University–Commerce. The encyclopedia was supported by two Faculty Research Enhancement Grants during the 2005–6 and 2006–7 academic years, which provided research assistance, travel for archival research, supplies, and most importantly for humanities scholars, release time to do the work. While I may live and work in rural Texas, the Internet and the support of the Interlibrary Loan Office, Gee Library, Texas A&M University–Commerce—especially the work of Scott Downing and Jacob Pichnarcik, who never blinked an eye at the number of requests for books with covers featuring bug-eyed monsters—meant that I had access to a great deal of research from my home campus. Cynthia Garza provided valuable research assistance in 2006.

Over the years, I have received encouragement and advice from Farah Mendlesohn, Michael Levy, Faye Ringel, Veronica Hollinger, and Robert Latham. Their busy schedules did not allow their direct participation, but their scholarship and communications have shaped this work in ways that must be acknowledged. A special note of thanks is due Marleen Barr, whose work was the first introduction I had to scholarship that yoked the “two horses” of feminist theory and science fiction.

I also benefited immensely from my online friends’ list in LiveJournal, a combination of social networking/blogging site for online science fiction fandom. While fandom remains active offline and in a variety of spaces on the World Wide Web, LiveJournal was the space that brought me back into active fandom. Academics, fan scholars, and fans read drafts of the earliest proposal, supplied suggestions for topics, networked both online and offline, and together constituted one of the most amazing networks any writer could have. Eden Lee Lackner and Barbara Lynn Lucas not only gave feedback on topics and read early drafts, as well as volunteering to cover returned essays and entries, but also introduced me to new genres and media texts and scholarship during the past years. We have collaborated on past work and will do so again in the future. Christine Mains provided incredibly valuable insights into genres and periods that are her areas of expertise, as well as taking on additional entries at the last minute. Kristina Busse provided key feedback in the proposal stages and ongoing support. Tamara Brummer, Deborah Kaplan, Rachel McGrath-Kerr, Dorothea Schuller, Wilma Shires, and Ruth Veness ably helped by copyediting essays and entries I wrote, understanding that it is always easier to edit another writer’s drafts. Judy Ann Ford edited the further readings and bibliography for conformity to *Chicago Manual of Style* requirements.

A number of friends who are active in fandom and fandom scholarship also provided feedback. They are listed under their fan pseudonyms at their request: 10zlaine, Aprilkat, Boogieshoes, Cofax, Cryptoxin, The Drifter, Half Elf Lost, Oursin, Rothesis, Slashfairy, Travelingcarrot, Werelemur, and Zellieh. While it is not unknown for academic scholars to dismiss fans of a work, my experience in fandom and academia is that fans often have an encyclopedic knowledge of their favorite writers, genres, and media, as shown in a number of published and online reference works, and are always happy to share information and resources. It strikes me as only appropriate to acknowledge the importance of the fan scholars as well as the independent scholars and academics who have worked to make this encyclopedia what it is, while noting that any remaining errors are solely my responsibility.

1

The Middle Ages

GILLIAN POLACK

TECHNICALLY, fantasy, science fiction, and **horror** did not exist in medieval times in the sense that those genre terms are now used to describe modern literature and the worldview to which the fantastic belongs. However, if speculative fiction includes all fiction that pushes the boundaries of the known and the experienced and incorporates elements of the numinous, the magical, and the inexplicable, then a range of medieval texts are readable as science fiction or fantasy. What is important about these texts is that many of them are ancestors to our own sense of the fantastic. Saints' tales gave the West a taste for biographies, which led to the modern novel. The links between the medieval **Arthurian** tales and the modern versions are close. This chapter assumes a modern view of what comprises the fantastic and examines the range of literatures in which such speculative fiction appears and especially how women were involved as creators, adaptors, patrons, performers, and subjects in the Middle Ages.

One of the key differences between modern and medieval is in the interpretation of miracles. Miracles were in keeping with the technical operations of the world, according to many medieval scholars, because of the direct role God and his assisting beings played in medieval cosmology. Augustine argued that the only true miracle was creation itself. What we call "miracles" and think of as events breaking with established order and bringing about the fantastic were considered unusual manifestations of God's workings. In literary terms, saints were often described as interlocutors with God, meaning those who requested or triggered these events. This distinction is important in considering texts in the Middle Ages in the context of literary equivalents to modern speculative fiction: the religious mindset and its description of reality clearly moved the Divine and its evocation from the fantastic to the mundane. What this means in terms of equivalencies will be seen below, but essentially it means that works where the Divine is expressed are closer to

the contemporary understanding of science fiction than to fantasy in terms of how they explore the universe.

Religion and its effects have a vast influence on medieval tales. Biblical women appear frequently in medieval literature, for instance. However, some of this influence is medieval and some is imputed by modern readers. Early magic and witchcraft literature (such as the *Formicarium* or Kramer and Sprenger's *Malleus Malleficarum*) influenced the earliest witch trials, for example, but their chief literary influence was not seen until after the Middle Ages.

In terms of pure cosmological exploration, literature seldom plays a part. The main writings of this sort (expanding understanding of the universe) are technical. One of the most popular was Macrobius and his commentary on Cicero's *Dream of Scipio*. Abelard, Maimonides, and other medieval scholars discussed the precise relationships between miracles, sorcery, nature, God, and the universe in great detail. Some of these discussions were manifested in literature. Saints' lives and vision literature explore these issues from a popular angle. Benedicta Ward suggests that Gerald of Wales is typical of someone who disseminated new ideas while holding onto and explaining tradition. His work is full of material that would be considered accurate by the credulous and fantastical by the more cynical.

The culture informing the inquiries of medievalists has little overlap in this instance with the culture informing the study of modern speculative fiction. The fields of inquiry and the approaches chosen by the experts in the field do not render an overview of women and science fiction/fantasy and the Middle Ages straightforward. The further readings at the end of the chapter therefore can only serve as a background for medieval studies concerning women and literature, with an emphasis on those elements of most interest.

In some ways, discussing women in medieval literature is quite different from discussing women in modern literature. The most important difference is that, according to some medieval thought, women occupied liminal roles because of their intrinsic nature, just as Jews did. Because of this and because of the rather large genre differences between medieval and modern literature, the most useful scholarly studies for modern readers who are interested in the medieval speculative and the role women play tend to be those that address individual works, individual authors, or individual themes.

WOMEN READERS AND WRITERS

Medieval female readers have been studied since the 1980s. The notions that all texts are authored and that the environment around the writing and production of a text is relevant in its analysis have proved to be important in understanding women reading in the Middle Ages. Medieval women were not monolithic in their reading preferences: some read passively and others

engaged actively; some preferred **education**, while others sought moral enlightenment.

Determining female authorship is not straightforward. Scholars variously follow themes or seek textual hints through vocabulary or the form of a work. Only a small proportion of possible works by women in the Middle Ages have named authors, which means that most conclusions about women writing speculative-fiction-equivalent genres and themes in the Middle Ages depends on scholarship that is still changing rapidly. **Gender** becomes more of an issue and more easily apparent in writings of the later Middle Ages than the earlier: there are more known authors and clearer genre–gender links. It is always important to keep in mind that the Middle Ages were not simple or short—even keeping to the typical period definition, meaning in Western Europe from the ninth to fifteenth centuries—there is a high degree of cultural change and differentiation and cultural instability.

There is clear evidence of women *trouvères* (northern French performers and possibly composers of music and lyrics), although the scholarship on them is divided. Trouvères whose names we know include Blanche de Castille, Lorete, Dame Margot, Maroie de Diergnau, and Sainte de Prez. Discovering the exact numbers of performers/composers is difficult, however, as the evidence is meagre. It is even harder to discover links between songs with supernatural or miraculous components and women composers.

Most famous female writers of the Middle Ages have little or no known connection with the tales of **romance** and legend. A possible borderline case is **Christine de Pizan**. Another is the great exception—a writer who not only used folktales and Arthurian material but also helped shape the use of this material by others: **Marie de France**.

Christine de Pizan or de Pisan lived from about 1364 to 1430. A Franco-Italian writer, often claimed to be the first professional woman writer, Christine was based mainly in Paris. Her work included ballads and several hundred other short pieces, plus around fourteen more major works. Initially her writing was focused on the courtly and lyric and historical verse aimed at attracting patrons. Her work contains dreams and symbolism, and her writing is imbued with the sentiment and understanding of contemporary religion. Only a very small proportion of her work incorporated themes of the fantastic or the liminal: she was far more a social and political commentator than an explorer of horizons. The works that have magic or explore the universe in any way tend to be retellings of standard legendary tales, that is, not innovative. Christine's main interest in anything speculative is in her sophisticated use of allegory. Her work is in sharp contrast to her predecessor, Marie de France, whose poems carry many hints of the supernatural, link to Arthurian themes, and incorporate miracles.

Marie de France wrote in Old French in the twelfth century. Her work encompasses much of the best known of the vernacular fantastic in the

Middle Ages. Marie wrote three types of work (although some scholars have contested the attribution of the third). The first is *lais*—short narrative verse (a few hundred lines) dealing with romantic or folkloric themes. The second is a translation of Aesop’s fables, and the third a tale of St. Patrick’s voyage to the underworld. All three types of narrative use liminalities.

The *lais* are the most well known, and the liminal nature of their telling is famous with one of her settings—the forest of Broceliande—copied and used by many other medieval writers to indicate a tale’s potential for magic and otherworldly happenings. Marie presented a vision of the otherworld in these *lais* that was clear, elegant, and folk derived, but she also drew her images from classical mythology and Arthurian tales. The Arthurian tales combine, for instance, with the folk tradition in her lai “Lanval,” where the hero is a knight of Arthur’s court and the heroine is a particularly beautiful fairy.

GENRES

The following survey, though not a thorough review of literary genres in the Middle Ages, lists genres in which women and the speculative are likely to meet and gives an explanation of where and how that happens.

Lyric Poetry

Female-voiced lyric poetry (poetry written from a female point of view) was most common on the European continent. Subgenres included *cantigas de amigo* (songs of friendship), *chansons de toile* (songs of the loom), *pastorela* (rural/pastoral songs), *alba* (dawn songs), and love lyrics. The vast majority of them are anonymous. Some scholars maintain that they were written by men, some that women wrote them, and others argue that there is insufficient evidence to be certain of the authorship. Occasionally these short lyric poems include a hint of magic, but it is not a major feature.

Devotional and Visionary Literature

The writings of women visionaries and mystics such as Julian of Norwich and Claire of Assisi are well preserved. It is arguable, however, whether they can be classed as speculative fiction. With a modern view of reality, these women’s works are sometimes classed as allegories, other times as moral instruction, and sometimes they are dealt with according to the nature of the visions therein. The mystical elements of the works are far more important than any visions, though, as visions are only one aspect of the teachings of these women. Most importantly, the contemporaries of writers such as Christina of Markyate (twelfth century) and Catherine of Siena (fourteenth century) did not consider them to be writers of entertainment; any visions or numinous experiences in their works are regarded as fact, not fiction.

In the thirteenth and fourteenth centuries, mystical work by writers such as Marguerite Porete, Mechthild of Magdeburg, and Hadewijch of Anvers reflect the courtly lyric in style. Their writings, however, are religious and often used by scholars as source material to discover the religious expression of medieval women. This focus puts them at the far end of the spectrum of religious literature from saints' tales, which are considered at least partly entertainment.

Dream Visions

Dream visions in medieval literature are not uncommon, with many poems devoted entirely to describing a dream and exploring its teachings. They are, however, borderline in terms of speculative fiction because they were mainly intended to be allegorical. One of the best-known is the fourteenth-century Middle English poem "Pearl." A young girl is an important element of the allegory. Religious works such as "Pearl" or romantic/religious allegory such as the "Roman de la Rose" are closest to modern speculative fiction in some ways, though the use of magic and science in these texts is generally peripheral.

Allegorical figures are important in medieval literature. Fortune or Fortuna, for instance, has an important place as arbiter of human fate. She appears to have been less important before the twelfth century, but increasingly from then Fortune's wheel appears in both literature and art, with Fortune herself very clearly female. Other female figures used allegorically include Lady Meed, Wisdom, Nature, and the Virgin Mary. Allegory is often used in the same way that modern high-concept science fiction is used: to represent ideas that need to be explored and that need more than the current reality in order to explore them. In the case of these figures, they exert influences over events and people, enabling writers to break out of the religious model dictated by their worldview.

Hagiography (Lives of Saints)

Saints' lives range from biographical or semibiographical to purely fictional accounts of the life of a saint or martyr. They vary considerably in form and nature, appearing in verse and prose, in the vernacular and in Latin. The Jewish lives of martyrs tend to focus on the mundane, but the Christian saints' lives can have considerable fantastical elements.

Hagiography is fiction that explores the relationship between the spiritual and the physical. While much of the time this is mundane and the writer is more concerned with the biography and the incipient sainthood, there is always the possibility of the liminal. An early example for a female saint is in one of the earliest pieces of Old French extant—the *Cantilene de Sainte Eulalie*. The miracle in this tale occurs when she is supposed to be burned to death.

The moral nature of the lives of saints are given to the audience to present the hope of salvation in a palatable form. Entertainment is therefore

important, and the working of miracles and presence of strange beings or the Devil are occasionally used purely for entertainment value. Saints' tales tend to be religious or instructional in nature. The biographical form and moral function determine the types of liminal and fantastic occurrences. Frequently occurring elements include the saint being martyred or persecuted, rising to prominence in the Church, working as a missionary, fighting against pagans, turning to ascetism, becoming a hermit, and rising to prominence in society. The amount of the nonmundane content ranges from none at all to a tale bursting with miracles and the supernatural.

The legend of the saint and the personality of the saint combine with the form of the tale to determine the importance of the speculative elements. Women figure as the subjects of many of these tales. Particularly popular female subjects include Margaret, Anne, Christina, various collections of virgins, Faith, Agnes, Dorothy, Mary Magdalene, Katherine of Alexandria, Cecilia, Agatha, Lucy, Elizabeth of Hungary, Theodora, and Helena. They all have specific aspects that are highlighted in the tales; for example, Helena is closely linked to the True Cross.

Virgin martyrs had a particular appeal, as the Church focused on abstinence as a path to religious perfection. Some of the more important tales written between the eleventh and thirteenth centuries are those of Agnes, Barbara, Catherine of Alexandria, Christina, Faith, and Margaret. The tale of Margaret of Antioch is particularly interesting from a speculative fictional point of view, as it uses the inherent powers of the universe as, in this case, an evil dragon. Even when elements of the fantastic are absent from the tales themselves, the death of saints implies their potential for affecting the order of the universe, as they are given the miracles that prove their sainthood.

The cult of Mary is quite apart in many ways and even possibly includes writings concerning Mary Magdalene. Mary Magdalene had her own history in the Middle Ages, incorporating elements of tales of other Biblical figures such as Mary of Bethany. One of the most important elements of stories concerning her was that she was a whore who repented. Her complete tale gave her a rich and varied life, allowing readers of her story to explore her transitions through marriage, prostitution, possession by devils, sanctity—including living by divine sustenance given to her after the Ascension. Her story explores the role of God and how deity influences the medieval world, and it helps its audience understand some of the crucial boundaries of sin and virtue in that universe.

The Marian cult is a very special case. Mariology comprises the story of Mary and her miracles. Like the tales of Mary Magdalene, it explores the interaction of the divinely favored human with the universe and the capacity of such an individual to change the universe. The cult of Mary was the single biggest cult in the Middle Ages, and the literature relating to it is vast.

Frame Tales

Frame tales are sequences of stories contained within a wider narrative framework. The most well-known medieval frame tales are Chaucer's and Boccaccio's. The tales within each collection tend to reflect the wider range of stories available from different literary types, such as the Wife of Bath's tale in *The Canterbury Tales*, which is taken from an Arthurian narrative.

Women play a significant role in these tales, some more so than others. In 1253, Prince Fabrique of Castile ordered a translation from Arabic to the common tongue of a frame tale (one of the group commonly referred to as the "Seven Sages") that features women telling as well as appearing within the stories.

Chansons de Geste

The *chansons de geste* (old French epic legends) are an important and influential genre. The roles of women divide the epics into two groups, one where the role is minimal and the other containing romance. Where the story revolves around relationships between the characters, specific women are often important. Liminality and the fantastic play a minimal part in the tales—the sun stops in the *Chanson de Roland*, for instance. Guiborc (William of Orange's wife) and Aude (Roland's fiancée) and the other women in the *chansons de geste* are seldom involved with anything supernatural.

Romance

Romances and *lais* are generally about adventures and knights and their love lives, and they can range considerably in length. Manuscripts have survived where many verse romances adorn a single volume, while other manuscripts contain but a section of a multivolume work. The most popular multivolume works generally concern Arthurian tales. Some *romans* assume a pseudo-historical past, while others take the story away from a clear time and place. Ones with Arthurian settings are more likely to avoid too close links with known history.

Romance is the genre most likely to meet modern notions of speculative fiction. The romances have a larger percentage of incidents that can be considered magic or imaginary; they have strong themes of adventure-romance, and they clearly carry the reader's imagination away from reality into different worlds through use of liminal elements such as the forest of Broceliande. Even those romances with named heroes from known (and relatively recent) history have few links to actual history. The formulas are the familiar ones of modern adventure stories and romantic fiction.

The romances were written across Europe in a range of languages. Over a hundred survive from England alone, in Middle English, Anglo-Norman (the

English dialect of Old French), and Latin. The tales crossed not only language barriers but religious barriers as well, with several romances rewritten for Jewish audiences in the late Middle Ages. Most romances are anonymous. The possibility of some authors being women merits serious study, as scholars often posit a mainly female readership. Manuscripts of French Arthurian romances from the fifteenth and sixteenth centuries give evidence of women having owned the volumes.

Some romances have women as chief protagonists. On the whole these are romantic in nature. An important exception to this is the Old French *Roman de Silence*, where Silence lives her early life as a boy and takes on the duties of heir. Some romances have Arthurian themes (e.g., the Middle English *Sir Tristrem*), and some have historical themes (such as *Guy of Warwick* or *Richard Coer de Lyon*, both written c. 1300). Some romances use older themes, loosely connected to classical stories. There are romances that retell the story of Orpheus and Eurydice, for instance, or the Trojan War. These are retellings of classical tales that reshape the tales to fit medieval visions of reality, and the women in these stories have been reshaped to suit medieval concepts.

Many English-language romances derived their themes locally, from French romances or from stories told in entirely different forms (the French *chansons de geste* gave several English romances their subject matter). However, most romances display a limited range of roles for women and focus on male heroes. Women are mainly objects of desire/love/marriage/testing. An important example of this is Philippe de Remi's *La Manekine* (France, c. 1270), the story of the abuse of a woman by her father and then by her mother-in-law. The story ends happily ever after, but en route to the happy ending, the heroine's hand is cut off (to save her from incest) and reattached half a lifetime later. A group of other works copied this plotline, which became particularly popular toward the end of the Middle Ages.

Women also appear as minor plot elements. The *Alexander Romance* is the fictionalized life of Alexander the Great. It appears across Europe and North Africa in a variety of languages, from at least the ninth century until the close of the Middle Ages. This work includes several episodes that might be considered speculative by modern readers, including a voyage under the sea and one by air. One of the most important episodes concerning women (where Alexander visits the city of the **Amazons**) does not really fit a magical theme, but another, earlier in the tale, where the experiences of Nectarebus with Queen Olympias of Macedonia include making her believe that Alexander was fathered by the god Ammon, is clear in its use of magic.

The most important exceptions to women as victims or as lesser plot elements are mainly in Arthurian romances.

Arthurian Romance

The Arthurian tales are the closest to modern fantasy in the way they take the reader into a quest or romance-filled reality with world-threatening potential. The tales are also the closest in terms of how the fantastic and the liminal are used to help create the tale.

The corpus of Arthurian stories vary in genre considerably, as discussed above. The women in them tend to play more important roles than in any other genre except saints' tales. Guinevere is not simply the victim of circumstances, but a major protagonist in many of the stories concerning her. Laudine (in Chretien de Troyes's tale *Yvain*) may need a male defender and be chiefly a love interest, but she has a fully developed personality, and Lunete (her maid) is able to act independently. In Malory's version of the same story, Lyonet has supernatural qualities. Enide in Chretien de Troyes's *Erec et Enide* is mixed. In some parts of her story, she acts as a protagonist, but in others, she is doomed to silence and subservience. This ambiguity nicely reflects the roles women play in much literature. Supernatural qualities or a woman being in reality a fairy are devices used often to give the women a greater role and wider choices of action in these tales. Nimue, for instance, in the Vulgate Arthurian cycle and in Malory is capable of magic and thus able both to trap Merlin and to serve as Arthur's protector.

Of all the women in the Arthurian corpus, the most interesting is Morgan. Her characteristics changed over time and according to the narrative in which she appears. Her personality ranged from being virtuous, magical, and beautiful in Geoffrey of Monmouth's history to being a meddler of evil intent in the later prose romances. Morgan largely owed this focus to the enduring strength and widespread popularity of the Arthurian tradition in the Middle Ages.

The story of Tristan and Iseult cannot be ignored, because it was so influential and because Iseult is a particularly well-drawn female protagonist. The tale was copied by many other writers, and so Iseult was important as a literary model. The magic potion drunk by the lovers is the most important element of the fantastic in the Tristan and Iseult tale, because it links all others together and focuses on Iseult.

The "loathly lady" is another major player in a variety of stories. She mainly appears in short tales set in Arthurian contexts (tales featuring Gawain), but also in Irish historical legends where the woman in question is allegorical, representing sovereignty. The basic tale has an excessively ugly woman posing riddles to the hero.

Drama

The Bible and other religious texts were key sources for drama, and elements of the fantastic within drama tend to reflect these sources. The attitudes toward women displayed in the source texts tend to be reflected in the dramatic

text. For instance, a very popular sequence derived from the apocryphal Gospel of Nicodemus involved the Harrowing of Hell by Jesus, and the story is all about men.

KEY CHARACTERS

Important characters and character types in medieval literature who are not discussed elsewhere in this entry include the following.

Ancestresses

The female ancestors of major dynasties such as the Plantagenet, Lusignan, and de Boullon lines are literary figures in their own right. The most celebrated were considered important parts of major genealogies. They were at least partly otherworldly and were described as beautiful but also as monstrosities. There are not many of them, but they carry a large literary and cultural burden. These women appear in certain types of literature, but are also referred to in passing comments occasionally. For instance, the best-known work on Melusine (the Lusignan ancestress) is in the romance by Jean d'Arras (late fourteenth century). Melusine protects Raimondin when he has killed his uncle by mistake. She will give him wealth, power, and all he needs as long as she is left alone on Saturdays. Together they found a dynasty. Many years later, Raimondin spies on Melusine at his brother's urging. She is not human—one of the words used to describe her is "faee." The marriage is doomed—as soon as Raimondin accuses her of being monstrous, she leaves. The March entry in the Duke of Berry's *Très Riches Heures* shows her flying around the castle held by the Lusignan family in her *guivre* form.

Cosmological and Mythological Literary Figures

Characters drawn from earlier writers such as Boethius appear in medieval tales as wisdom goddesses. These include personifications of the Arts, the Muses, Dame Nature, classical goddesses, and Sybil. They appear mainly in learned texts, but there are passing references to them throughout medieval literature, especially to Dame Fortune.

Fairies and Supernatural Women

Some of the women who appear in medieval literature are nonhuman, and the most important of these are fairies. Most fairies are female and are described as having hair of red gold, beautiful pale skin, and clear eyes of gray or blue. Medieval fairies appear frequently in romances. They do not resemble modern fairies except insofar as they are possessed of exceptional beauty. In literature, they appear as mothers (and can become ancestresses to important lineages as discussed above) or lovers. They also appear in folk

anecdotes. Some of them have names and clear identities, and a few have achieved significant literary and wider fame. A good example of the latter is Melusine. Others touch on the lives of people without achieving fame in their own right such as the Swan Maiden or the Lady of the Lake. The most sophisticated fairy in literature is Morgan (see above).

There are other figures that appear in the **Norse mythology** and literature of the north, such as Grendel's mother and the Valkyries (the battle maidens of Odin in Scandinavian tales).

Lilith

Lilith appears as a female demon in medieval folk belief. Her most important literary appearance is in the Hebrew text "The Alphabet of Ben Sira." In this narrative, Lilith is a demon who eats babies, and protection against her (amulets) is important. These tales and related folk practices crossed religious boundaries. Lilith was considered to be evil and possibly supernatural.

Mermaids

Mermaids appear as an animal in bestiaries (encyclopedic descriptions of animals, birds, and insects). They may or may not be linked to the more literary fairies with serpent's tails (for example, some variants of the Melusine story). Liban in *The Book of the Dun Cow* (eleventh century) developed a salmon's tail, for instance, but was quite human otherwise. Scholars are divided on this question. Geoffrey of Monmouth writes about the sirens encountered by Brutus on his way to Britain. In cases like this, this reflects classical influence rather than a separate medieval tradition.

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2

Nineteenth-Century Fiction

HELEN PILINOVSKY

THE nineteenth century began with a tradition of fantasy well established. In Spain, *Don Quixote* (1605), later to be heralded as the first novel, had already drawn upon fantastic themes. In **France**, the *contes de fées* (**fairy tales**) and the seeds of scientific **romance** held sway. In **Germany**, authors such as Johann Wolfgang von Goethe, Ludwig Tieck, and Clemens Brentano published tales whose tropes were based in legend, myth, and folklore. In **Russia**, Alexander Pushkin, inspired by the French fad for fairy tales and the more literary German stories, drew upon Russian folk stories to create the “artificial flowers” that would guide so much of that nation’s literature. And in England, the foundations of what would become science fiction and fantasy had been laid down by Horace Walpole with *The Castle of Otranto* (1764) and reinforced by **Mary Wollstonecraft Shelley** with *Frankenstein* (1818).

Discussions of nineteenth-century fiction must, of necessity, define their chronological boundaries with a bit more care than might at first seem obvious, or necessary. Frequently, academics speak of the “long nineteenth century,” referencing the thematic commonality of the work spanning the period from 1789 to 1914, that is, from the French Revolution to World War I. This period overlaps the styles of writing commonly referenced as **gothic**, **Romantic**, and Victorian. Call it what one will, it is certain that the period in question was tumultuous, particularly on the issue of social roles and most particularly, **gender** roles. In the nineteenth century, a time when women were coming into their own, that movement was represented in their fiction and in the fiction produced concerning them. Women were present, not in “science fiction” or “fantasy” as the coalescing genres came to be known, but in *speculative* fiction—said speculation concentrating upon who they were, what their roles would be, and where the future would take them. Although many of the authors from the early portions of the period are male writers producing male-centered works, their work was based in the female-dominated tradition of the fairy tale.

Many critics argue that the fantastic came to England with the advent of the gothic. Practically speaking, the gothic begins prior to the beginning of even the long nineteenth century. However, its themes and scope are crucial enough to the birth of the fantastic as a genre to warrant inclusion. The gothic genre is commonly held to have been begun by Walpole in 1764 with *The Castle of Otranto*. The novel integrated the “realistic” style of the day with the whimsy of the fantastic. The gothic genre is marked by several characteristics: stylistically, a certain dark tone, a sense of ominousness; thematically, a claustrophobic inability to escape from a situation or locale; and centrally and most importantly, an emphasis on the possibility of the fantastic. Although *The Castle of Otranto* is Walpole’s best-known work, he also included several literary fairy tales in his collection *Hieroglyphic Tales* (1785), pieces that were heavily influenced by the contes des fées of the seventeenth century.

However, while Walpole may have begun the gothic as a genre and established it in a certain mode, his followers adapted it to their own ends and means. Many of the successive gothic novelists, Anne Radcliffe being foremost among them, kept the trappings while eliminating the central point; the fantastic possibilities were quickly subsumed into a split between what Tzvetan Todorov would call the “marvelous” and the “uncanny.” This split more or less uniformly followed gender lines, with men indulging in marvelous conditions and women providing realist plots, establishing a pattern that would hold true throughout much of the development of the genre of fantasy in nineteenth-century fiction.

Anne Radcliffe began writing fiction as an amusement and quickly became one of the most popular authors of the period. Of her many works, *The Mysteries of Udolpho* (1794) is considered to be most influential. Radcliffe’s novels differed from those of her male peers most specifically in that, whereas she, like Walpole and Matthew Gregory Lewis (*The Monk*, 1796), focused on the travails of heroic young women cast into mysterious dangers, her dangers were explained away as mundane malevolences, whereas theirs depended more heavily upon fantastic devices. In 1798, Jane Austen would extend the movement of women rejecting the novels that were purportedly most popular among them by parodying the gothic genre in *Northanger Abbey* (published 1818), in which her somewhat fanciful heroine, Catherine, imagines herself quite incorrectly to be in similarly threatening circumstances. Austen’s listing of Catherine’s reading material (the majority of it written by women) became known as the “Northanger Horrid” novels.

The themes and stylings of the gothic also provided rich inspiration for the Romantic authors. The Romantic movement was in many ways a rejection of the goals of the Enlightenment and was marked by a questioning of established social hierarchies and by an interest in the relationship of the individual to the natural world and to themselves. The gothic evocations of terror and strong emotion, along with its interest in anachronistic times and

traditions, lent itself well to the new movement. One of its leading lights, Samuel Coleridge, would explore those themes in his poetry: “Cristabel” (1800) is thought to feature the first **vampiric** character in British literature. The Romantics’ main contributions to the discipline of speculative fiction would in fact largely fall into the category of what we think of today as **horror**: certainly so with the novel that many consider the cornerstone of science fiction, *Frankenstein*.

Mary Wollstonecraft Shelley was born in 1797 to two of the great political thinkers of the day: William Godwin and seminal proto-**feminist** thinker Mary Wollstonecraft, author of *A Vindication of the Rights of Women* (1792). Mary eloped with Percy Bysshe Shelley at the age of seventeen. She produced the novel *Frankenstein* some two years later under dramatic circumstances. A famous house party at Lake Geneva during the “Year without a Summer” prompted the ghost-story writing contest that would also produce John Polidori’s *The Vampyre* (credited as a strong influence on **Bram Stoker** in his composition of *Dracula*). By this date, Mary Shelley had already suffered the death of her firstborn son shortly after his premature birth and was experiencing serious concerns for her sickly newborn son, William. *Frankenstein*, inspired by what Shelley famously referred to as a waking dream where she saw a pale student kneeling beside the creature he had assembled has frequently been discussed as an exploration of the concerns of motherhood, and the responsibilities of the progenitor, with Dr. Frankenstein serving as a stand-in for the anxious author. Although the female characters of the novel function as pawns, the metaphor of birth, a central female concern, is transposed onto Shelley’s masculine protagonist. The issues of power and gender are eloquently addressed, albeit at a remove.

Another of the “Lake Poets,” as they would come to be called, Robert Southey produced the prototype for the story of “Goldilocks and the Three Bears.” In his version, titled simply “The Three Bears” (1837), the ursine protagonists are not a family unit, but simply a trio of male bears who live together, differentiated by their sizes in the text; the invader, too, is changed, represented not by a winsomely mischievous little girl, but rather by a little old woman with a marked propensity for rude exclamations when her ill-gotten rewards disappoint her. Southey was in good company when it came to the writing of fairy stories, original and otherwise: with the 1823 publication of Edgar Taylor’s translation of the Grimms’ *Children’s and Household Tales*, the fairy tale became a new battlefield for the proponents of fantasy to quarrel over.

By the time of the Industrial Revolution and the Victorian period, fairy tales’ original values were seen as a nonissue as compared to their potential usefulness as a tool of didacticism and appropriation. Extreme changes were made to modify fairy tales from their original forms to versions that might be more palatable to their (paying) target audience: the tales were bowdlerized, edited, rewritten, recast, and reincarnated to an extreme degree. Fairy tales

and, by extension, fantasy, were tidied and made suitable for the modest readership that was seen as their proper audience: women and children. However, the members of that readership did not always agree with the rewriting.

For other authors, the themes of older tales served as inspiration for social commentary and the revitalization of the fantastic. The first instance can be detected in the recategorization of fairy tales as being fit only for children or women, and in the structural changes that made them so, crystallizing the fairy tale into a recognizable genre. The second can be seen in the fantastical creations of countless authors that began as plays on new literary fairy tales before evolving into the genre that we recognize today as fantasy. The result was a paradigm shift in two parts, first of the fairy tale into a medium for children, and second of that children's medium into the genre of fantasy when its proponents found its constraints to be too narrow.

As the fairy tale was tidied into a neatly specific genre targeted at a juvenile (either literally or figuratively) readership, many of the authors who fit it rebelled against its purposes, either by railing against it directly or by simply subverting it. In the course of this subversion, it is possible to argue that, as original fairy tales grew further and further from their traditional roots as a result of the narrowing of the genre, the original fairy tales became original *fantasies*—fantasies that addressed the issues of gender and power. Simply put, the process can be broken down into three stages, consisting of original tales that reinforced the genre boundaries of the traditional fairy tale in original stories, parodic and subversive rescriptings, and finally self-contained stories set in fantastical surroundings.

John Ruskin's "The King of the Golden River" has been described by some as the first English fairy story *intended* for children. This distinction differs from the various translations of stories originally intended for adults, and from the remakings of those stories for didactic purposes in works such as Sarah Fielding's *The Governess* (1749). Although "The King of the Golden River" was not published until 1851, it was in fact written ten years earlier for a twelve-year-old Effie Gray, whom Ruskin would marry seven years later. "The King of the Golden River," concerning the struggles between three brothers (two iniquitous and one virtuous) to achieve success, is short on female characters, possessing precisely none, heroic or villainous. In some ways, it is the best possible example of the limitations the Victorians placed upon the fairy tale: written in the form of a fantastic parable with magical creatures in lieu of angelic beings, the story takes the editing of unwanted sexuality or disturbing social commentary in children's stories to a new height by simply eliminating all women. Despite or perhaps because of that, it was immensely popular, going back to press in 1868, and remaining, to this day, one of the most popular examples of an original English fairy tale. Ruskin was not the only notable British intellectual to seriously try his hand at the fairy tale or fantasy, but he was one of the first, and most successful.

In 1853, William Makepeace Thackeray composed *The Rose and the Ring* (1855) as a distraction for his daughters. Parodying the conventions of the “traditional” fairy tale, and pointing toward the growing dissatisfaction for its stringently policed contemporary constraints, *The Rose and the Ring* satirizes the tropes with a bored fairy godmother, the Fairy Blackstick, who grants her charges bad luck for the purpose of character-building. The frustrated figure of female authority can be seen as a fascinating metaphor for the feminine response to the stagnation of the genre, which had previously been owned by her and all her ilk.

Charles Dickens—who famously commented that he would have been quite glad to have grown up to marry Little Red Riding Hood—reinforced that position in two key pieces: first by telling in “Frauds on the Fairies” (1853) and then by showing in “The Magic Fishbone” (1868). The essay “Frauds on the Fairies” responded to the pedantic didacticism of fairy tale revisions of the age, most specifically to George Cruikshank’s teetotaling rewritings in the *Fairy Library* (1853–64).

“The Magic Fishbone” is a good example of the subversion of the fairy tale form into an early type of fantasy. It is set in a rather modern kingdom ruled by a king and queen who follow the trappings of the bourgeoisie: visiting the fishmonger, going to the office, keeping house, all while managing nineteen children. Luckily, the eldest princess, Alicia, is of a pragmatic bent, capable of providing assistance and having been granted a magic fishbone that will grant one wish (provided that it is wished for at the right time) by a cantankerous Good Fairy. Throughout the Queen’s illness and a number of other lesser mishaps, whenever the King inquires as to the disposition of the fishbone, Alicia puts him off and applies practical solutions instead, until finally she has the opportunity to rectify their poverty, not by wishing for endless wealth but by wishing it Quarter-Day (one of the four days in England when rents are due).

Whereas Ruskin maintained the status quo concerning fantasy, Thackeray and Dickens began the process of subverting the fairy tale into fantasy. Their parodic treatments expanded its boundaries, and their central employment of self-motivated female characters was quite deliberate. It was the beginning of a movement to be built upon further by the next generation of nineteenth-century fantasists.

In 1865 Charles Lutwidge Dodgson published *Alice’s Adventures in Wonderland* under the name of Lewis Carroll, with *Through the Looking Glass, and What Alice Found There* following in 1872. The Alice books were inspired largely by Carroll’s friendship with the children of the Liddell family, Alice in particular. Rather than taking their roots from fairy stories, as so many other works of the period did, the Alice books were founded in traditional English nursery rhymes. Dodgson’s publisher considered the title of *Alice Among the Fairies* upon first seeing the manuscript.

Critics admire the novel as the first literary fairy tale for children with no specific moral purpose, making much of its anarchic, dreamlike qualities: however, critics also note its peculiarly anti-female views. Carroll, with his comments concerning the wisdom of leaving off growing at seven and his inexplicably, unreasonably hostile maternal figures, evinces distaste for mature femininity. In analyzing his attitude toward the virtues of girlhood, critics note an element of transposition: as Nina Auerbach and U. C. Knopfmacher have put it, the most admired authors of Victorian fantasy were men who glorified the state of childhood in their tales of imaginary lands where characters could avoid the pressures of adulthood, whereas, in contrast, “Most Victorian women ... envied adults rather than children,” continuing caustically that “if they were good, they never grew up” (*Forbidden Journeys*, 1), given the typical conditions of women’s lives.

Among Carroll’s notable fellow authors, and as his mentor (it was supposedly the enthusiastic reception of MacDonald’s three daughters that encouraged Carroll to publish), it is impossible to ignore the work of George MacDonald, frequently referred to as the father of modern fantasy. Author of numerous original fairy tales, MacDonald’s first prose work, *Phantastes: A Faerie Romance* (1858), was set in a dream world similar to Carroll’s, albeit one featuring a mature male protagonist and his quest through fairyland for a beautiful woman of marble, a quest complicated by his acquisition of a malignant black shadow which corrupts all that it falls upon. As in much of MacDonald’s work, his hero is guided by a mentoring enchantress, indicating a somewhat different mentality from that of Carroll.

Critics have noted that MacDonald’s attitudes toward women were nearly reverential, attributing this to his loss of his own mother at the age of eight. MacDonald’s work is heavily populated with radiant maternal figures. Almost equally notable are his courageous female characters: Irene, Mossy, and Rosamund. MacDonald’s career trajectory overlaps with the larger movement within nineteenth-century fantasy: in “The Light Princess” (1864), MacDonald parodied the traditional fairy tale format with his tale of a princess cursed with weightlessness at her christening by the obligatory overlooked guest cum witch; in *The Princess and the Goblin* (1872), he composed a fairy-tale-like story more closely approaching a self-contained fantasy world; and in *Lilith* (1895), he wrote an allegorical fantasy relating to his goal in *Phantastes*, but one influenced by adult sexuality and tempered by his religious beliefs. Certainly, this fantasy was never intended for children. The transition between fantasy based in fairy tales and intended for children and fantasy written for its own sake and intended for adults is one of the most important steps in nineteenth-century speculative fiction.

Where, then, were the female authors? Why, working side by side along with their masculine compatriots, to somewhat different ends. To a certain degree, these authors are indebted to their male predecessors and

compatriots; however, their purposes and intentions, as well as their achievements, were different. Women faced a dual challenge in authoring works of fantasy. In a medium that had been tailored to reinforce the dominant paradigm, they struggled to subvert it while producing salable works of fiction. As the result of social expectation, many of their works were aimed at children: their morals, however, were anything but juvenile.

Anne Thackeray Ritchie, daughter of William Makepeace Thackeray, wrote fairy tale retellings of her own in *Five Old Friends and a Young Prince* (1868) and *Bluebeard's Key, and Other Stories* (1874)—versions of traditional fairy stories set in contemporary London. In one tale, her narrator remarks on the prevalence of fairy-tale figures in modern life, commenting that too many people in modern life assumed the metaphors of fairy tales for reality. Ritchie's observation of the accuracy of the fairy tale metaphors in modern life—poor girls striving, girls in general waiting passively—is frighteningly true, and well demonstrated in her fleshing out of the themes of the tales. In her acerbic take on "Sleeping Beauty," for example, the heroine lives an empty, repetitive life devoid of meaning, and the fact that her "prince" is taken with her ignorance is a source of chagrin on the part of the other characters.

Julia Horatio Ewing prefigured MacDonald's *The Princess and the Goblins* in some ways with her story of "Amelia and the Dwarfs" (1870). Her heroine, however, is not a cherished innocent but an artlessly precocious nuisance who deliberately interrupts mature conversations with inappropriate observations and torments the adults around her with her carelessness and pickiness. Disobeying her nurse's injunction to stay out of the fields at night, Amelia sneaks outdoors to disrupt the haycocks even after a warning that the fairies would be out on such a moonlit night, and she is carried away by the dwarfs to their underground realm where she must wash every frock she has ever sullied, live off the scraps of her previously rejected meals, mend every item that she'd destroyed, and clear away the broken threads of all of the conversations that she has torn.

Underground, Amelia makes the acquaintance of a mortal woman in a similar situation who warns her of her likely fate: to be kept by the dwarfs as a "pet" unless she can charm them using the typical feminine strategy of feigning happiness and distract them via another, their love of dancing. In the course of her chores, Amelia catches the interest of the one particular dwarf who repeatedly inveigles her into dancing with him, only to eventually claim her as his eternal partner. Amelia, on the further advice of the old woman, succeeds in escaping this fate to return to her home as a model of virtue. While the idea of rectifying one's wrongs and achieving a new moral dimension is certainly in keeping with Victorian mores, Ewing's descriptions of the rebellious, forthright Amelia are extremely engaging. Her reactions to the prospect of an unwanted partnership are a commentary on the state of male and female relations; the hint of enslavement is one that MacDonald and other authors would use in their work as well.

In another of her stories, “The Ogre Courting” (1871), Ewing’s adult heroine (appropriately known as “Managing Molly”) similarly outsmarts her unwanted suitor by giving him exactly the qualities he thinks he desires in a wife, only in excess: she feigns thrift to make herself irresistible before tricking him into stuffing their marital bed with snow in lieu of goose feathers, weakening him sufficiently so as to put an end to his boundless appetites.

Another key example of Victorian attitudes is the use of sexually voracious dwarfs and goblins as a metaphorical manifestation of typical fears of miscegenation, class contamination, or other debasement. This theme can be found in the work of **Christina Rossetti**, whose work in the fashion established by earlier authors is in keeping with the gendered breakdown of attitudes toward fantasy. Her most famous work, the poem “Goblin Market” (1859), certainly argues for the primacy of hearth and home while preaching against the dangers of the fantastic and the unknown: the “goblin fruits” offered to women in the poem have been thought to represent narcotics, or the pleasures of the flesh, and correlate with the projected fears of women swayed from their goals by ill-intentioned men. Similar themes are enacted in her subversive short stories for children, such as “Speaking Likenesses” (1874), wherein a moralizing aunt succinctly demonstrates the dangers of disobedience to her charges using fantastic measures. Written in the form of a dialogue, “Speaking Likenesses” is structured as a narrative: the stories, concerning three willful little girls who wind up in a series of nightmarish scenarios resulting from their rebelliousness, are frequently interrupted by the curiously listening charges, sending a dual message to readers as to the rewards of rebellion.

Jean Ingelow’s *Mopsa the Fairy* (1869) begins with a seemingly familiar story as our young hero Jack ventures forth into Fairyland on a quest; however, the nature of that quest—to return a quartet of infant fairies to their native land—is quickly subverted by Ingelow’s growing focus on one of the seemingly insignificant fairies, the titular character, Mopsa. As Jack and the fairies wend their way through the various realms, they encounter situations vaguely reminiscent of Gulliver’s travels: a kingdom of talking horses served by loyal automatons; a fairy market that rivals Rossetti’s own; and, finally, an enslaved fairy queen, ransomed to freedom with the most valuable coin Jack possesses. The fairy queen serves as foreshadowing of what Mopsa will become. Mopsa begins the tale as a tiny figure the size of Jack’s thumb, and concludes it by having outgrown her putative rescuer both literally and figuratively. Although her happy ending consists of her dutiful acquiescence to her fate of ruling over a fairy kingdom, Jack quickly forgets his disappointment over leaving Fairyland to settle back into the mundane life of a British schoolboy.

Ingelow’s first major collection, *Poems* (1863), was heralded by Rossetti as “a formidable rival to most men, and to any woman” (*The Rossetti Macmillan Letters*, 19), reflecting the view that the gender hierarchy was related to talent. Rossetti’s evaluation did faint justice to both the morals of Ingelow’s writing

and the qualities of her work; after Tennyson's death, Queen Victoria was petitioned to install Ingelow as poet laureate. Her message concerning the weight of female responsibility, however, left a lasting legacy.

Less than a decade later, Mary de Morgan would publish her first collection of original fairy stories, *On a Pincushion* (1877), containing the understandably underpraised story "The Toy Princess." The story tells the tale of a kingdom that prefers a synthetic simulacrum to its living, breathing, problematic princess. The tale is set a thousand years ago on the other side of the world, in contrast to the more typically vague "Once upon a time in a land far, far away." The pointed nature of de Morgan's observations is immediately made clear when the kingdom of very polite people who live in harmony is disrupted as a foreign bride is brought to the land from a country of laughter and strong emotion. The miserable young queen pines for her homeland fruitlessly and without recourse, except in one manner. Having already wed, she cannot beg her fairy godmother for assistance in her own name, but she can certainly do so on behalf of her daughter. When the godmother, Taboret, checks in on her motherless charge to find her lonely and despondent, she decides to remove her to more convivial surroundings, leaving a specially made automaton (purchased from the largest shop in fairyland for the price of four cats' footfalls, two fishes' screams, and two swans' songs in a scene that both hearkens back to Dickens while predicting Dunsany) in her place. The princess, Ursula, is removed to the cottage of a friendly fisherman, and all concerned are happy. The princess has love and freedom, and the kingdom has a perfectly mannered princess whose entire vocabulary consists of four simple and polite phrases. However, when Taboret sees that Ursula is beginning to fall in love with the fisherman's son, she explains matters to the court, reveals the deception, and returns the princess for the trial period of a week. Needless to say, the court prefers its toy princess; Ursula is released from her responsibilities, and Taboret, having thrown up her hands in disgust at the kingdom's choice, gives them all exactly what they desire and deserve.

De Morgan is better known for the titular story of her next collection, *The Necklace of Princess Fiorimonde* (1880), which contains a vainglorious princess who is willing to sacrifice her suitors in her quest for beauty and, in fact, to use them to enhance it, enchanting them into beads for her necklace. Possessed of a far more conventional moral where the princess's willful wickedness is balanced out by the good intentions of her kindly maidservant and the manful assistance of one suitor's valet, this latter tale was far better received and remains the most popular of de Morgan's work.

Nevertheless, the damage (or delight, depending on one's perspective) was done, and the "rebellious princess" was firmly established as a trope, to appear and reappear in fantasy stories, such as Edith Nesbit's "The Last of the Dragons" (thought to have been written around 1900, though it was published only posthumously, in 1925), and even to appear in the guise of a magician's

daughter who would be a princess, as in Evelyn Sharp's "The Spell of the Magician's Daughter" (1902).

Fantasy, coming out of the roots of the feminine tradition of the fairy tale, had a much stronger grounding in feminist and proto-feminist thought than did the fledgling tradition of science fiction: science fiction, or the "scientific romance" as it was initially termed, was for the most part a masculine domain, despite its inception by the unconventional Shelley. Her successors, writers with the temperament and the background knowledge to explore the increasingly convoluted technological advances of modern science, were largely, although not entirely, male.

In 1886, Robert Louis Stevenson produced *The Strange Case of Doctor Jekyll and Mr. Hyde*, a taut psychological adventure that owed as much to the gothic and to the work of Edgar Allen Poe as it did to the advances in speculative fiction in the intervening years. In 1897, Bram Stoker took London by storm with his epistolary novel *Dracula*. Both of these stories are considered, in some ways, as "invasion narratives." As such, the roles of women are held to fairly traditional roles, although somewhat less so in the latter, where Mina Harker serves not only as victim but also as savior. Both of these works hearken back to an earlier and more psychological type of horror, closely related to *Frankenstein*. Meanwhile, their creators' contemporaries were creating fantasy as we know it today; self-contained narratives set in worlds somewhat different from our own.

Some examples of fantasy may be found in works such as William Morris's *The Well at World's End* (1892), *The Wood Beyond the World* (1895), *The Water of the Wonderous Isles* (1896), and *The Sundering Flood* (1898); George MacDonald's *Lilith*; and Lord Dunsany's *The Gods of Pegāna* (1905). Examples of scientific romance, or fiction, are seen in Jules Verne's *Journey to the Center of the Earth* (1864), Edward Bulwer-Lytton's *Vril: The Power of the Coming Race* (1870), H. Rider Haggard's *She* (1887), and H. G. Wells's *The Time Machine: An Invention* (1895). In many of these tales, a specific theme concerning women as creatures of the fantastic can be detected.

Women in other worlds, or worlds not too wildly disparate from our own, serve as alluringly unfamiliar sources of temptation, either for good or ill: in many of these narratives, the female characters represent either fantasy (not used in the genre sense) representations of idealized womanhood, foreign and yet compliant, or fearful extrapolations of the abuses to which women might put power. This trend, a predictable reaction to the changes in society that were reflected in the subversion of the more established field of fantasy, might be considered a form of backlash: certainly, it was soon to be rectified in science fiction as in fantasy with the women of the future, as authors and as subjects, although a trace of the initial attitude affected the field well into the twentieth century. However, even the nineteenth-century rewritings of

history made the picture appear more dire than it was, as Justine Larbalestier and Eric Leif Davin have recently discussed.

Nineteenth-century fiction provided us with one of the most enduring interpretations of maternal anxiety ever written in the cross-dressed narration of *Frankenstein*. Similarly, the birth of the genre of fantasy in nineteenth-century fiction has occasionally been occluded by a one-dimensional gaze positing men as the primary creators of the form. Nevertheless, born out of the fairy tale and midwived into existence by women and men alike, the field of speculative fiction continues to grow, even as it comes into the fullness of its heritage through a fuller and more comprehensive understanding.

See also chapters 3 and 25.

Further Readings

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3

Nineteenth-Century Poetry

DONELLE R. RUWE

POETRY, of all the literary genres, would seem to be the least welcoming to nineteenth-century women writers. Poetry often requires specialized training in classical literature and formal poetic techniques, and relatively few women had access to formal education in the 1800s. Further, many poetic forms are implicitly masculine in content and mode. For example, the epic, which nineteenth-century writers considered the highest poetic form, features heroic exploits, warfare, and national struggles. The conventions of other more personal forms of poetry such as the romantic sonnet assume that the speaker of a poem is male and the object of affection is a woman.

Nevertheless, many nineteenth-century women overcame these obstacles and developed various empowering strategies. Sometimes they worked in different poetic forms than did male poets. Other times they adapted traditional forms and used them to address feminine concerns. Some women wrote under the guise of a male identity or pseudonym. Others wrote beautiful poems about the difficulties of being a woman writer, and still others adopted childlike voices that allowed them to say outrageous things while appearing immature and nonthreatening.

When the first **feminist** scholarship on nineteenth-century women's poetry appeared in the 1970s and 1980s, critics suggested that the way the genre of poetry **gendered** the subject/object split (a man as a poem's active speaker, a woman as a passive object being depicted) made it difficult for women to become poets. Poetry after the **Romantic** era (1780–1830) centered on the poet's own subjectivity—his emotions, anxieties, reflections, and needs. Literary critics Margaret Homans, Alicia Ostriker, Sandra Gilbert, and Susan Gubar argued that such solipsism prohibited most women from becoming writers. Nineteenth-century women were expected to subordinate their needs and desires to the needs of others and to play a supportive rather than self-centered role within the domestic sphere. Those women writers

who did desire the fame and glory of poetry, or whose inner voice was too strong to be suppressed, adopted poetic techniques to hide their “unfeminine” poetic genius. As Gilbert and Gubar note, nineteenth-century women writers embedded self-doubt into the very structure of their poems.

One of the most common empowering strategies was for female authors to split their poetic identities between the subject and object and become both the speaker of the poem as well as the object being spoken to. In poems by **Emily Dickinson** such as “Me from Myself—to Banish,” the poet divides her identity between acceptable and unacceptable selves—and then banishes one part. In the most extreme cases of such splitting of identity, a female poet presents herself simultaneously as the subject-speaker of a poem and as a dead object. In other words, as Gilbert and Gubar demonstrated, nineteenth-century women’s poetry was inherently **gothic**. Dickinson’s “I Heard a Fly Buzz When I Died” and **Christina Rossetti**’s “Dead” and “Dead Before Death” have the eerie perspective of a voice speaking from the grave. This strategy of profound self-denial, of speaking as one dead or as one who is entirely passive, has also been called an aesthetics of renunciation. In such an aesthetic, beauty is created through a renouncing of the self or a renouncing of the poet’s ability to create art. In other words, women crafted beautiful poetry about being silenced or about refusing to speak.

The first feminist critics saw nineteenth-century women poets as victims of a patriarchal society that prevented them from reaching their full potentials. As feminist scholarship matured in the 1990s, feminists reexamined the historical record and discovered that, far from being unable to publish, thousands of women produced volumes of poetry and were well known and respected in their day. The second wave of feminist scholars began recuperating these forgotten texts, and numerous anthologies of women’s poetry and scholarly editions of women’s texts were published. Once the voices of so many female poets were available, critics discovered that women writers were part of a poetic tradition that could be distinguished from poetry written by men. For example, Anne Mellor’s *Romanticism and Gender* argued that women writers favored an ethic of care (being attentive to the needs of people in one’s immediate circle) and rejected the ideal of the egocentric Romantic artistic genius. Stuart Curran suggested that women writers appreciated the quotidian (the ordinary world) and respected the uniqueness of others and the alterity and integrity of objects, and thus they did not feel compelled to subsume all poetic objects under one controlling and unifying vision.

Other critics such as Angela Leighton wondered about the very concept of the female poet—if women rejected the Romantic ideal of the solitary, self-centered, revolutionary genius, what did they put in its place? She suggested that Victorian women poets presented themselves as Corinne or Sappho figures. Corinne, from a German de Staël novel of the same name, is a female

poet who dies of a doomed love in the midst of civil unrest. She represents a public poet who performs original, inspirational, improvisational effusions. Women who adopted the Corinne model engaged in public debate while escaping the censure of a patriarchal society that preferred that women remain in the domestic sphere. Corinne poets are not intellectual and challenging, and they are ultimately ineffective because they are solitary, self-destructive figures who are wrapped up in emotion. Sappho, an ancient Greek female poet from the isle of Lesbos, wrote brief lyrics depicting an intense romantic love. Poets who adopted the Sappho model were choosing to forgo the public role of a Corinne. These women authored poetry of deep emotional intensity.

By the end of the twentieth century, scholars were moving away from seeing men's and women's poetry as belonging to separate traditions. Too many women wrote work that responded to, critiqued, rewrote, or celebrated the writings of men, and men as well as women lived in the same historical moment and shared many of their period's concerns. Contemporary scholars now see women's and men's poetry as containing gender-inflections rather than as comprising completely separate traditions. Men as well as women can author feminine poetry in which women's concerns are prominent and in which feminine behaviors, modes, and imagery are featured.

MYTHOLOGY

Throughout the nineteenth century, women writers adapted classical myths, finding in these ancient stories a way to express the plight of women as well as a vehicle for personal and political expression. One of the most successful retellings of classical mythology is the Spenserian-stanza sequence *Psyche; or, the Legend of Love* (1805) by the Anglo-Irish Mary Blachford Tighe. *Psyche* is the first **British** female-authored epic based on Psyche's experiences. Its first two cantos follow the basic story line as told by Apuleius in *The Golden Ass*. Venus is jealous of the human princess Psyche's beauty, and she orders Cupid to punish her. Cupid, however, falls in love with Psyche and carries her off to his palace. There they live happily until Psyche breaks her vow never to look at her lover or to ask his name. When Cupid then abandons her, Psyche begins her quest to win him back. At this point, Tighe diverges from Apuleius's tale. Psyche's quest in Tighe's version takes her through a dreamlike allegorical landscape accompanied by a knight (Cupid in disguise). As she confronts numerous female figures who represent different aspects of the human psyche, she learns more about her own identity. By turning Apuleius's myth into a narrative of female development, Tighe announces her ability to transcend psychological, emotional, and cultural constraints.

Although no other early nineteenth-century retellings of classical mythology would reach the heights of *Psyche; or, the Legend of Love*, other female

poets of the Romantic era tried retellings of ancient mythology. Anne Hunter authored a collection of light verse pieces about Cupid called *The Sports of the Genii* (1804). In 1836, “L.E.L.” (Letitia Elizabeth Landon) authored a series of poems on women in mythology, legend, and history called “Subjects for Pictures.” One of these, “Calypso Watching the Ocean,” depicts the forgotten, lonely, and grieving Calypso. As Leighton has suggested is typical of the Sappho style of writing from the early Victorian period, L.E.L.’s poetry explores the fate of women who are trapped in a world of suffocating emotion.

By the mid-1870s, women poets began to write openly about the rights of women, and many women used characters from classical mythology as a way of exploring women’s issues. Feminist activist Emily Pfeiffer published a group of sonnets in 1879 about the sorrows of Cassandra and her justified anger. Rather than condemn Klytemnestra for the murder of her husband, Pfeiffer claims that she acted appropriately in her role as a woman fighting against a tyrant. Another late-century feminist, Dora Greenwell, authored “Demeter and Cora,” a haunting dramatic poem in which the mother Demeter calls out to her lost daughter who is trapped in Hades. In language that evokes the early women’s movement, Cora explains that Hades imprisons her in chains made of his love, and that the beauties of the dark, fiery flowers compel her. Mother and daughter call to each other, speaking about the flowers above and below the earth, and neither is content.

Rosamund Marriott Watson also tells a story of an abused woman in “The Story of Marpessa (As Heard in Hades)” (1889). The ghost Marpessa recounts how her father refused to allow her to marry, how her mortal lover Ides kidnapped her, and how she was kidnapped in turn by Apollo and imprisoned. When Marpessa hears the voices of Apollo’s abandoned lovers crying out that Apollo had once loved them, she turns from Apollo back to her mortal lover, asking only that he remain faithful. However, the final lines of the poem belie the glib sentiment of love leading to a happily-ever-after. When the interlocutor asks Marpessa if Ides was true to her, she flees, and the question remains unanswered. In effect, Watson’s poem shows that all men in authority—father, lover, god—abuse women and questions the Victorian truisms that domesticity leads to bliss.

Perhaps the most significant late-century female poet to author retellings of mythological tales is Augusta Webster. Webster wrote novels, plays, essays, a children’s fantasy novel, and poetry—particularly dramatic monologues in which women characters speak surprisingly openly about sexual longings and their desires for a better world for women. Webster’s *Portraits* (1870, 1893), her most important collection for feminist scholars, consists of twelve dramatic monologues, many of which give voice to women’s concerns. In “Circe,” the ancient Greek femme fatale who turns men into pigs is given a sympathetic voice: she argues passionately in defense of her life and

expresses her desire for a mate who will be her match. “Medea in Athens” is a similarly sympathetic portrait of a despised woman.

FANTASY, LEGEND, AND FAIRY TALES

Fantasy and **fairy-tale** poems by nineteenth-century women use childlike voices or children’s poetry forms to mask mature themes and content. Scholars of children’s literature acknowledge that the early Romantic era is important for establishing the tradition of fantasy poetry for children. In 1805, William Roscoe wrote one of the earliest fantasy poems for children, “The Butterfly’s Ball and the Grasshopper’s Feast,” in which a group of children is invited to join anthropomorphized insects at a party. When Catherine Ann Dorset, the sister of poet Charlotte Smith, mimicked Roscoe’s poem with a satirical fantasy poem called “The Peacock ‘At Home,’” a poetry fad began that was based on Dorset’s satire. In Dorset’s work, a peacock envies the insects and has a party of his own. “The Peacock ‘At Home’” depicts the complicated social maneuverings behind the scenes of a high-society social gathering—all made ludicrous by Dorset’s clever linking of society types (the snob, the social climber) to types of birds. Dorset imagines, for example, Lady Mackaw criticizing the greenfinch for flirting with the siskin. Dorset’s poem inspired thirty years of imitations such as “Rose’s Breakfast,” “The Butterfly’s Funeral,” “The Council of Dogs,” and “The Fishes’ Feast.” A majority of these poems were authored by women, including a work by Ann Taylor called “Wedding Among the Flowers.”

The Taylor family were engravers, authors, and foundational figures in the field of children’s literature. Jane Taylor wrote “Twinkle, Twinkle, Little Star,” and the family coauthored some of the first poetry collections for children, producing what is probably the first anthology of fantasy poems for children, *Signor Topsy Turvey’s Wonderful Magic Lantern* (1810). Ann, her sister Jane, and their brother Isaac coauthored and illustrated this collection in which the world is seen upside-down. For example, in “The Cook Cooked,” the turkey, hare, eels, and oysters get their revenge by putting a human chef on the spit; in “The Horse Turned Driver” the horse fits a bridle and spur onto his unfeeling human driver. Many of these poems belong to the eighteenth-century tradition of the “it narrative” in which an object, an “it,” is the protagonist and point-of-view speaker of a tale. These fantasy works for children also look forward to the nonsense poetry of Victorian authors Edmund Lear and Lewis Carroll, the **animal** poem “The Spider and the Fly” by Mary Howitt (1829), and the Peter Rabbit books of Beatrix Potter, which use anthropomorphized animals as protagonists.

Perhaps the greatest fantasy poem of the century is Christina Rossetti’s “The Goblin Market.” In this poetic fairy tale, bestial goblins attempt to sell succulent fruit to virgins. The poem focuses on two sisters, Lizzie and Laura,

one of whom succumbs to the goblin's cry. Laura cuts a lock of golden hair—symbolic of her loss of virginity—in exchange for goblin fruits. Before long, Laura wastes away, starving for more of the goblin fruit. However, since she is now a fallen woman, the goblins will not sell to her. To save her sister, Lizzie tries to purchase fruit and is attacked by goblins in a violent scene comparable to a group rape. Through her sister's sacrifice, Laura is restored to life. The sensuous imagery of the poem has generated endless critical debate. Its imagery suggests a **lesbian** sexual fantasy, a feminine Christian resurrection scene, a cautionary tale about promiscuity and venereal disease, an exploration of drug addiction or of anorexia, and a critique of the Victorian empire, in which all of the goods of the world are available to the British but women are not allowed to participate in the market. Since its publication in 1862, the poem has proved popular with children and adults. Rossetti authored other fantasy-style poems, such as the brief "The Prince's Progress" in which a princess wastes away while waiting for her prince to come.

Augusta Webster is often compared to Rossetti because both use passionate and vivid poetry to examine women's lot. Like Rossetti, Webster also dabbled in the form of the verse fairy tale. Webster's "Fairies' Chatter" (1870) explores a classic fairy tale theme: what happens when a mortal and a fairy fall in love. The fairy must exchange her life of innocent freedom for human mortality. In the hands of nineteenth-century women, this motif symbolizes women's self-sacrifice and loss of identity within heterosexual romance as set up within patriarchal society. Webster also published a prose fantasy for children, *Daffodil and the Croäxaxicans: A Romance of History* (1884), about a human child who tumbles into a pond and discovers a fantasy world inhabited by anthropomorphized frogs.

Jean Ingelow, a contemporary of Rossetti and Webster, used the genre of the verse fairy tale to explore women's issues. Ingelow's "Gladys and Her Island" (1867) depicts a governess on a brief holiday at the seashore. Gladys finds herself on a magical boat surrounded by playful dolphins and arrives at an enchanted island. On the island, she meets various characters from history and literature as she climbs Mount Parnassus, the mythological home of music and poesy and the place where the Muses are said to live. At the end of her adventure, she meets Perdita and learns things that Prospero her father never knew. Gladys will eventually return to her dreary job as teacher in a girl's school, but she will now have the comforting memories of her adventure. In "Gladys and Her Island," Ingelow draws attention both to the plight of the working woman as well as to the gendering of literary history. The poem explores one of Ingelow's constant poetic themes: the conflict between the world of the imagination and the limited world of domesticity offered to women.

Today, Ingelow's greatest claim to fame is her fairy tale novella *Mopsa the Fairy* (1869). A young boy named Jack discovers a nest of fairies, one of

whom is named Mopsa and becomes Jack's playmate and teacher. Jack and Mopsa are carried to fairyland by an albatross and engage in adventures, after which Mopsa regains her fairyland throne and Jack returns to his mother. The tale is often read as a precursor to J. M. Barrie's *Peter Pan* as well as a parable of domestic power (in that both Mopsa and Jack's mother are in positions of authority by the tale's end). Ingelow republished the poetry from *Mopsa the Fairy* in a collection called *The Shepherd Lady, and Other Poems* (1876).

Embedding poetry within a novel was a common nineteenth-century technique. The poetry in **Sara Coleridge's** children's fantasy novel *Phantasmion* was singled out for praise by critics, and Charlotte Smith republished original poetry spoken by characters in her gothic novels in her supposedly autobiographical collection, *Elegiac Sonnets*. The practice of extracting and republishing poems from novels has allowed critics to disprove the assumption that women write only from personal, emotive experience. Although a poem is written in the first person, it does not mean that the "I" of the poem is synonymous with the poet herself.

Fantasy-voyage works like *Mopsa* and "Gladys and Her Island" are almost a subgenre of their own and are particularly common in children's literature. For example, Mary Howitt's poem "The Voyage with the Nautilus" (1831) imagines a child making a little boat out of a pearl shell, sails of butterfly wings, and ropes of spider's lines. The child journeys on the nautilus until s/he grows sick for mother and home, but the ship has a mind of its own and brings the child to the brink of eternity before finally turning back.

The most famous works of fantasy poetry in the nineteenth century are the Gondal poems of **Emily Brontë**. As children, Emily Brontë and her sister Anne invented a fantasy kingdom of two islands: Gondal, a large island in the North Pacific, and Gaaldine, a large island in the South Pacific. These islands are the setting for the sisters' fantasy games in which they authored poetry and dramas about tempestuous royalty, political intrigue, passions, wars, murders, and the other motifs of melodramatic fictions. The mythic world of Gondal presented strong female leaders, particularly in the form of Queen Augusta G. Almeda, or A.G.A., who it has been speculated is based on Mary, Queen of Scots, or the young Queen Victoria. Little is known about the actual plotline of the Gondal saga, but it is clear that Emily Brontë's poetic juvenilia, which took on the voices of the Gondal characters, established her later ability to handle dark emotional themes in *Wuthering Heights* (1847).

Although mythology was the most common outside source for poetry, the Aladdin stories, **Arthurian** tales, Shakespeare's fantasy works, and other legends were sometimes adapted. Eliza Lucy Leonard published several book-length children's tales in verse such as *The Miller and his Golden Dream* (1827) and *The Ruby Ring: A Poem* (1815). *The Ruby Ring* is based on the Oriental story "The Ring of Amurath." It shows a young prince who misuses a magical ring, is punished for his failings, and learns a lesson in humility.

The Victorian era was fascinated by the King Arthur legends, and many male poets such as Alfred, Lord Tennyson, in *Idylls of the King* wrote poetic reinterpretations of the Arthurian stories. Mary Elizabeth Braddon, author of the popular sensation fiction *Lady Audley's Secret*, wrote a dramatic monologue called "Queen Guinevere" for *Garibaldi, and Other Poems* (1861). Braddon imagines Guinevere struggling against her fatal passion for Lancelot and begging angels to help her die. Braddon's poem builds on the aesthetic of renunciation, in that the entire poem depicts Guinevere struggling to renounce her own emotions. The poem also condemns the idealization of Victorian women as angels in the house, for Braddon's angels, who are described as once being women, are death-bringers. Mary Robinson, who sometimes wrote under the pseudonym of Oberon, authored a group of sensual poems exploring the romance between the fairies Oberon and Titania from Shakespeare's *A Midsummer Night's Dream*.

Some women, such as Rosamund Marriott Watson in *The Bird-Bride, a Volume of Ballads and Sonnets* (1889), went outside of European traditions for source material. The title poem of this collection retells the Eskimo folktale of the man who captures a wild gull after she has been transformed into a woman's shape. She remains with her human husband only so long as he swears not to kill any gulls. However, when he feels the pangs of starvation, he forgets his oath. The bird bride has her three children gather the dead bird's feathers and, transformed back into birds, the wife and the children disappear into the gray skies.

Like the British authors Rossetti and Ingelow, American poets also used fairy-tale and folktale forms to tell cautionary stories or to rail against the injustices of patriarchal society. For example, American poet Rose Terry Cooke explored the dangers of sexual and material temptation in "Blue-Beard's Closet" (1861).

Sarah Morgan Bryan Piatt, a Kentucky blueblood, understood that her fairy-tale childhood was bought at the expense of slave labor. Her difficult poetry often explores bitter ironies of white privilege and the bleak realities of supposed domestic bliss. "A Ghost at the Opera" (1873) describes the end of the antebellum South through imagery of ghosts and phantom plays. "The Black Princess: A True Fable of My Old Kentucky Nurse" (1872) depicts an old princess with African features who was more beautiful than even the whitest queen. The princess is freed from her slavery by death, the "Knight of the Pale Horse." For Piatt, the familiar motif of the fairy-tale princess provided a structure for her exploration of race matters.

GOTHIC POETRY

Women's poetry of the nineteenth century, according to Gilbert and Gubar, is inherently gothic because it requires the female poet to split her identity

between subject and object, or between the creative force that must be repressed and the passive domestic role that is expected of women. That which is repressed—the creativity and the passion—appears in women’s poetry as a madman, a ghost, a reflection, a doppelgänger, or a haunting.

In the early Romantic era, Charlotte Smith revived the sonnet form by using it as a mode to express personal anguish and artistic angst. Many of her sonnets explore the gothic splitting of identity. In “On Being Cautioned Against Walking on an Headland Overlooking the Sea Because it Was Frequented by a Lunatic” from *Elegiac Sonnets* (1797), Smith describes a solitary wretch who haunts the cliff and murmurs to the sea. It is only at the end of the sonnet that readers realize that the lunatic is a projection of Smith’s imagination, and that she is the one who is truly haunted. In true Gilbert-and-Gubar fashion, Smith splits her identity into speaker and object of the poem, into a controlled rational voice and an irrational force of nature.

Poets in the latter half of the century mastered the pattern of self-haunted poetry, or poetry obsessed with death and self-denial. Emily Dickinson, as Gilbert and Gubar note, brought the practice of a gothic splitting or doubling of identity to its highest form. “I felt a Funeral in my Brain” and “They Shut Me Up in Prose” suggest that to follow society’s dictates is the equivalent of an entombment or being enclosed in a coffin. “One Need not be a Chamber to be Haunted” explicitly links gothic conventions to psychological states. Dickinson writes that the hidden chambers of the mind contain visions far more terrifying than any gothic tale. It is far better to gallop through an abbey at night or to meet an external ghost, assassin, or specter than it is to confront one’s own self. The “interior confronting” is the true terror.

Christina Rossetti’s “Song” (1862) opens with the eerie desire, “When I am dead, my dearest, / Sing no sad songs for me,” and then continues until the reader understands that the speaker wishes, in fact, to be dead to emotion so that she does not care whether or not she is mourned. “At Home” (1862) imagines a dead woman returning to her home and watching her friends laughing, singing, jesting, and sucking “the pulp of plum and peach.” The title is powerfully ambiguous in that the phrase “At Home” refers to women’s practice of remaining “at home” for certain hours and days of the week in order to be available to company. In Rossetti’s hands, however, to be “at home” is to be dead, and the visitors are heartless. It is a grim condemnation of domesticity.

Mary Elizabeth Coleridge’s “The Other Side of a Mirror” (1896) envisions a woman whose red lips are a hideous wound; she is speechless, and in her “lurid eyes” shines the madness of a dying, hopeless desire. Coleridge’s “The Witch” opens with a witch begging to be let in from the snowy wind; the final stanza suggests that she represents all women who plead for their heart’s desire. However, once she is welcomed, the hearth fire dies and is never relit.

“The Witch” suggests that for a woman to acknowledge her secret desires is to kill the smaller, but comforting, hearth fire of the domestic space.

While Smith, Rossetti, Dickinson, and others utilized gothic images to explore psychological states, overtly gothic texts—spooky tales of terror—were popular as well. The gothic ballad was, in fact, a dominant genre in the Romantic era, and one that had special appeal to women writers. Critics speculate that this genre, with its emphasis on the entrapment and abuse of women, provided writers with a formal structure for exploring the unhappy lot of women within patriarchal society.

One of the earliest collections of gothic ballads by a woman is Anne Bannerman’s *Tales of Superstition and Chivalry* (1802). Bannerman presents the female perspective within the ballad genre, for her women characters keep coming back from the dead to avenge themselves on their oppressors. The collection is also interesting in that one of its ballads is a retelling of the King Arthur legend in which female goddesses play a central role.

Other Romantic era authors participated in the craze for gothic ballads. The actress, poet, and novelist Mary Robinson wrote various gothic poems such as the long ballad “Golfre, a Gothic Swiss Tale” (1800) and “The Lady of the Black Tower” (1804), a work which exploits all of the gothic conventions. “The Lady of the Black Tower,” which is set in the Middle Ages, shows a lady waiting for her lover to return from the Crusades. She is surrounded by monks who fear she is going mad after she imagines them carrying a livid corpse, and she then imagines a grinning specter who speaks to her of death in a hollow, booming voice and whose flesh wastes away from his cheeks even as she watches. Mary Howitt’s “The Countess Lamberti” (1829) contains the traditional stuff of gothic ballads: a woman is forced to marry against her will; her nightmarish dreams reveal that her lover was murdered by her father and her husband; she stabs her husband to death in his sleep; and she is declared mad. Isabella Lickbarrow’s “Lady Hamilton” (1814) takes a similar approach in poeticizing a legend about the ghost of a betrayed lady who haunts her paternal hall.

The craze for gothic ballads was so extreme in the Romantic era that women writers even wrote poetry satirizing the fad. Charlotte Elizabeth Tonna’s *The Authoress: A Tale* (1819), an anonymous work sometimes attributed to Jane Taylor, portrays a young lady who shares her attempts at different, popular forms of writing with a sarcastic older gentleman who can hardly contain his disdain after reading the young woman’s truly wretched medieval ballad, “Sebastian and Elvira: A Legendary Tale.” The meter and rhyme are so uneven, the violence so irrational, and the events so implausible that he refuses to read beyond the opening canto.

The gothic was also popular in the Victorian era, though it appeared in the form of **ghost stories** and sensation fiction more frequently than in poetry. Some Victorian women writers participated in magazine features on

gothic writing. For example, L.E.L. dallied with gothic modes in “The Haunted Lake: The Irish Minstrel’s Legend” and “The Phantom Bride.” Both poems were published for a series called “Subjects for Pictures” in *New Monthly Magazine* in 1836, a series of poems on women in mythology, history, and legend. Adelaide Proctor participated in a special feature of the journal *All The Year Round* in 1859 called *The Haunted House*, in which different authors produced scary works for every room of the house. Proctor’s offering, “The Nun’s Portrait,” demonstrates that memories of the past make the present world uncanny.

See also chapters 2 and 25.

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4

Fantasy, 1900–1959: Novels and Short Fiction

CHRISTINE MAINS

A WIDE variety of fantastic works, both novels and short stories, were written in the early decades of the twentieth century, much of it in literary magazines such as *The Strand Magazine* and *The New Yorker* and later in the **pulps**. However, some authors were not published widely or even, in some cases, at all until the post-Tolkien surge of interest in Secondary World fantasy created a publishing market.

THE EDWARDIANS

The works published in the earliest years of the twentieth century established narrative patterns that continue to influence the development of fantastic literature today. The cornerstones of **epic fantasy** include the figures of the heroic male warrior or adventurer and the dangerously erotic woman, sometimes worshiped as a goddess because of her beauty and sexuality. H. Rider Haggard, a late Victorian-era writer still publishing in the Edwardian period, continued the story of his all-powerful and immortal She-Who-Must-Be-Obeyed in *Ayesha, the Return of She* (1905). The image of the femme fatale recurs in later works, such as A. Merritt's *The Ship of Ishtar* (1926), featuring the goddesses Ishtar and Nergal in conflict, and *Dwellers in the Mirage* (1932).

Other works appearing from Haggard in these years continue the story of his adventurous hero, Allan Quatermain, who had been introduced in *King Solomon's Mines* (1885). The same type of the male hero appears in the early short fiction of Lord Dunsany, named as an important influence by fantasists including H. P. Lovecraft, Michael Moorcock, and Neil Gaiman. The stories collected in *The Gods of Pegana* (1905) and *The Sword of Welleran, and Other Stories* (1908) recount the exploits of male warriors and gods, and female characters

are notably absent. One exception is “The Bride of the Man-Horse” (1911), an adaptation of the Greek myth of the centaur’s attempt to abduct a hero’s bride. A young centaur hears of a beautiful maiden whom all fear to take as a lover. He drags her away by her hair, only to become a slave to her beauty.

Another familiar figure is the *puer eternus*, the eternal boy who never grows up, and the women who take care of him. J. M. Barrie’s Peter Pan sets the type, first appearing in *The Little White Bird* (1901), then in a play later adapted into a novel originally titled *Peter Pan and Wendy* (1911) but more usually published as *Peter Pan*. Peter’s visits to the Darling women cross generations, and his interest in Wendy is primarily as a mother to his Lost Boys, while the relationship between Wendy and the other female characters of Tinkerbell, Tiger Lily, and the mermaids is marked by jealousy.

These years also provided an adventuring female hero in the figure of Dorothy Gale, the protagonist of L. Frank Baum’s *The Wonderful Wizard of Oz* (1900), a central work of American fantasy that launched a seemingly never-ending series. Dorothy is helped and hindered by other important female characters in the book, witches both good and wicked. Later works become even more intriguing from a **gender** perspective. In *The Marvelous Land of Oz* (1904), the young girl Ozma is actually a young boy, Tip, until it is safe for her to be revealed as the queen.

In children’s literature of the first half of the twentieth century, readers had many adventuring girls with whom to identify, from Dorothy to Swedish author **Astrid Lindgren**’s unconventional young female hero *Pippi Longstocking* (1945) and C. S. Lewis’s Daughters of Eve in the Narnia series published in the 1950s. The strength of such role models is illustrated in Elizabeth Goudge’s *Henrietta’s House* (1942). Henrietta attends a children’s party where the guests enter the worlds of literature; she finds herself in a cottage in the **fairy-tale** woods reminiscent of all her girlhood heroines, including Alice, Red-Riding-Hood, and Snow White.

Many women were publishing in this period, often primarily writing for children, including Edith Nesbit, whom later fantasists, including Moorcock, Lewis, and Edward Eager, author of *Half Magic* (1954), named as an important influence on their work. Nesbit, one of the founders of the Fabian Society, needed to earn a living through her writing because her husband’s illness made it impossible for him to support their family, certainly a familiar story for women authors before and after her. Many of her literary fairy tales were originally published in *The Strand*; some were collected in *The Magic World* (1912). She is better known for her novels, including *The Enchanted Castle* (1907) and the trilogy *Five Children and It* (1902), *The Phoenix and the Carpet* (1904), and *The Story of the Amulet* (1905), about five brothers and sisters who are able to travel through history and around the world, having their wishes granted (albeit not as expected) by magical objects and creatures such as a magic carpet and a phoenix.

Nesbit's friend Netta Syrett is another prolific author who should be better known. Syrett began publishing in the late Victorian period and continued into the 1940s. Her novel *Judgment Withheld* (1934) features a **lesbian** heroine—daring for the time. Nesbit's influence is evident in *Magic London* (1922), in which a fairy godmother sends children traveling to the past. Some of Syrett's late Victorian and Edwardian fairy tales are collected in *The Magic City, and Other Fairy Tales* (1903), set in London and other cities and something of a forerunner to the 1980s urban fantasy (as is Eleanor Farjeon's *Gypsy and Ginger* [1920]). Syrett's "Blue Roses: A Fairy Tale for Impossible Women" (1903) is about a princess with a sense of humor and a mind of her own.

Demonstrating that the dream of a female **utopia** is not limited to European or North American women, Rokeya Sakhawat Hossain's "Sultana's Dream" (1905) recounts a visit to Ladyland, where *purdah*, the isolation of women from the male gaze, no longer exists.

BETWEEN THE WARS

The years between the end of the First World War and the beginning of the Second were marked by a number of authors, both male and female. They are considered by critics to be as important to the flowering of genre fantasy as **J. R. R. Tolkien** and his fellows, many of whom owe a direct debt to these earlier if less well-known authors.

Some of these authors did little to dispel the stereotypical images of adventuring males and bewitching females, including American author James Branch Cabell, whose Poictesme Cycle includes the infamous *Jurgen, a Comedy of Justice* (1919). Jurgen is a seducer of women, trying his charms on Guinevere, Helen of Troy, and even the Devil's wife. The hero encountering the women of literature on his adventures would appear again thirty years later in John Myers Myers's *Silverlock* (1949), with modern man A. Clarence Shandon journeying to the Commonwealth, where he meets Circe (and fights alongside Robin Hood, Beowulf, and the Green Knight). For Cabell, women are either wives or seductive witches; in *Figures of Earth* (1921), the hero grieves for his wife who has died young, and learns magic from his lover before abandoning her. In *The High Place* (1923), Florian impregnates Sleeping Beauty. An image from Barry Pain's "The Moon-Slave" (1901), about a princess who dances to supernatural music under the full moon, is echoed in Cabell's *The Music from Behind the Moon* (1926); the siren song of the witch-woman Etarre leads Madoc the wandering poet in pursuit, no matter how many beautiful women he lies with to forget her.

Another author cited as one of the originators of genre fantasy is E. R. Eddison; his *The Worm Ouroboros* (1922) is a work of heroic fantasy in which female characters have only minor supporting roles. The later Zimiamvian Trilogy, beginning with *Mistress of Mistresses* (1935), does include more female

characters—the world’s Creatress is a manifestation of Aphrodite, and two of the main characters are women—but they are the mistresses of the male protagonists, idealized objects of beauty and worship in a style reminiscent of courtly love.

Several male authors of the period were more sympathetic, though, even provocative, in their portrayals of female characters. In the second volume of George Viereck and Paul Eldridge’s trilogy about the Wandering Jew, *Salome, the Wandering Jewess* (1930), the protagonist encounters the eponymous **questing** hero who seeks the liberation of women from the female curse of oppression, a quest marked by frustration and failure. And in David Garnett’s *Lady into Fox* (1922), Silvia, a Victorian bride, is transformed into a fox and eventually torn apart by hunting hounds in a fairly overt critique of marriage.

In several works, John Erskine provides a decidedly unsympathetic picture of men, reversing the usual portrayal of men and women in important literary works. *The Private Life of Helen of Troy* (1925) recounts Helen’s unhappy domestic life post-Troy, while *Penelope’s Man: The Homing Instinct* (1927) sheds a different light on the great Greek hero Odysseus. The biblical story of the Garden of Eden, long used to justify female oppression, is re-envisioned in *Adam and Eve, though He Knew Better* (1927), featuring a weak-willed Adam caught between an unconventional and rebellious Lilith and a powerful, albeit manipulative, Eve. Erskine’s short-story collection *Cinderella’s Daughter, and Other Sequels and Consequences* (1930) contains fairy tales commenting on social issues, including the sexual politics of the time.

Better known to readers of fantasy are two authors whose work found new life in the fantasy revival of the 1970s: Kenneth Morris and Lord Dunsany. Morris was a Welsh writer who spent much of his life in California. His many short stories, some collected in *The Secret Mountain, and Other Tales* (1926), are based on the narratives of many cultures, including those of **China, India**, and Spain, and on Greek and **Norse mythology**; the stories were published under several names, primarily in magazines of the Theosophical Society, of which he was a member. In “The Rose and the Cup” (1916), written in the style of the Arabian Nights, the defeated Queen of Persia, widowed and **pregnant**, saves her kingdom from a conquering warrior with a rose transformed into a sacred cup. “A Mermaid’s Tragedy” (1917) tells of Gwendon, a mermaid princess exiled from the sea when she hears mortal music, her besotted human husband slain by a Viking on their wedding night. Many of Morris’s stories describe the clashing of religions and cultures, and a resolution through peace and love instead of war and violence. Morris is better known for his reworkings of the Welsh *Mabinogian*, known to literature primarily through the translations of Lady Charlotte Guest and an important source for **Arthurian fantasy**. *The Fates of the Princes of Dyfed* (1914) and the sequel *Book of the Three Dragons* (1930) feature the Celtic goddesses Rhiannon and Ceridwen as figures connected both to nature and to wisdom.

Lord Dunsany's novels of this period contain more detailed portrayals of female characters than his earlier short stories. *The King of Elfland's Daughter* (1924) describes the consequences to both the mortal realm of Erl and its neighbor when Erl's prince travels to Elfland and convinces the king's daughter to come home with him as his bride; miserable in the mortal realm, she eventually returns to her home. *The Charwoman's Shadow* (1924) makes use of the Loathly Lady motif. A young man apprenticed to a magician to earn gold for his sister's dowry helps an old charwoman to regain her shadow and gains a lovely young bride when he breaks her curse. *The Curse of the Wise Woman* (1933) recounts the efforts of a witch to stop the development of a bog in Ireland.

Many women were also writing fantasy in this period, although only a couple have benefited from the resurgence of interest in the field. Writers of Oriental tales popular in the 1920s include Lily Adams Beck, whose stories were collected in *The Perfume of the Rainbow* (1923) and *Dreams and Delights* (1926), and Helen Beauclerk, lover of artist Edmund Dulac, in *The Green Lacquer Pavilion* (1926). Beauclerk's later work departed from this style; *The Love of the Foolish Angel* (1929) is about a fallen angel who falls in love with a woman named Basilea whom he has failed to tempt to sin, and *The Mountain and the Tree* (1936) speculates on the changing role of women in Stone Age cultures. Margaret Irwin's *Still She Wished for Company* (1924) describes the consequences to two women in different times as an occultist attempts to communicate with the world beyond. The following year, Irwin published *These Mortals* (1925), in which a heroine named Melusine, raised in isolation in her father's magical palace, eventually learns the truth about the world of men.

Although the writings of Rebecca West were diverse, some of her works used elements of **gothic** or scientific **romance**. West was a frequent contributor to the *Freewoman*, an overtly **feminist** newspaper. Despite her many essays on the suffragist cause and other political issues, she is most known for her ten-year love affair with science fiction author H. G. Wells. In *Harriet Hume: A London Fantasy* (1929), the heroine has an almost telepathic connection with her lover that only increases after their deaths. The device of the psychic soul bond also appears in Netta Syrett's *Barbara of the Thorn* (1913) and in the 1920s Emily Starr trilogy by Canadian author Lucy Maud Montgomery, an occasional contributor to **Weird Tales**.

Although most of her work is firmly in the realist mode, novelist and feminist Virginia Woolf did publish one fantastic novel, *Orlando: A Biography* (1928), about a time-traveling, gender-switching hero/ine who was modeled on her friend and lover, the openly **bisexual** Vita Sackville-West. The pseudonymous protagonist is born a man in Elizabethan England, but after an affair with a princess from Muscovy (**Russia**), Orlando journeys through four centuries of history, eventually transformed into a woman who struggles against gender oppression both in politics and in her literary career. Lady Orlando must contend with the disdain of male poets, including Pope and

Addison, as well as with the pain of childbirth and the unfairness of patrilinear inheritance.

Two female authors who did receive recognition for their early contributions to the field during the fantasy revival of the 1970s are **Hope Mirrlees** and Sylvia Townsend Warner. Mirrlees was a friend of Woolf and the longtime companion to classics scholar Jane Harrison. *Lud-in-the-Mist* (1926) plays with the motif of forbidden fairy fruit (as did **Christina Rossetti's** *Goblin Market* [1862]); Mayor Chanticleer sets out to discover how the dangerous fairy fruit is being smuggled into the sensible land of Dorimare, located on the borders of Fairyland, after his son becomes addicted and his daughter and her dancing class are seduced by fairy magic. **Joanna Russ's** "The Zanzibar Cat" (1983) is an homage to Mirrlees's tale.

Also occasionally reprinted is Warner's *Lolly Willowes; or, The Loving Huntsman* (1926). In it, Laura is a respectable unmarried woman who is content with her place caring for her aging father in their home, but after his death, she is forced to move to London to find domestic employment in her brother's family as maiden Aunt Lolly. Oppressed by the dull tasks expected of a spinster living on her brother's sufferance, Lolly breaks away, first moving on her own to a village where she finds fulfillment in a mystical relationship with the natural world, then taking a vow to serve Satan as a witch. Less well known to fantasists is Warner's *The True Heart* (1929), a retelling of the Greek myth of Cupid and Psyche set in Victorian England, detailing a servant girl's love for and eventual marriage to a mildly retarded upper-class man. Warner was also a prolific writer of short stories on diverse themes, among them "A Love Match" (1947), a controversial tale of sibling incest; her best-known works in fantasy are a series of stories written late in her life for *The New Yorker* and collected in *Kingdoms of Elfin* (1977), which, despite the title, deal primarily with the queens who rule in Broceliande. Warner's personal life was at times as controversial as some of her work; she was a member of the Communist Party and had a lifelong love affair with poet Valentine Ackland.

THE PULPS

Although more female contributors to the pulp magazines were writing science fiction (SF) than fantasy, it was not unusual to see strong female characters, particularly woman warriors or **Amazons**. Robert E. Howard, often called the father of **sword and sorcery** and an important contributor to *Weird Tales*, is best known for his loner barbarian warrior Conan, but his female characters were not always damsels in distress. In "Queen of the Black Coast" (1934), Conan joins forces with the pirate queen Bêlit, and "Red Nails" (1936) features another pirate queen, Valeria.

Other male authors featured powerful (yet vulnerable) female warriors. In Fletcher Pratt and L. Sprague de Camp's "The Mathematics of Magic"

(1940), psychologist Harold Shea is transported to the world of Spenser’s *The Faerie Queene* (1590), where he encounters the lovesick Amazon Britomart and the virginal huntress Belphebe, the latter returning to America as his wife. A less fraught portrayal of strong warrior-women is that of Joan of Arc in H. Warner Munn’s *Merlin’s Ring* (1974), written in the 1930s as a sequel to a serial published in *Weird Tales* about the Roman warrior Gwalchmai, Merlin’s godson in the Americas, on a quest through history to tell the pope about safe haven in the New World. Gwalchmai finds a survivor of long-lost Atlantis, a sorceress named Corenice; Joan of Arc is their descendant.

More often than not, these warrior-women are the hero’s companions (and usually come to a bad end) rather than the heroes themselves. The first female protagonist of sword-and-sorcery was Jirel of Joiry, the creation of **C. L. Moore**, better known for her male hero, Northwest Smith. Jirel is a female Conan, the warrior queen of the pseudo-medieval land of Joiry. She was introduced to readers in “The Black God’s Kiss,” published in *Weird Tales* in 1934, in which Jirel ventures into another dimension to destroy a man who has betrayed her. In “Jirel Meets Magic” (1935), her blood lust and vow of vengeance give her strength to fight the seductions of a violet-eyed sorceress. The stories were collected as *Jirel of Joiry* (1969).

WITCHES AND VIRGINS

Evangeline Walton’s *Witch House* (1945) was the first novel published by the Library of Arkham House, but she is better known for her female-centered retelling of the Welsh *Mabinogian*, about the clash between the matriarchal society of the Old Tribes and the New Tribes who insist on virginity before marriage to ensure patrilinear inheritance. *The Virgin and the Swine* (1936) and the remaining three unpublished volumes were eventually published as part of Lin Carter’s Adult Fantasy Series for Ballantine in the 1970s. A common thread in the tetralogy is the goddess Rhiannon, who appears first as a virginal bride to be won by the hero, then as a wronged queen, punished by the community by being treated as an animal, then as the mother of a son, and finally as a grieving widow. Among the Old Tribes, Arianrhod prizes the modern fashion for virginity so much that she lies about being a virgin and is tricked into giving birth to two sons against her will. Her curse on her second, fathered by her brother Gwydion—that he will never lie with a mortal wife—leads to the creation of a woman made out of flowers who rebels against her destiny by plotting her husband’s death. Of the male characters, Gwydion and his brother are punished for raping a virgin by being transformed into **animals**, each taking turns as the female animal bearing young.

In her youth, Walton also wrote several short stories that did not see publication until the 1970s; these stories explore the legends of Ys, a Breton city drowned when the pagan princess Dahut opened the floodgates, whether

out of foolish love or malicious intent. “The Mistress of Kaer-Mor” is narrated by an American nurse seeking peace after the end of the Great War; she travels to Brittany to visit Alienor, an old friend fleeing an abusive marriage. Alienor, believed to be a witch, dies at the hands of a man who once loved her. Alise-Guenn, accused by a would-be lover of being possessed by the spirit of the dead princess, meets a similar fate in “Above Ker-Is” when he throws her over a cliff.

Thematic explorations of witchcraft and virginity were popular with other authors of this period, both male and female. In *Seven Days in New Crete* (1949), Robert Graves provides a fantastic treatment of his theory, described in *The White Goddess* (1948), of the triune goddess of poetry. The narrator wakes in the far future, in a peaceful utopia ruled by witches, where everyone worships this goddess; the peace is destroyed when he seduces two young witches who become jealous of his affections, ending in murder and suicide. One of the earliest works by Fritz Leiber, who often shares the credit with Robert Howard as the father of sword and sorcery, is *Conjure Wife* (1943). In this novel, a university professor learns that his wife, and the other faculty wives, belong to a secret society of witches whose magic spells determine the career success of their husbands. Norman at first forces his wife Tansy to abandon her silly hobby, but when she comes under attack by the others, he masters the female art in order to rescue her and turn the tables on the other women.

While male authors are more likely to depict the witch as a figure of evil, female authors describe the witch as empowered and liberated from oppression, much like Sylvia Townsend Warner’s *Lolly Willowes* (discussed above). Danish author Karen Blixen, better known by her pseudonym Isak Dinesen, has a female character speak of the impossibility of loving any woman who was not familiar with witchcraft. There are elements of magic and the supernatural in Dinesen’s collection *Seven Gothic Tales* (1934), including sisters conversing with the **ghost** of their brother about his adventures as a pirate in “The Supper at Elsinore.” One sister is happy to live vicariously through his stories, while the other resents not being able to live such an exciting life herself. The much-discussed story “The Monkey” tells of a prioress possessed by a monkey-demon who uses her to manipulate her **homosexual** nephew into raping a virgin, who is then forced to marry her rapist.

That is not to say that the morality of witchcraft was not an issue for female authors. Hilda Lewis’s *The Witch and the Priest* (1956) is narrated by a priest in seventeenth-century England who is concerned about the women he is sentencing to death for witchcraft. One elderly woman who died awaiting trial appears to him as a young woman to whom he had been attracted as a youth and describes her activities as a witch. She justifies her choice on the basis of her unhappy marriage, and the priest attempts to help the witch’s ghost ask for God’s forgiveness. In Constance Holme’s *He-Who-Came?* (1930), a

witch is caught between her desires to do both good and evil, while Elizabeth Goudge’s protagonist in *The White Witch* (1958) uses magic only to heal.

The witch’s power may come from being isolated by a society inimical to her need for independence. Ronald Fraser, who also wrote *Flower Phantoms* (1926) about a young woman with a special connection to flowers, describes a heroine isolated from her community by strange visions in which she sees herself in previous lives in *Miss Lucifer* (1939). Stella Benson, a British writer living in China, set the novel *Living Alone* (1919) during the Great War; the heroine has her ordinary life transformed by a witch who shows her to the “House of Living Alone,” where she meets others with magical talents and has adventures with broomstick-riding witches. The disruption of women’s everyday lives by magical forces was also a popular theme after World War II. Mary Norton, better known for her children’s series beginning with *The Borrowers* (1952), published an earlier work about a spinster learning how to become a witch; *The Magic Bed-Knob* (1943) was later filmed by Disney as *Bedknobs and Broomsticks* (1971). A similar theme underlies Susan Alice Kerby’s *Miss Carter and the Ifrit* (1945), in which a spinster learns to enjoy life with the help of a genie.

Among **Theodore Sturgeon**’s many short stories dealing thoughtfully with issues of gender is one about witches and virgins. “The Silken Swift” (1953) concerns a unicorn, a man named Del, and two virgins: Rita, the cruel squire’s daughter, and Barbara, the gentle healer who lives alone in the forest. When Rita drugs Del into blindness and insanity as part of her project to punish men for their beastly desires, he rapes Barbara thinking she is Rita. To prove that she still retains her all-important virginity, Rita insists on a unicorn hunt, only to be humiliated when the unicorn chooses the physically impure Barbara instead.

GENRE FANTASY

Although their names are overshadowed by those of the male writers credited with creating the interest in modern fantasy, there were women writing in the late 1940s and 1950s; all too often, however, they were writing science fiction or fantasy for younger readers. **Andre Norton**, who came to prominence in the 1960s, began her career writing historical fiction and children’s fantasies: *Huon of the Horn* (1951), a tale about an elf king who makes an appearance in the later *Steel Magic* (1965) and *Rogue Reynard* (1947), about a fox, are both retellings of French fairy tales. Eleanor Farjeon, better known as a children’s writer, published *Ariadne and the Bull* (1945), a retelling of the myth of a woman abandoned by the hero whom she helped to save. Jane Gaskell was still a teenager herself when *Strange Evil* (1957) was published; in this young-adult novel, the heroine discovers that some of her relatives are fairies and are at war with others of their kind. Gaskell’s *King’s Daughter* (1958), about an exiled Atlantean princess, was the beginning of a series published in the

1960s, detailing the Atlanteans' flight into Egypt. Marjorie Livingston also wrote about a princess of Atlantis fleeing to Egypt in a trilogy begun in *Island Sonata* (1944).

But this period really belonged to the men, especially those writers widely credited with sparking the interest in epic fantasy that exploded in the marketplace during the 1970s. J. R. R. Tolkien's influence on the genre began with *The Hobbit* (1937), in which a male hero and his male companions set out on a quest aided by a male wizard. *The Lord of the Rings*, although not published until the mid-1950s, was written in the interwar years. Although the emphasis was still on the adventuring male heroes, Tolkien did include a number of female figures. Goldberry is a nature spirit; Arwen, the elf maid, is the mostly absent love interest of the hero. Galadriel, an elf queen filling the role of sorceress, and Éowyn, the warrior maiden who gladly gives up both battle honor and her desire for Aragorn to wed Faramir, are the two female characters seen the most in the narrative. The importance of Tolkien's work to the development of fantasy in the later half of the twentieth century also meant cementing these limited roles for female characters for many of Tolkien's imitators.

Women play much more of a part in T. H. White's retelling of Malory's *Le Morte d'Arthur*, *The Once and Future King* (1958), a collection of four novellas written prior to World War II. Some of White's female characters do not rise much above stereotypes, Merlyn quite enjoys being seduced by Nimue, and Morgan le Fay is the evil enchantress behind the young Wart's first quest. But White's portrayal of Guinevere, as an aging woman torn between two men whom she honestly loves and frustrated by the limited life allowed her as a woman, is complex and sympathetic. Even Morgause, who deliberately seduces Arthur and neglects her sons, is narrated with understanding.

Another founding father is C. S. Lewis, whose *Till We Have Faces* (1956) is a retelling of the Cupid and Psyche myth from the viewpoint of Psyche's sister, treated more favorably by Lewis than in the original. Lewis is better known for the *Chronicles of Narnia*. Lewis's treatment of female characters is inconsistent; while Susan is given a bow and arrow by Father Christmas, and Queen Lucy rides to battle with her brothers, the evil villain of *The Lion, The Witch, and the Wardrobe* (1950) is the White Witch, the same arrogant, violent Queen Jadis who despoils the Narnian Garden of Eden in *The Magician's Nephew* (1955), taking on the familiar role of temptress and deceiver.

See also *Professional Magazines*; *Sex Changes*; chapters 5, 18, and 25.

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5

Science Fiction, 1900–1959: Novels and Short Fiction

ERIC LEIF DAVIN

WOMEN—such as Lady **Margaret Cavendish** (1666), **Mary Wollstonecraft Shelley** (1818), Jane Webb Loudon (1827), and Mary Griffith (1836)—have been writing fantasy and science fiction (SF) ever since the origins of the literature that eventually came to be called “science fiction.” Indeed, Roger C. Schlobin has listed 375 female authors who collectively wrote 830 book-length English-language science fiction novels, collections, and anthologies over a course of almost three hundred years, from 1692 to 1982.

By the Victorian era, many female writers began appearing as authors of **ghost stories**. Mrs. J. H. Riddell, Amelia B. Edwards, Elizabeth Gaskell, Mary Wilkins Freeman, Sarah Orne Jewett, Harriet Prescott Spofford, and even Edith Wharton were among those who competed with such male authors as J. Sheridan Le Fanu, M. R. James, and Charles Dickens for readers in this popular genre.

In the spiritualist movement of the age, women figured prominently as some of the leading mediums. And, from time to time, such spiritualism shaded off into what we would now call science fiction. For example, in 1906 Sara Weiss published *Decimon Huydas: A Romance of Mars*, described in the subtitle as “a story of actual experiences in Ento [Mars] many centuries ago given to the psychic.”

Although the term *science fiction*, and the self-consciously distinct genre of science fiction, did not exist until the late 1920s, novels and stories by male authors such as Jules Verne and H. G. Wells, which would later be seen as proto-science fiction, were published before that. So, too, were such novels and stories by women.

As the twentieth century began, for example, **Charlotte Perkins Gilman**, a leading socialist and **feminist** writer, used science fiction tropes to champion

women's rights in *Moving the Mountain* (1911) and in her explicitly feminist and now classic novel *Herland* (1915). *Herland* depicts a trio of modern men coming upon and coming to terms with an unknown **utopia** populated entirely by women.

In like manner, other mainstream authors also sometimes utilized science fiction forms for their own purposes. Thus, Virginia Woolf's *Orlando* (1928) features an androgynous Elizabethan hero/ine who goes through **sex changes** several times as s/he lives and loves into the modern era. The reputed inspiration for the title character was a fellow member of Woolf's famous Bloomsbury Group, Victoria "Vita" Sackville-West. The latter herself turned to science fiction to express concerns that could not be expressed in any other medium. Thus, during World War II, Sackville-West published a **dystopia**, *Grand Canyon* (1942), in which Hitler wins the war in Europe and threatens world conquest.

For the most part, however, proto-science fiction and early science fiction by women appeared in magazine form simply because the genre was mostly a magazine phenomenon until the middle of the twentieth century. Early general-interest magazines published stories of all types, but among them one can find stories by women that can be classified as science fiction. For instance, "My Invisible Friend" by Katherine Kip (in the *Black Cat*, February 1897) preceded Wells's *The Invisible Man* into print by four months. Indeed, the very first issue of the popular **pulp** the *All-Story Magazine* (January 1905) carried a science fiction story by Margaret P. Montague: "The Great Sleep Tanks," which supposed that sleep was a tangible thing which could be captured and stored in huge tanks.

"A Rule That Worked Both Ways," by Octavia Zollicoffer Bond (*Black Cat*, December 1904), was about a machine that materialized spirits from the ether or, with a reversal of polarization, caused a person to disappear. Another marvelous invention was described in "The Ray of Displacement" (*Metropolitan Magazine*, October 1903), by the popular nineteenth-century writer of ghost stories Harriet Prescott Spofford, which described a means for humans to pass through solid matter. Irish-British writers L. T. Meade (Elizabeth Thomasina Meade Smith) and Robert Eustace (Dr. Eustace Robert Barton) collaborated on several proto-science fiction stories, perhaps the best being "Where the Air Quivered" (*The Strand Magazine*, December 1898). This story concerned the use of a new scientific invention for the purpose of committing a crime.

Then there was **Francis Stevens** (Gertrude Barrows Bennett), a well-known female writer of the early pulp magazines who published several influential stories, some of which were reprinted in *Famous Fantastic Mysteries* and *Fantastic Novels* as late as the 1940s. Many rank her as the most important female science fiction writer since Mary Shelley. "Friend Island" (*All-Story Weekly*, September 7, 1918) depicted, among other things, either a parallel-universe or a near-future Earth (it is unclear which) where millennia-old

gender roles were abolished. The concept of a parallel universe is unmistakably clear in her novel *The Heads of Cerberus* (serialized in the *Thrill Book*, August 15–October 15, 1919). This idea would not be taken up again until Murray Leinster (William F. Jenkins) used it in “Sidewise in Time” (*Astounding Stories*, June 1934). Today, the science fiction world gives an annual award for this type of story. However, it is not known as the Cerberus Award; it is called the Sidewise Award.

In 1923, **Weird Tales**, the world’s first and most famous fantasy magazine, appeared, and women figured prominently in it from its debut. Indeed, for almost half of the magazine’s existence, from May 1940 until the demise of the first incarnation of *Weird Tales* in September 1954, it was edited by a woman, Dorothy McIlwraith. Further, the much-praised artist who painted sixty-six monthly covers for the magazine in the 1930s and who is most closely associated with that era of *Weird Tales* was also a woman, Margaret Brundage. At one point, Brundage painted thirty-nine consecutive covers for the magazine, including nine for Robert E. Howard’s Conan stories. Indeed, it was Brundage who gave us our first visual depiction of Conan, as well as our first glimpse of **C. L. Moore**’s warrior princess, Jirel of Joiry.

All of the **editors** of *Weird Tales*, including the male editors who preceded McIlwraith, regularly published female authors. Indeed, stories with female bylines began appearing in *Weird Tales* with its debut issue in March 1923 (Meredith Davis’s “The Accusing Voice”). Its second issue, April 1923, had stories by two women. In addition, as early as that first year of publication the covers themselves were sometimes devoted to stories by authors such as Effie W. Fifield, Grege La Spina, Sophie Wenzel Ellis, and Katherine Metcalf Roof.

According to SF editor Donald A. Wollheim, women authors such as these were crucial to this magazine in its early years. *Weird Tales* was an experiment in magazine publishing—an all-fantasy magazine. No one was sure it would work. Thus, early female authors such as La Spina (1880–1969), who already had a track record in earlier pulp magazines like *The Thrill Book* (1919), brought needed cachet to the venture. La Spina’s stories were so popular that one of her *Weird Tales* serials was published in book form as *Invaders from the Dark* as late as 1960 when she was eighty years old.

Many other female authors were also favorites of the readership. Mary Elizabeth Counselman’s “Three Marked Pennies” (August 1934) generated such a popular response that readers fondly mentioned it in letters for years afterward and voted it one of the most popular stories the magazine ever published. Counselman eventually published thirty stories and six poems in *Weird Tales* over a period of two decades, from 1933 to 1953. But she was not the most prolific female *Weird Tales* author. Allison V. Harding published thirty-six stories in the magazine, while Dorothy Quick published well-received poetry and prose for twenty years, from 1934 to 1954. Indeed, a total of at least 127 women published 365 stories in *Weird Tales* over the course of its lifetime from 1923 to 1954.

Nor were these token appearances, as there were often four, five, or even six female authors in a single issue; several of the authors even publicized their status as married women.

And, judging from the letters *Weird Tales* published, it appears that the magazine had a likely female readership of a size wise editors dared not ignore, especially during the economically perilous times of the 1930s Great Depression. During the span of its first existence (1923–54), *Weird Tales* printed letters from 1,817 readers, 1,429 of which have clearly gendered names. Of these, 382, almost 27 percent of the identifiable letter writers, were clearly female. Using these letters as a rough guide for the elusive question of readership gender, it is likely that more than a quarter of the *Weird Tales* readership was female.

But even among the most male-oriented of the science fiction magazines, which began to appear after 1926, female authors could still be found. *Planet Stories* (1939–55), for instance, had a reputation for publishing the most juvenile **space opera** adventure stories of its age. It appealed entirely to teenage boys who wanted action above all else, but even here 5 percent of all *Planet Stories* authors were female. The publication of women writers improved during the 1950s. For example, more than 10 percent of authors published in *Galaxy* between 1950 and 1960 were female, while 16 percent of the authors published in *The Magazine of Fantasy and Science Fiction* between 1949 and 1960 were women, a figure comparable with the 17 percent in *Weird Tales*.

Thus, the proportion of women genre writers before 1960 was comparable to the 1970s when the women’s movement began to make itself felt in the field. According to Pamela Sargent, as late as 1974, only 10–15 percent of all science fiction writers were female. **Joanna Russ** calculated the female membership of the Science Fiction Writers of America (SFWA) for that same year at 18 percent, again about the same as the percentage of female fiction authors in *Weird Tales* from 1923 to 1954.

Turning from the percentages of women authors to raw numbers, we find that the trend of female participation in the field was steadily upward over the decades from 1926 (when *Amazing Stories*, the first science fiction magazine, appeared in April) to 1960. Each decade witnessed a doubling, tripling, or quadrupling of female science fiction authors and stories by them over the previous decade.

The first woman to appear in a science fiction magazine, only a year after the medium was invented, was Clare Winger Harris. Her story, “The Fate of the Poseidonia,” appeared in the June 1927 issue of Hugo Gernsback’s *Amazing Stories*. It had won third prize and publication in a story contest that attracted 360 aspiring authors. Other women soon joined Harris in the pages of *Amazing Stories* and subsequent science fiction magazines. Indeed, six female authors appeared in the science fiction magazines in the three years of the 1920s during which these magazines existed. In the 1930s, the number of female authors quadrupled to twenty-five. In the 1940s, the number again

climbed, virtually doubling to forty-seven. And in the 1950s, the number of known female authors more than tripled, to 155 for that decade.

In all, excluding the authors who appeared in *Weird Tales* and other fantasy magazines, 204 female-identifiable authors appeared in the explicitly science fiction magazines between 1927 (Harris's debut) and 1960, inclusive. Were the authors from the fantasy magazines to be included, the number would be, of course, much higher. The same steady and regular increase over the decades in the number of stories women published can be seen. In total, 923 known female-authored stories appeared in the science fiction magazines between 1927 and 1960.

Beyond that, enough of these 923 stories were sufficiently different from the stories written by male authors that we can speak of them as representing a school of early female science fiction, with its own themes and concerns entirely distinct from male-authored science fiction. Further, these themes and concerns introduced some of the very qualities that critics have long claimed were absent from early science fiction.

The first noteworthy feature of early women's science fiction is the tradition of socialist and feminist utopias, which appeared in the pulps—and nowhere else—between 1920 and 1950. The period from the end of the Civil War to World War I was one of great social and economic turmoil. To many observers, it seemed that American civilization was on the brink of chaos and destruction. American literature reflected these beliefs. It was poised between visions of worldwide revolutionary transformation and fears of a crushingly inhuman dictatorship. There were many dystopian novels that predicted the coming of death, destruction, and totalitarianism. There was also, however, a proliferation of utopian novels envisioning a better world to come. Of the known utopian novels that appeared in the decades before World War I, most of which dealt with economic ideas, only a few dealt with gender relations: Edward Bellamy's *Looking Backward from the Year 2000* (1888), Mary E. Bradley Lane's *Mizora: A Prophecy* (1889), W. H. Bishop's *The Garden of Eden, USA* (1894), and Charlotte Perkins Gilman's *Herland* (1915). None showed a gender-liberated future.

The science fiction magazines remained a place where thoughtful female authors (and almost only female authors) continued their social speculations. Moreover, the speculations of these women writers were profoundly different from the earlier utopian tradition. For the very first time, they explored explicitly feminist social arrangements in which they envisioned egalitarian gender relations. They also portrayed strong female characters who broke out of the Cult of True Womanhood stereotype to become active agents of social transformation in their own right. Their themes and their treatment of gender relations show they were not a tardy echo of late nineteenth-century utopian prophecies, but unacknowledged precursors of the Second Wave feminism that emerged in the late 1960s and early 1970s.

Stories expressing this new consciousness appeared quite early. In 1914, Inez Haynes Gillmore (a militant suffragist affiliated with Alice Paul's National Woman's Party) published "Angel Island," a feminist Swiftian fantasy which editor Mary Gnaedinger reprinted in *Famous Fantastic Mysteries* in February 1949. Francis Stevens later portrayed a gender egalitarian society in the aforementioned "Friend Island" (*All-Story Weekly*, September 7, 1918), which Gnaedinger reprinted in *Fantastic Novels Magazine* in September 1950. With the coming of science fiction magazines in 1926 there was a proliferation of such feminist stories. Typical of these was M. F. Rupert's "Via the Hewitt Ray" (*Wonder Stories Quarterly*, Spring 1930), a story about Lucile Harris, a commercial pilot, who finds a world ruled by women in another dimension, aided by a woman scientist. At one point, the word *feminism* is used; the word, along with *feminist*, was coined in Greenwich Village in the 1910s and became widespread among the "New Women" in the 1920s. Their use by Rupert suggests her awareness of this larger social milieu.

Although Jane Donawerth seems unaware of Rupert's work, in her pioneering exploration of feminist utopias in the pulps she notes many more such stories by Clare Winger Harris, Sophie Wenzel Ellis, L. Taylor Hansen, Minna Irving, Lilith Lorraine, Kathleen Ludwick, Louise Rice, and **Leslie F. Stone**. In her investigations, Donawerth discovered several generalizations that can be made about this early feminist pulp literature. For example, she observed how liberation from the domestic sphere was a prime concern. And, because women's roles are seen as socially constructed and are thus changeable, changed women abound in these stories. In Harris's "The Ape Cycle" (*Science Wonder Quarterly*, Spring 1930), Sylvia, an airplane mechanic and pilot, explains to her male chauvinist friend that women of the past were not mechanically inclined because of their environment. In Stone's "Out of the Void" (*Amazing Stories*, August–September 1929), the astronaut for the first Mars rocket is a woman, Dana Gleason.

Donawerth found that such stories of revised gender roles could be generally categorized into two groups. One group focused on women as social reformers, fitting the ideals of Victorian feminism about women's work. Other writers, in contrast, explored the concept of equality between men and women, moving away from the idea of women's roles to focus on the need for education and a free choice of careers for women. In Rice and Tonjoroff-Roberts's "The Astounding Enemy" (*Amazing Stories Quarterly*, Winter 1930), Mildred Sturtevant is a career scientist and officer of the Woman's Party. In fighting off an alien insect invasion of Earth, Sturtevant enlists in the army—as do other women—as a fighting soldier. When friends try to talk her into taking a safe rear-echelon position, she rejects the idea out of hand.

Another noteworthy aspect of early women science fiction writers is that, as a group, they brought a more empathetic and more fully conceived dimension to their descriptions of people, relationships, and especially aliens

than did the great bulk of their male colleagues. Their conception of aliens is a notable departure from the standard H. G. Wells *War of the Worlds* depiction of threatening invaders.

Typical of this feminine approach was the work of Wilmar Shiras, whose fiction emphasized character and relationships. Her debut, “In Hiding” (published by John W. Campbell in *Astounding*, November 1948), was voted by the members of the SFWA for induction into the Science Fiction Hall of Fame. Combined with two sequels, “Opening Doors” and “New Foundations” (*Astounding*, March 1949 and March 1950), it was published along with two new stories in novel form as *Children of the Atom* (1953). The plot concerns an elementary school guidance counselor who is sent a troubled young boy having difficulty fitting in with his peers. As the story unfolds, he is revealed to be one of a number of a mutant geniuses living a secret life among humanity’s “normals.” Contrary to the approach of male writers treating this theme, the children are not presented as threats and are accepted by “normal” humans for the gifts they bring to all of humanity.

This manifestation of empathy and acceptance is found in the stories of the very earliest female magazine science fiction writers, for example, Clare Winger Harris’s classic story “The Miracle of the Lily” (*Amazing Stories*, April 1928). Her story has a surprise ending that powerfully poses the question, What is human? If not *the* first, then it is surely one of the first stories to ask this now-standard science fiction query. Harris expanded the definition to include sentient Venusian insects. Donawerth notes, however, that such sensibility was not unique to Harris. Other women writers showed empathy for their alien characters, rejecting the bug-eyed monster (BEM) stereotypes that were a feature of male authors. These empathetic depictions of fully conceived aliens are well exemplified in the work of C. L. Moore in such stories as her famous debut, “Shambleau” (*Weird Tales*, November 1933). Shambleau is a beautiful Medusa-like female—an alien gorgon—but is also memorable and sympathetic. Likewise, Moore’s science fiction magazine debut, “The Bright Illusion” (*Astounding*, October 1934), is a powerful love story of a man and an almost inconceivable female alien, and here again the alien is described in distinctly empathetic terms.

Perhaps one reason early women writers tended to portray aliens so empathetically was because their stories emphasized cooperation and community in general more than male-authored stories. For example, in **Madeleine L’Engle**’s first work of science fiction, “Poor Little Saturday” (*Fantastic Universe*, October 1956), a lonely boy discovers the companionship of a strange witch in a deserted house. The theme of friendship between the outcast runs through all of her juvenile SF novels, beginning with *A Wrinkle in Time* (1962).

The theme can also be discerned in the work of **Zenna Henderson** in her stories of “The People,” aliens who crash-landed on Earth. Henderson, who debuted in 1951 and was extremely prolific in the 1950s, wrote about the search for

community and communication. Establishing rapport between humans and aliens is also the theme of Mildred Clingerman's famous debut, "Minister without Portfolio" (*Magazine of Fantasy and Science Fiction*, February 1952). Ida Chriswell is a sixty-year-old widowed grandmother living with her son and daughter-in-law. On a trip to the country, she stumbles upon visiting aliens and their ship, although she remains unaware of their extraterrestrial nature. A pleasant conversation ensues and family photographs and other gifts are exchanged before Ida bids farewell to her newfound friends. As it turns out, Ida has saved Earth, as the aliens consider her to be the only "sane" human they have found on the planet. Clingerman's story of peaceful coexistence with aliens courageously departed from the dominant Cold War paranoia of the time.

This theme can also be found in **Anne McCaffrey's** "Lady in the Tower" (*Magazine of Fantasy and Science Fiction*, April 1959). Here the female protagonist is twenty-three-year-old Rowan, a lonely and isolated telepath and teleporter who has been trained to use her talent for the common welfare. Along with other Primes, one to each star system, her job is to be a psi-powered way station facilitating interstellar travel. When the male Prime of another star system comes under attack, Rowan telepathically comes to his aid. She eventually links the minds of all the various Primes into a single powerful unit that drives off the attackers. Loneliness and isolation are bridged, not only between individual Primes but among all of them, for humanity's mutual benefit.

A similar emphasis on community and bonding is found in **Judith Merrill's** 1950s stories, such as "Stormy Weather" (*Startling Stories*, Summer 1954), a story somewhat similar to McCaffrey's "Lady in the Tower." In Merrill's "Survival Ship" (*Worlds Beyond*, January 1951), not only do we find an almost-all female community, but the women also command and run a generation starship, with the four men on board relegated to subsidiary positions because the greater psychological stability of women better qualifies them to command starships than notoriously unstable men.

The creation and preservation of community is also the concern of Merrill's powerful 1950 novel of post-nuclear holocaust society, *Shadow on the Hearth*. This story is not like the typical male cliché of isolated bands of ragged survivors scrabbling for existence in the ruined rubble of civilization. Rather, Merrill's work focuses on a middle-class suburban mother and her two young daughters as they learn self-reliance and mutual support after a nuclear exchange has obliterated Washington and New York City. Emotional relationships among and beyond humans is also the theme of Merrill's excellent "Daughters of Earth," published in the Twayne anthology *The Petrified Planet* (1952). It is the family saga of six generations of mothers and daughters and the conflicts among them as they ride the crest of humanity's expansion into space.

The emphasis on cooperation and community is also evident in the work of the prolific **Miriam Allen deFord**. In "Operation Cassandra" (*Fantastic Universe*, November 1958), we find four volunteers—two white men, a black

Harvard philosopher and poet, and a woman—who awake from suspended animation after a nuclear holocaust. Naturally, they confront the necessity of rebuilding civilization. The woman, a graduate of a prestigious Eastern university, is not the passive sex object we have come to expect from so many similar stories written by men. She is intelligent, resourceful, and treated as an equal. Further, when the men avoid considering the possibility, it is she who suggests and insists upon the fact that she will need all three of them as potential mates, as one or more might be sterile due to radiation. There will therefore not be one New Adam for the New Eve. There will be three cooperating Adams, as polyandry is to be the nature of the new extended family.

These examples hardly exhaust the selection of early science fiction stories by women featuring their own gender as strong and resourceful main characters. Nor do they exhaust the thematic subject matter of empathy and community. But perhaps they serve to illustrate the fact that a perceptible gender difference—the quest for community in its various guises—can be found in many of the stories women authors were writing before 1960. The 204 known women writers who published almost a thousand stories in the science fiction magazines between 1927 and 1960 represent a tradition of women’s science fiction that existed long before the commonly accepted appearance of such “women’s science fiction” in the 1970s.

See also chapter 4.

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6

Comics, 1900–1959

TRINA ROBBINS

THE introduction of Superman to the American public in *Action Comics* #1 in June 1938 ushered in the age of superhero comics and the period that has been defined as the Golden Age of comics. This was also a golden age for women heroes, and by the war years, the pages of comic books were full of beautiful, competent, costumed superheroines.

It is no coincidence that the advent of superheroines coincided with the advent of World War II. As men left their jobs to fight overseas, women entered the professions: they built ships and planes, and then they flew the planes. They drove buses and trucks and worked in factories. And they also drew comics in greater numbers than ever before. Women like Ruth Atkinson, Lily Renee, Fran Hopper, Marcia Snyder, Tarpe Mills, Jill Elgin, Dale Messick, and Pauline Loth sat at the drawing tables vacated by the young male cartoonists who had enlisted or been drafted. They drew strong, beautiful action heroines.

The motto for women was “We can do it!” If women were stronger than ever in real life, why not on the pages of comic books, too? It took only a small step of imagination for a woman to go from flying a plane to flying, all by herself, through the sky.

It was just two years before women followed in the boot-shod footsteps of their caped and leotard-wearing male counterparts. In 1940, the adventures of the Woman in Red, the first costumed woman hero in comics, appeared in the pages of *Thrilling Comics*, which would be her regular home until 1945. The Woman in Red had no special powers; she was merely undercover policewoman Peggy Allen who donned a red hooded cloak and mask to protect her true identity from the bad guys. The next costumed heroine to appear in comics, Miss Fury, who debuted in American newspapers in April 1941, was also a normal woman, Marla Drake. Drawn and written by a woman, Tarpe Mills, the heroine donned a panther skin her explorer uncle

had brought back from Africa and, thus disguised, fought criminals and Nazis as Miss Fury.

Another very human heroine was Black Cat, drawn by Jill Elgin and published by Harvey Comics from 1941 until 1963. Black Cat's alter ego was film star Linda Turner, who began her career as a stuntwoman and still did her own stunts. She rode motorcycles and fought using judo, and, as a former stuntwoman, she was easily able to slide down a rope or leap from a balcony onto a moving motorcycle. Each issue of *Black Cat* included at least one page of the heroine demonstrating real, and easily understandable, judo moves. Other comic book heroines who relied on judo included Silver Scorpion and DC Comics' long-running heroine Black Canary.

However, the above characters were exceptions. The majority of Golden Age superheroines possessed super powers that involved either fantasy or science fiction. Even Miss Fury incorporated science fiction elements. In a 1945 story arc, Miss Fury had to prevent the mad scientist Doctor Diman from trying out a deadly chemical he had invented on his two-year-old ward. The chemical would have completely dissolved the child. Miss Fury rescued the little boy and adopted him, making her the first superhero to be a mother. The comics world had to wait over twenty years for another super-powered mother: Sue Storm, Invisible Girl of the Fantastic Four, gave birth to Franklin Richards in 1968. Franklin's father was another member of the supergroup, Reed Richards, aka Mr. Fantastic.

A thread of fantasy ran through many of the Golden Age superheroine stories, and goddess-like figures were common. The mysterious USA, "the spirit of Old Glory," appeared in Feature Comics six months before the United States entered World War II. We will probably never know how USA's name was pronounced. Instead of a cape, the tunic-clad woman draped herself in the American flag, which soared in the air behind her, drooping when the country was in danger. Since America was not yet officially at war, the Nazi-like enemy that USA battled was simply referred to as "the foreign power" or as "aggressors." The weapon she used against her enemies was her torch of freedom.

Patriotic superheroines flourished during the war; another with mystic overtones was Liberty Belle, who was tuned in to the vibrations of the Liberty Bell. In her other identity as Libby Belle Lawrence, a reporter, radio commentator, and world traveler, she wore a small Liberty Bell pin. The pin, made of the original's metal, could be used to summon her by a descendant of Paul Revere. Another superheroine who received her power from jewelry was Moon Girl, who starred in her own comic in 1947 and 1948. Despite her name, Moon Girl was not from the moon. She was a princess from a matriarchal society in Samarkand who derived her amazing strength from the magic moonstone she wore around her neck. The toes of her strappy sandals curled up, as did her collar and the cuffs of her shorts, all echoing the crescent moon.

Some heroines needed to repeat magic words in order to claim their powers. Radio actress Kay, whose last name was never supplied, repeated the words “Om Mani Padme Hum,” in order to be transformed into Magga the Magnificent. Mary Batson and her twin brother, Billy Batson, were given their miraculous powers by the wizard Shazam. They had to say his name to transform into Mary Marvel and Captain Marvel. Although the Batson twins were teenagers, when Billy uttered the magic name, he became a muscular, grown man, but Mary, although she could fly and was invincible, remained a young teenage girl. Whatever the reasoning behind Otto Binder’s decision to keep Mary young, it paid off in popularity. For the first time, American girls had a superheroine of their own age to identify with. Mary’s comic career lasted for nine years, from 1945 to 1954, and along with starring in *Wow Comics* and *Mary Marvel* comics, she also appeared with brother Billy and an adopted brother, Captain Marvel Junior, in the *Marvel Family Comics*. Fans could join the Mary Marvel Club for ten cents and buy Mary Marvel clothing, which was advertised in her comics.

Mary Marvel’s comics tended to include strong fantasy elements, and at various times she interacted with witches, princesses, mummies, and gnomes. The “Shazam Girl’s” magic word must have been a strong selling point for her fans, too. If a secret word could transform Mary, could there be a secret word for her young readers, too? How many girls, during the 1940s, whispered “Shazam” in the privacy of their bedrooms or searched for their own magic word?

The Black Widow, from the appropriately named *Mystic Comics* in 1941, and Ghost Woman, from 1944’s *Star Studded Comics*, represented the ultimate in supernatural superheroines: they were both dead. The Black Widow was sent back to Earth by the Devil because there were some people who were so evil that he did not want to wait for them to die. Since she was already dead, the villains could not kill her. All she had to do was throw her cloak over them, and they were destroyed. Ghost Woman was killed in an auto accident and returned to Earth to battle evil supernatural forces.

Sometimes the fantasy-oriented superheroines were simply not human. In 1948, the Marvel Comics line, under the **editorship** of Stan Lee, published four superheroine comic books: *Blonde Phantom*, *Sun Girl*, *Namora*, and *Venus*. The four superwomen also made guest appearances in each others’ books and seemed to be created specifically for girl readers. Despite her name, Blonde Phantom was actually a normal woman whose only powers were a mean right hook, and it was never explained exactly who Sun Girl, who only lasted a year, was. But Namora, the Sea Beauty, was a kind of fish-woman with winged ankles and a bathing suit made from fish scales. She was the cousin of the amphibious superhero Submariner, and the two came from Atlantis. She possessed the ability to pop out of the water wherever there was an ocean, from the Yucatan to the China Seas.

As for Venus, she was the goddess, although writer Lee adapted the mythology to have her also living on the planet Venus. She would float down to Earth to have adventures, which often included such diverse mythical figures as the biblical Samson, the Norse god Loki, and even the son of Satan. Venus's popularity kept her in comics longer than her sister Marvel heroines; she lasted from 1948 until 1952.

Unlike Moon Girl, the silver-haired Mysta of the Moon actually lived on the moon. This goddess-like woman, possessor of all knowledge, controlled the universe from the moon. Drawn by a number of artists, including woman cartoonist Fran Hopper and African-American Matt Baker, she was a regular feature in *Planet Comics*, the science fiction title of Fiction House Comics, a comic book publishing house known for specializing in pulpy adventure stories featuring beautiful, strong women heroes. Eventually, perhaps because it almost seemed to be the rule that all Golden Age superheroes needed a secret identity, Mysta moved to Earth and got a job as a technician at the Safety Council. True to tradition, her handsome but clueless boss, Dirk Garro, never realized the true identity of his assistant, who, as Mysta, always stepped in to save the planet whenever her boss bungled an emergency. Mysta had her origins in science fiction. She was the product of an experiment by a scientist named Doctor Kort, who used a form of hypnosis to place all the knowledge of the universe into her mind when she was an infant.

Pseudoscientific origins, often accidental, abounded among Golden Age superheroines. When sixteen-year-old Madeleine Joyce found herself trapped during a thunderstorm in the high-voltage cabinet of her uncle's scientist friend, she acquired super powers and became the Marvel superheroine Miss America. A cute flying teenager in a patriotic short red dress, Miss America wore glasses even in her superhero role, thus becoming the only nearsighted superheroine in comics. Drawn by Pauline Loth, Miss America debuted in 1945, as the star of *Miss America Magazine*. The magazine featured a mix of comics and girly articles about fashion, makeup, and movie stars and was part of Marvel's line of girls' comics that also included *Namora*, *Venus*, *Blonde Phantom*, and *Sun Girl*.

In the case of girl detective Invisible Scarlett O'Neill, her scientist father accidentally exposed his daughter to an experimental ray in his lab, giving her the power to render herself invisible by pressing a nerve on her left wrist. *Invisible Scarlett O'Neill* was drawn and written by Russell Stamm, who got his comics experience by assisting Dick Tracy creator Chester Gould. Her strip ran in national newspapers for fifteen years, and she even starred in her own novelization, published in 1943 by Whitman. Her newspaper strips were collected and reprinted in comic book form.

Twenty years later, Marvel Comics' most successful superheroes would all acquire their super powers accidentally: the Hulk by exposure to gamma rays, the Fantastic Four by exposure to cosmic rays, and Spider-Man by the

bite of a radioactive spider. This trend led to cartoonist Phil Yeh commenting that Marvel editor Lee’s message in the 1960s was that radioactivity is good for you.

More obscure than Miss America or Invisible Scarlett O’Neill, and over two decades before Peter Parker acquired spider powers from the bite of that radioactive spider, Shannon Kane, the wife of a chemist, found a formula in the files of her dead husband, who had been killed by enemies. The formula was for a fluid as strong as spider webs, The heroine designed spider webbing bracelets and became the Spider Queen, swinging on her webs during the war years through the pages of *Eagle Comics*.

Despite all the comic book heroines who were given their powers by scientist uncles, scientist fathers, and kindly old scientist teachers or who were assistants to male scientists, there was not one woman comic character during the 1940s who was herself a scientist. Additionally, many of the superheroines did not survive the war because the comic books they appeared in did not survive the war either. Once there were no more Nazis to fight, some comics simply ran out of stories to tell. Mysta lasted throughout the 1940s, Miss Fury until 1950. Venus and Mary Marvel survived until the early 1950s, which many comics scholars consider the end of the Golden Age. By that time, most of the women cartoonists who drew these strips had been either sent back to the kitchen or assigned to drawing the new “love comics.” The message in love comics, very different from that of superheroine comics, was that no matter who the heroine was, no matter what she did, she could only attain true happiness when she found the right man, married, and raised a family.

Only one superheroine made it through the 1950s, eventually lasting for over sixty years; she appeared on the cover of *Ms. magazine* and become an icon and a symbol for feminists. Wonder Woman was created in 1941 by Dr. William Moulton Marston, a psychologist, pop culture magazine writer, and inventor of the polygraph, commonly called the lie detector. While it is generally accepted that Marston created his heroine as a role model for girls, there exists no exact statement on his part confirming this claim.

Basing his story on Greek mythology, Marston, under the pseudonym Charles Moulton, created a woman’s world of Paradise Island, peopled by beautiful, immortal **Amazons**. This ideal life of man-free sisterhood is shattered when a plane, bearing Intelligence Officer Steve Trevor, crashes on the island. The Amazon princess Diana saves mortally wounded Trevor by bathing him with light from the purple ray. After learning about the war against the Axis, Diana decides to return with Trevor to “man’s world” and aid in the fight against fascism. The Amazons are a scientifically advanced race. Some of Wonder Woman’s other science fiction-inspired accouterments included an invisible plane, which the Amazon could contact telepathically, and a mental radio.

Along with elements from mythology and science fiction, Marston included fantasy and **fairy-tale** elements in his scripts. Wonder Woman interacted with shark women, mermen and mermaids, leprechauns and fairy princesses, and winged, fairy-like women from the planet Venus. As written by Marston, Wonder Woman was often a completely woman-centric comic. Princess Diana's best friends were women: her sister Amazon, Mala; a reformed German spy, Paula; and her sidekicks, the girls from Holliday College, led by Etta Candy. When the stories took place on Paradise Island, they were by default all-female because no men were allowed there. Even the villains were often beautiful women, who, conquered by Wonder Woman, were taken to Reform Island, there to learn the error of their ways and to eventually become accepted into the Amazon tribe. In contrast, the male villains were often ugly and deformed, like the dwarf Doctor Psycho, the equally dwarfish Duke of Deception, and Mars, the god of war and Wonder Woman's archenemy. These villains never reformed, and Wonder Woman had to fight them again and again.

Marston gave Wonder Woman a subversively feminist origin. Most mythological heroes are the product of a union between a deity and a virgin; in the case of Wonder Woman, Marston gives this tradition an all-woman twist. The virginal Amazon Queen Hippolyta wants a baby, so the goddess Athena instructs her to mold one from clay. Then the goddess Aphrodite breathes the breath of life into the statue, and little Diana, product of three mothers, is born.

There are no existing demographics showing how many girls and how many boys read *Wonder Woman*. In *Wonder Woman, the Complete History* (2000), Les Daniels claims that the readers were predominantly male, but he supplies no statistics. On the other hand, Gloria Steinem noted that the reason the staff of *Ms.* put the Amazon princess on the cover of their first issue was that she and the other founding editors had all been "rescued" by Wonder Woman when they were girls; in her introduction to a 1972 collection of Wonder Woman stories, Steinem describes her joy of reading about such a woman.

Wonder Woman seems to have inspired negative feelings on the part of male comics historians and critics throughout the life of the comic. She has been accused of being a **lesbian**, of bashing males, and of sadism. In his 1954 condemnation of comic books, *Seduction of the Innocents*, Dr. Fredric Wertham calls the Wonder Woman comic one of the most harmful crime comics, saying she was the lesbian counterpart of Batman. In the 1970 anthology *All in Color for a Dime*, writer Jim Harmon describes the Wonder Woman comic as "sick" because the princess hugged and kissed her female friends. James Steranko, in *The Steranko History of Comics* (1970), complained that Wonder Woman enjoyed beating up men, and in *Super Heroes: A Modern Mythology*, Richard Reynolds states that she was created to appeal to men's fantasies of sexual domination and bondage.

Other critics have noted that in her Golden Age stories, Wonder Woman rarely uses physical force. Instead, she employs her magic lasso. The lasso, an

obvious reference to Marston’s polygraph, is a rope forged from gold links that compels those tied with it to obey her and to tell the truth. When she defends herself, she resorts to the game of “bullets and bracelets,” using her heavy metal bracelets to deflect bullets with lightning speed.

As for the accusations of bondage, Wonder Woman is indeed tied, chained, or otherwise imprisoned in page after page of her Golden Age adventures. However, she is shown breaking out of her bonds over and over. What critics of Wonder Woman neglect to mention is that most action comics in the 1940s were filled with bondage scenes. Sometimes the hero was tied up, so that he could break his bonds and escape, but more often the captive was a pretty woman, often wearing a torn dress. She was tied up so that she could be rescued by the hero. Wonder Woman did not need a hero to come to her rescue; she rescued herself.

She also often rescued her hapless blond boyfriend, Steve Trevor, who was very much the Lois Lane to her Superman. He existed merely to get into trouble and be saved by his Amazon sweetheart. Many Wonder Woman stories ended with Steve asking Wonder Woman when they would finally marry. She would always answer in ways that put the marriage beyond foreseeable future. She could never marry him, just as Superman could never marry Lois. It would have spoiled the tension of the eternal triangle: Clark Kent loves Lois Lane who loves Superman; Diana Prince loves Steve Trevor who loves Wonder Woman. (More recently, in an attempt at realism, comic book heroes and their girlfriends and boyfriends are marrying. Wonder Woman actually married Steve Trevor in 1986, and Superman married Lois Lane in 1996. Since her marriage, however, Wonder Woman has been reinvented several times, and she is currently not married.)

The gynocentric world depicted by Marston in his Golden Age Wonder Woman stories was a safe place for girl readers who, in real life, existed in an often threatening male-dominated world. Boys felt the same way about their phallogocentric superhero stories, where, if girls existed at all, they were there to get into trouble so that the hero could rescue them. Just as the boys wanted a club free of girls, so too did girls want all-girl fantasy worlds. As a result, Wonder Woman survived from the 1950s into the second half of the twentieth century as a feminist icon. *Chronicle Books* still produces scores of Wonder Woman products: address books, journals, note cards, photo albums, calendars, valentines, and stationery.

See also chapters 9 and 18.

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7

Fantasy, 1960–2005: Novels and Short Fiction

CHRISTINE MAINS

ALTHOUGH fantasy as a genre had little market presence until well into the 1970s, it has since become not only a best-selling marketing category but also a source of critically acclaimed novels and short stories, in terms of both **awards** and scholarship. While certain criticisms leveled at the field do have some validity—that it is politically conservative, that it appeals to children and the childish, that it is formulaic and repetitive, especially in the trend to never-ending sequels—fantastic fiction can be a way of describing an imperfect world and provoking social change. Women writers in particular have used the mode of fantasy to recuperate female archetypal roles that have fallen into stereotypes; to recover a lost matriarchal tradition in myth and history; to deal explicitly with women-centered issues such as rape and **gender** inequality; and to reenvision traditional fantasy from a feminized perspective of caring and community.

ORIGINS

Despite its arguably longer history as a mode of writing, fantasy, particularly by women, did not have as much presence in the market of the 1960s and early 1970s as did science fiction. Many women have written in both genres, particularly during this period, often in the subgenre of science fantasy. **Anne McCaffrey**'s *Pern* is one of several "lost colony" stories, set on worlds colonized by space travel but subsequently devolved into feudal societies; the first novel, *Dragonflight* (1968), recounts Lessa's struggle to become accepted as a fighting dragonrider. **Marion Zimmer Bradley**'s Darkover series, begun in the early 1960s, combines the feudal trappings of fantasy with remnants of advanced technology and psi powers. Darkover has since become a shared-world series,

continued by other authors, including **Mercedes Lackey** and Deborah J. Ross. **Andre Norton** also launched a shared-world series with *Witch World* (1963), exploring the sharing of power, magical and otherwise, between men and women. In it, a World War II veteran crosses into a world inhabited by aliens and by witches able to work magic as long as they remain virgins; he teams up with Jaelithe, who retains her power after they wed, and her friend Loyse, who escapes a forced marriage by disguising herself as a male warrior, a not-uncommon motif in genre fantasy. **C. J. Cherryh**'s Morgaine Cycle, begun in *Gate of Ivrel* (1976), features a female hero on a **quest** through time. **Ursula K. Le Guin**'s Hainish universe includes a short story, "Semley's Necklace" (1963), and a follow-up novel, *Rocannon's World* (1966), which combine space travel and elements of **fairy tales and folklore**, a combination also found in the work of **Tanith Lee**. Once named the "crown princess of SF," Lee began her long career with *The Birthgrave* (1975), a **sword-and-sorcery** epic with spaceships and computers, and has written a number of far-future fantasies.

Another starting point for genre fantasy prior to the mid-1970s was the market for fantastic stories created for children and young adults. This market is certainly one explanation for the continued perception of fantasy, particularly works by women, as frivolous entertainment rather than serious literature. But many authors crossed the boundary between adult and juvenile fiction to produce thought-provoking stories that shaped many of today's readers and the next generation of authors. **Lloyd Alexander**'s *Chronicles of Prydain*, published throughout the 1960s, introduced strong female characters such as the spunky Eilonwy and ethically ambiguous enchantress Achren. Andre Norton published several fantasy novels for juveniles, including *Steel Magic* (1965), based on **Arthurian** material, *Octagon Magic* (1967), featuring a neighborhood "witch," and *Fur Magic* (1968). The central quest of Alan Garner's *Moon of Gomrath* (1963) belongs to Susan, and *The Owl Service* (1967) is a sympathetic retelling of the Welsh myth of the goddess Blodeuwedd.

Aside from her science fiction, Le Guin wrote a young-adult fantasy trilogy set in a secondary world, beginning with *A Wizard of Earthsea* (1968); the second volume, *The Tombs of Atuan* (1971), is a feminine coming-of-age story, in which the young Tenar, a female Chosen One, rebels against a matriarchal community of priestesses to aid a male wizard. Le Guin returned to Tenar's story with a very different perspective in the 1990s: *Tehanu* (1990), condemned by some readers as a feminist polemic, usefully calls into question many of the gender conventions evident in the earlier books.

Although the longer-established market for science fiction and juveniles provided a useful foundation for women writers creating imagined worlds, not all fantasy being written by women in this period made use of science fiction trappings or was suitable for children. Reprints of some earlier works also appeared in this period, many as a result of Lin Carter's Adult Fantasy line for Ballantine Books, which reissued Evangeline Walton's *The Virgin*

and the Swine (1936) as *The Island of the Mighty* (1970), soon followed by three other volumes in a retelling of the Welsh *Mabinogian*. Walton's award-winning tetralogy, centered on Celtic goddesses Rhiannon and Arianrhod, deals explicitly with changing conceptions of marriage and virginity as the Old Tribes' belief in matrilineal descent gives way to the patriarchal attitudes of the New Tribes who prize virginity above female freedom. Collections of stories published earlier in the century were also reprinted in the late 1960s and 1970s, including **C. L. Moore's** *Jirel of Joiry* (1969), tales about a female warrior originally published in the pulps, and Sylvia Townsend Warner's *Kingdoms of Elfin* (1977), stories previously published in *The New Yorker*.

SECONDARY WORLDS

By the mid-1970s, there was a growing interest in the type of fantasy made popular by **J. R. R. Tolkien's** *The Lord of the Rings* (1954–55), that is, **epic fantasy** or **quest fantasy** set in secondary worlds. Multibook series, such as Terry Brooks's *The Sword of Shannara* (1977) and its sequels, exploited that interest, a trend that continues with Robert Jordan's *Wheel of Time* series. Many of these works center on a hero, inevitably male, with a destiny to fulfill and companions (also mostly male) to help him achieve it; all too often, female characters are relegated to princess-brides (sometimes spunky) and enchantresses (often evil).

Seeing little place for themselves in such worlds, some female fantasists created secondary worlds in which women could be warriors, wizards, and rulers, whether they had to fight for that right or were accepted as such without remark. **Patricia McKillip's** *The Forgotten Beasts of Eld* (1974) is a coming-of-age story of a young female wizard who enters the world of men to take revenge for an attempted rape; the novel won the first World Fantasy Award. The second volume of her Riddle-Master trilogy, *Heir of Sea and Fire* (1977), transformed Raederle from the object of the hero's quest into a questing hero in her own right, surrounded by female companions. Since the mid-1970s, secondary worlds created by women and featuring strong female characters have continued to catch readers' attention. Joy Chant's *When Voiha Wakes* (1984) depicts a society where women are the rulers, farmers, and hunters, and men live apart as domestic workers and artisans. Mercedes Lackey's world of Valdemar, first introduced in *Arrows of the Queen* (1987), allows both men and women to serve as Heralds, warriors with telepathic powers. **Jane Yolen's** land of the Dales includes bands of female warriors training to fight against patriarchal conquerors; *Sister Light, Sister Dark* (1988) and its sequel *White Jenna* (1989) recount the destiny of Jenna, their future queen. The hero of **Lois McMaster Bujold's** *Paladin of Souls* (2003), a Nebula Award winner, is Ista, a middle-aged mother. Anne Bishop's *Black Jewels* trilogy, the first volume of which won the 2000 Crawford Award, also examines the destiny of a female Chosen One in a matriarchal society of witches.

Creating imagined worlds inhabited by characters whose traditions and customs are different from consensus reality takes sustained effort, which is one explanation for the trend toward long novels and multibook series. However, shorter fiction has also played an important part in the market. The shared worlds of Darkover and Witch World have been continued by many contributors through dedicated anthologies. Since the late 1980s, the *Year's Best Fantasy and Horror* anthologies by **editors Ellen Datlow** and **Terri Windling** have allowed readers glimpses into a wide variety of imagined worlds and introduced them to new authors. Themed anthologies, often coedited by Martin H. Greenberg, have been a particular venue for exploring and reimagining traditional female archetypes. Several such anthologies focus on the figure of the woman warrior: for example, Jessica Amanda Salmonson's *Amazons!* (1979), **Esther Friesner**'s *Chicks in Chainmail* (1995), and Marion Zimmer Bradley's *Swords and Sorceress* series, published annually from 1984 to 2004. Others recuperated the figure of the witch or enchantress, including Susan Schwartz's *Hecate's Cauldron* (1982) and two volumes by Kathleen Massie-Ferch: *Ancient Enchantresses* (1995) and *Warrior Enchantresses* (1996). Arguing in her introduction that there had been no previous anthology devoted solely to women writers of fantasy, Schwartz edited *Sisters in Fantasy* (1995) and a sequel the following year, hoping to counter the perception that female fantasists write only **romantic** fluff. In the secondary worlds imagined by fantasists, women wield the kind of power they still do not always have in the real world.

LOST TRADITIONS

Fairy Tales

In their attempts to recuperate archetypal roles played by female characters, many authors have turned to narrative traditions of the past. Fairy tales and folklore have proven to be a rich source of feminist fantasy, an ever-growing market since the publication in 1979 of **Angela Carter**'s *The Bloody Chamber* in **Britain** and Tanith Lee's *Red as Blood: Tales from the Sisters Grimmer* in North America. Both Lee and Carter, as well as those writers who have followed them, use the texts and conventions of well-known tales to explore female desires and to reimagine the stock characters of the virginal princess and the wicked witch. Editors Datlow and Windling have been influential in the sub-genre of retold fairy tales; the *Fairy Tale Series* includes Kara Dalkey's *The Nightingale* (1988), about a singer in medieval **Japan**; Patricia C. Wrede's *Snow White and Rose Red* (1989), setting the tale about two sisters in Elizabethan England; and Pamela Dean's *Tam Lin* (1991), in which a group of 1970s college students find themselves living the Scots ballad about a **pregnant** young woman who saves her lover from the Fairy Queen—the same ballad that underlies Patricia McKillip's *Winter Rose* (1996) and **Diana Wynne Jones**'s *Fire and Hemlock* (1985). The ballad of Sweet William is the source for Delia

Sherman's *Through a Brazen Mirror* (1989), in which a young woman escapes her witch-mother's curse by disguising herself as a serving man and then has to deal with the king's attraction to her in that form. Datlow and Windling also coedited a series of anthologies of retold fairy tales, beginning with *Snow White, Blood Red* (1993), an important venue for telling stories that question traditional gender roles.

Feminist versions of retold fairy tales allow for the reclamation of the female hero, from damsel in distress to rescuer in her own right or seeker on a quest. Passive fairy-tale heroines—Snow White, Cinderella, and Sleeping Beauty—no longer wait for their princes to come to them, in works such as **Sheri Tepper's** *Beauty* (1991), **Robin McKinley's** *Spindle's End* (2001), and Lee's *Silver Metal Lover* (1981), a science fiction fairy tale. Other tales recover a lost tradition of more active female heroes, as in the many versions of Beauty and the Beast, or Juliet Marillier's Sevenwaters trilogy in which a girl must rescue her seven brothers transformed into swans, or the English Katie Crackernuts tales that inform **Charles de Lint's** *Jack the Giant Killer* (1987), featuring Jacky Rowan and her friend Kate Hazel.

The darker aspects of such tales have inspired authors to explore difficult issues related to the concerns of Third Wave feminism for those marginalized and oppressed by society. The physical and emotional abuse suffered by women and children is the focus of Windling's anthology *The Armless Maiden* (1995), with stories contributed by **Emma Bull**, Midori Snyder, Ellen Kushner, **Joanna Russ**, and others. McKinley's *Deerskin* (1993), based on Charles Perreault's tale "Donkeyskin," is a painfully compelling look at father-daughter incest. The long association between the fairy tale and the nursery holds no sway with authors determined to reshape childhood favorites into cutting critiques of the adult world.

Mythic Fantasy

Some writers have reached into the far past, into a time before recorded history, to flesh out hints of matriarchal societies shaped by goddess worship and to create fictional worlds in which female characters are culture bearers and warriors. Morgan Llywelyn's *The Horse Goddess* (1982) recounts the tale of a young girl named Epona, whose psychic abilities allow her to domesticate wild horses for the benefit of the early Celts. The Celtic goddess Epona is the driving force behind Judith Tarr's series beginning with *White Mare's Daughter* (1998), the first novel telling of the clash between the nomadic White Horse tribe and the matriarchal Lady's People, who know nothing about horses, war, or men in power until a daughter of the tribe arrives to teach them. Another series that imagines the destruction of matriarchal cultures begins with Constance Ash's *The Horgesgirl* (1988), about the clash between those who follow Eve, the First Mother, and Alam, who promotes the abuse of women. The bond between women and **animals** is not unusual in these works; that so

often the animal is a horse alludes not only to long-standing mythic associations but also to the association of horses with power and freedom to travel.

Other writers draw on classical mythology and its many tales of female goddesses and the mortal women wronged by gods and heroes. In Kara Dalkey's *Euryale* (1988), set in the time of the Roman Empire, the eponymous heroine is the Medusa, finally freed from her curse. Marion Zimmer Bradley's *The Firebrand* (1987) recounts the tale of Cassandra amidst the aftermath of the Trojan War. Jane Lindskold's *The Pipes of Orpheus* (1995) alludes to the myth of Eurydice as, after her loss, Orpheus becomes the Pied Piper of Hamelin. Several works reference the myth of Persephone and Demeter, including Tanith Lee's *Silver Metal Lover* (1983) and *White as Snow* (2000), and Melanie Gideon's *The Girl Who Swallowed the Moon* (1994). The figure of the Greek god Pan symbolizes youthful freedom and the Alaskan wilderness of her childhood to the protagonist of Megan Lindholm's *Cloven Hooves* (1991), a novel about a young woman trapped in an unhappy marriage.

Although debates about cultural appropriation remain unresolved, many works of fantasy make use of non-Western myths, legends, and history, sometimes as an exotic element in world-building by writers outside the culture, sometimes as an exploration of the self by writers within it.

Asian cultural material has been particularly represented in fantasy by women. Between volumes 1 and 2 of her *Amazons!* anthologies, Jessica Amanda Salmonson published *Tomoe Gozen* (1981), the first in a trilogy about a woman samurai. Dalkey's *Genpei* (2000) is set in twelfth-century Japan, as two warring clans call on demons for aid in their struggle for power. Japanese *kit-sune* legends are the basis for Kij Johnson's Crawford Award-winning *The Fox Woman* (2000), and, in her novel *Fudoki* (2003), a cat becomes a woman warrior. Canadian Larissa Lai's *When Fox Is a Thousand* (1995) interweaves the narrative voices of a fox on the verge of her thousandth birthday, a ninth-century Taoist nun, and a twentieth-century Vancouver woman. In **R. A. MacAvoy's** *Tea with the Black Dragon* (1983), middle-aged fiddler Martha Macnamara is aided by an ancient Chinese dragon in human form as she searches for her daughter. In her *Blood of the Goddess* trilogy, beginning with *Goa* (1996), Dalkey examines the clash of Western and Eastern cultures in sixteenth-century **India**.

The aboriginal cultures of the Pacific and North America are also exploited, often as sources of feminine spirituality and environmental balance. Michaela Roessner's *Walkabout Woman* (1988), a Crawford Award winner, uses Aborigine myths. Mercedes Lackey's *Sacred Ground* (1995) features a female detective in training to become a shaman. **Elizabeth Scarborough's** *The Godmother's Web* (1998), part of a series about the guiding role of older women in the vein of fairy godmothers, discusses Hopi-Navajo land rights. Canadian de Lint often blends European and Celtic folklore in his works of **urban fantasy**, as in *Forests of the Heart* (2000), which includes both Irish and

Mexican-Indio trickster figures. And this list by no means exhausts the number of fantasy novels that make use of non-Western cultural material.

Perhaps the most important wellspring of mythic fantasy in this period has been the Matter of Britain, the legends of King Arthur falling somewhere between myth and history. Nearly twenty-five years after its publication, Bradley's *The Mists of Avalon* (1982) continues to sell well and garner critical response. Her retelling of Sir Thomas Malory's version of the Arthurian legends from the point of view of the female characters is compelling, and her decision to set the tale just after the end of the Roman occupation of Britain opens up a theme of great interest to many authors—the clash of world-views between a reimagined matriarchal paganism and a patriarchal Christianity. But Bradley was by no means the first or only writer to explore either of these paths.

Mary Stewart's Arthurian series, beginning with the award-winning *The Crystal Cave* (1970), centers on the life of Merlin; in the third volume, *The Last Enchantment* (1979), Nimue disguises herself as a boy to become Merlin's trusted apprentice, thus subverting the traditional view of the character as an evil seductress. Also during the 1970s, Vera Chapman, founder of the Tolkien Society, published the *Three Damosels* series, each volume recounting the lives of women who make a place for themselves in Camelot. The protagonist of the second volume, *The King's Damosel* (1976), is Lynette, a tomboy raised as a fighter but raped at thirteen and unwillingly wed to a brutal man; she eventually becomes the king's messenger. *King Arthur's Daughter* (1978) tells the story of Ursulet, Arthur's legitimate daughter who survives the fall of Camelot to become a warrior and leader in her own right. Gillian Bradshaw's trilogy uses the Welsh myths rather than Malory as a basis; the final volume, *In Winter's Shadow* (1982), is narrated by Gwynhwyfar, who, unlike Bradley's version, is a strong woman capable of running Arthur's kingdom. Guinevere is also the central figure in the novels of Sharan Newman and Rosalind Miles; these works and others explore Guinevere's adultery in the context of the constraints placed on women by marriage.

Morgan le Fay, in tradition Arthur's enemy, and other enchantresses such as Nimue and Morgause, are often recuperated in feminist revisions of the Arthurian mythos. The primary narrator of Bradley's *Mists*, Morgan is also the central character of Fay Sampson's *Daughter of Tintagel* series; her life as a follower of the old religion is recounted by her nurse in *Wise Woman's Telling* (1989), the first volume. The Lady of the Lake is an ambiguous figure in Phyllis Ann Karr's *The Idylls of the Queen* (1982), Andre Norton's science fantasy *Merlin's Mirror* (1975), and, indirectly, Patricia McKillip's *The Tower at Stony Wood* (2000).

The **Arthurian** mythos continues to exert a strong influence in works as diverse as Guy Gavriel Kay's epic fantasy *The Fionavar Tapestry*, Patricia Kennealy-Morrison's science fantasy *Keltiad* series, and works for young adults

such as Susan Cooper's 1970s series *The Dark Is Rising* and Jane Yolen's *Sword of the Rightful King* (2003), in which a young boy named Gawen who pulls the sword from the stone is revealed to be Gwen, short for Gwenhwyvar, playfully suggesting the rightful place of women in Arthurian tradition as the real power behind the throne.

History

History has not been kind to women, subject to oppression on the basis of gender and sexuality for centuries and largely ignored by the history books except as the wives and mothers of great men. So it is not unexpected that feminist writers of fantasy would choose to rewrite that history. Historical fantasy makes use of real people and events, simply adding the element of magic. **Alternate histories** reshape the narrative of events by imagining different outcomes at key moments in time. And some authors choose instead to create an imagined world recognizably based on our own past.

A usual theme of historical fantasy set in the Middle Ages is the intolerance of the Christian religion toward other faiths, particularly those more accepting of women. In Susan Shwartz's *Shards of Empire* (1996), a key conflict lies in the Christian protagonist's desire to marry a Jewess in Byzantium. Guy Gavriel Kay also explores religious conflict in that city in his duology *The Sarantine Mosaic*, in which an analogue of the oft-reviled Empress Theodora is a sympathetic character. Marie Jakober's *The Black Chalice* (2000), set in twelfth-century **Germany**, recounts the clash of Christian and pagan faiths from the viewpoint of a monk concerned for the soul of a war leader in love with a pagan priestess. Katherine Kurtz's series of *Deryni Chronicles*, begun in 1970, is set in an alternate medieval Britain, where the Catholic Church persecutes those with magical powers.

Aside from critiques of the Church, fantasists interested in this period occasionally place women on the battlefield. **Mary Gentle's** *Ash: A Secret History* (2000), plays with the often discredited historical accounts of Frankish women warriors during the Crusades. In an alternate fifteenth-century Europe, a girl, in some ways a figure of Joan of Arc, grows up among the armies. Although she is raped at eight years of age, she eventually becomes the commander of a mercenary force.

Other periods of European history have attracted the attention of fantasists. The Renaissance, with a powerful queen on the throne of England and a number of historical figures claiming to be magicians, is the setting for several works. Midori Snyder's *The Innamorati* (1998) takes place in an alternate Italy, with characters drawn from commedia dell'arte. R. A. MacAvoy also sets her *Damiano* trilogy in Renaissance Italy; the eponymous protagonist is the son of a witch who encounters both Satan and the archangel Raphael. Elizabethan London is the setting of Lisa Goldstein's *Strange Devices of the Sun and*

Moon (1993), where bookseller Alice Wood finds herself entangled along with Christopher Marlowe in a war between the faery folk. The world of Ellen Kushner's *Swordspoint* (1987) and its sequels share the sensibilities of Jacobean revenge tragedies, as swordsman Richard St. Vier and his aristocrat lover Alec negotiate political and sexual intrigues.

A number of works, collected in the omnibus edition *White Crow* (2003) by Gentle, are set in an alternate version of seventeenth-century England, where the regime of the Lady Protector Olivia has deposed Queen Carola; the central character is a woman named Valentine, aka White Crow, a soldier and scholar. Seventeenth-century **France** is the setting for *The Moon and the Sun* (1997) by **Vonda N. McIntyre**, about two scholars, a brother and sister, and their search for a mermaid. Delia Sherman's *The Porcelain Dove* (1993) recounts the events of the French Revolution from the viewpoint of Berthe Duvet, maid to Adele, whose daughter Linotte sets off on a quest disguised as a young man to free her family from an ancient curse. *Freedom and Necessity* (1997), an epistolary novel by Emma Bull and Steven Brust, puts a young woman named Susan into the midst of magic and Marxist revolution. Caroline Stevermer's *A College of Magics* (1994) is about a female scholar of magic in an alternate Edwardian England.

The Present

Although it is possible, as is obvious from the above, to critique the society of the present by either imagining another world or reimagining the past, many fantasists choose to work more directly with the materials of the present moment in history. The eruption of the fantastic into the everyday signals a catalyst for personal, and often political, change. Many of the works of urban fantasy in the 1980s were related to the revised fairy tales of that time, partly due to the influence of editor Terri Windling. Windling created the shared-world series *Bordertown*, about a city in North America inhabited by both elves and humans. Authors contributing to this series included Charles de Lint and Emma Bull, who were both signed to Tor Books by Windling. Bull's *War for the Oaks* (1987) is set in Minneapolis, where rock guitarist Eddi becomes involved in a war between the Seelie and Unseelie Courts of the Faery folk, forms her own rock band, and falls in love with a pouka. De Lint's *Moonheart* (1984), set in Ottawa, is also about the rival courts of the Faery and about a young mortal woman drawn into their conflict; the novel won the first Crawford Award.

De Lint later created Newford, an archetypal North American city, to explore themes of social activism and community-building, themes of interest to many fantasists writing about the present from a feminized perspective. Jane Lindskold in *Brother to Dragons, Companion to Owls* (1994) portrays the urban world from the perspective of a young woman released from a mental hospital after budget cuts and later adopted by a street gang. Megan

Lindholm in *A Wizard of the Pigeons* (1986) does the same for a homeless war veteran in Seattle. Concern for the community is also reflected in fantasy's concern for the environment, a theme common in works of fantasy, including Patricia McKillip's *Something Rich and Strange* (1994) and many of de Lint's novels. Often **environmental** issues are related to feminist spirituality, as in Louise Lawrence's *The Earth Witch* (1981), informed by myths about fertility goddesses and the sacrifice of their seasonal lovers. **Joan D. Vinge's** science fantasy *The Snow Queen* (1980) combines such mythic themes with the fears about technologically caused apocalypse found in environmental SF.

The role of the woman as artist within the community is, naturally, an issue of interest to authors. Greer Ilene Gilman's *Moonwise* (1991), a tour-de-force of literary allusion and poetic language, is about the quest of two women who travel in the world that they created as college students. Similarly, *Yarrow* (1986), by de Lint, is about an author who writes about the dream world in which she lives by night. In de Lint's *Memory and Dream* (1994), a female artist deals with her physically abusive mentor and comes to terms with her love for her college roommate, a writer who committed suicide as a result of childhood abuse by her parents. A character in Elizabeth Hand's *Mortal Love* (2004) is artist's muse, artist's model, and artist in her own right.

BORDERS

Fantasists have always transgressed boundaries of both gender and genre, a trend especially celebrated by women writers who have found in fantasy the freedom to explore the diversity of sexual identities. The characters in **Elizabeth A. Lynn's** series beginning with *Watchtower* (1979) are openly **homosexual**; in the sequel *Dancers of Arun* (1979), the young protagonist falls in love with his elder brother. Gael Baudino's *Gossamer Axe* (1990) won the Lambda Award for a story about a long-lived harpist who forms an all-female heavy metal band to free her lover from the Faery folk. Elizabeth Hand's *Waking the Moon* (1994), about the return of the Dark Goddess, won several awards including the **Tiptree**. Candas Jane Dorsey's *Black Wine* (1997), a Crawford Award winner about the bonds between women across generations, deals frankly with sexuality and sexual violence, as does Sarah Monette's *Mélusine* (2005).

As for genre boundaries, fantasists have been crossing those lines since the beginnings of genre fantasy, blending science fiction, sword and sorcery, **horror**, and **romance** as the field continues to evolve. As the growth of the **small press** provides even more opportunities for those whose imagined worlds might not suit corporate sensibilities, such boundaries become ever more fluid. Although there continues to be some debate about exactly what the term entails, the Interstitial Movement counts among its followers many of the authors and editors discussed in this chapter. The stories selected for

The Year's Best in Fantasy and Horror are drawn from a wide range of publications; other recent showcases for genre-bending work include *Conjunctions* 39 (2002), a special issue on the New Wave Fabulists edited by Peter Straub, and *Flights: Extreme Visions of Fantasy* (2004) and its sequel, for which editor Al Sarantonio requested contributions with no restriction on theme or genre. Since the turn of the millennium, a number of newer authors have begun to make a reputation for themselves in the genre. One of the most talked-about is Kelly Link, author of several award-winning short stories, editor of the anthology *Trampoline* (2003), and, with Gavin Grant, editor of Small Beer Press and the magazine *Lady Churchill's Rosebud Wristlet*, as well as Terri Windling's replacement on the Year's Best anthologies since 2002. Other women writers to keep an eye out for in the coming years include Sarah Monette, Jacqueline Carey, **Gwyneth Jones**, Karen Traviss, K. J. Bishop, and Theodora Goss.

The elements of genre fantasy continue to appear in works of literature shelved among the mainstream rather than relegated to the back of the bookstore. Authors such as A. S. Byatt, Marina Warner, **Margaret Atwood**, and Louise Erdrich may not be shelved alongside Marion Zimmer Bradley or Tanith Lee, but their work is also based on fairy tales and folklore, on reimagining the past and imagining a different present.

See also chapters 4, 18, 19, 22, and 25.

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8

Science Fiction, 1960–2005: Novels and Short Fiction

DAVID M. HIGGINS

FEMALE writers have always been present in science fiction (SF), and the subterranean histories of women's contributions to the genre are now being recovered (see **Pamela Sargent's** *Women of Wonder* anthologies and Eric Leif Davin's *Partners in Wonder: Women and the Birth of Science Fiction, 1926–1965*). In contrast to the covert history of women's contributions to early **pulp SF**, however, women have had a much more active and public presence in science fiction since the 1960s.

One reason why women have been drawn to science fiction in this period is because SF offers rich possibilities for exploring alternative modes of social experience. Rather than reinforcing women's standard social roles, science fiction can imagine new and liberating alternatives for women's experiences. The thematic and stylistic experimentations of the New Wave in the 1960s created space for strong female protagonists in SF while challenging the sexist assumptions of earlier pulp genre formulas. The **feminist SF** of the 1970s called into question normative assumptions about **gender** and sexuality and imagined alternative forms of relationships between men and women.

Although the "hard-boiled" cyberpunk movement of the 1980s has been characterized as a backlash against feminism, critics like Donna Haraway argue that cybernetic fictions also challenge basic binary categories of existence, and that the breakdown of these essential categories can be useful for feminist concerns. Alongside the cyberpunks, humanist SF writers in the 1980s and 1990s explored literary craftsmanship, complex characterizations, and experiments in "soft" sciences in order to escape a restrictive emphasis on "hard"-science extrapolations prevalent in earlier stories.

At the beginning of the twenty-first century, women are still outnumbered by men as SF writers, but they are an indisputable presence in the field. Women have been visibly present in SF since the 1960s, although women of color remained rare voices until the beginning of the new millennium. In the 2000s, encouraged by an atmosphere of “slipstream” and “interstitial” fictions where hard-science stories can stand alongside **magical realism** and postcolonial narratives, women of color are emerging as vital writers and **editors** throughout SF communities.

THE NEW WAVE

Britain and America were changing in the 1960s. New technologies were emerging at a rapid rate: space futurists believed that technological progress would advance mankind to the stars, while others feared that technological advancement might lead to the world’s destruction. Liberating social changes caused fear among some, leading to the assassinations of major public figures such as Martin Luther King Jr., Malcolm X, and John F. Kennedy. Britain was losing its **colonial** empire as America began a new phase of imperial expansion in Vietnam. At the same time, the 1960s saw the decline of SF magazines as publishers began to understand the profitability of novels that could be kept in print continuously.

All of these changes affected the themes and attitudes of SF in the 1960s. A new generation of young writers emerged seeking to rebel against the conservative limitations imposed by pulp SF formulas. This new generation sought to combine SF’s extrapolative power and sense of wonder with avant-garde literary experimentation and an emphasis on the soft sciences (such as psychology and sociology) in contrast to the hard physical sciences (physics, biology, mathematics) championed by traditional SF. New Wave writers of the 1960s were determined to reject and/or expose the ideological underpinnings of pulp conventions. They were critical of technological progress, suspicious of national power and imperialism, and devoted to a celebration of sex, drugs, and rock ‘n’ roll. In some cases, New Wave writers emphasized the **dystopian** decay of Western culture in order to critique the social and political conditions of their time.

As SF in this period began to develop neglected subgenres, explore new thematic territory, and reexamine long-held assumptions about content and style, more women began to emerge as SF readers, writers, and editors. Men had a much larger presence in the New Wave than women, but there are significant and visible contributions by women within the movement.

The New Wave emerged from four major publication nodes: the British SF magazine *New Worlds* under the editorship of Michael Moorcock beginning in 1964, Harlan Ellison’s *Dangerous Visions* anthologies in 1967 and 1972, Damon Knight’s *Orbit* anthologies beginning in 1966, and **Judith Merrill**’s *England*

Swings SF (1968) and her *Annual of the Year's Best SF* anthologies. Several important women published fiction in *New Worlds*, including Hilary Bailey, Daphne Castell, Gwyneth Cravens, Sandra Dorman (later Sandra Dorman-Hess), Carol Emshwiller, Gretchen Haapanen, **Katherine MacLean**, Judith Merrill, Kit Reed (Lillian Craig Reed), and Pamela Zoline, who contributed both fiction and illustrations. *New Worlds* also included poetry by Libby Houston as well as nonfiction features by Joyce Churchill, Stacy Waddy, and Judy Watson. In addition to fiction by Dorman and Emshwiller, Ellison's *Dangerous Visions* anthologies included work by **Miriam Allen deFord**, **Ursula K. Le Guin**, Judith Ann Lawrence, Evelyn Lief, **Joanna Russ**, Josephine Saxton, **James Tiptree Jr.** (Alice Sheldon), and **Kate Wilhelm**. Many of the above authors also published work in Knight's *Orbit* anthologies and Merrill's *England Swings SF*. Additionally, *Orbit* featured fiction by **Eleanor Arnason**, Doris Pitkin Buck, Carol Carr, Grania Davis, Liz Hufford, Virginia Kidd, **Vonda McIntyre**, Raylyn Moore, Doris Piserchia, Allison Rice, Kathleen M. Sidney, and **Joan Vinge**, while Merrill's anthologies included work by Karen Anderson, Holley Cantine, Sheri Eberhart, Elizabeth Emmett, Alice Glaser, **Zenna Henderson**, Maxine W. Kumin, Felicia Lamport, **Anne McCaffrey**, and Muriel Spark.

Several of these writers used SF to challenge unspoken cultural assumptions about sex, race, gender, and other social norms. Zoline's "The Heat Death of the Universe" (1967) suggests that a domestic housewife is asked to accomplish the same impossible work that Maxwell's demon is required to perform in thermodynamic physics. Reed wrote moral fables sharply criticizing social conditions; her novel *Armed Camps* (1969) tells the story of a decaying America where neither a male soldier nor a female pacifist can offer a solution to entropic decline. Dorman-Hess and Henderson both use alien characters to explore themes of race, immigration, and alienation; Dorman-Hess's "When I Was Miss Dow" (1966) uses aliens as a narrative tool to reflect on human conditions rather than as a racial enemy to be eliminated. Emshwiller wrote several stories focused on women's self-estrangement, and she became known for her literary craftsmanship and her dedication to challenging the narrative and thematic conventions of the SF genre. Saxton's novels emphasize the exploration of "inner space" in order to explore mental states, mental breakdowns, and the ways that social and institutional conditions pressure women's internal worlds of experience. MacLean optimistically explored the potential of soft sciences in SF while still writing with a hard SF tone; her 1971 novella "The Missing Man" won a Nebula **Award**.

Several women of the New Wave were successful as both writers and editors. The most famous is Merrill, who moved to England and published *England Swings SF*. She continued to support New Wave experimentation and publication after returning to America in her *Year's Best SF* anthologies. Her first major publication was "That Only a Mother" (1948), a story about a woman who believes that her mutant baby is normal. This story chillingly calls into

question the relative “madness” of the murderous father who seeks to kill the child and the warlike atomic society that is responsible for its creation. Hilary Bailey, who was married to Michael Moorcock from 1962 to 1978, was the coeditor (and sometimes sole editor) of *New Worlds Quarterly*, the anthology that succeeded *New Worlds*. Her work was often fiction in a mainstream style, but she was also known for “The Fall of Frenchy Steiner” (1964), and she co-wrote *The Black Corridor* (1969) with Moorcock without receiving authorial credit. Kate Wilhelm and her husband, Damon Knight, founded the Milford SF Writer’s Conference, which later became the famous Clarion SF Writer’s Workshop. Wilhelm edited a Clarion anthology in the 1970s. She began by writing typical genre stories, but she won a Nebula for “The Planners,” a story of a collapsing near-future United States and an unstable protagonist.

While the New Wave was attacking technological progressivism, the conquest of space, and the male-dominated capitalist state, women outside the New Wave made different contributions to SF. **Cele Goldsmith Lalli** was another editor who was not restricted by the notion of an adolescent male readership. She edited *Amazing Stories* and *Fantastic* from 1958 to 1965 and is credited as one of the editors who opened the door for Joanna Russ to enter the field. Among mainstream SF writers, **Andre Norton** (who wrote hundreds of novels and short stories in her lifetime) was one of the earliest women to offer liberated female protagonists in her fiction. She was the first woman to win the Grand Master Nebula Award, in 1983. Anne McCaffrey won a Hugo for “Weyr Search” and a Nebula for “Dragonrider” in 1968 (both later collected together in *Dragonflight*), making her the first woman to win both awards. McCaffrey’s fictions are considered to be traditional science fantasies, but she often focuses on capable central female characters. **Marion Zimmer Bradley**, who started writing **sword and sorcery** in the 1950s, became famous for her Darkover novels, which focused on colonial issues within a massive galactic empire. Later in this series, Bradley went on to explore questions about gender stereotypes and sexual politics. Vonda McIntyre, a geneticist who graduated from the Clarion Workshop in 1970, won a Nebula for “Of Mist, Grass, and Sand” in 1973, and this story later became part of her Nebula and Hugo award-winning novel *Dreamsnake* (1975). McIntyre’s fiction also features strong central female protagonists and feminist themes.

The impact of **feminism** and the presence of female writers and editors changed the representations of women within SF from the 1960s onward. Realistic female characters were rare in SF until this period; pulp SF often portrayed women as objects to be desired, feared, rescued, or destroyed or to otherwise validate the masculinity and heterosexuality of male protagonists and readers. Female protagonists begin to emerge in SF stories from both male and female writers in the 1960s: **Naomi Mitchison**’s *Memoirs of a Spacewoman* (1962), **Robert A. Heinlein**’s *Podkayne of Mars* (1963), **Samuel R. Delany**’s *Babel-17* (1966), Alexi Panshin’s *Rite of Passage* (1968), Russ’s *Picnic on Paradise* (1968),

and McCaffrey's *The Ship Who Sang* (1969) all focus on capable female protagonists. The changing atmosphere of thematic and stylistic experimentation in the 1960s set the stage for the emergence of feminist SF in the 1970s.

FEMINIST SF

The women's movement gained momentum in the 1970s; Gloria Steinem's *Ms.* magazine started publication in 1972 and quickly became a flagship publication for feminist issues. Congress passed the Equal Rights Amendment in 1972, and the Supreme Court ruled in favor of an unmarried person's right to use contraceptives that same year. Title IX of the Education Amendment banned sex discrimination in schools, and in 1973 *Roe v. Wade* established a woman's legal right to abortion. In 1974, the Equal Credit Opportunity Act made credit discrimination based on race, gender, and other prejudicial factors illegal, and the Supreme Court ruled that businesses could not pay women lower wages than men simply because men would refuse to work for the same low pay as women. In 1976, for the first time, Nebraska became the first state to criminalize marital rape.

The success of the women's movement made an impact on SF in the 1970s. New Wave feminists went beyond simply questioning the sexist limitations of pulp SF formulas into more active challenges of social inequality, and further still into exploring new conceptions of power relations between men and women. The imaginative flexibility of SF allowed these authors to think about women in different circumstances and situations rather than creating literary settings and situations that "realistically" reproduced existing oppressive conditions.

Several important voices emerged in SF in the 1970s. Le Guin's *The Left Hand of Darkness* (1969) was a literary "thought experiment" that examined gender stereotypes by imagining a social world based on alternative sexual physiologies. The novel won a Nebula in 1960 and a Hugo in 1970, and it is considered to be the first gender-based SF novel to win both critical and commercial success. Le Guin followed this with *The Dispossessed* (1974), a **utopian** novel hailed as a masterwork in both SF and postmodern fiction that interrogates complex and subtle questions about the relationships between self and society.

Russ is one of the first authors to write about a female protagonist who adopts an explicitly male role in her "Alyx" stories (published in *Orbit* in the late 1960s and eventually collected as *The Adventures of Alyx* in 1983). Russ is often characterized as a more forceful feminist than Le Guin, and she is one of the first SF writers to openly address **lesbianism**. Russ won a Nebula in 1972 for "When It Changed," a story depicting a completely female society. Her novel *The Female Man* (1975) is a feminist classic that tells the story of four women (Jeannine, Janet, Joanna, and Jael) who come together from realities with alternative gender norms.

Tiptree won praise for combining strong characterizations of women alongside “manly” Hemingway-style prose before “he” was revealed to be Alice Sheldon (a retired psychologist and former CIA officer) in 1977. The fact that Sheldon had been accepted as a male SF writer exploded stereotypes of the work done by female writers. Tiptree died in 1987, and in 1991, Pat Murphy created the James Tiptree Jr. Award to recognize work that reimagines stereotypical gender roles and explores SF’s potential to challenge social and sexual norms.

Several women gained recognition as editors and anthologists in the 1970s. Sargent’s *Women of Wonder* (1975) and *More Women of Wonder* (1976) were the first SF anthologies of SF by women about women. McIntyre edited an anthology of feminist and humanist SF called *Aurora: Beyond Equality* in 1976 with Susan Jane Anderson. *Analog* ran an issue focused on women under the editorship of Ben Bova, and Robert Silverberg’s *The Crystal Ship* (1976), Virginia Kidd’s *Millennial Women* (1978), and Alice Laurance’s *Cassandra Rising* (1978) were all subsequent anthologies that collected women’s SF.

Many women writing in the 1960s gained greater recognition in the 1970s, including Arnason, Bradley, Davis, McCaffrey, McIntyre, Piserchia, Saxton, Vinge, and Wilhelm. The 1970s also brought several major new voices: **Suzy McKee Charnas**, **C. J. Cherryh**, **Octavia Butler**, Phyllis Eisenstein, **Suzette Haden Elgin**, Sally Miller Gearheart, **Virginia Hamilton**, Cecelia Holland, Anna Kavan, Lee Killough, **Tanith Lee**, **Dorris Lessing**, **Elizabeth A. Lynn**, **Judith Moffett**, **Marge Piercy**, Marta Randall, Lisa Tuttle, Monique Wittig, and **Chelsea Quinn Yarbro** all gained recognition in SF during this time. Charnas’s first novel, *Walk to the End of the World* (1974), is an explicitly feminist work presenting a dystopian future where women are blamed for humanity’s decline. Cherryh, who won the John W. Campbell Award for most promising writer in 1976, became a major figure in the new **space opera** movement during the 1980s with the success of her Union-Alliance series. Butler is the first major African-American woman to gain recognition in SF; her work interrogates power relationships on the basis of gender, sex, race, and species starting with her Patternist series in the 1970s. Piercy is most known for *Woman on the Edge of Time* (1976), a novel about a Chicana trapped in a mental institution who believes that she is contacted by an emissary from a utopian feminist future.

The SF genre as a whole became more open to women’s issues during this time, and this change affected male writers such as Samuel R. Delany, Joe Haldeman, Kim Stanley Robinson, James H. Schmitz, and John Varley, who each began to use strong female protagonists and to integrate feminist perspectives into their work. Several writers began to work with gay and lesbian issues during this time, including Arnason, Delany, Disch, Lynn, Russ, and Bradley, who turned from traditional science fantasy to a serious exploration of women’s issues and questions of sexuality. In 1977, the first **WisCon** (a convention for feminist SF writers and fans) was held at the University of

Wisconsin. Guests of honor included Katherine MacLean and Amanda Bankier, who edited *The Witch and the Chameleon* (credited as the first feminist fanzine).

HUMANISTS AND CYBERPUNKS

In the 1980s, science fiction was becoming more visible in mainstream American culture. The success of *Star Wars* (1977) brought a wider audience to traditional SF, and some publishers became less supportive of literary experimentations. Combined with a growth of conservative sentiment in the United States and United Kingdom, some women in SF communities began to experience a backlash against feminist work.

Despite this reaction, more and more women were drawn to SF, and even mainstream literary writers outside of the SF community began to incorporate speculative fiction into their work: **Margaret Atwood**, Jean M. Auel, Christine Brooke-Rose, **Angela Carter**, Zoë Fairbairns, Cecelia Holland, Anna Kavan, Rhoda Lerman, Doris Lessing, Ayn Rand, Emma Tennant, Fay Weldon, Monique Wittig, and Christa Wolf all used SF tropes and methods during the 1980s, and some core SF writers, like Le Guin and Piercy, found themselves adopted into the mainstream literary world.

Pamela Sargent describes the 1980s as an ambiguous decade for women in science fiction. Women were being published regularly, yet at the same time many writers were feeling pressure to avoid being labeled as feminists. Some fans and critics in this environment began to challenge whether or not feminist works should be legitimately included as real SF. At stake in such criticism is the implicit privileging of hard or masculine physical sciences over soft feminine sciences like psychology, linguistics, ecology, and sociology. Women, who had been actively excluded from the study of hard sciences until the late twentieth century, have not historically been part of the technocratic elite, and the prejudice against soft sciences in SF reflects a lingering bias against scientific domains considered less objective and more feminine.

Several women in the 1980s gained public recognition for their work in SF, only to be labeled as “soft” writers whose work wasn’t real science fiction. One example was Connie Willis, the first author to win a Nebula in all four categories of fiction. Despite her widespread achievements, some critics have suggested that her work falls outside the core of SF. Willis’s focus on metaphorical extrapolations, literary craftsmanship, and detailed characterization is a sign of a different category of SF that refuses to privilege scientific extrapolations as the essence of the SF genre. Several other writers in the 1980s, many of them women, also began to develop a rich literary SF sensibility: Karen Joy Fowler blended SF and magical realism in her novel *Artificial Things* (1986). Pat Murphy won a Nebula for her novel *The Falling Woman* (1986). Lisa Goldstein’s fiction combines SF and fantasy elements in a way that makes her

difficult to categorize. On the harder end of the literary SF spectrum, **Nancy Kress** wrote realistic and plausible works that imagine speculative advances in biotechnology alongside their corresponding ethical dilemmas.

Some critics view a division in the 1980s between these literary writers, sometimes referred to as “humanist” SF authors, and the cyberpunks. If the humanists adopted a mainstream literary style and focused their work on human choices and philosophical problems, cyberpunks focused on cybernetic and information technologies, a literary style inspired by film noir and hard-boiled detective fiction, a distrust of Big Business, and an embrace of left-wing and/or libertarian sensibilities. William Gibson’s *Neuromancer* (1984) is one milestone of the cyberpunk movement, and other key authors include Greg Bear, Paul J. McAuley, Lewis Shiner, John Shirley, Neil Stephenson, and Bruce Sterling. While it is true that male authors clearly outnumber females among cyberpunk authors, a notable exception is **Pat Cadigan**, author of *Mindplayer* (1987), *Fools* (1992), and *Synners* (1991), whose “postfeminist” cyberfiction features active female characters whose capability as protagonists is assumed rather than marked as unusual. In 1994, **Melissa Scott** published *Trouble and Her Friends*, a novel that questioned some of the cyberpunk tropes through the creation of two lesbians as protagonists.

Female characters in cyberpunk fictions often occupy secondary roles as dominatrixes, sex objects, whores, victims, or femme fatales, and several cyberpunk stories lack active female characters at all. Cadigan, however, is not the only female author writing cybernetic fiction: Tiptree is often credited as a precursor of the genre with “The Girl Who Was Plugged In” (1972), a story about a suicidal girl who agrees to abandon her physical body to inhabit a glamorous corporate-owned robot mannequin. Piercy also gained recognition as a “literary” cyberpunk with *He, She, and It* (1991), a novel about a romance between **artificial** beings set in a dark future where oppressive multinational corporate entities enforce the boundaries of “personhood.” **Maureen McHugh’s** “A Coney Island of the Mind” (1993) uses virtual reality to explore the borders of sexual identity, while **Raphael Carter** (a **transsexual** who does not identify as male or female) explores similar issues in *The Fortunate Fall* (1996).

Although there are few women writing cyberpunk fictions, cyborgs have nonetheless been adopted by feminist theorists as a tool for imagining hybrid identities and categorical disruptions. While cyberpunk fictions do not openly address feminist concerns, the cyborg itself disrupts restrictive categories of identity in a way that can be friendly to feminist politics. If the cyborg blurs the boundaries between “human” and “machine” and calls into question the purity of such categories, cyborgs (both in fiction and in reality) are conceptual tools that challenge the stability of many other conceptual categories (human/machine, human/**animal**, man/woman, heterosexual/**homosexual**, etc.). Donna Haraway’s famous essay “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century” (originally

published in 1985 and also collected in Harraway's 1991 book *Simians, Cyborgs, and Women*) challenges readers to use the concept of the cyborg to move beyond isolating categories such as "man" and "woman" and to begin imagining these categories as fields of affinity offering different possibilities for expression and play beyond typical social limits. Harraway celebrates SF writers such as Butler, Delany, Russ, McIntyre, Tiptree, Varley, and Wittig as cyborg "theorists" who use cybernetic images and themes to imagine new social realities. Several other feminist critics and theorists have adopted cyborgs as a tool for criticizing categorization and imagining new modes of affinitive identity, including N. Katherine Hayles, Sadie Plant, Anne Balsamo, Lisa Nakamura, and Veronica Hollinger, who argues that cyberpunk fictions disrupt the notion of unitary human subjectivity and challenge the liberal-humanist myth of the essential rational "self" (a privileged conceptualization of identity that has prioritized "masculine" reason over "feminine" emotion).

Moving further beyond the boundaries of cyberpunk, several works by female writers in this period explore themes related to **cloning** and **genetic engineering**, including Le Guin's *Nine Lives* (1992), Sargent's *Cloned Lives* (1976), Ira Levin's *The Boys from Brazil* (1978), Wilhelm's *Where Late the Sweet Birds Sang* (1980), **Lois McMaster Bujold's** *Falling Free* (1988), Kress's *Beggars in Spain* (1994), and Cherryh's *Cyteen* (1988).

Alongside the humanist and cyberpunk SF of the 1980s, several women also continued to explore the utopian SF tradition, including Le Guin, **Joan Slonczewski**, Atwood, Elgin, and **Sheri S. Pepper**. Slonczewski's *The Door into Ocean* (1986), a response to Frank Herbert's *Dune*, focuses on a utopian female society of pacifists. Atwood's *The Handmaid's Tale* (1985) imagines a dystopian society where women are forced to assist in their own oppression. Le Guin's *Always Coming Home* (1985) offers an anthropological approach (collecting poems, short stories, and music) to imagining a utopian future based on Native American tribal histories. Elgin's "For the Sake of Grace" (1969) tells the story of an intelligent woman who must strive for a chance at education in a male-dominated world, while her later novels *Native Tongue* (1984) and *Native Tongue II: Judas Rose* (1987) imagine a future where women have no legal rights and develop their own **language** to act as translators and interpreters. Pepper's novel *The Gate to Women's Country* (1988) portrays a world where men and women live divided and separate lives.

Other women SF writers who gained recognition during the 1980s include Gill Alderman, Kim Antieau, Lois McMaster Bujold, Jayge Carr, Jo Clayton, **Storm Constantine**, Grania Davis, Candas Jane Dorsey, Carol Nelson Douglas, **Diane Duane**, M. J. Engh, Zoe Fairbairns, Cynthia Felice, Sheila Finch, Caroline Forbes, Karen Joy Fowler, **Esther Friesner**, Sally Miller Gearheart, **Mary Gentle**, Molly Gloss, Lisa Goldstein, Eileen Gunn, Barbara Hambly, **Gwyneth Jones**, Janet Kagan, Leigh Kennedy, Lee Killough, Kathe Koja, Anna Livia, **R. A. MacAvoy**, Ann Maxwell, Julian May, Ardath Mayhar, R. M. Meluch, Judith

Moffett, Pat Murphy, Jane Palmer, Rachel Pollack, **Elizabeth Scarborough**, Susan Schwartz, Jody Scott, Melissa Scott, Nancy Springer, S. C. Sykes, Sydney J. Van Scyoc, Sharon Webb, Cherry Wilder, M. K. Wren, and **Jane Yolen**.

THE NEW MILLENNIUM.....

The contemporary period (since 1990) is more difficult to break down into SF movements than previous decades. One reason for this is because more SF novels are now being published than ever before. Meanwhile, SF magazines have continued to decline, as many distributors have been absorbed by a small number of larger distribution companies that are selective about how they allocate shelf space. **Internet** magazines have proliferated, but even the most popular of these (such as **Ellen Datlow's** *SCI FICTION* and Eileen Gunn's *The Infinite Matrix*) have had brief life spans.

By the 1990s, women had gained acceptance in the SF community as readers, writers, and editors, even if they were still often pressured to enter the field under conditions determined by “old boys” who were still prominent in SF circles. Women of color were almost absent in SF communities until the contemporary period. Octavia Butler, who began writing in the 1970s, was the only recognized female African American writing SF until the early 1990s. She was joined by **Nalo Hopkinson**, who started writing (with encouragement from Judith Merrill) in 1993. In addition to novels, Hopkinson's work appeared in an anthology called *Dark Matter: A Century of Speculative Fiction from the African Diaspora* (2000) edited by **Sheree R. Thomas**, and she went on to coedit (with Upinder Mehn) *So Long Been Dreaming: Postcolonial Science Fiction and Fantasy* (2004). With the publication of these anthologies, women of color from a variety of ethnic and cultural backgrounds are finding recognition in the SF community. Their work often refuses a narrow hard SF emphasis and occupies a middle ground between SF, fantasy, folklore, and magical realism. In addition to Butler, Hopkinson, and Thomas, a short list of these authors would include Linda Addison, Opal Palmer Adisa, Zainab Amadahy, Velma Bowen, Shirley Gibson Coleman, **Tananarive Due**, **Jewelle Gomez**, Andrea Hairston, Akua Lezli Hope, Honorée Fanonne Jeffers, Lillian Jones, Cynthia Kadohata, Tamai Kobayashi, Karin Lowachee, devorah major, Carole McDonnell, Nnedi Okorafor-Mbachu, Ama Patterson, Saira Ramasastry, Eden Robinson, Michelle Sagara (Michelle West), Nisi Shawl, Evie Shockley, and Vandana Singh.

In addition to Hopkinson and Thomas, several other women have become prominent as SF editors in the 1990s and beyond. Deborah Layne and Kelly Link have been key editors in the slipstream movement, while Kristine Kathryn Rusch edited *Pulphouse* magazine before becoming editor of the *Magazine of Fantasy and Science Fiction*. Ellen Datlow edited *Omni* magazine before moving on to edit *SCI FICTION* (one of the most successful online SF magazines). She has won critical recognition as an SF editor along with Kirsten

Gong-Wong, Eileen Gunn, Jennifer A. Hall, Elizabeth L. Humphrey, Nicki Lynch, Shawna McCarthy, Cheryl Morgan, and Pamela D. Scoville.

Many other women have edited novels, magazines, and anthologies in the contemporary period. A partial list of important SF editors would also include Susan Allison, **Catherine Asaro**, Andrea L. Bell, Kristen Pederson Chew, Kathryn Cramer, **Julie E. Czerneda**, Noreen Doyle, Jean Feiwel, Jenna Felice, Karen Fowler, Michelle Frey, Shelia E. Gilbert, Laura Ann Gilman, Susan Marie Groppi, Karen Haber, Donna Maree Hanson, Jennifer Heddle, Jennifer Hershey, Liz Holliday, Tanya Huff, Kerrie Hughes, Roxanne Hutton, Cindy Hwang, Janis Ian, Sharon Lee, Maxine McArthur, Michelle Marquardt, Betsy Mitchell, **Mary Anne Mohanraj**, Yolanda Molina-Gavilan, Debbie Notkin, Sharyn November, Tamora Pierce, Elizabeth Scheier, Shelly Shapiro, Anne Sowards, Juliet Ulman, Shelia Williams, Connie Willis, Elizabeth R. Wollheim, and Jane Yolen.

In response to the gritty near-future fiction of the cyberpunks in the 1980s, some authors, such as Linda Nagata and C. J. Cherryh, began returning to the genre of space opera to develop alternative SF visions. Other writers, including Lisa Goldstein, Theodora Goss, Vandana Singh, Lori Anne White, Ursula Pflug, and Karen Joy Fowler have moved toward slipstream or interstitial fictions that blur genre boundaries with influences from SF, fantasy, and magical realism. There are enough women publishing SF in the contemporary period that it becomes difficult to offer a comprehensive list here. A summary of authors who have won the Hugo, Nebula, Tiptree, or other major awards since 2000 includes a mix of new voices and familiar names from previous decades, including Eleanor Arnason, Catherine Asaro, Kage Baker, Elizabeth Bear, Lois McMaster Bujold, Octavia Butler, Suzy McKee Charnas, Susanna Clarke, Candas Jane Dorsey, Carol Emshwiller, Sheila Finch, Karen Fowler, Esther Friesner, Molly Gloss, Hiromi Goto, Nicola Griffith, Eileen Gunn, Elizabeth Hand, Gwynneth Jones, Janet Kagan, Ellen Klages, Nancy Kress, Ursula K. Le Guin, Kelly Link, Katherine MacLean, Anne McCaffrey, Maureen F. McHugh, Vonda McIntyre, **Elizabeth Moon**, Linda Nagata, Severna Park, Pamela Sargent, Johanna Sinisalo, Martha Soukup, Mary A. Turzillo, Jo Walton, Leslie What, Connie Willis, and Jane Yolen.

See also “The James Tiptree Jr. Award” (vol. 1); “Science Fiction, 1900–1959: Novels and Short Fiction” (vol. 1).

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9

Comics, 1960–2005

ANITA K. MCDANIEL

THE late 1950s or early 1960s to the present, known as the Post–Golden Age of comics, is most notably marked by the rise and evolution of the superhero genre. During this time, comic book **pulp** fiction was replaced with the heroic exploits of super-powered men and women in masks and brightly colored spandex uniforms. DC Comics led the way with superhero icons such as Batman, Superman, and Wonder Woman until Marvel Comics emerged with its version of superhumans like the Fantastic Four, X-Men, and Spider-Man.

Initially superhero narratives consisted of crime fighting and epic struggles against alien threats and supervillians. But, as time went on, the stories incorporated battles against various social injustices and inner demons (rape, racism, substance abuse). Lead characters were allowed to change and grow beyond their origin narratives and appeared in forms other than “good-guy, white guys in tights.” Mainstream comic book readers were exposed to anti-heroes like Sandman (DC/Vertigo), Punisher (Marvel Comics), and Hellboy (Dark Horse Comics); superheroines such as Catwoman (DC Comics), Laura Croft (Image Comics), and *Star Wars*’ Shaak Ti (Dark Horse Comics); and minority characters like Black Panther (Marvel Comics), Spawn (Image Comics), and Static (Milestone Comics).

As the superhero genre was allowed to develop and thrive during this time, the industry saw great change as well. From the beginning of this time period until the early 1970s (also referred to as the Silver Age), DC and Marvel set the agenda for the story lines and themes presented in comics as well as how to do business. Then from the mid-1980s to the present (the Modern Age), independent, creator-driven publishing companies such as Image Comics and Dark Horse Comics began to change the way readers viewed mainstream comics and challenged the “business-as-usual” business practices of the Big Two.

One of the more significant changes that has occurred since the Golden Age is the infusion of women in the production of comics. Since the beginning, the comic book industry has been dominated by men: male creators, writers, and artists producing male-oriented subject matter for male readers. From the late 1970s through the present, however, women have had the opportunity to influence the superhero genre as editors, writers, and artists of well-known titles such as *Incredible Hulk*, *Doom Patrol*, and *Conan the Barbarian*. They became creators of independent titles like Flo Steinberg's *Big Apple Comix* and Colleen Doran's *A Distant Soil*. As a result, new voices from women are being heard in comic books and are helping to shape readers' perceptions of the superhero.

Between the Big Two, women such as Dorothy Woolfolk (DC Comics' first female editor) used their feminine perspectives on the social world to guide the narrative interpretations of artists and writers. Female writers, including Gail Simone (*Birds of Prey*), Devin Grayson (*Nightwing*), and Ann Nocenti (*Daredevil*), developed characters beyond the stereotypical conventions of "male superheroes are strong" and "female superheroes are just pretty." Women who became artists, colorists, and inkers (such as Jill Thompson, Glenis Oliver, and Marie Severin) gave male and female readers new forms to incorporate into their classic views of the superhero. A cursory description of the achievements of all of these women (and others) would not do justice to their contributions to Post-Golden Age comics. Therefore, the innovations of three women—a DC editor, a freelance writer, and a Marvel artist—will be discussed as representing the overall effect that women have had on the superhero genre and perceptions of female superheroes in particular.

EDITOR KAREN BERGER

Comic book editors are responsible for getting the book completed on time. To do so, they need to know something about the creative process (plotting, story conversation, and placement of the dialogue balloons) and the business end of comics (promotion of the title and finding artists and writers who can sell new projects and current titles). Karen Berger has been editing comics for DC since 1979. She has a bachelor's degree in English with a minor in art history from Brooklyn College. She entered the industry as an assistant editor based on the referral of a friend and began working on superhero titles such as *Wonder Woman*, *The Legion of Superheroes*, and *Swamp Thing*. Berger is best known in the industry and to many female readers as the current executive editor of DC Comics' Vertigo line—a group of dark-fantasy, crime-fiction, war, and real-life comic books with controversial subject matter similar to independent titles.

Realism is a defining characteristic of Modern Age comics. For example, Golden Age heroes protected fictional cities like Gotham and Metropolis from

space invaders and super-powered villains. Modern Age heroes, however, establish residence in real locations like Boston, Los Angeles, and various parts of New York City, where sitting mayors and heads of state make cameo appearances in their books. When Berger worked with George Perez on a revision of Wonder Woman, she contributed a different kind of realism: a woman's view of **feminism**.

In spite of her iconic status, most incarnations of Wonder Woman (Princess Diana) have exploited her **Amazon** origins to the point of almost ruining her as a female superhero. She has been presented in stereotypical and sexist ways that range from warrior to ice princess to potential love interest of various super-powered members of the Justice League of America (Batman, Superman, and Aquaman). An editor sustains the life of a title or character by injecting new ideas into it and/or encouraging new approaches to the genre, not by recycling antiquated clichés. The Perez-Berger relaunch of the title presented a feminist vision of what a female superhero could be: a woman who is motivated to serve and protect humankind without dominating or being subservient to men or trying to fight like a man.

Too often, the feminist perspective is considered by men and women to be a monolithic ideology, a perspective based on the superiority of women over men with an emphasis on women's issues. One aspect of feminism is about empowering women by validating the role they play in society. As such, it is as fragmented as any other ideology in its means to achieve its goals. In the first seven issues of his run on *Wonder Woman*, Perez emphasized the mythological origins of the Amazons by highlighting their connection to the Greek gods. He described these women as a race envied and then enslaved by men. However, under the guidance of the gods, Hippolyte (Princess Diana's mother) freed the Amazons, defeated the men who oppressed them, and led them to their current home on Paradise Island.

In the process of defeating their captors, a philosophical rift occurred among the Amazons similar to that within feminist ideology. One group of women took an adversarial stance against men and embraced violence as a means to combat their former oppressors. The other group (from which Diana is a direct descendent) chose to work with men to achieve a better society and to protect humankind from the evil that existed below Paradise Island and beyond—a recurring theme for the title. Adopting an adversarial, anti-man approach to life is different from adopting a cooperative and protective, pro-woman approach. Although it would have been easy for Perez to associate all of the Amazons with the pro-woman approach to feminism (as other writers have done), he chose to introduce the reality of at least two competing views of the ideology. Given that attention to a more realistic presentation of the *Wonder Woman* Amazons, Berger's influence seems evident on Perez's narrative choices.

As both artist and writer for his run on *Wonder Woman*, Perez’s vision of Princess Diana did not depict her as someone who either dominates or submits to men. *Wonder Woman* was not drawn in a way that sexualizes her character. That is, Perez did not “pose” her for the other male characters or readers. In spite of appearing almost exclusively in a uniform that is basically a strapless bathing suit and knee boots, *Wonder Woman*’s feminine features were not enhanced in a way that made her seem less heroic.

Also, *Wonder Woman* was not written in a way that made her inferior or superior to the male characters in the story. She was not compelled to fall in love with the lead male, Steve Trevor, nor did she continually save him from danger. *Wonder Woman* was the star of her title, but not at the expense of the male egos of her supporting cast or the readers. It may have been easier for Perez to avoid stereotypical narratives and visual clichés because he was both the artist and writer of the title, but it was the editor who nurtured his efforts.

Finally, Berger’s influence was seen in Diana’s ability to resolve conflict. A common theme in superhero narratives is to defeat various threats to humankind with physical force or near-lethal uses of super powers. In the initial story arc, Princess Diana defeated Ares, the god of war, in his campaign to rule the world. However, the contest did not end with a predictable physical confrontation. Diana did not beat Ares because she fought him physically; she emerged victorious because she used her golden lasso (a gift from the female gods and the Earth Mother Gaea) to show Ares that he could not rule the world by destroying everyone on it. *Wonder Woman* was not physically strong enough to defeat the god, so she used what was available to her as a woman to find a way to help him see the truth. In the end, Perez may be credited with restoring *Wonder Woman* to her superhero icon status, but he acknowledges that he achieved that distinction with the help of a female editor.

WRITER BARBARA KESEL RANDALL.....

Comic book writers are responsible for creating narratives suitable for new or existing characters. To do so, they need to be able to tell a story that readers want to read and develop characters that have the potential to grow. However, writers are not free to do whatever they want with a character in order to tell a good story. According to the DC/Marvel paradigm, a character cannot be changed to the point where the hero is unrecognizable to readers nor changed in ways that interfere with the marketing of the character. Thus, writers for superhero comics create stories in which lead characters experience forms of psychological or relational change that denote their ability to cope with personal fears, limitations, and weaknesses and possibly provide motivation for future exploits.

Barbara Kesel Randall entered the industry as a freelance writer for DC Comics in 1981. She has a bachelor's degree in drama from Cal Poly Pomona and had intended to become a playwright upon graduation. However, after writing a ten-page letter to a DC editor complaining about their negative and stereotypical portrayals of female characters, she was given an opportunity to write a Batgirl backup story for Detective Comics during her sophomore year in college. Over the course of her career, Kesel has written stories for DC Comics, Marvel Comics, Image Comics, Dark Horse Comics, and Wildstorm and superhero characters such as Batgirl, Ultra Girl, Supergirl, Hawk and Dove, and the members of WildC.A.T.s. To date, her most impressive work in comics has been the *Meridian* series published by CrossGen Comics. The series is about a teenage girl named Sephie who begins the story as a **fairy-tale** princess and grows up to become a strong and intelligent woman who fights and heals.

Not surprisingly, Kesel's main contribution to the superhero genre is her positive portrayals of female superheroes. A good example is her noteworthy depictions of Barbara Gordon (aka Batgirl). Kesel's version of Batgirl established her as a character separate from Batman and Robin: a woman motivated to do what men do, but alone and in her own way. Her *Secret Origins* (1987) and *Batgirl Special* (1988) countered the victimized and objectified presentation of Barbara Gordon/Batgirl in Alan Moore's acclaimed *The Killing Joke* (1988).

Victimization and objectification are common narrative themes for women in superhero comics. Although objectification is more obvious in the visual representations of women, how the female character is written provides the artist with clues as to how she should or could be drawn. Victimization, on the other hand, is exclusively within the province of the writer. Too often women in comics, whether female superheroes or relational partners, are tortured, raped, maimed, killed, depowered, or made to go insane to further the development of a current story line for a male character or to establish a premise for a future story. The "women/girlfriends-in-refrigerators syndrome," as it has been called, has its roots in the pulp fiction narratives that later spawned comic books. This style of writing not only devalues female characters but also sexualizes their existence and demise. Many readers and individuals within the industry believe that Barbara Gordon became a "better" character after she was paralyzed, but few people comment on the specifics of the event that allowed her to become that "better" character.

Paralyzing Batgirl was not the subject of Moore's story; it was a plot device designed to traumatize her father. Barbara Gordon was not portrayed as the intelligent and resourceful woman who assumed the Batgirl persona; she was portrayed as a cocoa-serving homemaker overly concerned with the mess her father was making cutting and pasting news clippings. At the end of the story, Moore did not cause the reader to care about her fate; his emphasis

was on the transformation of the relationship between his two lead characters, Batman and the Joker. Industry insiders speculate that Batgirl was allowed to be done away with in this manner because she was outdated. However, it is likely that if audiences had grown tired of Batgirl, it was not because she was a bad character but because she had been written badly.

Moore and Kesel use a similar writing strategy to develop their stories and versions of Barbara Gordon: the script. Scriptwriting is a process in which the writer plots each panel in painstaking detail (character placement, pieces of dialogue, the mood of the scene, character motivations, etc.) in order to help the artist tell the story. In *The Killing Joke*, the Joker was the star of a tale that centered on the genesis of his criminal insanity. Barbara Gordon and her father were merely the objectified victims of the Joker's madness. Moore scripted the Joker in a way that helped the reader understand his insanity and ultimately feel sympathy for him. However, the Gordons were not treated as well. Little to no background information was offered for either character, and both were sexually victimized. However, Barbara's father was allowed to maintain his identity as Police Commissioner Gordon. Even though he had been stripped naked and was forced to look at nude photographs of his injured daughter, he remained determined to arrest the Joker without breaking laws. Barbara Gordon, on the other hand, had no real identity beyond that of an innocent female bystander who was shot by the Joker. No reference was made to the loss of her Batgirl persona. She became just another faceless, sexualized female victim.

In *Secret Origins* and *Batgirl Special*, Kesel (writing under her married name, Randall) gave Batgirl an identity and established her as a superhero. Kesel's stories were set in a time period that preceded Moore's story. The point of her stories was to help the readers understand that paralyzing Batgirl was a significant loss to the superhero world. In *Secret Origins*, Kesel created Barbara Gordon as a Batman-like young woman whose drive and independence were motivated, in part, by childhood losses. Emphasis was placed on the natural talents (her photographic memory and skill with computers) and acquired talents (superior intelligence, athletic ability, and desire for justice) needed for her to become Batgirl. The narrative was complemented by artwork that focused the reader's attention on the development of a female superhero instead of just a girl who wanted to be like the men in tights.

In *Batgirl Special: The Last Batgirl Story*, Kesel scripted Batgirl's attempt to capture Cormorant, a man who battered women and had nearly killed her in an earlier encounter. In the story, Batgirl felt compelled to bring Cormorant to justice even though she was afraid of another confrontation with him. Kesel carefully developed Batgirl's fears so that readers could appreciate the character's ability to overcome them. Batgirl's independence and deliberate approach to crime fighting remained a constant throughout the story, but she was allowed to grow from someone in a costume who was afraid that

she could die being a vigilante into a hero who was committed to facing danger in order to protect others. In the end, Kesel recreated the Batgirl persona as a superhero worthy of recognition and respect. In general, female writers seek opportunities to validate female superheroes—to give them meaningful background stories and proper motivation for future exploits. If Kesel’s goal was to make readers care about Barbara Gordon and Batgirl, she succeeded.

ARTIST JAN DUURSEMA

Comic book artists are responsible for telling a story with or without words. Ideally, they take direction from the writer and create visual representations of the character, the physical setting, and the mood of a panel, page, or entire book. Comic art may take the form of black-and-white drawings with ink, pencil-and-ink images with computerized color, or full-color, painted illustrations. The monthly titles for Marvel and DC require the services of a penciler, inker, and colorist—sometimes with one person playing more than one role in the artistic process. However, the artistic credit is most often given to the penciler. Whatever the means of creating the visual component of a comic book, the artist has to complete the work by a specific deadline, which means artists for the Big Two have to be able to work fast.

Jan Duursema has a Bachelor of Fine Arts degree from the Joe Kubert School of Cartooning and Graphic Arts. While there, she developed a camera artist’s eye for comic art. Duursema began her career with Marvel as the artist for *Star Wars* when the company published the title, and she went on to be the penciler and/or inker for such superhero titles as *The Avengers*, *The Incredible Hulk*, *X-Men*, *X-Man*, *X-Men 2099*, and *X-Factor*. Currently, she is known for her artwork on various *Star Wars* projects published by Dark Horse Comics. Two of the female characters that she created, Jedis Shaak Ti and Aayla Secura, caught the attention of producer George Lucas and appeared in recent *Star Wars* films *Episode II: Attack of the Clones* and *Episode III: Return of the Sith*.

Comic book superheroes need to get the attention of readers visually. For male characters, artists focus on colorful uniforms and imposing physical statures to enhance their heroic appeal. For female characters, they tend to focus on exaggerated features of the feminine form that have little to do with being a hero. According to industry professionals, good art is creating a visual representation of who that character is, not just generating a composite of masculine or feminine features. Unfortunately, the industry standard for good comic book art has become drawing men to look strong and brave and drawing women with large breasts.

“Commodified femininity” is a term used to reference the visual objectification of women by the media (Goldman). It means that media agents signify femininity by visually emphasizing the line and curve of the female body,

along with a code of sexualized poses, gestures, body cants, and gazes. Common examples used by comic artists are visual angles that feature perfectly shaped bottoms, demure gazes that accentuate bedroom eyes and moist lips, and clothing stretched across or precariously perched upon large, gravity-defying breasts. Female artists have attempted to combat this trend by featuring women of different body types and drawing them as characters who do not pose seductively and who wear more clothing. The commodified female is a damaging trend for female superheroes because it robs them of their identity as superheroes. A well-documented example is She-Hulk.

The Savage She-Hulk appeared in 1980 as a spin-off from *The Incredible Hulk*. During times of stress, frustration, or extreme anger, petite lawyer Jennifer Walters would transform into the nearly seven-foot-tall, 650-pound, green female version of the monster. However, unlike the Hulk, She-Hulk retained an awareness of her other personality and intelligence that rationalized a desire to protect innocent individuals while seeking justice. The character possessed super strength and a fierce independence, and her narratives contained a strong, feminist message, slightly more anti-man than pro-woman. During the twenty-five-issue run of the title, She-Hulk was drawn with a shapely figure, full bosom, moist lips, and painted nails, probably to enhance her femininity and remind readers that she was a female hero and not the Hulk in a torn dress.

The character was resurrected in 1989 in *The Sensational She-Hulk*. In this series, She-Hulk maintained her strength and independence, but she became popular because she broke the “fourth wall,” the convention of the separation between the audience and the characters. Because She-Hulk was aware that she was in a comic book, she was portrayed as being in on the joke, of knowing how to play to a male audience using her feminine assets. Somehow, making the character aware that she was being objectified was supposed to lessen the exploitation. Cover art and pinup posters of She-Hulk bursting out of her clothing, scantily dressed, or suggestively posed became the preferred method of selling the title rather than emphasizing the heroic stories inside the book.

For example, the cover for Marvel’s *Swimsuit Special* #2, penciled and inked by Steven Geiger and colored by Paul Mounts, represented the commodified view of She-Hulk. As a piece of comic art, it is a near-perfect representation of the female form. All of the body parts are well proportioned, appropriately hued, and cleanly crafted. However, the illustration does not tell an accurate story of who She-Hulk is or was. Because her pose consists of an arched back, uplifted chin, and hands behind the head; the viewer’s eye is drawn to the line and curve of She-Hulk’s breasts and lower body, further emphasized by a string bikini. Her long, lean form accentuated as such looks more supermodel than superhero. In fact, so little of She-Hulk’s identity exists in the drawing beyond the green hair and skin, she could be anybody

and, thus, becomes recognized as no one. No acts of heroism are implied or inferred. She-Hulk is nothing more than an object for the male gaze.

Duursema was never an artist for a She-Hulk title, but her image of the character for Marvel's Swimsuit Special #4 exemplifies her approach to drawing women. Duursema is known for creating strong women, physically strong and strong in character. Readers are reminded constantly that these women do something besides look pretty. Her illustrations of female superheroes seem to strike the proper balance between representations of beauty and valor.

Duursema used two qualities to distinguish her drawing of She-Hulk: a heroic pose and an emphasis on form that focuses on her super power. She-Hulk is depicted lifting a boulder on her back while standing in a pool of water. The pose is reminiscent of sculptures of Atlas, a Greek hero, upholding the world. And although She-Hulk looks like she is enjoying posing for the camera (denoted by her direct eye contact with the reader and coy smile), she is not playing to the male gaze. Her pose is a display of her super strength, a primary identity marker of her superhero persona. The eye contact and coy smile signify her awareness of the fourth wall; however, in this illustration, the awareness signifiers do not necessitate exploiting her feminine assets.

Additionally, the She-Hulk form demonstrates that she is equal parts beauty and power. Because the image appeared in a spoof of the *Sports Illustrated* Swimsuit Issues, an attempt had to be made to display the character's beauty and femininity. Therefore, She-Hulk is drawn with her customary wild green hair and moist lips and wearing a skimpy bathing suit to accentuate her full bosom. But the other features of her body that draw the reader's eye are her muscular legs that imply power more than definition. Almost half of the space on the page is devoted to the character's legs, creating a balance between the character's feminine qualities and her superhero qualities. The eye does not go immediately to her breasts because the legs compete for the reader's attention. Duursema's image of She-Hulk is important because she refocuses attention on the identity of the character; she visually reminds the reader of the savage and sensational She-Hulk qualities that made the character noteworthy in the Marvel universe.

The Post-Golden Age superhero genre has benefited from the contributions of women during comic book production. As editors, writers, and artists (pencilers, inkers, and colorists), women have influenced the perception of the female superhero by injecting multiple feminist perspectives into their stories, creating more opportunities for character development and decreasing objectification. Hopefully, the feminine voice in the comic industry helps readers of the superhero genre understand that they need an improved view of the female superhero.

See also chapters 6 and 18.

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10

Genre Poetry: Twentieth Century

SCOTT GREEN

AT the same time that science fiction (SF) and fantasy became distinct genres, genre poetry was published in the **pulp SF** magazines in the United States. The term *genre poetry* includes poetry in any of the genres of science fiction, fantasy, **horror**, dark fantasy, speculative fiction, science, and whatever else editors of genre magazines have chosen to buy for their publications. Before World War II, SF and fantasy editors might use poetry as filler, but one magazine took poetry seriously: **Weird Tales**. For some years, this and, to a lesser extent, its short-lived competitor *Unknown* (sometimes referred to as *Unknown Worlds*, 1939–43) were the only places poetry was taken seriously.

Weird Tales was not part of the pulp magazine industry; instead, it was created as showcase for serious fiction. Poetry was treated as an important part of the magazine because many of its contributors, such as H. P. Lovecraft, Clark Ashton Smith, and Robert E. Howard, were also serious poets. One important influence for the men, and occasional women, who wrote for *Weird Tales* was Edgar Allan Poe, whose literary work included both fiction and poetry. *Unknown* featured more fantasy and comic stories, publishing authors such as L. Sprague de Camp and Fritz Leiber. Here, in terms of the poetry, Ogden Nash rather than Poe was the inspiration. Women poets such as Dorothy Quick and Leah Bodine Drake were published in *Unknown*.

After the war, two new venues for poetry emerged, and *Weird Tales* faded away by 1954. The *Magazine of Fantasy and Science Fiction*, founded in 1949, positioned itself as the *New Yorker* of the science fiction and fantasy world, and like its model, it published poetry. Four of the most prolific contributors of poetry to its pages were women: Doris Pitkin Buck (twenty poems), Sonya Dorman (eight), Leah Boldine Drake (eight), and Winona McClintic (thirteen). Poetry was not generally accepted by the other serious genre magazines during the 1950s and early 1960s because it was considered too literary and perhaps too old-fashioned for modern science fiction

magazines. What little poetry did appear in other science fiction and fantasy magazines was usually in publications that were either old-line pulps, such as *Startling Stories*, or conservative magazines such as *Fantastic Universe*.

A second showcase for poetry started in 1956 and continued until 1970. Rather than being magazine-style periodicals, the *Year's Best Science Fiction* was a series of annual anthologies, edited by **Judith Merril**, and they included poetry. In eight of her editions, Merril reprinted poetry, primarily from mainstream rather than genre sources. This tradition would continue until 1975 when Harry Harrison and Brian Aldiss began to edit the annual anthologies. The fact that much of the published poetry came from what was considered mainstream or literary sources caused problems within the genre, where these anthologies were perceived as elitist. The status of poetry within science fiction suffered as a result.

The only other major anthology publications in the science fiction and fantasy field were the annual anthologies of the best prose and poetry from the *Magazine of Fantasy and Science Fiction*. However, when these anthologies were later reprinted by Ace in paperback, the poetry was often dropped. In the 1960s, **British** science fiction magazine *New Worlds*, under the editorship of Michael Moorcock, began to change from genre science fiction to speculative fiction. It was associated with the New Wave movement in science fiction, moving away from technological to more psychological and literary themes. Merril and Harrison championed *New Worlds* in the United States, and their anthologies eventually showcased poetry from this era of the magazine. There was a short run of the magazine in a U.S. edition, and, in 1968, Merril edited an American collection of prose and poetry from *New Worlds*. The continued association of poetry with more elitist and experimental genres of science fiction did not help the genre of SF poetry to grow.

Ironically, in 1969 when much of the science fiction community in the United States was deploring *New Worlds*, an American reprint of a British collection of speculative poetry, *Holding Your Eight Hands*, became a commercial success. While the reason for this collection's popularity is debated, possible reasons could be that it included poetry from both genre and nongenre sources and not only poems from *New Worlds*. The success also proved that poetry in the science fiction, fantasy, and horror genres would sell to readers.

During the 1960s, a new format to showcase these types of poetry emerged: the original anthology. While there had been occasional anthologies for original science fiction and fantasy before, the popularity of such publications increased during the 1960s. One reason was that the death of so many magazine markets demanded that a new showcase be developed for shorter works. Roger Elwood was often associated with this trend, but only three of the anthologies that he edited or coedited with agent Virginia Kidd actually used poetry. Kidd went on to coedit another anthology with **Ursula K. Le Guin**,

Interfaces, that included poetry. Kidd was not known as a writer, but she did publish several poems in anthologies.

The 1970s became a crucial decade for genre poetry in the United States. One reason for the increase in popularity was undoubtedly the growing number of new writers who had a strong background in the humanities and liberal arts. These writers began writing in science fiction alongside those with scientific or engineering backgrounds. Many of these new writers started their careers in mainstream markets but were science fiction fans. They decided to write science fiction because they wanted to and because they enjoyed working with the formal structures of poetry as well as prose.

Another reason the 1970s were important was the founding of *Isaac Asimov's Science Fiction Magazine* in 1977. From the beginning under George Scithers, the first editor, as well as under his successors, this magazine was an important showcase for poetry. However, at about this time, the editors of the *Magazine of Fantasy and Science Fiction* decided to abandon poetry, a policy that was maintained until recently. Scithers's decision to use poetry, something he did when he edited "semi-pro-zines" (fanzines that become popular enough that they can pay their writers small fees because they have some advertisers or sponsors), influenced Elinor Mavor, the editor of *Amazing Stories*.

In 1978, **Suzette Haden Elgin** founded the Science Fiction Poetry Association to promote the use of poetry in science fiction publications, as well as to be a forum for poets and those interested in poetry. Elgin also founded *Star*Line*, the magazine of the association. She is the author of Elgin's Law, which states that a science fiction poem is a poem with both narrative and scientific components. She has produced little independently published poetry in her career as a science fiction writer, although poetry is often integrated into her novels, which is not uncommon among science fiction and fantasy novelists.

The Science Fiction Poetry Association created annual **awards** for both the best long and short poems, the Rhyslins. Other awards that existed at the time with categories for poetry included the Balrog, Clark Ashton Smith, International Clark Smith, and Stoker awards. Only two of these have survived: the Rhyslins and the Stokers (the annual award of the Horror Writers Association, which includes a category for best poetry collection). Recently, the Rhysling winners have been republished in the Nebula anthologies put together by the Science Fiction Writers of America.

During the 1970s and 1980s, a number of women emerged both as writers and as editors within the field of science fiction, fantasy, and horror poetry. Some of these women are described in the following paragraphs.

Ruth Berman is a prolific poet who has appeared in many genre magazines as well as in **Jewish** publications and mainstream literary quarterlies.

Her poetry always has a strong narrative element. Perhaps the difficulty in easily categorizing her work is the reason her name is often omitted from discussion of poets in the field. For much of its existence, she was the poetry editor of the **small press** magazine *Pandora*.

Lee Burwasser is active as a **filk** writer. *Filking* is the writing and performing of songs that reflect themes from science fiction literature and science fiction films and television.

Mercedes Lackey began as a filk singer and edited two filk fanzines: *Strum und Drang* and *Thulur*. During the 1980s, she published and recorded many songs with Off-Centaur, a recording studio that specialized in filk songs.

Yale Dragwyla is perhaps the only poet who can trace her ancestry to Vlad Tepes, the historical figure who inspired the character of Dracula. She is a practicing magician, and her poems explore the mechanics on how magic would function. For a time, she published and edited a publication devoted to ceremonial magic.

Janet Fox was a prolific writer of fantasy prose and poetry. Her work appeared in commercial newsstand markets and numerous small press publications. For many years, she was the publisher and editor of *Scavenger's Newsletter*, a periodical that covered markets, paid and nonpaid, for genre publications and book projects. It became the publication of record for the small press segment of the science fiction, fantasy, and horror market. Fox also published a considerable body of poetry. Many poets published with her, including Denise Dumars, Lisa Lepovetski, Elissa Malcohn, Ana K. Schwader, and Stephanie Stearns.

Terry Garey is a former editor of *Aurora*, a fanzine devoted to the discussion of **feminist** issues and how they are addressed in science fiction. She was also the poetry editor for *Tales of the Unanticipated*, a small press magazine that continues to be an important showcase for Midwestern writers. Lastly, Garey was a founder of, and has continued to be actively involved in, **Wis-Con**, the only major science fiction convention devoted to feminist issues.

Millea Kenin was the late founder and editor of *Owl Flight*, a small press magazine that during the early 1980s published many of the leading genre poets, including Janet Fox, Frances Langelier, Esther Leiper, Kendra Usack, and Leilah Wendell. Kenin was also the publisher and editor of one of the key anthologies of genre poetry during that decade, *Aliens and Lovers* (1983).

Esther M. Leiper was the poetry editor for *Z Miscellaneous*, a mainstream literary journal that attempted to be a showcase for both mainstream and genre speculative poetry. She is still the poetry editor for *Writer's Journal*, where she frequently writes about genre poetry for mainstream audiences. While her work has been published in genre markets, much of Leiper's poetry

has appeared, often as successful winners, in countless state and local poetry contests.

Elissa Malchon was a prolific poet during the early 1980s and was frequently nominated for a Rhysling. However it was as an editor of *Star*Line* that she was most important to the field. As editor, Malchon was rigorous and demanded of the writers that their work be well structured. She has influenced the tendency of poetry in the genre to be precise in its structure.

Marge Simon is the current editor of *Star*Line*. Unlike many of her fellow poets, she started her career in the fanzines and small press markets. While she has occasionally published in major commercial publications, she is better known for her long service as editor of *Star*Line*.

Another category of poetry is the poetry that is concerned with the lives of scientists or scientific and natural phenomena. To a lesser extent, this genre of poetry can also use scientific language as metaphors for other themes. In 1985, an important collection of science poetry was published in Boston: *Songs from Unsung Worlds*, edited by Bonnie B. Gordon. Most of the poetry had previously appeared in the pages of the magazine *Science*. Some of the poets included in its pages were Dianne Mackerman, Lois Bassen, Amy Clampitt, Lucille Day, Helen Ehrlich, Laura Fargas, and Anne S. Perlman. During the early years of the Rhysling, many of the winning poems were in this category and were often by mainstream poets.

The position of poetry within the field of science fiction became controversial when making poetry sales sufficient for full membership in the Science Fiction and Fantasy Writers of America (SFWA) was debated and, eventually, changed. Relatively few poets had taken advantage of this rule; most of the writers who were known as poets also had a body of published prose that qualified them for full membership. Although the SFWA no longer allowed membership based only on poetry publications, several other professional organizations regularly included poets as full members. These organizations included the Small Press Writers and Artists Organization and the World Science Fiction Society. The Science Fiction Poetry Association also continued to grow.

By 1990, genre poetry had created an organization structure; there were awards in the field, as well as numerous small press markets and one constant major market, *Asimov's Science Fiction Magazine*. Other science fiction and fantasy markets might use poetry occasionally, but *Asimov's* continues to be poetry's publishing outlet in newsstand markets.

While genre poetry can encompass all genres of the fantastic, the majority of poems that have won the Rhysling have either been science fiction or science poems. Only a handful of poems that could be described as either fantasy or horror have ever won a Rhysling, despite the fact that there have always been more fantasy and horror small press magazines in the field than

science fiction titles. The single largest group of nominees has come from three long-lived small press magazines—*Dreams & Nightmares*, *The Magazine of Speculative Poetry*, and *Star*Line*—all of which tend to favor science fiction poetry and poems of science, though other work occasionally appears.

Several women have won Rhysling, Stoker, Asimov's Readers Poll, and Balrog awards. Sonya Dorman shared the Rhysling for short poem in 1978. Dorman was a mainstream speculative prose and poetry writer whose work appeared primarily in the *Magazine of Fantasy and Science Fiction*. She was a writer of speculative work who found a home in science fiction and fantasy, but was not particularly a genre writer. In 1982, Ursula Le Guin won the long poem Rhysling with the high fantasy poem "The Well of Baln." Her poem was one of the few fantasy pieces to ever win this award. In 1984, Helen Ehrlich won the short poem Rhysling with "Two Sonnets." Her work appeared primarily in *Lyric* as well as winning numerous state and local amateur poetry publications. However, she did have an occasional appearance in *Star*Line*, and her Rhysling-winning poem first appeared in *Science*. It reflected the strong interest that the Rhysling voters had at that time in poems of science.

Susan Palwick won the short poem Rhysling in 1986. A full-time writer, she started writing science fiction poetry because she saw some work on the newsstand and thought she could do better. Most of her poetry tends to be narrative ballads or quotellas (poems based on quotes from other writers' works). At one time, she was an editor with the well-regarded *Little* magazine.

Suzette Haden Elgin tied for the short poem Rhysling in 1988, and **Jane Yolen** won that award in 1993. Yolen started her career in children's and young-adult poetry, markets that have always been poet friendly. Marge Simon in 1996, Terry Garey in 1997, and Laurel Winter in 1998 won the Rhyslings for long poems. Winter followed it up in 1999 with the win for the short poem. While primarily a fiction writer in the fantasy field, Winter has published a number of poems, mostly in Asimov's, and has been successful in the mainstream amateur magazine segment of poetry publishing.

In 2000, Rebecca Marjesdatter won the short poem Rhysling with the dark fantasy "Grimoire." She's still a relatively new writer on the scene, and her work has appeared in periodicals as diverse as Asimov's, *Tales of the Unanticipated*, and the *Magazine of Speculative Poetry*. In 2003, Sonya Taaffe shared the Rhysling long poem award. Like Marjesdatter, Taaffe is a new poet, and her work has appeared in primarily small markets such as *Mythic Delirium* and *Not One of Us*. Also in 2003, Ruth Berman won the Rhysling for short poem.

Two women have won in the Asimov's Readers Poll awards: Yolen and Winter. Similarly, two women have won the Stoker award for best poetry collection. Linda Addison, an African-American writer, was the poetry editor of the long-running but now defunct magazine *Space and Time*. The other Stoker winner, Corrine DeWinter, has maintained an active career in both mainstream and genre markets; the former tend to be major showcases such as

Yankee, *Lyric*, and *New York Quarterly*, while the latter are mostly small press titles with the exception of *Dreams of Decadence*. Like other poets active within the science fiction and fantasy genre, DeWinter has been a *Pushcart* nominee.

The Balrog was an award for science fiction and fantasy that attempted to include material not seen in either the Hugos or the Nebulas. Only one woman has won the award: Ardath Mayhar in 1985. She started publishing mainstream poetry and prose in the 1950s and began to write SF poetry during the 1980s, as well as westerns.

While poetry struggled in the first years of genre and pulp publishing, it has become a strong part of the writing produced in science fiction, fantasy, and horror, in part due to the efforts of women who wrote, edited, published, and created the space for poetry.

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11

Fantasy Film: Nineteenth and Twentieth Centuries

HOLLY HASSEL

FROM the beginning of film history, when Alice Guy Blaché directed *The Cabbage Fairy* in 1896, women have participated in the creation of the fantasy film genre. They have played central roles in many critically and commercially successful fantasy films throughout motion picture history.

Many literary and film scholars have defined the contours of fantasy as a creative genre. As early as 1927, E. M. Forster's *Aspects of the Novel* noted that fantasy could hint at the existence of the supernatural. Other critics relied upon this notion of the supernatural, including Colin Manlove, who in *Modern Fantasy: Five Studies* claims that fantasy brings human characters into contact with the supernatural. The films under discussion here fall within these parameters. A few scholars have collapsed the genres of science fiction, **horror**, and children's fantasy under the umbrella of "fantasy" film, though generally, science fiction and horror are treated as distinct genres.

The works discussed in this chapter are organized under two headings: Tolkienesque or high/medieval fantasy, and contemporary/modern fantasy. The former refers to **J. R. R. Tolkien's** *The Lord of the Rings*, in which he created the world of middle-earth where fantastical creatures abound and organic magic is common; these kinds of fantasy films are often based on **fairy tales and folklore**. Contemporary or modern fantasy includes any intervention of the fantastic into the ostensibly "real" contemporary world inhabited by the reader.

Unlike fantasy fiction, where the only limits are the writer's imagination, the material requirements of producing a film have significant impact on the work that attracts studio interest and, subsequently, the resources allotted to the film. Because fantasy requires the incorporation of fantastic

elements, which may include anything from fairies to supernatural entities to magical creatures, the production costs for special effects can be significantly higher than those of mainstream films. As a result, studios have been less inclined to trust female filmmakers with such budgets.

While women have been involved in cinematic production since the medium’s inception, their roles have been governed by economics, production politics, and cultural notions about **gender**, all intersecting to shape women’s contributions. These same factors have shaped how women have been constructed as images throughout the history of film. Women have had notable roles in many fantasy films, some that reinforce gender stereotypes and others that have challenged those stereotypes.

WOMEN MAKING FILMS

Documenting the contributions of women to the development of the medium has been a project of **feminist** film theorists and scholars since the 1970s. They have struggled to collect erratically available resources and historical artifacts recording women’s contributions to filmmaking that have not always been preserved with the same care as male-dominated (produced and directed) works. Often even feminist critics and film historians were quick to conclude that women were not involved in early film production. The patriarchal structures within which filmmakers operated after the 1920s discouraged many women directors, writers, and producers. Feminist critic Marjorie Rosen documents the situation that, while by the 1920s motion pictures were “the nation’s fourth largest industry,” the percentage of women working as scenarists and screenplay writers slipped from 21 percent in 1928 to 15 percent in 1935, and by 1940 the number had dropped to 11 percent (*Popcorn Venus*, 397).

Also, the genres of films that filmmakers were likely to work in limited their contributions to fantasy filmmaking, with early women screenwriters more likely to be identified with the “woman’s film,” as Lizzie Francke has documented. MGM Studios employed an extensive roster of women writers to pen films focused on romance and the family. They included Zoë Atkins, Lenore Coffee, Lillian Hellman, Anita Loos, Frances Marion, Bess Meredyth, Dorothy Parker, Adela Rogers St. John, and Salka Viertel. Few women directors were working, however, and those who did were being encouraged to focus on stereotypically feminine topics. In addition, women directors themselves, as film critic Gwen Foster has noted, had visions different from those of their male contemporaries; most films by women directors show a deep and abiding concern for realism. Famous early women directors, producers, and writers like Lois Weber, Mrs. Wallace Reid (née Dorothy Davenport), Frances Marion, and Cleo Madison are typical of this creative orientation.

Despite these limitations, however, women filmmakers have made contributions to all fantasy genres. French-born American director Alice Guy

Blaché is considered to have directed one of the earliest—if not the first—fictional films, *The Cabbage Fairy*. The film was just 60 seconds long, the story of a woman who grows children in a cabbage patch.

While high fantasy as a genre did not gain mainstream box office success until at least the 1970s, elements of fantasy can be found periodically throughout film history. **Thea von Harbou** (1888–1985) worked as a scenarist and screenwriter in the early 1920s on fantasy films such as *The Indian Tomb* (in two parts; 1921), based on her novel of the same name; the films were later remade in the 1950s. Pioneering Austrian-born American director Fritz Lang frequently worked in the fantasy genre and relied heavily on von Harbou. They married in 1922. She was a writer for several of his fantasy works, including *Die Nibelungen* (1924), released in two parts in the United States, *Siegfried and Kriemhild's Revenge*. Partly derived from a Scandinavian saga, the film is a high-fantasy tale of the pure-hearted warrior Siegfried and his journey to woo the aloof Kriemhild. Along the way, Siegfried fights dragons and acquires a vast treasure from a dwarf king. Von Harbou also cowrote with Lang the original script for *The Weary Death*, aka *Destiny*, the story of a young woman hoping to dissuade an anthropomorphic Death from coming for her fiancé. Von Harbou later split with Lang (both in professional collaborations and through divorce in 1933) when they became divided politically. She embraced the Nazi Party, while Lang rejected Nazism and left Austria for the United States.

Following the golden era of silent film and the move to the studio system, women's professional participation in the motion picture industry was more limited. Several notable exceptions from this era (the 1930s through 1950s) include animators Lotte Reiniger (**German-born British** citizen, 1899–1981), Claire Parker (American, 1906–1981), Joy Batchelor (English, 1914–1991), and screenwriter Frances Goodrich (American, 1890–1984).

Animator Reiniger is considered to have created the world's first feature-length animated film, *The Adventures of Prince Achmed*, in 1926, a story based on 1,001 *Arabian Nights* in which the title character battles an African sorcerer for the hand of Princess Peri Banu. The film is a fine example of her contributions to pioneering animation work. She was the foremost practitioner of the technique of silhouette puppetry. She also made two other feature films, versions of Hugh Lofting's 1920 book *Dr. Doolittle* and of Maurice Ravel's 1925 opera *The Boy and the Bewitched Things*, both examples of contemporary fantasy.

Parker is best known for her 1933 eight-minute short film *Night on Bald Mountain*. The film is based on a tone poem by Russian composer Modest Mussorgsky about a peasant who surreptitiously observes the nocturnal revels during a witches' Black Mass on Bald Mountain in Russia. The short is considered one of the most important animated films ever made and was well received in European circles at the time of its release. She collaborated with her husband, Alexander Alexeieff, and invented pinboard or pinscreen

animation, which uses a perforated board to create an effect, through moving light and shadows, of animated steel engraving.

Batchelor collaborated with her husband, John Halas, to animate an adaptation of George Orwell's *Animal Farm* in 1954, considered England's first feature-length cartoon. The subtitle of the book itself—*A Fairy Story*—places it squarely in the traditions of fantasy. Batchelor and Halas's cartoon version of the thinly veiled critique of Stalinist totalitarianism is more dramatic than light comic satire, especially in its portrayal of the pigs who lead the farm revolt, but the animated version's political allegory of the corruptive nature of power bowed to commercial pressure to lighten the pessimistic ending. The film was nominated for a British Academy of Film and Television Arts Award as best animated film in 1956. Their studio, Halas and Batchelor Animation, Ltd., became the largest cartoon film studio in Britain.

Goodrich, like many women writers and directors, worked closely with her husband—in Goodrich's case, third husband Albert Hackett—cowriting and adapting many of Hollywood's biggest hits during the Golden Age of Hollywood, including realistic dramas like *The Diary of Anne Frank* and adaptations of Dashiell Hammett's comic detective stories of Nick and Nora Charles. However, Goodrich's most significant contribution to the development of fantasy film is as co-screenwriter of what has since been named by the American Film Institute as the most inspirational American movie of all time, Frank Capra's *It's a Wonderful Life*. The contemporary fantasy film is the story of George Bailey. Suicidal over financial ruin through no fault of his own, he is interrupted in his attempt to kill himself by the angel Clarence and given the opportunity to see what life in Bedford Falls would be like had he never been born. The film proposes thematically that even in the most wretched of human moments, love, family, and friendship make life worth living.

Women's contributions to shaping fantasy film grew rapidly and internationally in the last half of the twentieth century and, as noted above, a significant increase in the number of both independent and studio directors occurred in the 1960s, 1970s, and 1980s. This expansion of women's involvement was accompanied by the introduction of a body of critical work exploring women's representation in films, such as Marjorie Rosen's 1973 *Popcorn Venus: Women, Movies and the American Dream*, Molly Haskell's *From Reverence to Rape: The Treatment of Women in the Movies*, published the same year, and Laura Mulvey's groundbreaking psychoanalytic examination of images of women in film, "Visual Pleasure and Narrative Cinema" (1975). This new critical and scholarly groundwork drew attention to the absence of women from major creative roles in the film industry and to the limited points of view and roles offered to women.

Since the 1960s, international women filmmakers have produced fantasy films of a surrealist, experimental, and avant-garde bent. For example, avant-garde German **lesbian** filmmaker Ulrike Ottinger's first film, called a postmodern pirate film, draws upon the historically male adventure genre for

feminist allegory and tells the story of women who abandon their traditional roles to join the notorious “lady pirate” Madame X for love and adventure on the high seas. Another of Ottinger’s films, *Freak Orlando* (1981), combines elements of Tod Browning’s 1932 classic *Freaks* and Virginia Woolf’s fantastic novel *Orlando* (1928), about the title character who lives four centuries and through supernatural intervention is able to switch sexes. While Ottinger also films documentaries and identifies ethnography as central to her aesthetics, she embraces the use of the fantastic as an important counterpart to social realism.

In contrast, American women filmmakers (writers, producers, and directors) since the 1970s have tended toward realism in fictional pictures and have worked extensively in the documentary genre. Women like **Leigh Brackett** have contributed as screenwriters to blockbusters. Late in her career, Brackett wrote an initial draft of George Lucas’s **space opera** *The Empire Strikes Back* (1980). More typical, however, is the work of Martha Coolidge, Nora Ephron, Penny Marshall, and Leslie Dixon, who have taken lighthearted and comedic approaches to contemporary fantasy through the use of magic, angels, inexplicable body switches, and **ghosts**. For example, director Marshall’s 1988 smash film *Big*, starring Tom Hanks, and screenwriter Dixon’s 2003 remake of *Freaky Friday* use a common plot conceit—souls of young people transplanted into their elders—both for comic effect and to cultivate a new appreciation of each generation for the tribulations of the other. Similarly, director Ephron’s 1996 film *Michael*, starring John Travolta as an unlikely and unexpected Archangel Michael; director Coolidge’s *Three Wishes* (1995), another tale of a misplaced and mischievous angel healing broken hearts and lives; and writer Dixon’s 2005 romantic comedy *Just Like Heaven*, about a ghost occupying a lovelorn man’s apartment, all employ their fantastic elements to bring lovers together, reveal sentimental truisms about life, or warm viewers’ hearts.

Less commonly, women filmmakers like American screenwriter Caroline Thompson and British director Sally Potter have explored darker fantastic themes in their work. Thompson’s extensive work with **gothic** filmmaker Tim Burton (*Edward Scissorhands* [1990], *The Addams Family* [1991], *The Nightmare before Christmas* [1993], and *Corpse Bride* [2005]) fills out alienated characters who struggle to maintain their unique values and identities in the face of a conformist mainstream culture. Potter’s 1993 adaptation of Woolf’s novel *Orlando* (see Ottinger, above) is praised for its success in translating the literary elements of the novel about an immortal and gender-switching dilettante to the silver screen to explore larger social questions about what it means to be a man or a woman, wealthy or poor, of one time and nation or another.

WOMEN IN FILM

Despite their limited involvement in the creation of some of the large-scale fantasy films of the twentieth century, women characters have always played

central roles in works of both high fantasy and contemporary fantasy, though frequently those roles have been two-dimensional, reinforced gender stereotypes, and been secondary rather than leading. As the popularity of fantasy as a genre has increased, so have opportunities for women in those films; however, even the most recent fantasy films in both high and modern genres have relied upon gender stereotypes and featured male protagonists with women in subordinate roles, albeit with some notable exceptions. Women's roles in high-fantasy and **sword-and-sorcery** films are more likely to be stereotypical than those in comic and dramatic modern fantasy films, though the latter genres are as likely to feature women in subordinate rather than leading roles.

High Fantasy and Sword and Sorcery

The most traditional version of fantasy narrative is that of high fantasy and its subgenre, sword and sorcery. Some common elements of this genre include a mythic story with a hero, journey, or **quest**; magic; new worlds or alternate visions of reality; an ordinary hero who reflects the everyday person; a battle between good and evil; and a meaningful quest with an end goal in mind. Typically, these protagonists have been male, and the stories have involved the rescuing of a princess or love interest as the end goal. This plot is especially prominent in the sword-and-sorcery and high-fantasy genres. Women have historically played very limited roles in these genres, often restricted to evil (or good) queens, beautiful princesses (and love interests), sorceresses, or mythical creatures like fairy queens.

Some sword-and-sorcery films originated as early as the 1920s silent era, though fantasy film was not highly successful as a genre until the late 1970s. Early examples include *The Thief of Bagdad* (1924, remade in 1940 with some significant changes) and the aforementioned *Die Nibelungen* by Fritz Lang (1924). These early films feature women in stereotypical roles: sleeping princesses and jealous brides. Frank Capra's *Lost Horizon* (1937) is the first of a number of films adapted from books in which the main characters stumble upon a mysteriously accessible land or lost continent, including Walt Disney's production of the Jules Verne novel *20,000 Leagues under the Sea* (1954), its sequel *Mysterious Island* (1961), and Edgar Rice Burroughs's *The Land That Time Forgot* (1975). All these films feature few or no female characters.

From the 1950s to the 1970s, legendary stop-motion animator Ray Harryhausen and his series of Sinbad and other myth-based fantasy films account for a good portion of the mainstream fantasy films. In them, female characters are, in the tradition of *The Thief of Bagdad*, princesses or beautiful damsels in need of rescuing, or evil witches who serve as an antagonist. For example, in *The Seventh Voyage of Sinbad* (1957), Sinbad must obtain the ingredient to unshrink a princess under a curse by an evil wizard, and in *Sinbad and the Eye of the Tiger* (1977), Sinbad contends with evil witch Xenobia. Other

Harryhausen films are set among the myths of ancient Greece and Rome, such as *Jason and the Argonauts* (1961) and *Clash of the Titans* (1981), both of which set their narratives around the quests of male main characters. Jason is in quest of a golden fleece, while Perseus must kill the evil Gorgon Medusa and bring back her head in order to save his fiancée, Princess Andromeda. Consistent with most high fantasy, women characters are featured in very circumscribed roles, usually ancillary to the actions of the main character. This limitation is true as well of Ingmar Bergman's influential Swedish fantasy medieval epic, *The Seventh Seal* (1957), about a knight who plays chess with Death to garner enough time for him return to his wife after the Crusades.

The 1980s ushered in another subgenre of sword and sorcery, sometimes called "sword and sandal." The barbarian films of the 1980s such as *The Beastmaster* (1982), *Conan the Barbarian* (1982), and *Conan the Destroyer* (1984), as the titles suggest, generally star male protagonists. These films center around their male protagonists; women characters enter as princesses and/or love interests (as in *Conan the Barbarian*), slave girls, evil queens, or sidekick warriors. *Red Sonja* (1984) is unique in its use of a female main character (who nonetheless receives much aid from a Conanesque male character, Kalidor). However, it received scathing reviews, as much for its poor quality as for its homophobia (the evil queen Gedren is portrayed as a lesbian whose vendetta against Sonja is fueled partially by her rejection of the queen's advances).

In addition to the cluster of barbarian fantasy films, the 1980s was a rich period for high fantasy, especially medieval epics, including *Excalibur* (1981), *Dragonslayer* (1981), *The Sword and the Sorcerer* (1982), *Krull* (1983), *Deathstalker* (1983), *The Neverending Story* (1984), *Ladyhawke* (1985), *Legend* (1985), *Highlander* (1986), *The Princess Bride* (1987), and *Willow* (1988), although none of these films was the financial blockbuster that strictly action-adventure or comic fantasy films were of the era. Many of these films are love stories—such as *Legend* and *Ladyhawke*, about star-crossed lovers—while others, notably *Deathstalker* and *Krull*, center around kidnapped princesses who are rescued by the male protagonists.

Most recently, adaptations of some of the major works of fantasy fiction have become critically successful and highly bankable productions, leading to an explosion in the number of high-fantasy films and roles for women; often, because they are adapted from classic fiction and because of the reluctance of Hollywood powers-that-be to tamper with tried-and-true formulas for success, these films continue to feature women in stereotypical roles and star male leads. For example, Peter Jackson's Academy Award-winning trilogy of *Lord of the Rings* movies (2001–03) focuses on the journey of a group of male adventurers, led by hobbit Frodo Baggins, to destroy a powerful ring. Female queens, fairies, and elves assist them along the way. By contrast, in an ensemble cast of two boys and two girls, the Pevensie siblings share the role of protagonist in C. S. Lewis's *Chronicles of Narnia: The Lion, the Witch, and the*

Wardrobe (2006), though the narrative structure pits the selfish, evil White Witch against a beneficent male lion who, through sacrifice, vanquishes her. The highly successful Harry Potter films (the first film, *Harry Potter and the Sorcerer's Stone* [2001], alone has grossed almost a billion dollars in theater attendance and rentals), adapted from the series of novels by **J. K. Rowling**, center around a male main character, although Harry's close circle of friends features Hermione Granger as his brainy buddy. Even the highly successful *Pirates of the Caribbean* series (2003–07, inspired by the Disney amusement park ride), while primarily a swashbuckler, is more beloved for the adventures of Capt. Jack Sparrow than the romance between Will Turner and Elizabeth Swann.

The Legacy of Alice

A departure from the male-dominated traditions in fantasy narrative is the Alice in Wonderland plot. Considered the father of modern fantasy, Lewis Carroll's *Alice's Adventures in Wonderland* was first published in 1865 and has served as a template for a number of female-centered fantasy narratives that have appeared either as books or as original films. Such stories center on female characters—usually in adolescence—who, through some supernatural intervention, leave the “real world” to enter an alternate, sometimes nonsensical, universe where they engage in the questing typical of high fantasy.

The earliest version of this narrative plot is *The Wizard of Oz* (1939), adapted from L. Frank Baum's 1900 book *The Wonderful Wizard of Oz*. The movie centers around Dorothy Gale, who during a tornado ventures to an imaginary world paralleling her own native Kansas. Along the way, she teaches lessons to those she meets as she navigates the disorienting land of Oz. A 1985 adaptation of Baum's second and third Oz books, *Return to Oz*, charts Dorothy's return to the land of Oz and her outwitting of yet another witch, Mombi.

The 1951 Disney animated adaptation of Carroll's *Alice in Wonderland*, while technically a children's movie, figures importantly into this subgenre of fantasy film because it features a female main character around whom the plot centers. A Czech version of the story, *Alice* (1988), takes a darker approach than the cartoon, with grislier imagery and more experimental cinematography.

Two more contemporary versions of this subgenre include *Labyrinth* (1986) and *MirrorMask* (2005). *Labyrinth* stars Jennifer Connelly as the adolescent Sarah who wishes her baby brother would disappear, resulting in his abduction by the King of the Goblins, played by David Bowie; she is given the opportunity to rescue him, but only if she navigates his endless labyrinth, which she does, successfully outwitting the goblin king. *MirrorMask*, as well, involves an unexplained journey into an alternative world for Helena, whose

alter ego, the Dark Princess, has used an enchanted mirror mask to escape the clutches of her repressive mother, the Dark Queen. With the help of masked harlequin Valentine, Helena maneuvers through a sort of metaphor for her unconscious, constructed from the drawings, posters, comics, and various other artistic outpouring the artistic Helena has crafted.

In all of the films of this Alice in Wonderland subgenre, the question of whether the female protagonist is in her “real world” or has crossed over to an alternate reality is left ambiguous. Often the dreamlike quality of the new world is made even more unclear by the appearance of objects or people from the heroine’s world in new forms in the new place. The persistence of this subgenre suggests that, despite the historical focus on male protagonists, films with women or girls in leading roles are as likely to garner a fan base and earn critical and commercial success as their male-dominated counterparts—when they are produced.

LIGHT AND DARK CONTEMPORARY FANTASY

Light contemporary fantasy and its counterpart, dark contemporary fantasy, often take comic and dramatic narratives and infuse an element of the supernatural. As with high fantasy, contemporary fantasy has been dominated by male-centered narratives, for example, the ghost and Bangsian films of the 1940s. Typical examples include *The Devil and Daniel Webster* (1941), *Here Comes Mr. Jordan* (1941), *Cabin in the Sky* (1943), *Heaven Can Wait* (1943), *It’s a Wonderful Life* (1946), *A Matter of Life and Death* (1946), and *The Ghost and Mrs. Muir* (1947). Both dark and light fantasy films in the 1980s and 1990s, as well, have centered on male characters, including the 1984 blockbuster *Ghostbusters*, about three New York parapsychologists who open a ghost containment business. Other films of the era following this masculinist trend include *Bill and Ted’s Excellent Adventure* (1989), *Big* (1988), *Beetlejuice* (1988), *Field of Dreams* (1989), *Edward Scissorhands* (1990), and *Groundhog Day* (1993).

An interesting divergence from this pattern is *Ghost* (1990), starring Whoopi Goldberg as a reluctant medium pressed into service to reunite bereaved Demi Moore with her recently murdered fiancé, played by Patrick Swayze. While Swayze’s ghost takes up a lot of the narrative, the prominent role of female leads sets this film apart from others of the era. Similarly, 1998’s *Practical Magic*, adapted from the novel by Alice Hoffman, is the story of the Owens family, a family of witches cursed with the untimely deaths of husbands. Though the film was not commercially successful, it illustrates that making female-centered pictures is sometimes contingent upon women having women in positions of influence in the film industry (the film had a female screenwriter and producer).

Another light fantasy film with a high-powered female cast that enjoyed some success in the 1980s is *The Witches of Eastwick* (1987), starring

three of the most successful actresses of the time: Susan Sarandon, Cher, and Michelle Pfeiffer. As three single women in a New England town, the women are insensitive to their own sexual and spiritual powers, powers that grow when they unconsciously evoke the devilish Jack Nicholson. As van Horne, he seduces the women, undermining their friendship as they compete for his attention and approval. Even as they eventually banish him from the material world, he continues to influence the women incorporeally. The film has been dismissed by some feminist critics such as Kathe Davis, who argues that the film stereotypes modern women in negative ways.

Dark contemporary fantasy is less common in the 1980s and 1990s than comic, but has generally featured women as romantic interests, like 1980's Christopher Reeve/Jane Seymour vehicle *Somewhere in Time* and the 1988 German film *Wings of Desire*, about an angel longing for human love, later remade in the United States as *City of Angels* (1998). Other dark fantasy films—for example, the cult hit *Donnie Darko* (2001) and Stephen King's blockbuster hit *The Green Mile* (adapted from his serial in 1999)—center on a charismatic and mystical hero who sacrifices himself so that others (usually female characters) will live.

Finally, a major force in the work of the dark (or dramatic) fantasy is director and screenwriter M. Night Shyamalan, Indian-born but raised in the United States whose highly influential box office hits—typically stylized, atmospheric supernatural dramas—have also renewed critical and commercial interest in fantasy film. Most of his early major films—including *The Sixth Sense* (1999), *Unbreakable* (2000), and *Signs* (2002)—center on a male protagonist or ensemble of male characters, but two later films, *The Village* (2004) and *Lady in the Water* (2006), include women in central roles.

The Future

Trends in the last decades of the twentieth century have been mixed. Martha Lauzen, professor of communication, has documented the participation of women in the motion picture industry and notes in her 2005 study "Celluloid Ceiling": "Over the last four years, the percentage of women working as directors, executive producers, producers, writers, cinematographers, and editors on the top 250 domestic grossing films has declined from 19 percent in 2001 to 16 percent in 2004." Also problematically, in 2000, women accounted for 11 percent of directors of the top 250 films of the year, but in 2004 the figure was just 5 percent. The number of executive producers, producers, directors, writers, cinematographers, and editors working on the top 250 grossing films of 2004 also declined 1 percentage point to 16 percent from 2003.

As more women enter the production and creative aspects of fantasy filmmaking and gain access to the big budgets that are often the key to

believability, we may see more women in the filmmaking role, and more variety in the portrayal of women in fantasy film.

See also chapters 12, 13, 14, and 18.

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12

Science Fiction Film: Nineteenth and Twentieth Centuries

SUSAN A. GEORGE

EARLY in the development of film as a significant new art form, innovators such as French magician and theater owner Georges Méliès found it a perfect medium to create fantastic landscapes, characters, and scenarios. Through the use of stop motion, models, miniatures, double exposure, and other techniques, Méliès created fantastic and magical films, becoming one of the first filmmakers to apply the technological capabilities of film to the literary genre of science fiction (SF). He and other filmmakers established a link between the technology of film and the West's fascination with science and technological development early in the medium's development, a link that remains strong today.

Another aspect of early cinema that Méliès and others certainly exploited was the representation of the "fairer" sex as a part of the voyeuristic spectacle of film. From women in short shorts on Earth to scantily clad women scampering across the surface of the moon in Méliès's best-known film, *A Trip to the Moon* (1902), to other early short films, including *Trapeze Disrobing Act* (1901) and *Pull Down the Curtains, Suzie* (1904), which showed men watching women undressing, the female body has been a central feature of cinema.

As the art form developed and more complicated scenarios were presented, female character types also developed. With science fiction film's ability to make the metaphoric or the imagined cinematically "real," its female characters in the past and present often become models of the "proper" role for women in a particular period. However, they can also represent safe alternatives to the role models and, in the worst-case scenario, embody negative archetypal figures.

ROBOTIC WOMEN

Perhaps nothing highlights the constructed nature of **gender** more than SF films featuring **female cyberbodies**: robots, androids (robots taking more or less human form), cyborgs (merging of the organic, usually human, and the mechanical), or **clones**. One of the earliest and probably best-known films that shows the feminine embodied as technology in a less than positive way is Fritz Lang's *Metropolis* (1927). Lang's **dystopic** world is divided in two, with the rich living luxurious, decadent lives above ground while the workers who make the city run live like robotic slaves below ground. Joh Fredersen is the master of *Metropolis* and controls the city's workings. A power struggle between Fredersen, who believes the current class division is normal and just, and his son, Freder, who wants more for the workers, soon begins.

A central figure in their struggle is the daughter of a worker, Maria, who makes Freder aware of the injustice of the workers' situation. Maria is good, kind, and cherished by her people as she preaches of a day when a mediator will come and help them. Fredersen, in his attempt to retain control, goes to Rotwang, a prototypical mad scientist, for help. Rotwang shows him his latest invention: a robot that never tires or makes mistakes. Knowing the power Maria has among the workers, Fredersen asks Rotwang to make the robot over in Maria's image so it can incite the workers to rebellion. Rotwang abducts Maria and, through the use of a marvelous machine, changes the robot into a copy of Maria.

What is significant here is how the robot or android Maria performs gender as the film establishes the link between the destructive power of female sexuality. To make sure the robot Maria can pass as the "real" Maria, Fredersen and Rotwang have it literally perform an erotic striptease for other businessmen. The men's reaction, their desire for it, assures Fredersen and Rotwang that it can pass as human. The robot, now encased within the image of Maria, seductively incites the workers to revolt, while the real Maria and Freder save the workers' children, who are threatened by the uprising.

Another significant film featuring robotic women that focuses on the constructed nature of "woman" in patriarchal culture is *The Stepford Wives* (1975). The film starts when Joanna's husband, Walter, decides to move the family to the lovely suburb of Stepford, but there is something strange going on at the Stepford Men's Association that is changing the women. After a few months in Stepford, women become perfect, sexy housewives who are submissive and obsessed with cleaning and cooking. Joanna and her friend Bobby, another new arrival to the community, finally unravel the town's secret: the men of Stepford are replacing their wives with androids. The mastermind leading the Men's Association, which consists of artists, engineers, and scientists, is Dale Gribble, affectionately referred to as "Dis" because he once worked for Disney.

After Bobby is transformed, Joanna realizes the seriousness of the threat and decides to leave town with her two young daughters, but the Men's Association has taken them. When she goes to find them, what she finds is her android double. The Stepford Joanna, dressed only in a sheer peignoir emphasizing its significantly larger breasts, is brushing its hair in a replica of Joanna's bedroom. Dis watches as his smiling creation rises, twisting a nylon stocking around her hands as she prepares to kill the original Joanna who served as her template.

The Stepford Wives outraged **feminists**, who claimed it was completely anti-female. The ending certainly is disheartening as even Joanna, who Dis himself notes is "brighter than most," is destroyed by the unrelenting power of patriarchy. The final sequence shows Joanna in the supermarket now wearing the Stepford uniform of a long yet sexy dress with matching hat and a vacuous smile.

However, as the film gained cult status and cultural critics took a second look, scholars began to see the ways the film made literal, as science fiction often does, the theory that gender is a cultural construction rather than a biological imperative and that a wide range of gendered activities are more about controlling women and their behavior than any "natural" order. Besides casting all the men in Stepford as virtually heartless conspirators and murderers (only one man shows any emotion when his wife is replaced), the film takes a critical stance regarding industry and technology's role in sexist oppression. Surrounding Stepford is an array of high-tech companies. The narrative logic of the film makes the presence of these companies understandable, but the repeated inclusion of the company's signs in the film implicates not only Stepford's men but also industry, science, and technology in the ongoing oppression of women.

One shortcoming of the film and, indeed, most of the films discussed here is that they fail to comment effectively on issues of race, class, or sexual preference, constructing worlds inhabited by white, heterosexual, and mostly middle-class people. The token inclusion of an African-American couple at the end of the original film and the brief appearance of a gay couple in the 2004 remake are not sufficient to continue or advance the multilayered critical examination of sexism in the United States that was the core of the original by according equal attention to constructions of race or sexual orientation.

Besides linking technology, woman, and feminine sexual power, these robotic-women films also raise the issue of the dark Other or double as well as the issue of (gender) identity, a central concern of the postmodern period and the work of feminist scholars such as Donna Haraway and Mary Ann Doane, both of whom examine gender identity in relation to the cyborg/body. Other important robotic characters are the replicants in *Blade Runner* (1982),

the hybrid Ripley and the android Call in *Alien 4: Alien Resurrection* (1997), and the androids in *Cherry 2000* (1988) and *Eve of Destruction* (1991).

THE GOLDEN AGE

Though the 1950s are nostalgically remembered by some as a simpler and quieter time, the truth about the decade is much different. Besides the joys and benefits brought about by postwar affluence, the nation was experiencing social and political changes. For instance, discussion of the atomic bomb, the bombing of Japan, and the attempt to improve the image of the atom by promoting its peaceful and medical uses appeared in a variety of 1950s cultural artifacts, including popular magazines like *Ladies Home Journal*, newspapers, federal Civil Defense Administration publications, church sermons, and, of course, Hollywood films. Shortly after the war ended, the Cold War began, and worries over Communism and communists infiltrating neighborhoods, universities, Hollywood, and even the government itself swept the country as Sen. Joseph McCarthy made his accusations and the House Committee on Un-American Activities held its hearings.

In addition, gender relations and the role of the modern woman in the public sphere created tension and anxiety. Middle-class women had been encouraged to work outside the home as part of the war effort, but once the war was over, government and industry started campaigns pressuring women to return to their homes. Though most women were forced out of their higher-paying wartime jobs to make room for returning veterans, not all women could financially afford or wanted to return to the home and the very narrow definition of American womanhood now being promoted.

In terms of film, the 1950s is frequently referred to as the Golden Age of SF film in the United States. The genre became a hot commodity in the atomic age, and scores of SF films of varying quality were made during this decade. As Vivian Sobchack notes, "Although the SF film existed in isolated instances before World War II, it only emerged as a critically recognized genre after Hiroshima" (*Screening Space*, 21). She further observes that, based on the decade's fears regarding the atomic bomb, it is not surprising that SF film is at best ambivalent about the benefits of technology and scientific research. Moreover, it is not historically surprising, considering the anxieties regarding gender roles, that SF films of the time present female characters that served as both models and cautionary tales for women and men of the decade.

Mystique Models

While many scholars and critics remember 1950s SF film women as nothing more than high-heeled, well-dressed helpless damsels who screamed when threatened, on closer viewing they are a more diverse group than one might think. Though almost all of them do scream at one point or another, and

many are meant to serve as role models, others offer alternatives to this construction. They embody both the anxiety and promise concerning the changing role of women at the dawn of the atomic age. Still, the largest numbers of female characters in SF film are those who serve the values of the dominant culture. Since these characters exemplify or model the attitudes and values that Betty Friedan discusses in her 1963 book *The Feminine Mystique*, I call these women “Mystique Models.”

The Mystique Models have taken to heart all the columns, books, and articles that were telling them they would find complete fulfillment only as wives and mothers. They are poster girls for dominant ideologies and the status quo. They represent what needs to be preserved and protected about the “American Way of Life”: hearth, home, family, and white womanhood. While some of them hold jobs, they are employed in positions historically viewed as “women’s jobs,” such as elementary school teachers. These characters may be active early in the film narrative, but are either completely absent from the closing scenes or are shown watching the hero save the day from a safe distance. They include Sylvia in *The War of the Worlds* (1952), Ellen Fields in *It Came from Outer Space* (1953), and Cathy Barrett in *The Monolith Monsters* (1957).

Carol Marvin, in *Earth versus the Flying Saucers* (1956), is another example of this type. She helps her new husband, Dr. Russell A. Marvin, with his research but does not appear to be employed to serve as his assistant. She is a fairly active participant in the development of the technology to stop the invaders, but strictly in a “stand-by-your-man” capacity. In addition, she frequently appears handling “women’s” chores, such as preparing dinner for her husband and her father and bringing in food and sundries when the newlyweds go into the control booth to track the progress of the next satellite launch.

Ellen Fields, the local elementary school teacher in *It Came from Outer Space*, is another stand-by-your-man woman. She stands by John Putnam even when everyone else in town has turned against him. Cathy Barrett in *The Monolith Monsters* is also an elementary school teacher and the girlfriend of the hero, Dave Miller. Her central role in the film, however, is as a surrogate mother concerned with the well-being of the soon-to-be-orphaned Ginny Simpson.

Cathy, Ellen, Carol, and others like them embody dominant cultural notions of the “proper” attitudes, actions, and role of women in the 1950s and exemplify what genre films like SF can be: a forum where the dominant culture tells tales about the correctness and naturalness of the current social and political order.

While far fewer of these character types appear in more recent SF films, they have not disappeared completely. Instead, they appear in updated forms in films like Steven Spielberg’s family-focused films *Close Encounters of the Third Kind* (1977) and *E.T.: The Extra-Terrestrial* (1982). Mystique Models are

also evident in SF films of the new millennium, including Monica Swinton in *Artificial Intelligence: AI* (2001), Rachel Keller in *The Ring* (2002) and *The Ring Two* (2005), and Telly Paretta in *Forgotten* (2004). Many of the more recent films focus on the role of mother and deemphasize the role of wife, in keeping with the rise in single-parent, usually mother-headed, households. However, the role of the mother as protector of her child becomes the central driving force for these women's actions and the film's narrative trajectory.

SF Vamps

In stark contrast to women such as Ellen, Cathy, and Carol is the SF version of the archetypal Vamp. The SF Vamp may represent the greatest threat to the patriarchal system because she has "sucked men dry physically, financially, and/or morally for centuries on stage, in literature, and more recently in film" (George, "Pushing Containment," 1). As Janet Staiger notes, the Vamp is a staple of early films such as D. W. Griffith's *The Mothering Heart* (1913) and Frank Powell's *A Fool There Was* (1915). She embodies the allure and appeal of sexuality as well as male fears regarding the all-consuming and destructive woman. She has never disappeared completely from the silver screen, returning with a vengeance in the form of the 1940s film noir's femmes fatales, including Phyllis Dietrichson in *Double Indemnity* (1944) and Kathy in *Out of the Past* (1947) and again with the monstrous women of 1950s SF film.

Unlike the Vamps of Staiger's study and the femmes fatales who remain outwardly beautiful until their end, the evil deeds and desires of the SF Vamp are inscribed on her body as well. In common with other screen vamps, the SF Vamp is not an innocent bystander; she takes an active role in the events that lead to her transformation out of "overreaching desire to regain youth, beauty, male affection and/or financial gain"—all fatal flaws that 1950s women were warned about and advised to avoid (George, 11). If not properly contained within a heterosexual relationship, by imprisonment, or by death, these sexual and aggressive screen women—like Janice Starlin in *The Wasp Woman* (1960), June Talbot in *The Leech Woman* (1959), and Nancy Archer in *Attack of the 50 Foot Woman* (1958)—"distract men, destroy families, and by doing so make the nation weak and ripe for invasion" (George, 3), a thinly disguised metaphor for Communist infiltration.

The SF Vamp is less insipid and far more openly objectionable and powerful than the role models. Like the femmes fatales of film noir, they are "the most dangerous of women: beautiful, clever, crafty, sensual, sexual, and deadly" (George, 31). Their stories are "cautionary tales for the unsuspecting men they may seduce, and they serve as a warning to women to stay in their place or they will, literally, turn monstrous and be dispatched without mercy" (George, 33). Though these films and representations are critical of the double standard in society, especially as it relates to age and beauty, and contain some convincing feminist speeches, the critique is not sustained. Moreover,

the SF Vamp often buys into the dominant ideologies regarding women and youth and becomes as aggressive and dangerous as any femme fatale.

The SF Vamp also appears in more recent films such as *Species* (1995) and *Species II* (1998), in which the tall, blonde, and beautiful actress Natasha Henstridge initially plays the monster, Sil, genetically engineered from human and extraterrestrial DNA. However, as Sil's biological clock starts ticking and the drive to mate and produce a child increases, the beautiful Sil transforms into a man-killing H. R. Giger monster (Giger's other creations include the alien and alien queen of the **Alien** films) that must be killed by the end of the film.

Other recent SF Vamps include Mystique in the X-Men films, the queen in *Aliens*, and the Borg queen of the **Star Trek** franchise. All SF Vamps, as Staiger notes, can "be considered a projection of male fear or hatred of women" and take on the destructive attributes of negative archetypal female figures such as Medusa, whose mere look could turn men to stone (*Bad Women*, 149). Moreover, to some degree they all represent what Barbara Creed terms the "monstrous-feminine."

The Monstrous-Feminine

Creed argues that the term *monstrous-feminine* is necessary because "'female monster' implies a simple reversal of 'male monster'" and "the reasons why the monstrous-feminine horrifies her audience are quite different from the reasons why the male monster horrifies his audience" (*Monstrous-Feminine*, 3). Creed uses the psychoanalytic theories of Freud and Julia Kristeva's notion of the abject—"that which does not 'respect borders, positions, rules', that which 'disrupts identity, system, order'"—to examine the significance of gender in the representation of female monsters. Creed argues that gender makes all the difference. She notes that while the Monstrous-Feminine can "wear many faces," there are two major classifications:

- 1. The mothering and reproductive classification, which includes the archaic mother and the monstrous womb both evident in the giant-ant film *Them!* (1954) and the *Alien* films, and
- 2. Woman as castrator, including the alluring, sexual castrating woman such as June Talbot and Sil, as well as the castrating mother, as in *Psycho* (1960).

Female characters based on these archetypes and theories of psychoanalysis continue to appear on the silver screen today.

Good Working Women

Less destructive than the SF Vamp and less traditional than the role models, are the Good Working Women. Some examples are Dr. Pat Medford in *Them!*, Marisa Leonardo, M.D., in *20 Million Miles to Earth* (1957), and graduate student

in biology Stephanie Clayton in *Tarantula* (1955). The Good Career or Working Woman in SF films is a vital, independent woman who manages to have her career and love. Some can even remain sexy and in control of their sexuality without transforming into a Vamp. Though her transgressions against patriarchy are similar to those of the SF Vamp, she is not punished, does not turn into a monster, and does not suck men dry, because of three key factors. First, she does not engage in the professional world for personal financial gain or the power it brings, but for knowledge and to protect humanity from various threats, invaders, and mutations, usually caused by atomic testing and radiation. Second, she is a team player who does not act on her own but works cooperatively within the established bureaucratic system, a highly valued trait in the 1950s, an era in which the archetypal image of the rugged individualist had become suspect. Finally, while intelligent, the career-minded woman is not cold or distant. She is still sexual and eventually willing or interested in a heterosexual relationship. Her emotional outbursts throughout the film make it clear that no matter how intelligent and professional, she is still a “real woman,” who desires and relies on men.

This is the case with Dr. Leslie Joyce in *It Came from Beneath the Sea* (1955). After a puzzling encounter, Navy submarine commander Pete Matthews finds some mysterious tissue on the sub. Renowned marine biologists Joyce and Dr. John Carter arrive in the Pacific to classify the marine tissue sample. A courtship triangle between Joyce, Carter, and Matthews soon begins. At first it appears that Dr. Joyce will create a fissure between the two men and will need to be contained by the end of the narrative; but that is not the case. While she is an “eminent” marine biologist dedicated to her work and school, she does not possess the driving desire for power, wealth, youth, or beauty.

Dr. Joyce is, however, well aware of her beauty and uses her “feminine wiles” when necessary. If the love triangle is not enough of an example of her sexual power, there is another vivid example early in the film. When the men are trying unsuccessfully to get information from some sailors regarding the attack on their ship, she decides she will give it a try. Taking off her sweater to reveal her low, scoop-neck shirtwaist dress, she enters the room where the sailors are being interrogated. Sitting coquettishly on the desk, pulling out a cigarette and asking for a light, she quickly gets the crewman to confide in her as she covertly turns on the desk intercom so the brass in the other room can hear. She is beautiful and uses that to advantage—again not for personal gain, but for the common good of the dominant culture.

Joyce, like other Good Working Women, is an active participant in the professional and predominantly male world of the film, and she often takes the lead in briefings and in the search for the monster. However, she does not directly take part in its final destruction, and her position and power are repeatedly undercut. For example, in one scene she explains to Matthews that

she will not be pushed around by him and that he “underestimates her ability to help in a crisis.” Then, only moments later, the giant octopus rears its ugly head and grabs the local sheriff. Her reaction is a hysterical scream followed by her cowering against Carter. Throughout the film, in fact, she alternates between being calm, clinical, and efficient and then hysterical and clinging to either Matthews or Carter.

While Joyce is clearly not a SF Vamp or the monster of the film, she is another disturbing and uncontrollable force in the film, one that is never completely contained. In the closing sequence, the three characters are sitting together at a bar. Joyce, sitting between the men, is wearing a low-cut black dress with sequined spaghetti straps, still refusing to choose between Matthews and Carter. Dr. Leslie Joyce and the other Good Working Women delicately teeter on the edge of feminine monstrosity as they refuse to give up their careers for men.

In recent films, Good Working Women, especially those who are doctors, frequently appear in films opposite SF Vamps, as in the case of Dr. Laura Baker, the molecular biologist in *Species* and *Species II*. Other Good Working Women of late include Dr. Susan Tyler, an entomologist in *Mimic* (1997); Rachel in *Paycheck*; and, though generally a less-developed character, Irene in *Gattaca* (1997).

Tough Women

Even in the 1950s, there were a few Tough Women or, at least, women who served as the film’s protagonist, notably Helen Benson in *The Day the Earth Stood Still* (1951) and Marge Farrell in *I Married a Monster from Outer Space* (1958). Since the 1970s films such as *Alien* and *Halloween* (1978), in which the last remaining main character is not the traditional white male, but a (white) woman instead, more Strong or Tough Women have graced big screen and television SF. Ellen Ripley of the *Alien* films and Sarah Connor of *The Terminator* (1984) and *Terminator 2: Judgment Day* (1991) are probably the most famous and written-about of these film women.

In 1979, when *Alien* was released and the first officer and then the captain, both white males, became the first victims of the monster, it left audiences wondering who, if anyone, would survive the encounter. When it turned out to be a female crewmember, Ripley, it was shocking. Instead of being reduced to screaming hysteria and paralysis, as several of the other crewmembers are, Ripley, though certainly scared, manages to keep her head throughout the film. She is resourceful, intelligent, and yet, as several scholars note, still remains a feminine spectacle in the closing sequence as she undresses preparing for hypersleep. She even survives actions that would mean the end for lesser characters, male or female, in SF and particularly **horror**, such as when she goes back to rescue Jones, the ship cat.

An even tougher Ripley appears in James Cameron's *Aliens* (1986). As Ximena C. Gallardo and C. Jason Smith note, Cameron reconstructs Ripley into a hero for the hard-bodied Reagan era, but still manages to center her gender as she becomes a surrogate mother figure and rescuer of the orphaned little girl, Newt. Several scenes, one in the alien queen's egg nest and the final battle sequence between Ripley and the queen, reinforce the issue of woman-as-mother versus the monstrous-feminine. Ripley is the good mother set against the alien queen as the "monstrous mother." In the final showdown, Ripley, now encased in the metal power loader, engages the alien queen advancing on Newt with "Get away from her, you bitch!" Here Ripley is recast as a hard hero motivated by maternal feelings and set in contrast to the monstrous motherhood of the queen.

In the third film, *Alien 3* (1992), even with her head shaved, Ripley remains a strong woman hero. Her very presence on an all-male penal colony is in itself disruptive, and she is literally going to be a mother of sorts because she harbors an alien within. In the fourth film, *Alien Resurrection*, Ripley is resurrected from DNA miraculously retrieved (as only Hollywood can do) from the inferno Ripley cast herself into to destroy the alien growing in her at the end of the third film. This Ripley is truly less than human. She is a cloned alien/human hybrid, complete with amazing strength, speed, and acid blood. Here the line between Ripley as Tough Woman and Monstrous-Feminine becomes blurred, a common problem with strong female characters in SF film.

Another problem Hollywood film has always had is keeping the tough female hero from simply becoming as one-dimensional and "hard" as stock male heroes. Even clarifying what it means to write strong women who are still women is difficult if not impossible. This problem is one that many scholars and critics say plagues the development of the character Sarah Connor in the *Terminator* films. In the first film, Connor is an everyday woman working as a waitress and trying to get by. As the film progresses, she shows strength and tenacity, but, like the Good Working Women of the 1950s, she relies on the knowledge and help of a man, Kyle Reese, who has come from the future to save her. In the end, however, Reese dies before his mission is complete, and Connor must save herself and the future of humankind by destroying the Terminator.

By 1991 and *Terminator 2: Judgment Day*, Connor (and actress Linda Hamilton) had transformed physically and mentally into a hard-bodied hero. When this sequel (also directed by Cameron), begins, she is in a mental institution while foster parents are raising her son. After being freed from the institution by her son John and the Terminator, who is now programmed to protect the boy, she watches them together and realizes she has lost her ability to love and be a good mother. As Susan Jeffords notes:

While she is focusing on being a super-soldier, the Terminator is working on being a better mom, listening to and playing with the son that Sarah hardly

notices for all the weapons she is carrying. Sarah Connor even acknowledges that the Terminator is doing a better job than she could. (*Hard Bodies*, 162)

The Tough Woman may serve as a hero, but fails to provide a progressive or multifaceted representation of women.

Since the beginning of the new millennium, Tough Women in SF, horror, and fantasy films have been on the increase, appearing in films such as *Resident Evil* (2002), *Resident Evil: Apocalypse* (2004), *Underworld* (2003), *Underworld Evolution* (2006), *Aeon Flux* (2005), and *Ultraviolet* (2006). The new Tough Women, some of whom come out of video games, tend to be ultraviolent and hypersexualized. The body count climbs and the leather outfits get even tighter in these more recent films. Whether they offer the same type of progressive or alternative representation for the twenty-first century that Ripley did in the 1970s is certainly questionable. It will be interesting to see what scholars say about them and other SF women in the millennia to come.

See also chapters 11, 17, and 18.

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13

Anime and Manga

EDEN LEE LACKNER

WHILE manga and anime are relatively new types of media to Western audiences, both have a long tradition within **Japan** and surrounding Asian cultures. English-speaking readers may most closely associate manga with the North American comic book industry; indeed, the marriage of pictures and text is an obvious link between comics and manga. Comic books, however, still hold a marginalized position in Western literature and carry the stigma of being uniformly aimed at and read by children. Conversely, these limitations are not in place for manga, as it is a major form of print media. Rather than the overwhelming stereotype of the North American comic book reader as socially awkward, hygienically challenged, and obsessed with trivial fictional details—most aptly parodied by *The Simpsons*’ Comic Book Guy—manga is read by a wide cross-section of Japanese citizens, from children of both **genders** to adult men and women.

Anime is often the outgrowth of manga-based stories. The more popular the manga, the more likely it is to be translated into animated form for the purpose of television series and movies. Nevertheless, there are many anime shows that take shape in animated form without first being generated in a static medium. Just as English-speaking readers often conflate the place of manga in Japan with that of comic books in Western countries, English-speaking viewers tend to see anime as the Japanese equivalent of children’s cartoons. This dichotomy does not exist in Japan, however, where anime is a medium, not a specific genre. Although it is not consumed as widely as manga, it is understood to appeal to a broad audience.

A BRIEF HISTORY OF MANGA

The precursor to what is known as modern manga appears in Japanese art as early as the Heian Period (794–1185). The *Choju Giga*, or “Scrolls of Frolicking

Animals,” is a set of four scrolls depicting **animals** engaging in human activities such as wearing clothes, dancing, holding objects in their paws, and standing on two legs. The scrolls are not accompanied by text, but do provide loose narratives by means of character positioning and actions. The first two scrolls are usually attributed to the Buddhist priest Kakuyu (1053–1140), also known as Toba Sojo, although there is currently no information available to verify this claim conclusively. Literacy was not widespread during the Heian Period, during which primarily the clergy and royal court benefited from this type of education. *The Tale of Genji* by Shikibu Murasaki, considered to be one of the first novels ever written, dates from this same era. It is a short jump from pictorial storytelling and text-only narrative to pairing the two, and in fact, there is a twelfth-century version of Murasaki’s novel that presents illustrations alongside the tale (the *Genji Monogatari Emaki*).

During the Edo Period (1603–1868), there was an upswing in the popularity and distribution of illustrated stories, paintings, and woodcuts known as *ukiyo*e, a Buddhist notion meaning “pictures of a floating world.” This “floating world,” or *ukiyo*, emphasized the transience of life as well as the impulse to seek pleasure. As woodcuts in particular were inexpensive and easy to mass produce, *ukiyo*e were easily distributed. Most often they presented images reflecting daily life, samurai, Kabuki actors, and geisha, although as the art form continued to develop, landscapes also became a popular subject. The *ukiyo*e continued to evolve through the Edo Period and into the Meiji Period (1868–1912), and in 1814 this long tradition of illustrated text came to fruition in the first known usage of the word *manga*. Katsushika Hokusai, an artist specializing in *ukiyo*e, published the first of fifteen volumes of his *Hokusai Manga*, a series of close to four thousand sketches of landscapes, people, and animals. This work was very much in line with such works as the *Choju Giga* because, rather than introducing a controlling narrative, Hokusai’s *manga* was a series of primarily unconnected images.

The pairing of text and picture, however, continued to develop and evolve into what is known as the modern *manga*. In 1702, long before the *Hokusai Manga*, Ooka Shumboku released the *Tobae Sankokushi*, a type of comic book filled with pictures of men humorously engaged in daily tasks in various locales in Japan. Growing out of this publication was a flurry of black-and-white illustrations, sometimes paired with stories, bound into leaflets and known as “*tobae*,” after the creator of *Choju Giga*. These *tobae* stand as a marker of the larger commercialization of *manga* made possible in part by an increasing exposure to new technology and artistic styles as Japan reopened its borders. Additionally, the advent of *kibyoshi*, or “yellow cover” booklets, rising out of children’s literature and containing monochrome pictures accompanying fables, perpetuated this marriage of illustration and caption, and in fact strengthened narrative ties.

These intersecting traditions of pictorial scrolls, novels, ukiyoe, tobae, kibyoshi, and other illustrated stories laid the foundations for the modern manga. During the nineteenth and twentieth centuries, manga truly became a mass media project. Ease of production manifested wider distribution in the form of newspapers and magazines, and eventually large monochromatic publications the size of phone books, meant for rapid reading and discarding by a highly literate public. These narratives were not confined to one genre, but like the widening of imagery in the ukiyoe, as modern manga developed, it embraced an increasingly large range of topics and styles. The word *mangaka*—the correct term for a manga creator—entered the public lexicon, defining a whole new subset of artist and writer.

Among other artists and writers, Osama Tezuka, widely acknowledged as the most important mangaka of all time, caught the public eye for the first time in 1946, at the age of seventeen, with the *Diary of Ma-chan*, a four-panel strip depicting the adventures of a small boy in postwar Japan. A year later, Tezuka rose to national attention with *Shin Takarajima*, a manga inspired by Robert Louis Stevenson's *Treasure Island*. He later went on to produce such favorites as *Metropolis* (1949), *Jungle Taitei* (*Kimba the White Lion*; 1950–54), *Tetsuwan ATOM* (*Astro Boy*; 1952–68), *Yuniko* (*Unico*; 1976–79), and his final completed epic, *Buddha* (1974–84). Not only does Tezuka's large body of work straddle a wide number of genres, such as **romance**, fantasy, science fiction, mystery, and historical narratives, but a number of his manga series, including *Metropolis*, *Ribon no Kishi* (*Princess Knight*; 1953–56), and *Twin Knight* (1958), are notable in representing ambiguous and shifting gender identities as characters both literally and figuratively move between female and male—a trope picked up on and expanded by later mangaka. *Ribon no Kishi* also stands out as an important early *shoujo* work (meaning it was aimed at a female audience), setting many of the stylistic standards for that medium that continue through to the present.

Far from being a fiction-only medium, manga is so pervasive in Japanese culture that it is sometimes used to deliver nonfiction texts. The combination of pictures and words has proven to be an effective method of delivering information to customers, patients, and citizens on behalf of businesses, social programs, and the government. These texts reach a larger portion of their intended audience than simple printed text, as the medium itself is perceived as more interesting and accessible, often showcasing art by famous artists or popular characters.

A BRIEF HISTORY OF ANIME

With the rise of animated features, manga and anime have become inextricably linked. The natural lifecycle of any popular manga includes being published in multiple parts as a serial, collected together in a book, and then

adapted into a television series, one or more original video animations (OVA), and potentially a feature-length movie. As a result, it is difficult to consider one medium without referencing the other.

Anime began in the early twentieth century, coinciding roughly with Japan's movement away from the insular model outlined by the foreign relations policy known as *Sakoku*, which was in effect during the Edo Period, forbidding Japanese citizens from leaving and foreigners from entering Japan. *Sakoku* tightened restrictions on the flow of commerce, effectively, but not completely, isolating Japan for a period of two hundred years. As the Tokugawa shogunate lost its hold on the rule of Japan in the late nineteenth century, so too did *Sakoku* loosen and drop away, reopening Japan to trade, foreign relations, and migration. Along with this change came a flood of external influences that were suddenly easier to access, so it is no wonder that, as animation and film techniques spread worldwide, Japan would explore these avenues as well. In 1907, a short three-second clip of a boy in a sailor suit writing out "Moving Pictures" in Japanese heralded the first step into what would later become the medium known as anime.

By the 1930s, Japan was experiencing success in animated movies, but not in live-action ventures. One of the reasons behind this dichotomy was the fact that live-action films required capital for sets, costumes, and salaries that animation did not, making the latter more cost-effective. Japanese film did not have the financial backing common to early Hollywood studios, and thus the industry suffered from an inability to produce competitive products. Additionally, xenophobia and racism may have been a factor, as the "exotic" look of Japanese actors would bar Japanese-produced movies from wider distribution in Caucasian-dominated countries. Where live-action films failed, however, animation succeeded. Elaborate sets and costumes were only a brushstroke away; salaries were cheaper, and the space and setup time required to create a story were significantly less than for projects requiring location work.

From the 1930s onward, anime gained ground as a legitimate, all-pervasive medium. A plethora of genres, from character-driven relationship comedies to epic science fiction dramas, found homes in anime studios. In 1980, the advent of OVA, the equivalent of direct-to-video releases, led to a sharp increase in the amount of anime available to the Japanese market. Perhaps because of this sudden flood, the end of the 1980s saw a drop in the success of any one title, while overhead costs climbed to record levels. These opposing forces might have signaled the end of anime's heyday if it were not for the increasing success of anime and manga worldwide. The 1990s brought an increased global awareness and interest in the anime that had been slowly trickling out of Japan since the 1960s, and as the century turned, anime took its place as an alternate medium closely aligned with, but not quite the same as, the Western animated movie.

Much of anime's roots lie in Disney animation. Although animators were already taking cues from Disney, it was in the 1960s that Osamu Tezuka, already acknowledged as an influential mangaka, considered the inspiration early Disney features offered and used the style and technique as templates to be altered, simplified, and built upon. He popularized the use of exaggerated features, such as eye size and mouth shape, which allow for a wide range of expressions in a variety of character types. While anime has since moved on from Disney-specific characteristics, its roots are still present in these facial features. Additionally, although computer graphics are used in a limited way in Japanese animation, most anime emphasizes a traditional approach of multiple still frames that simulate movement when shown in rapid succession. This technique preserves the strong link between anime and manga, as well as underlining the simple fact that many animators are also mangaka.

REPRESENTATIONS OF WOMEN

As both manga and anime are media rather than genres, there is much room to target specific markets through the creation of demographically precise classifications. These umbrella groupings include *kodomo* texts, aimed at children; *shoujo*, for the consumption of girls; *shounen*, the equivalent boys' category; *josei*, for young women; and *seinen*, for young men. There is a tendency, especially among Western researchers, to consider these demographic terms as falling within certain genres, but each primarily describes a target audience and only loosely guides genre divisions. A *shounen* work may display relationship-specific characteristics and little high-risk action, such as in *Oh! My Goddess*, while a *shoujo* text may contain violence, death, and gore, such as in *Banana Fish*. In a broad sense, certain artistic styles divide along categorical lines, with softer features and more abstract backgrounds most often appearing in female-targeted works, and male-targeted works displaying grittier, sharper, and more realistic lines and backgrounds. It is important to note, however, that these classifications are grouped not according to individual likes and dislikes, but rather age and gender.

Within these demographic divisions are further categorical breakdowns that align more precisely with genre expectations, yet the defining characteristics of these subcategories are not necessarily exclusive to one demographic or another. For example, "magical girl" anime and manga—characterized by young girls and women who possess supernatural abilities which they use to fight evil and protect the world, usually while maintaining a separate, "normal" life—are most often directed at a *shoujo* audience, yet that does not preclude similar features from appearing in *shounen* works.

Despite the inclusion of female writers, animators, and readers in manga and anime, neither medium displays widespread transgression of

dominant gender roles. Given that anime and manga are widely consumed media, however, it is natural for both to reflect mainstream conceptions of gender and sexuality. Female protagonists are strong, within certain boundaries, and exhibit physical traits drawn to denote attractiveness and beauty. The shounen genre often fulfills these stipulations by presenting female characters with exaggerated features such as torso and leg length, and waist and breast size, very much in line with Hollywood's depictions of female action heroes such as Lara Croft. Shoujo provides protagonists that have similarly exaggerated features, as well as large, round eyes and cute mannerisms or clothing.

FEMALE ARTISTS AND ANIMATORS

While the Japanese comics industry has never lacked stories marketed to a wide variety of readers, at first there were very few women writing manga. Female mangaka did not begin to proliferate until the early 1960s, finding a niche in which they wrote stories specifically aimed at girls and women. While these women did not create the first manga targeted at a female audience, they did adjust, refine, redevelop, and expand the concepts behind such works, eventually dominating the production of shoujo manga.

Machiko Hasegawa

Machiko Hasegawa, one of the first female mangaka, started her career at the age of fourteen as an assistant at the girl's publication *Shoujo Club*. She was the first truly successful woman in the field. Early into her tenure as an assistant, she began a humorous four-panel strip called *Sazae-san*, exploring the life of a modern woman. *Sazae-san* began life in the *Fukunichi Shimbunran* newspaper and ran from 1946 through 1974, when Hasegawa retired. The comic resulted in a 1955 radio dramatization, a few related television series, and in 1969, an anime series that continues to run to this day.

Although Hasegawa enjoyed a successful career, most mangaka at the time were male, including those writing for women. This gendered divide between artist and audience resulted in the very earliest shoujo texts perpetuating subordinating stereotypes of women and a tendency toward tragic or extremely emotional narratives. The lack of female artists and the sense of women as submissive can be traced back to the Edo Period, in which egalitarian notions of Japanese life were set aside in favor of Confucian doctrine advocating the enforcement of hierarchical relationships. While this unequal status only began to operate during this era, the Meiji Period brought with it stricter enforcement, subsuming women's rights and needs under those of their parents, husbands, and male children. These strict boundaries are still in effect to a certain degree today, but they loosened to an extent during the

1960s when women were able to move into the forefront of shoujo manga creation.

The Magnificent 24s

In the late 1960s and early 1970s, more and more female mangaka began to rise rapidly in the public eye. The Magnificent 24s—also known as the Year 24 Group (*Niju-yon-nen Gumi*) or the Forty-Niners, so named because many were born in 1949, the twenty-fourth year of the Showa Period (1926–89)—were a large part of a major boom of female writers and artists. The Year 24 Group is historically ill-defined, but most critics agree that Yasuko Aoike (*From Eroica with Love*), Moto Hagio (*They Were Eleven*), Riyoko Ikeda (*The Rose of Versailles*), Toshie Kihara (*Mari and Shingo*), Minori Kimura (*Miokuri no Atode*), Norie Masuyama, Yumiko Oshima (*The Star of Cottonland*), Nanae Sasaya (*Gull*), Keiko Takemiya (*The Song of the Wind and the Trees*), Mineko Yamada, and Ryoko Yamagishi (*Our White Room*) fall within the category. These women were among the many that moved into the shoujo market, considerably changing the primarily male writer and artist demographic. Additionally, they were some of the first to produce a large amount of material within short deadlines as, about this time, shoujo manga moved to weekly production schedules.

Taking a cue from the serialized format of television shows, the first weekly magazine came out in 1956, and this change in distribution frequency soon spread to many shounen publications. Shoujo followed suit in 1963, and while this new schedule did not last, the women writing and illustrating during this time used the opportunity to expand shoujo's genre boundaries, incorporating more complex and diverse plots alongside themes previously confined to shounen. Science fiction and fantasy became mainstays of shoujo works, and homoerotic themes and stories (known as "boys' love" and *yaoi*) found more mainstream audiences than they had previously enjoyed. The Magnificent 24s, and other mangaka like them, expanded what was originally a cohesive if narrow genre into a far-reaching category held together primarily by artistic style, convention, and audience demographic. Where once shoujo manga was directed almost exclusively at girls and young women, the 1960s and 1970s brought shoujo to an older audience, creating a category of lifetime readers and thus ensuring its continued success.

Rumiko Takahashi

Rumiko Takahashi is arguably the most well-known female mangaka worldwide. Her career began in 1978, and for twenty years, her most high-profile works ran in *Shounen Sunday*. Unlike many other female writers and illustrators, her stories more accurately fit within the shounen categorization than shoujo. She is the creator of a number of long-running, multiple-volume series, including *Urusei Yatsura* (1978–87), *Maison Ikkoku* (1980–87), *Ranma 1/2*

(1987–96), and her most recent work, *InuYasha* (1996–present), as well as many shorter texts. Takahashi’s longer series generally contain ensemble casts headed by a male and female pairing, often romantically involved. All four of Takahashi’s longest-running works have been translated into animated form and distributed outside Japan as both manga and anime. Some of her shorter works, including *Maris the Chozo* (1980), *Fire Tripper* (1983), *Laughing Target* (1983), and the *Mermaid Saga* (1984–94), have also been distributed outside Japan in manga and anime form. Her work moves between genres, from **gothic horror** to lighthearted comedy, much in the way many of her characters move between worlds, cultures, and even bodies. *Urusei Yatsura* concerns the relationship between an alien girl and a human boy, *Maison Ikkoku* brings together people from various walks of life to live under one roof, and *InuYasha* explores one girl’s journey between the modern day and a fantastical alternate ancient Japan filled with full and half-demons.

Ranma 1/2 is especially notable in this movement between states as the title character experiences fluid and sometimes rapid shifts between male and female physical forms. Ranma Satome’s metamorphoses is the result of falling into one of a series of magical springs that curse those exposed to change into the shape of whomever or whatever drowned there last whenever the cursed person is doused with cold water. The spring Ranma falls into turns him into a red-headed female version of himself, leading to many misunderstandings and misidentifications worthy of a farce. He is not the only character afflicted as, among others, his father Genma turns into a panda and his rival Ryoga Hibiki often becomes a piglet. Hot water reverses the curse, at least temporarily. This metamorphosis from human to animal and back again is part of a long tradition of worldwide myth and literature; Ranma, however, is the only character in Takahashi’s story to experience **transgenderism**, as all other cursed characters turn into some form of animal.

While genderqueer characters abound in film and literature, Ranma’s transformation is part of a smaller subset of works exploring literal transmutation between genders, including the myth of Tiresias, the Greek male prophet who becomes a woman, and Virginia Woolf’s *Orlando*, in which the title character shifts between sexes through several lifetimes. *Ranma 1/2* is more comedic than these earlier representations, and Ranma himself is clearly masculine-identified even when in female form. In this manner, Ranma’s transformation is more of a naturalistic drag performance. He spends his time in female guise exploiting or overturning archetypal feminine behavior rather than learning how to pass as female or exploring any female-specific concerns or worldviews. As a result, much of the comedy from this series comes from the farcical aspects rather than a larger consideration of the themes of transformation and metamorphosis.

CLAMP

CLAMP is a group of manga creators currently consisting of four female artists. When the group was formed in 1989, it was as a *doujinshi*, or amateur manga group, and had a total of eleven members. Over the years, as it metamorphosed into a professional organization, it shrank to seven members, and then to four. The current members are Satsuki Igarashi, Mokona, Tsubaki Nekoi, and Ageha Ohkawa. As a result of this multiauthorship, the artwork style changes from work to work, depending on which combinations of artists are working on which text. Much like Takahashi, CLAMP's works straddle both genre and demographic groups, resulting in a varied audience.

The studio is popular both inside and outside Japan, and many of CLAMP's manga series, complete and incomplete, have been adapted into animated form. CLAMP's stories run the gamut from family-friendly magical girls such as those in *Magic Knight Rayearth* (1993–95) and *Cardcaptor Sakura* (1996–2000) to the historical and mythological fantasy of *RG Veda* (1990–96) to the sexually sophisticated adaptation of Lewis Carroll's *Alice's Adventures in Wonderland*, *Miyuki-chan in Wonderland* (1993–95).

Miyuki-chan is notable in how it plays with textual boundaries. The work places the eponymous shoujo schoolgirl archetype into a blend of fantasy and homoeroticism. Once in *Wonderland*, the title character must navigate through not only this version of Carroll's world, but six other worlds, including *Mirrorland*—a domain consciously reminiscent of *Through the Looking-Glass*—and *X land*, which is populated by characters from CLAMP's apocalyptic paranormal series, *X/1999* (begun in 1992, currently on hiatus). Miyuki must not only find her way home but also avoid the sexual advances of a number of characters, most of whom are female.

Miyuki's movement from her own story into that of another CLAMP text is a characteristic of many of the studio's works. People and story lines often intersect, creating a loose universe in which all of CLAMP's stories take place and providing extratextual continuity. Long-time readers, therefore, are able to recognize and revisit characters from completed series, providing the studio with an already-existing fan base for each new release. For instance, both the campus and many of the characters in *Clamp School Detectives* (1992–93), an episodic detective comedy set in an elementary school, appear in numerous other story lines, including *Duklyon: Clamp School Defenders* (1992–93), *Man of Many Faces* (1990–91), *Tsubasa: Reservoir Chronicle* (2003–present), and *X/1999*.

Additionally, the crossover between plotlines is especially notable in *Tokyo Babylon* (1990–93) and *X/1999*. *Tokyo Babylon*, another of CLAMP's paranormal series, concerns the efforts of fraternal twins Subaru and Hokuto Sumeragi to protect Tokyo from spirits via exorcism. Their goals are often complicated by the influence of Seishiro Sakurazuka, a family friend, and as the plot unravels, Subaru and Seishiro's relationship becomes more of a focal

point of the story. Making the story arc more complex is the definite homoerotic subtext implicit in the male characters' interactions. While *Tokyo Babylon* is a complete work in and of itself, the ending is figured in such a way to suggest the potential for continuing adventures. *X/1999* then picks up these threads, folding Subaru and Seishiro into an even more bleak story against which the paranormal occurrences of *Tokyo Babylon* pale. Not only are these characters drawn into an apocalyptic battle between good and evil, but they find themselves on opposite sides, heightening the tragedy of their unfulfilled relationship. *X/1999*, however, is not a sequel to *Tokyo Babylon* in the traditional sense, as it is not specifically concerned with the outgrowth of the *Tokyo Babylon* characters, nor is it imperative to read one text in order to understand the other. Instead, those characters become part of a larger cast and story as the focus moves to new main characters, backgrounding but not entirely doing away with Subaru and Seishiro.

Yuu Watase

Yuu Watase is a female mangaka and creator of such texts as *Fushigi Yuugi* (1992–96) and *Ayashi no Ceres* (*Ceres, Celestial Legend*; 1996–2000). Her first work, *Pajama de Ojama* (*An Intrusion in Pajamas*), was published in 1989, and she quickly found a receptive audience. In 1998, she received the Shogakukan Manga Award for *Ceres*. Watase exclusively writes shoujo manga characterized by very beautiful—or *bishoujo*—men who are often foils for one or more female protagonists on a **quest**. These defining features hold firm regardless of whether Watase's texts are set in a fantastical or modern setting.

Although Watase's works appear at first glance to be light fantasy, they often explore darker, more sexual themes. *Fushigi Yuugi*, while seeming to present a simple tale of magical and historical romance—the heroine and her best friend are sucked into a book in which they become priestesses aligned against each other who must seek warriors for their individual sides—quickly delves into violence and the threat and consequences of sexual assault. These themes are accompanied by issues of gender identity because one of the warriors is a male who lives and dresses primarily as a female, and, in both the manga and anime versions, there are interludes in which the male warriors must dress as women in order to successfully cloak their identities. The gender-bending present in *Fushigi Yuugi* is couched in entertaining, nonthreatening terms, but the concerns around virginity, chastity, and female sexuality bridge the historical time frame of the fantasy world and the main characters' own, making the work resonate with current-day concerns.

The menace of rape and physical and psychological assault comes to the fore again in *Ayashi no Ceres*, as this later work presents as lush a vision as *Fushigi Yuugi* but pushes the representation of violence further. While the perpetrators of violence against women in *Fushigi Yuugi* are strangers or patently evil men, *Ceres* takes a more frightening turn, as the main character, Aya

Mikage, is continually under threat of parricide once her family realizes that she is a conduit for the title character and mythological spirit, Ceres. Because the Mikage family believes that the manifestation of Ceres will bring ruin upon them all, they attempt to kill Aya, and she must complete a quest to lift the family curse and save herself while being chased by relatives who wish her harm. Additionally, Aya's twin brother, Aki, almost rapes Aya while under the influence of the spirit of Shiso Mikagi, the founder of the family and originator of the legend. In this manner, Watase explores female sexual vulnerability within a fantastical framework, subverting shoujo notions of romance and fulfillment at the hands of a male lover. It is important to note, however, that in both *Fushigi Yuugi* and *Ayashi no Ceres*, the threat of rape does not come to fruition, leaving the female characters available, whole, and pure for their inevitable male suitors.

LOOKING FORWARD, LOOKING BACK

Given the natural progression of manga text to anime series, it is no surprise that mangaka occupy a high-profile position in Japanese popular culture. Story adaptation is a keystone of the animation industry, and thus, even when mangaka have little to no input into the television or film versions of their works, the final animated products are strongly associated with their names. Where once there were few women, pioneers such as Machiko Hasegawa and the Magnificent 24s paved the way for a more gender-equitable outlook going forward. As the field expanded to include these women, so too did genre conventions and boundaries evolve and stretch to accommodate new perspectives, themes, and artistic techniques, which have been picked up and further modified by successive generations of women artists and writers. Although women's manga and anime are by no means universally subversive, they often explore gendered concerns, be they sexual, physical, or psychological in origin. As the century moves on, more and more female mangaka begin to straddle audience demographic divides just as they continue to push the boundaries of shoujo.

There are myriad women involved in the production and consumption of anime and manga—far more than could be comprehensively covered in any one article. Readers, writers, illustrators, and animators comprise a complex ecosystem that continues to grow and change with time. Indeed, not only is there a long tradition of fans creating manga (both original and based on professionally published works), but many mangaka have found routes to careers in illustration and animation through the amateur doujinshi market. With such a long history of manga and anime behind them and more opportunities and challenges ahead, women will no doubt continue to affect the shape of anime and manga as the industry moves forward into the future.

See also Graphic Novels; Queer Science Fiction.

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14

Television: Twentieth Century

BARBARA LYNN LUCAS

BEING a hero is hard work. Fighting the forces of darkness, piloting starships, harnessing magical powers, and solving mundane and paranormal crimes requires strength, intelligence, determination, and the willingness to put the welfare of others above one's own. A sly wit, a sense of humor, a stalwart sidekick, and nifty gadgets (either mystical or technological) are optional but desirable.

When one is both a hero and a woman, the job gets considerably harder. Not only is it necessary to manage the expectations audiences have about heroes, but it is also important to navigate **gendered** assumptions about the roles women occupy in society. The changes in how women characters have been portrayed in twentieth-century science fiction can be described as moving from housewife to hero. While the fantastic shows over the course of several decades have changed in their presentation of gender, to some extent they have done less to extend the focus of race, class, and sexual orientation.

MAYBERRY MEETS THE MACABRE AND MAGICAL.....

During the 1960s, television viewers tuned into *The Andy Griffith Show* (1960–68) for a warm, comfy slice of small-town nostalgia served up in Mayberry, North Carolina. The show's focus on home, family, and community is something that the fantastical series of the same era borrowed. However, while they appropriated these ideals, they also managed to subvert them without dismissing or shattering them. In fact, despite the intrusion of the fantastical elements, these series reinforce and valorize the same values as their non-fantastical counterparts.

Two shows from this time period introduced a single fantastical element into an otherwise ordinary setting. *Bewitched* (1964–72) holds the title as

the longest-running American science fiction or fantasy series (based on the number of episodes—*Stargate SG-1* had the longest run in terms of the number of seasons). The show focuses on the lives of Samantha and Darren Stevens. Samantha (Elizabeth Montgomery) is a witch, a fact that she neglected to tell her husband, Darren (first played by Dick York and then by Dick Sargent), before they married. It does not take long before Darren finds out, of course, as Samantha's family, especially her mother, Endora (Agnes Moorehead), is not happy at her daughter's choice of spouse. In fact, Endora frequently creates magical mischief in order to cause tension between her daughter and son-in-law, who wants his wife to refrain from using magic. Since Samantha must use her magic to correct her mother's acts, circumstances never seem to allow her to follow her husband's wishes.

I Dream of Jeannie (1965–70) follows a similar pattern. When astronaut Capt. Tony Nelson (Larry Hagman) crash-lands on a desert island, he discovers a bottle that houses Jeannie (Barbara Eden), a female genie trapped centuries ago. Jeannie is wildly grateful for her rescue and is determined to help Nelson, her "master," whether he wants her assistance or not. Nelson's government position keeps him under constant scrutiny, especially by Dr. Alfred Bellows (Hayden Rorke). The need to keep Jeannie (who usually sports a hot-pink harem outfit, is unfamiliar with modern customs and technologies, and has an outgoing personality) and her powers secret is a challenge that results in much of the show's conflict and humor. While not technically a couple for much of the series, Jeannie and Nelson eventually wed.

What both of these series have in common, in addition to their basic premises, is how the fantastic functions in each. In both cases, a supernatural woman is paired with a mortal mate who is wary and distrustful of her powers. He wants his life and his mate to be traditionally normal. However, both women are continually forced to use their powers while keeping them secret from all but a few. When they do, it is almost inevitably either to see to the household or to help their mates' careers.

Both *Bewitched* and *I Dream of Jeannie* had greater longevity than the two shows that took the surface of the familiar family sitcom and gave it a macabre twist. In *The Munsters* (1964–66), classic **horror** movie "monsters" settle down to raise a family. Herman (Fred Gwynne), a lumbering Frankenstein's monster, marries and settles down with Lily (Yvonne de Carlo), a **vampire**, and they manage to produce a son, Eddie (Butch Patrick), who is a werewolf. The extended family also consists of Grandpa (Al Lewis), Lily's vampire father, and their unfortunate niece Marilyn (Pat Priest). Marilyn is the only normal human in this macabre world, and her wholesome, blonde, girl-next-door looks seem terribly out of place among the **gothic** gloom of the rest of the family, who love her despite her oddities. However, in spite of its monstrous surface, the show focuses on classic family situations such as children having problems at school, mothers needing to work outside the home when there is

a shortage of money in the household, and family members trying to play matchmaker for their relatives.

If the Munsters are unconventional on the surface, the title characters in *The Addams Family* (1964–66) are odder, “ookier,” and more slyly subversive. In the series, many conventional beliefs, values, and activities are twisted into an Addams perspective. For example, mother Morticia (Carolyn Jones) loves gardening, but the plants she tends are poisonous. The Addamses rarely want for money, despite the fact that they live in a large, gloomy manor, have servants to care for it, and don’t really work. Gomez Addams (John Astin) and wife Morticia have an extended family living with them, including their children Pugsley (Ken Weatherwax) and Wednesday (Lisa Loring), Uncle Fester Frump (Jackie Coogan), and Grandma Addams (Marie Blake).

In addition to overall premises, both series also have similarities in plot. The Munsters fret about the dating possibilities for unfortunate niece Marilyn and try to play matchmaker; the Addamses do the same for fabulously furry Cousin It (Felix Silla). Eddie Munster has trouble in school and is in danger of failing science until his teacher believes Herman is his science fair project; Wednesday Addams has issues with the fact that the good guys always win in the **fairy tales** she has to read at school. Both series feature episodes where the families are selected randomly as being representative of the “typical” American family. And despite the creepy surface, the families *are* typical in that the mothers stay home and focus on caring for their children, spouse, and household.

WHERE NO WOMAN HAS GONE BEFORE?

In 1966, Gene Roddenberry produced a pilot episode for the science fiction television series **Star Trek**. The episode, called “The Cage,” featured a starship *Enterprise* commanded by Capt. Christopher Pike (Jeffrey Hunter). Pike’s second in command, Number One (Majel Barrett), was a formidable woman of cool logic and firm command. When aliens who are threatening the ship capture Pike, she makes a decision that could result in his death when she is forced to choose between his life and the safety of the ship and its crew. Number One was a total departure for a female character at this time—perhaps too much of a departure, since one of the changes Roddenberry was forced to make for the series was replacing her with the male Vulcan-human character Spock (Leonard Nimoy), who assumed many of the intellectual and emotional qualities of her character.

Star Trek’s presentation of female characters is problematic at best. While the series tried to test and challenge gender boundaries, it also reinforced many traditional gender roles and gendered ways of thinking. For example, the series included female crewmembers in key positions on the staff, but the functions of those women demonstrated that they had not

progressed very far during the centuries between our own time and that of the *Enterprise*. One of the constant female presences on the bridge crew is the African-American communications officer Lt. Uhura (Nichelle Nichols), whose role is little more than a high-tech switchboard operator, a comparison that is obvious when she is pressing buttons on her console with the fingers of her other hand resting on her earpiece. Since racism is no longer a problem in the twenty-fourth century, the show did not have to deal with that topic directly. The other occasional female presence on the bridge is Yeoman Janice Rand (Grace Lee Whitney), who is probably remembered best for her woven blonde beehive hairdo. Rand's purpose seems to be to bring Kirk reports to sign and to dispense coffee. Once the character of Number One was eliminated, Barrett found herself in the ship's sickbay as nurse Christine Chapel.

All three women have lower status than their male counterparts. Their roles are supportive in nature and do not include prominent positions in command, the sciences, engineering, navigation, or security. The gender divide is further reinforced by the show's costuming. Instead of wearing the same uniforms as the men, as Number One did in the show's pilot, they sport short miniskirt-length dresses and knee-high black boots.

In looking for women who hold positions of command and authority, one has to turn to the alien races, such as the unnamed Romulan commander (Joanne Linville) whom Spock romances in order to steal her ship's cloaking device in "The *Enterprise* Incident." While the Romulan commander holds a great deal of authority, she is, at the same time, able to be wooed into letting down her guard and compromising her ship's security. Vulcan society is matriarchal, and we see some of the most impressive displays of female power and logic in imposing matriarch T'Pol (Celia Lovsky) and T'Pol (Arlene Martel), Spock's fiancée. T'Pol uses impeccable logic in order to avoid the arranged marriage to Spock so that she can have a mate of her own choosing.

Still, many of the alien women also fall into classic and subordinate character types. They are either femmes fatales, like Elia of Troyius (France Nuyen) from the episode of the same name whose tears make men susceptible to her considerable charms; ice princesses waiting for a thaw, like the warrior Shana (Angelique Pettyjohn) from "The Gamesters of Triskellion"; or good wives and mothers, such as Miramanee (Sabrina Scharf), the short-lived wife of Capt. James T. Kirk (William Shatner) from "The Paradise Syndrome." While the first two types usually succeed as being a love-interest-of-the-week for the male characters, usually the womanizing Kirk, the last group do not tend to survive their episode, because long-term committed relationships did not fit the weekly adventure format of the series.

When *Star Trek* was reborn as *Star Trek: The Next Generation* (1987–94), the decades between the two series show that women have made advances, but not as much as their real-life counterparts were making. Deanna Troi

(Marina Sirtis), the ship's counselor, is the revised Uhura. In her role as empath and therapist, she fosters communication between her crewmates and aliens and also helps them get in touch with their inner selves. The need for this service among the highest-ranking male crew members is reinforced by the enigmatic alien bartender Guinan (Whoopi Goldberg), whose keen insights and sound advice often offer the perspective and knowledge to unravel a problem-of-the-week a male character is having. Since Guinan is a humanoid alien, the issue of contemporaneous race issues could also be avoided on the show.

The series does offer some chance for female characters to advance. The sickbay is run by Dr. Beverly Crusher (Gates McFadden), an indication that women have progressed in at least that branch of the sciences. While Crusher is a professional in charge of a key department, she is also a mother, the only main cast member to have a child travel with her. However, her maternal concern for her son Wesley (Will Wheaton) and her warm feelings for Capt. Jean-Luc Picard (Patrick Stewart) suggest that these emotional attachments, which are often presented as an inconvenience or hindrance to male characters, are important for a female character in authority to make her more human and more likable.

Expectations about roles and vulnerability in female characters collide most strongly in Lt. Tasha Yar (Denise Crosby). While a woman security officer was never seen in the first series, Yar is not only an officer but the security chief. Her character shows that women were advancing into less passive and more active roles; however, there is the sense that this comes at a cost. The differences between Yar, with her close-cropped hair and direct, confrontational demeanor, and the wavy-haired, doe-eyed Troi suggest that Yar has to become "one of the boys" in order to do her job.

Star Trek: Voyager (1995–2001) is the first series in which the ship central to the story line has a woman in command: Capt. Kathryn Janeway (Kate Mulgrew). Capt. Janeway, like Yar, is arguably a step forward for female characters. However, because *Voyager* had been on a training mission before being caught in a wormhole and thrown across the galaxy, Janeway has a young and inexperienced crew, and although she is their commander, she is also a maternal presence. As with Dr. Crusher in *The Next Generation*, her authority and advancement cannot be presented without a corresponding emphasis on behaviors and roles that are traditionally women's roles.

GETTING DOWN TO BUSINESS

During the 1970s, television women were breaking free of the home and getting down to business. There were shows—*Police Woman* (1974–78), *Charlie's Angels* (1976–81), and *Laverne and Shirley* (1976–82), to name a few—that focused on single women and their jobs rather than on married women and

their families. In the science fiction series *Space: 1999* (1975–77), the main female lead, Dr. Helena Russell (Barbara Bain), broke out of the role of the nurse and became chief medical officer on Moonbase Alpha years before Beverly Crusher did so on *Star Trek: The Next Generation*. However, Dr. Russell was the focus of complaints concerning her coldness, just as Majel Barrett’s Number One was. The series tried to combat the negative perceptions by developing the romantic ties between Russell and Comdr. John Koenig (Martin Landau).

While careers in the sciences still seemed to be problematic for female characters, they flourished in other series where women with paranormal powers use their abilities to fight crime. Perhaps the most striking of these crime fighters is Diana Prince (Lynda Carter) of *Wonder Woman* (1975–79). When Maj. Steve Trevor (Lyle Waggoner) crashes on Paradise Island, a secret island inhabited by **Amazons**, he is sent back with altered memories and the princess Diana as a champion. When she is not struggling to keep her island from being discovered and pillaged by those who want to claim its stores of bulletproof feminum (the material her reflective bracelets are made of) or fighting spies, a genetically engineered Nazi version of herself, or criminals, she is a military aide to Trevor. She is his subordinate, essentially a secretary. Only her secret role and persona allow her to slip the bounds of that traditional female role.

However, a live-action series with a female superhero lead took off in the short-lived series *Isis*, a half-hour-long show that ran in the Saturday morning cartoon slot and was produced as a companion series to the male superhero series *Shazam!* In it, science teacher Andrea Thomas (JoAnna Cameron) discovers a mysterious amulet on a dig in Egypt. The amulet, once belonging to Queen Hatshepsut, allows the bearer to summon the powers of Isis and become, in essence, an avatar for the goddess herself. With it, Thomas is able to fly, have enhanced strength and speed, move inanimate objects with her mind, and have rapport with **animals**. Each week, she saved students (mostly) from bad decisions that put them or their friends in jeopardy, and the show would wrap up with Isis addressing the audience directly to reinforce the moral of the story.

Like *Isis*, *The Bionic Woman* (1976–78) was a companion series, in this case, growing from *The Six Million Dollar Man*. The character of Jaime Summers (Lindsay Wagner) was introduced on the latter show in 1975, as the love interest of Steve Austin (Lee Majors). When an accident threatens her life, she is saved and her body restored through the same bionic technology he possesses. Both legs, one arm, and her ear are mechanically enhanced, so that she has super strength in the limbs and acute hearing in her one ear. However, Summers’s body rejected her bionic implants, something that caused her death and exit from *The Six Million Dollar Man*. On television, however, death is not always the final curtain. Summers was saved, but at the cost of

her memories of Austin, their relationship, and her need to be a part of that series. On *The Bionic Woman*, she was given a fresh start and returned to her life as a schoolteacher, which is interrupted when she is called away to go on missions for the Office of Scientific Investigations. During her missions, Jaime faces spies and mad scientists bent on taking over the world.

As is typical in superhero stories, both Thomas and Summers have seemingly ordinary lives and jobs outside their secret personas. Of note is the fact that those careers are both focused on teaching children. Since both characters are single and neither has a family to tend to, their jobs provide them with traditional roles and surrogate children to stand in for the family that a woman who spends her time chasing down spies, thwarting alien threats, facing legendary foes, and saving the world from criminal masterminds is not able to accommodate.

A SPACE OF HER OWN

Star Trek: Deep Space Nine (1993–99) is considered by many to be the best written, most interesting, and least conventional of the *Star Trek* series. It departs from the adventure mold of the other series in the franchise and is the first show where the female characters in the regular cast hold positions of command. Kira Nerys (Nana Visitor), a member of the Bajoran militia, is assigned to the space station to work with Capt. Benjamin Sisko (Avery Brooks). Lt. Comdr. Jadzia Dax (Terry Farrell), the station's chief science officer, is a joined Trill, a woman who hosts an alien symbiont that transfers the wealth of its memories and experience from host to host.

The Trill's host before Jadzia was male, and despite the character's outward appearance as an attractive woman, Capt. Sisko refers to her as "Old Man," hearkening back to his rapport with his mentor and the Trill's former host, Curzon Dax. The episode "Rejoined" explores the complications inherent in a species for which gender is a temporary condition tied to an individual host. Lenara Kahn, the former wife of earlier host Torias Dax, comes aboard the station. Despite the taboo that keeps Trill from becoming involved with partners of previous hosts, Lenara and Jadzia share a moment of remembered intimacy and a sensual same-sex kiss. Although discussion about the episode often focuses on the kiss, far more radical than the act itself is the underlying assumption that gender is one of the least important factors in determining whom to love.

J. Michael Straczynski's *Babylon 5* (1994–98) ran during the same time as *Deep Space Nine* and also focused on life aboard a space station. The stable location allowed both series to develop longer and more complex story arcs and relationships between the characters, concentrating on character development rather than exploration and adventure. One quality the female characters on both shows share is that all are struggling to reconcile contradictory

parts of their personalities. This tension often results in the female characters experiencing isolation and ostracism as they are caught between conflicting cultural norms. For example, the Mimbari ambassador Delenn (Mira Furlan) is caught between human and Mimbari culture as she undergoes a transformation to become more human. She also experiences conflicts between her culture’s priest caste affiliation and a role as head of the Rangers that leans more toward the warrior caste during the Shadow War.

Comdr. Susan Ivanova (Claudia Christian), the second in command on the *Babylon 5* station, also demonstrates conflicting personality elements. Ivanova is presented as a capable commander with a quick tongue, hot temper, and sharp wit. A telepath who has hidden her meager powers, Ivanova is guarded and cautious with others, even with her close friends. Despite her distrust of other telepaths, most of whom belong by law to the Psi Corps, a group she holds responsible for her mother’s suicide, Ivanova eventually becomes friendly with the station’s resident telepath Talia Winters (Andrea Thompson). Winters also struggles with her loyalties to the rigid and ruthless rules of the Psi Corps and her growing respect for the crew of *Babylon 5*.

During the “Divided Loyalties” episode, the two characters have become friendly enough that Ivanova offers to let Winters stay in her quarters when the telepath’s become unlivable. In one scene, Winters wakes up alone touching the empty bed and rumpled sheets beside her. Ivanova has left the room, and the scene suggests they were sharing a bed, while leaving the level of intimacy between them deliberately ambiguous. In that same episode, Winters proves to be a mole planted by the Psi Corps to spy on the command staff. When the implanted persona is stripped away, her true personality emerges, and the Winters that Ivanova (and the audience) knows is destroyed. Later in the series, in “Ceremonies of Light and Dark,” Ivanova admits that she believes she loved Winters during a secret telling that is part of a Mimbari rebirth ceremony; however, she also starts a short-lived relationship with Ranger Marcus Cole (Jason Carter), suggesting that her sexuality as well as her telepathic talents position her outside of cultural expectations.

THE TRUTH IS OUT . . . WHERE?

Chris Carter’s genre-blending series *The X-Files* (1993–2002) presents audiences with a unique mix of science fiction, horror, fantasy, mystery, and thriller as it follows the cases of a pair of FBI agents who investigate paranormal phenomena and reports of alien contact and abduction. Fox Mulder (David Duchovny), a psychologist and criminal profiler, believes in aliens and the paranormal. This belief has earned him a basement office and the derision of his colleagues. At the beginning of the series, he is partnered with Dana Scully (Gillian Anderson), a doctor, fellow agent, and devout skeptic. She is convinced that rational explanations exist for everything and needs to see

hard evidence before she will believe. Their personality traits subvert typically gendered behavior by having the female character be the rational center while the male is guided more by intuition and emotion.

This dichotomy is useful because as Mulder is convincing Scully, he is, by extension, convincing the audience. In the series pilot, Mulder and Scully find a series of bumps on the skin of victims of a supposed alien abduction. Scully sits at her laptop calmly writing case notes and dismissing Mulder's claims as unsubstantiated. However, later, when she is in the shower and feels bumps on her back, she rushes to have Mulder check them out, only to have him pronounce them bug bites.

While Scully's intelligence, wit, and efficiency are admirable, she also avoids the trap earlier female characters that possessed these traits fell into. Unlike Number One from *Star Trek*, Scully is not detached and cool. She does not have to give up warmth, passion, or caring in order to be credible as a scientist. Another thing that makes Scully compelling is that she avoids the female action-hero role like that of Sydney Bristow (Jennifer Garner) in *Alias* (2001–06). While both women are government agents who face danger because of their work, Scully never becomes a character who runs around in skin-tight, revealing clothing as she beats bad guys into submission or bags the monster-of-the-week. She never crosses the line into a stock character type or caricature and manages to close her cases through tenacity and reason rather than cunning and physical force.

OF SLAYAGE IN SUNNYDALE

Joss Whedon's hit series ***Buffy the Vampire Slayer*** (1997–2003), with its hip young cast, focus on interests and issues central to the lives of young adults, and smart writing full of pop cultural references that resonated with audiences, earned a strong fan following. It had one spin-off series, *Angel* (1999–2004), and inspired other series such as *Roswell* (1999), *Smallville* (2001–present), *Supernatural* (2005–present), and *Point Pleasant* (2005) that tried to appeal to the same audience.

Buffy the television series was a sequel to the 1980s film of the same name. The film was a campy romp that pitted cheerleader, mall crawler, and Valley girl Buffy Summers (Kristy Swanson) against a vampire (Rutger Hauer), who in the climactic final battle crashes her prom with his horde of undead minions and has to be put down by the reluctant Slayer. The television series begins after the events of the film, with Buffy and her mother relocating to Sunnydale for a fresh start, something that is hard to come by when one is the Slayer living in a town that sits over the Hellmouth, a focus of evil energies. The new Buffy (Sarah Michelle Gellar) is smarter, wittier, and a good deal darker than the original. As a transfer student, Slayer, and typical adolescent, she does not feel she fits in and is reluctant to let other people get close to

her because of her Slayer status and the chance that it would endanger them. Unlike the typical “damsel in distress” who is menaced by monsters and depends on a male hero to save her, Buffy is not only more than capable of looking after herself, but she also winds up saving (or fighting very hard to save) others.

Like most young heroes, Buffy is left without the support of a biological family. Her parents are not together, and her mother dies early in the series. However, she does not become a loner; instead, a tight group of friends, including her closest friends Willow Rosenberg (Alyson Hannigan), Alexander “Xander” Harris (Nicholas Brendon), and their eventual significant others, forms around Buffy and helps her fight the forces of darkness. This group, called “the Scoobies” after the teen sleuths from the cartoon series *Scooby Doo*, becomes a surrogate family for Buffy. Plots showing Buffy and her friends fighting evil are entwined with conflicts relating to high school politics, the struggles that teens go through during the transition between high school and college, sexuality, dating, and maintaining relationships.

In “Chosen,” the final episode of the series, the climactic final battle at the Hellmouth drew both praise and censure. When Buffy awakens the potential to become Slayers in hundreds of other girls, many read this as a message of empowerment, emphasizing that talents and strengths just waiting to be realized exist inside all women. However, critics are quick to point out that the ability to access these powers is not something the girls can achieve through their own agency. It is a gift that has to be bestowed by another. The nature of the gift is also questionable, as we look at Buffy’s life over the course of the series. Yes, she has supernatural abilities, but overall, they end up causing her grief. She loses her mother and is never able to maintain a lasting romantic relationship, a collegiate career, or a steady job. Her potential and power seem to come at a high cost: the chance to have a life of her own.

THE POWER OF THREE

One of the series that sprang up during the Buffy years was *Charmed* (1998–2006). The show became the longest-running series with all female leads, a spot formerly held by the sitcom *Laverne and Shirley*. The series focuses on the lives of the Halliwell sisters, who reunite when the youngest, Phoebe (Alyssa Milano), comes home to live with her two older sisters, Prue (Shannen Doherty) and Piper (Holly Marie Combs), several months after their grandmother dies. The sisters inherit Gram’s house, including her Book of Shadows, which Phoebe uses to awaken the sisters’ magical powers. Prue can move objects with her mind; Piper can freeze time; and Phoebe has premonitions about the future. As the series continues, the sisters’ powers and personalities grow and develop. Together, the sisters form the Charmed Ones, a closely linked trinity

of powerful good witches. When Prue is killed, half-sister Paige Matthews (Rose McGowan), who also has a telekinetic power similar to Prue's, is discovered to keep the Charmed Ones group intact.

The thing that makes *Charmed* so charming is the characters themselves, who mature and develop over the course of the series. The magical conflicts and crises in the stories always play out against the complicated relationships between the sisters. For example, in "Dead Man Dating," Phoebe exposes her power to normal humans when she works as a psychic in order to make money for a birthday present for Prue. As the sisters face mystical menaces, defeat demons, cope with forbidden romances, and create (and resolve) magical mischief, their powers and their relationships with each other are tested just as surely as they are while they struggle to keep their powers secret and maintain their nonmagical careers.

BATTLING ON

Unlike *Star Trek*, where the roles of women gained more prominence in subsequent series but not without reinforcing stereotypical gendered behavior and roles, **Battlestar Galactica's** reinvention was markedly different. While the original series (1978–79) featured three female regulars among the cast, the show itself focused on the military men of the *Galactica* and the male buddy relationship between the overly earnest Captain Apollo (Richard Hatch) and cigar-smoking, womanizing Lieutenant Starbuck (Dirk Benedict), two of the fighter pilots on the *Galactica*. The women, not surprisingly, were the love interests of the male leads. Cassiopeia (Laurette Spang), a former prostitute with a heart of gold, becomes attached to Starbuck. Serena (Jane Seymour), Apollo's ill-fated fiancé, dies and leaves her son in his care, and Sheba (Anne Lockhart), the daughter of the legendary Commander Cain of the *Battlestar Pegasus*, joins forces with *Galactica's* fleet after her father and his ship are lost in a suicide mission. While Sheba is presented as a capable pilot, making her kin to the other working women of the 1970s, most of the other women are little more than pleasant (or shrewish) distractions.

In its new incarnation, *Battlestar Galactica* (2003–present) shifts tone and focus from a campy adventure show to something darker, grittier, and far more sophisticated. The male buddy relationship of the original series was lost when Starbuck, the cigar-smoking, card-playing playboy, got a promotion and a **sex change**; the new show features Capt. Kara "Starbuck" Thrace (Katee Sackhoff), a decision that drew protests from the actor who originated the role. Kara was engaged to Comdr. William Adama's younger son Zach and feels responsible for his death. This guilt strains the relationship between her and his older brother Lee "Apollo" Adama (Jamie Bamber) and breaks the typical buddy chain. In another indication that this is reimagining of the original series rather than a reproduction of it, another male pilot, Boomer,

became Lt. Sharon “Boomer” Valerii (Grace Park). The integration of women into the ranks of the Viper pilots is doubtless due to the rise of women in military combat roles in our own world.

Another series that reverses gender expectations is **Xena: Warrior Princess** (1995–2001). Xena (Lucy Lawless) made her first appearance in 1995 on *The Legendary Adventures of Hercules* (1994–99), where she was one of the foes of Hercules (Kevin Sorbo). As was the case with Jaime Summers on *The Six Million Dollar Man*, the character of Xena, after she was revised and edited, became so popular with fans that she earned her own series, which eventually eclipsed the popularity of the show that spawned it. In *Xena: Warrior Princess*, Xena is a female action hero who is seeking redemption for her past sins. She is joined on this quest and on her adventures by Gabrielle (Renée O’Connor), a village girl who becomes fascinated with the warrior princess and joins her as a companion.

The *Hercules* series centered on the male buddy relationship typical of action movies; the main hero has a best friend/sidekick, Iolas (Michael Hurst), who plays a supporting role in their adventures and often provides comic relief. Similarly, Xena has her Gabrielle. But while the homosocial bonds that exist between the characters in male buddy relationships are carefully constructed and controlled so that they do not become overly affectionate or intimate and develop into **homosexual** desire, the same cannot be said for this female buddy pair.

In the second part of “Friend in Need,” the last episode of the series, Xena allows herself to be killed because she needs to be dead in order to be able to fight a dead villain. She does this believing Gabrielle will bring her back to life by dropping her ashes in a magic pool. However, when Xena finds that she needs to stay dead in order for the souls of the departed to truly remain at rest, she stops Gabrielle from returning her to life. This decision results in a tearful declaration of love from Gabrielle who uses the language of a bereft lover who cannot go on without her beloved. Xena insists Gabrielle’s adventures are not yet done and stresses that she will always be with her. The female relationship allows for this intimacy to be expressed and for love to be articulated; however, the relationship itself is not allowed to continue because of Xena’s death.

CONCLUSION

Women in fantastical television series share one feature that is different from their male counterparts: they are expected to reconcile their power with the traditional roles that have been expected of them by society. They grapple with the bonds of family, emotional intimacy, commitment, and purpose: issues that generally do not plague their male counterparts. In essence, they have always done double duty: fighting against the forces of gendered

assumptions about their proper roles and fighting for the ideals and people they cherish.

See also chapters 11, 12, and 18.

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15

Music: Twentieth Century

BARBARA LYNN LUCAS

MUSIC and the fantastic have a long and complex relationship. The incredible scope of the genre is reflected in the music associated with it, music that can range from cool electronica to soaring orchestral epics. Works that reference it include everything from opera, which is typically more associated with high culture than popular culture, to decidedly pop cultural **filk**, which grew out of science fiction fandom and fan culture. The role women play in the music is one that will grow as their ability to be recognized as performers and creators also grows. This chapter briefly covers the historical views of music and performance and then moves to discuss women in science fiction music, from mystical muses to dark divas to soulful sirens.

HISTORICAL VIEWS

Historically, the major composers and creators writing women were mostly, if not exclusively, male. In ancient Greek drama, the chorus often communicated through chanting or song. Most often, they provided commentary on the action of the play itself and its impact on the characters, and the chorus or its leader would often directly address the actors or the audience. One of the more active and interesting choruses of mythical women were those in Aeschylus's play "The Euminides," the last of his Orestia trilogy, which also consists of "Agamemnon" and "The Libation Bearers."

In order to obtain good winds for his fleet when they are setting off in their campaign to reclaim Helen from Troy, Agamemnon sacrifices his daughter Iphigenia. When he returns triumphant from his campaign, his wife, Clytemnestra, slays him. She is, in turn, slain by her son Orestes at the urging of his sister Electra and the god Apollo. This spilling of kindred blood summons the Furies, goddesses of vengeance, who start pursuing Orestes. At the opening of "The Euminides," Orestes has taken refuge in the temple of Apollo, but

the god cannot call off the Furies, who are the chorus in this play. The action of the play involves Orestes' trial for murder, with the Furies acting as his prosecutors and would-be executioners.

In the Renaissance theater, female characters were played by young men, since women were prohibited from performing on stage. However, those same restrictions did not apply to noblewomen, who performed in Renaissance masques, lavish entertainments staged by and for nobles. Masques were often performed at manor houses for visiting dignitaries or in association with marriages or processions. The budget for these entertainments was as grandiose as the costumes and sets, not to mention the cost of hiring musicians, playwrights, and composers. The nobles participating often found themselves playing parts as gods or personifications of virtues in allegorical tales. The purpose of the entertainment was most often to flatter and praise the host or the guests for whom the masque was staged.

Opera shares many traits with the Renaissance masque. Both were entertainments for the elite, though opera was more for the wealthy than simply for the nobility and was less focused on conveying direct praise toward an individual. Still, the action of the opera, as in the masque, created a series of visual and musical tableaux through lavish sets and costumes, dance, and song supported by an orchestra. The plot of an opera unwinds in recitative songs, while the more lyrical and melodic arias are the expressive showcases for individual characters. Group song or the chorus provides comment on action, like the chorus in Greek drama.

Many operas incorporate enduring mythic and legendary tales, tales that resonate beyond opera itself. For example, Richard Wagner's epic *Der Ring des Nibelungen* (*The Ring of the Nibelung*) consists of four operas: *Das Rheingold* ("The Rhine Gold," 1869), *Die Walküre* ("The Valkyries," 1870), *Siegfried* (1871), and *Götterdämmerung* ("Twilight of the Gods," 1874). The story follows the forging of a golden ring that ends up destroying the lives of the mortals and gods who become entangled in its curse. From the Rhinemaidens who guard the mystical gold from which the ring was forged to the cursed Valkyrie Brünnhilde to the goddesses in Valhalla, female characters play major roles in the plot. Elements of the tale of the *Nibelungen*, a **Germanic** legend, obviously had an impact on **J. R. R. Tolkien's epic fantasy** *The Lord of the Rings* (1954–55).

Another Wagner opera, *Der fliegende Holländer* ("The Flying Dutchman," 1843), draws on the legend of a ship captain who breaks an oath and is condemned to sail the seas until Judgment Day. Once every seven years, he can walk on land and try to find a woman who will be true to him. When he abandons the beautiful Senta because he believes her false, she throws herself into the sea to prove herself faithful until death, and her love and death redeems him. The influence of this legend is clear in Disney's popular *Pirates of the*

Caribbean films (2003–07), especially the last two, *Dead Man’s Chest* (2006) and *At World’s End* (2007).

The fantastical still enjoys considerable success in the contemporary musical theater. While not all ventures have fantastical themes, many of the shows that have been most popular do. Andrew Lloyd Webber’s *The Phantom of the Opera* (1986), based on the Gaston Leroux novel of the same name, follows the dark and obsessive love that a deformed genius who lives beneath the Paris Opera House has for a stunning young soprano. *Wicked* (2003), based on the Gregory Maguire novel *Wicked: The Life and Times of the Wicked Witch of the West* (1995), looks at the relationship between two witches, Elphaba and Glinda, who meet at a school for magic, become rivals and then unlikely friends, and then develop into foes as the Wicked Witch of the West and Good Witch of the North from L. Frank Baum’s *The Wonderful Wizard of Oz* (1900).

Multiple award-winning American composer Stephen Sondheim took Bruno Bettelheim’s nonfiction work *The Uses of Enchantment* (1976) as his inspiration for the musical *Into the Woods* (1986). The musical explores the consequences of the decisions made in various **fairy tales** (including “Cinderella,” “Little Red Riding Hood,” “Rapunzel,” and “Jack and the Beanstalk”), framed by an original tale of a baker and his wife that pulls them all together. It stands in contrast to Sondheim’s darker *Sweeney Todd: The Demon Barber of Fleet Street* (1979; Tim Burton film released in 2007), where a man falsely imprisoned returns to take vengeance on the corrupt judge who destroyed his life and family. His **quest** for revenge leads to a boom in business for his landlady and would-be lover, Mrs. Lovett, who disposes of his victims in her wildly popular meat pies.

MYSTICAL MUSES

Celtic music enjoys considerable international popularity. The appeal of this sort of music is shown by the successes of Michael Flatley’s *The Lord of the Dance* and *Riverdance* performances and the tours by Celtic Woman and Anúna, two groups that combine traditional songs with more contemporary tunes like “Somewhere over the Rainbow” performed with Celtic stylings. As a genre, Celtic music tends to take traditional songs, myths, and legends from the **British** Isles (and others with similar themes from across the globe), and give them a new vitality though the use of more contemporary instruments or soundscapes.

Loreena McKennitt

Canadian singer/songwriter Loreena McKennitt’s attraction to Celtic music led her to incorporate the history, literature, myths, and legends of the British Isles into her music. While much of her music makes use of Celtic rhythms, melodies, and myths, her later albums have branched out to tap into more

global legends and have made her a best-seller in countries as diverse as Turkey and New Zealand. Her first album to have major success in the United States was the multiplatinum *The Book of Secrets* (1997). McKennitt manages her own career through her own record label, Quinlan Road.

McKennitt's interest in British literature can be seen in performances and music scored for the Stratford Festival of Canada's production of Shakespearean drama. Her studio albums also reflect this trend. *The Visit* (1991) contains a musical version of Alfred, Lord Tennyson's poem "The Lady of Shalott" (1842), whose charmed and doomed story has been captured in three famous paintings by J. W. Waterhouse. *The Book of Secrets* (2006) contains a version of Alfred Noyes's "The Highwayman" (1906) about doomed lovers whose **ghosts** haunt the moors. *An Ancient Muse* (2006) features another tale of doomed love from Sir Walter Scott's poem "The English Ladye and the Knight."

Blackmore's Night

Many people are more familiar with British rocker Ritchie Blackmore's complex and scintillating guitar riffs as the lead guitarist for Deep Purple than they are with the Renaissance-inspired songs he produces with his musical and romantic partner Candice Night. Their folk-flavored work as Blackmore's Night, a play on their names, is likely to find the duo dressed in period garb performing at Renaissance fairs or European castles rather than sold-out arenas. Even though the group's music tends toward the acoustical, the guitar work is complex and often draws as much attention as Night's clear voice.

The duo's debut album *Shadow of the Moon* (1997) evoked a bygone world of legend and myth in songs like "Magical World" and "Renaissance Faire," while also incorporating the haunted tale of loss and longing in "Ocean Gypsy." *Under a Violet Moon* (1999) continues that trend in the title song and "Castles and Dreams," the texture of each evoking the modes and melodies of the past. While the duo still focuses on the lyrical and romance of the Renaissance, their music has developed a slightly more folk-rock edge.

Mediæval Bæbes

The Mediæval Bæbes were formed from the demise of British madrigal-inspired group Miranda Sex Garden. Katherine Blake, along with several other members of the former group and their friends, formed the Bæbes, whose membership fluctuates from album to album. Blake remains at the core of the group, and their music incorporates traditional medieval songs and poetry set to music, as well as some original compositions. The group performs in languages that range from those spoken in the British Isles to **Russian**, **French**, and Italian, allowing them to tap into the traditions and legends of those other countries and to broaden the scope and appeal of their music.

Some of the group’s songs are performed a capella (no musical accompaniment); others are supported by medieval and modern instruments.

Enya

Irish performer Enya (born Eithne Patricia Ní Bhraonáin) was surrounded by music her entire life. Performers have been part of her family for several generations. Before embarking on the solo career that has made her an international sensation and Ireland’s best-selling solo artist, she performed with her siblings and uncles in the band Clannad. Enya’s blend of Celtic lyrics, motifs, and harmonies with synthesized music, most of which she performs herself, gives classical songs a contemporary and dreamy feeling. She performs all vocals in her music, the lead vocals as well as the richly textured chorus of supporting voices. Each vocal is recorded individually and then layered together to create the background vocals. While many of Enya’s songs are sung in English, she has also recorded works entirely in Irish and Latin. Other songs also include lyrics in Welsh, French, Spanish, and **Japanese**.

Long before being nominated for an Academy Award for songwriting for her work on Peter Jackson’s *Lord of the Rings* trilogy, Enya’s music was featured on soundtracks from films like *L.A. Story* (1991), *Toys* (1992), *Green Card* (1990), and *Far and Away* (1992). She composed songs for *The Fellowship of the Ring* (2001), including “May It Be,” which she sang in both English and Tolkien’s Elvish tongue Quenya. She also performed “Aníron,” a song that played behind a tender moment between Aragorn and Arwen in Rivendell, in the Sindarin dialect of Elvish. However, the influence of Tolkien on her work can be seen prior to this in the instrumental piece “Lothlorien,” which can be found on her album *Shepherd Moons* (1991).

After the September 11, 2001, terrorist attacks in New York and Washington, Enya’s song “Only Time” from *A Day without Rain* (2000) was used behind many of the photographic and sound-bite montages that accompanied the reporting on the tragedy, and a special edition of the song was released to raise funds for the families of the victims.

DARK DIVAS

While Celtic music has a darker side due to the gloom of the haunted moors and the curses that hang over doomed lovers, the more acoustical or synthesized sounds of the songs keep these motifs from becoming truly oppressive or from tapping into veins of deep anger, sorrow, despair, and lust. The same cannot be said for bands that combine the crashing sound and raw edge of metal with dark passions and desires.

Evanscence

Grammy Award-winning alternative rock band Evanscence dominated the charts after the release of their album *Fallen* (2003), which earned the group Grammys for best hard rock performance and best new artist. The album's major hits, "Bring Me to Life" and "My Immortal," were featured on the soundtrack for the Ben Affleck superhero film *Daredevil* (2003). The band was formed in Little Rock, Arkansas, by lead singer Amy Lee and guitarist Ben Moody (who has since left the band) and several of their friends. The hard-rocking guitar work and percussion in the band's music is complemented by Lee's powerful vocals, which dominate the songs that look at obsessions and fantasies.

In "Bring Me to Life" (with guest vocals from Paul McCoy of 12 Stones), the singer is longing for escape from the existence that has trapped and is suffocating her. The song makes an appeal not unlike one that a statue might have made if she could call out to her Pygmalion to shape her and breathe life into her. "My Immortal" loses the driving guitar for a piano-supported, mournful song of a lover haunted by loss and tormented by lingering memory.

The Open Door (2006) did not enjoy the same popularity as *Fallen*. The music and vocals have a harder, more discordant edge, but many of the same preoccupations remain. In "Imaginary" (also from *Fallen*) there is a juxtaposition of banality of waking world and richness and refuge offered by an inner life incompatible with that world. The chilling "Snow White Queen" is almost the mirror image of "Bring Me to Life," where obsessive and possessive love leads to a trap that dooms the object of the speaker's twisted affection.

Nightwish

Finnish symphonic metal band Nightwish was formed in 1996. While they enjoyed popularity in their home country immediately, it took time for the group formed by Tuomas Holopainen to gain an international following. The band's membership has changed over their career, the most significant change occurring when original member and lead singer Tarja Turunen was replaced by Anette Olzon for the band's most recent album, *Dark Passion Play* (2007).

Their style of music has some similarities with Evanscence in that they have a haunting female singer whose powerful, soaring vocals lead the hard guitar and backing. However, unlike Evanscence, Nightwish also uses a background orchestra to give their music a classical and epic texture, something that complements the more operatic vocals of Turunen. The group's music blends not only musical genres and styles but also myths, legends, and motifs from a variety of sources.

Their album *Wishmaster* (2000) includes several songs with strong fantasy roots. “Fantasmic,” with its narrative transitions and reference to the famous “Night on Bald Mountain” segment in the Disney film *Fantasia* (1940), moves from bright, hopeful fairy tales to decidedly darker stories. The title song “Wishmaster” makes a connection between sorcery and storytelling, both talents that are passed down from master to apprentice, while “Crownless” plays on the line from a poem in Tolkien’s *The Lord of the Rings* that states that “The Crownless again shall be king.”

Century Child (2002) plays with the ideas of the vitality and passion of innocence and enduring numbness of experience in “Bless the Child” and “End of All Hope” and includes a metal-infused version of “The Phantom of the Opera” from the Andrew Lloyd Webber musical. In a somewhat more gentle interlude, the singer in “Ocean Soul” haunts the seashore, and her desire to become joined with the waves evokes Hans Christian Anderson’s *Little Mermaid*, where the bodies of the merfolk become foam on the waves when they die.

SOULFUL SIRENS

Popular music spans genres from synth-pop dance songs to bluesy ballads, from rock-and-roll anthems to alternative songs that snare widespread appeal. Because the lyrics, performance, and soundscape of a pop song have to appeal to a large and diverse audience, the performers whose work falls into this category do not use the tropes of the fantastic as often as those whose work is targeted toward a more niche market. After all, science fiction is a marginalized genre, and many of its motifs are perceived as geeky and uncool to those outside the science fiction subculture.

Multi-Grammy Award-winning Canadian singer/songwriter Sarah McLachlan is one musician who taps into rich veins of myth and legend. In her hit album *Surfacing* (1997), her delicate, slightly raspy vocals soar in “Angel,” a meditation on suicide that speculates on the peace that might be found in the embrace of death. In “Building a Mystery,” the speaker addresses a man who fits into the mold of the demon lover, making a mystery of the man who is at once child, warrior, **vampire**, god, and lover and suggesting that he is doing the same to her. The invocation of the surreal can be seen in her earlier works as well. For example, in the album *Touch* (1989), her song “Strange World” looks at lovers who are clinging to the shell of a dead relationship in a landscape turned surreal, where everything is out of place.

Swedish dance music quartet ABBA—Benny Andersson, Björn Ulvaeus, Agnetha Fältskog, and Anni-Frid “Frida” Lyngstad—might be best known for their dancy disco sound and the harmonic vocals of main singers Fältskog and Lyngstad. However, their album *Super Trooper* (1980) included “The Piper,” a song clearly inspired by the tale of the Pied Piper of Hamelin, where a traveling musician attracts a rapt following that ends up dancing in the moonlight

to his enthralling tunes. Their hopeful “I Have a Dream” from ABBA: *The Definitive Collection* (2001) stresses the importance of believing in the wondrous and fantastical.

Although the sorts of fantasies that pop diva Madonna conjures might trend toward the kinky and sexual, she also delves into a world of mermaids, fountains of youth, leprechauns, and magic lanterns in “Dear Jessie” from her hit album *Like a Prayer* (1998). In a powerful song from *Ray of Light* (1998), the definitely watery-sounding music of “Mer Girl” evokes a submerged world where a woman is both searching for identity and terrified of finding it. She is haunted by her own life in a world that has become surreal. Neither song, however, enjoyed the commercial success of the pop tunes most associated with the Material Girl.

American singer/songwriter Tori Amos (born Myra Ellen Amos) creates surreal musical soundscapes and landscapes like the one in “Raining Blood” from *Strange Little Girls* (2001), which details an apocalyptic vision where the speaker is both judge and the person being judged. References to the fantastical are found in songs such as “A Sorta Fairytale” from *Scarlet’s Walk* (2002) and “Pandora’s Aquarium” on *From the Choirgirl Hotel* (1998). However, science fiction fans do not have to be familiar with Amos’s music in order to be familiar with her. Amos is a close friend of writer **Neil Gaiman**, and she references him and his work in several of her songs. Gaiman is rumored to have based his character Delirium, one of the Endless from the Sandman series, on the quirky performer.

“Edgy” and “surreal” might be two adjectives to describe Scottish singer/songwriter Annie Lennox, frontwoman for the 1980s band the Eurythmics and later successful solo artist in her own right. Like Enya, Lennox was asked to contribute to Peter Jackson’s *Lord of the Rings* trilogy. Her rich, smoky vocals are featured in “Into the West” from *The Return of the King* (2003), a song that echoed the powerful sense of all things having their own time and then passing that was a major theme in the film.

British singer/songwriter Kate Bush’s musical career has spanned decades and genres. Her music is difficult to classify as it cuts across and incorporates elements from many genres. One consistent element, though, is the fact that many of her songs are inspired by literature and film. **Horror** film comes into play in “Get Out of My House,” inspired by Stanley Kubrick’s film adaptation of the **Stephen King** novel *The Shining*, and “Hounds of Love” was inspired by the 1950s horror movie *Night of the Demon*. Bush nods to other classic horror films in “Hammer Horror.” Additional references are heard in “In Search of Peter Pan” from the classic J. M. Barrie novel and in “Wuthering Heights” from the Emily **Brontë** novel. Bush’s work has been featured in a number of films. Most recently, her song “Lyra” was featured in the closing credits of *The Golden Compass*, the 2007 movie adaptation of the first book in **Philip Pullman’s** *His Dark Materials* trilogy.

FANS AND FILK

Filking is a type of folksinging performed by (and largely for) science fiction fans, often at conventions or other fan gatherings. While some filk songs focus on specific worlds from the film, television, and literature of the genre, others simply pull from general fantastical motifs. For example, Gwen Knighton’s “Like Their Feet Have Wings” is about the singer’s brush with fairy rings and magical dancing in Tennessee. It is more a reference to tropes common to fairy stories than to any particular tale. Similarly, Jeff and Maya Bohnoff’s “Knights in White Satin” evokes both the Moody Blues song of unrequited love “Nights in White Satin” and the courtly tales of knights and their ladies as it focuses on a warrior who is as devoted to his princess as he is to the gowns in her wardrobe.

Like writers of **fan fiction** who appropriate the stories and characters from their favorite movies, television, and texts and craft new stories from them, filkers use those same source texts and turn them into songs. These songs can fill in gaps in the source narrative or provide the opportunity for the events in a source text to be seen from the perspective of a minor character. They can also allow for a deeper exploration of the thoughts and feelings of character that are not revealed in the source text. For example, “A Thousand Ships,” from German writing partners Katy Droege-Macdonald (music) and Juliane Honisch (lyrics), provides a perspective on the battle that destroyed Troy from Helen’s perspective.

Unlike literary texts, films and television often do not allow characters the luxury of introspection, something a filk song can provide. For example, Julia Ecklar’s “Ladyhawke” unfolds as a dramatic monologue and commentary on the action of the film of the same name from the point of view of Phillippe Gaston. Canadian filk trio Urban Tapestry (Allison Durno, Jodi Krangle, and Debbie Ridpath) allows Gabrielle to express what her life was like before meeting **Xena** and how it changed afterward in “Battle On!”

While fan fiction maintains a close relationship to the source narrative it is based on, filk songs are more adaptive, many of them commenting on the experience of being a fan. Among fan fiction writers and fans who simply read but do not write fiction, this commentary on fandom itself takes the form of “meta” posts, nonfiction writing by fans about fandom.

Urban Tapestry has several songs that fit into this category. In “Waiting on Frodo,” the singer is waiting, very impatiently, for Jackson’s *Lord of the Rings* movies. She is well aware of the fact that her friends, who clearly are not fans themselves, think her behavior is odd and hope her fascination will pass. In “The Truth Is Out There,” an exasperated wife documents her husband’s obsession with the *X-Files* as he shuts out the rest of the world for his hour of happiness that would arrive every Sunday night when new episodes aired; during the rest of the week, he would pine for his lovely Scully, worry that people

were out to get him, and begin to believe his friends have been replaced by aliens. Dr. Mary Crowell’s sexy, bluesy “Legolas” is an homage to the Tolkien elf, which includes rapt admiration for how skillfully he handles his bow.

In addition to programming slots at science fiction conventions, filking has its own set of awards, the Pegasus Awards, which are presented annually at the Ohio Valley Filk Fest (OVFF). Like other awards, the Pegasus recognizes excellence in the genre. Its award categories are Best Song, Best Classic Filk Song, Best Performer, and Best Writer/Composer. In addition, two additional topical categories, varying from year to year, receive awards. These have included Best Parody, Best Fannish Song, Best Love Song, Best **Space Opera** Song, and Best Humorous Filksong.

MUSICALLY INCLINED

Describing the music associated with science fiction, fantasy, and horror is no easy task. The genre encompasses a diverse set of tropes and motifs, and the music that draws on it for inspiration follows suit. It includes the orchestral splendor of opera, the hard-driving guitar and percussion of heavy metal, and the effervescence of pop and rock. One of the only consistent things about science fiction–inspired music is that it tends to be international, the soundscapes and motifs of the music cutting across geographic borders in their appeal, rather like the magical song created by the protagonist in **Emma Bull’s** musically driven urban fantasy *War for the Oaks* (1987): “The song was free.... It filled everything with its roaring, it pushed the walls down around them and the walls for as far as thought could range” (317).

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16

Gaming

LAURIE N. TAYLOR

VIDEO games grow out of the many traditions established in card games, board games, tabletop role-playing games, sports games, and parlor games. Video games specifically developed out of improvements in computer science combined with the larger history of gaming and play. Since their inception, video games have remained tied to developments in computer science and the U.S. military. The military uses games for training and simulations, which means that games also benefit from the military's work. As game development evolved, games also became increasingly connected to personal computers (PCs), the **Internet**, new console and portable game system development, and other media forms such as comic books and film. Now games are a transmedial form, crossing into all other media and into nonentertainment forms by operating as political, military, educational, and business applications.

Gaming's history and potential future are also tied to science fiction and fantasy because of the reciprocal influence of science fiction and fantasy on games. Many early games were based in science fiction and fantasy worlds, or drew on tropes from these genres, and many games subsequently informed other science fiction and fantasy works. Gaming's relationship to science fiction and fantasy is shown through the history of gaming as well as through gaming's own genres and developments.

The history of gaming itself also connects to the history of play. Play is normally defined as an entertaining activity without rules or without a winning state. Video games, like other game forms, normally have more formalized rules, and a winning condition. However, many video games do not have a winning event. These games are often simulations, where the manipulation of variables offers play, as in *The Sims*, which is essentially a virtual dollhouse game. Because games like *The Sims* do not have a winning event, they are not games in the strict sense, nor are they equivalent to the completely open

arena of play. Furthermore, even video games with strict rules and winning events—like racing or fighting games—also operate within the sphere of play when the games are played as part of a group activity of play. Multiplayer games immediately open into multiple spheres of play, as do many single-player games because players play the games with friends or within the context of larger play communities.

Video games draw on the history not only of games themselves but also of games and play as represented in other media. For instance, games and play have influenced literature and have reciprocally influenced games through narratives like *Alice’s Adventures in Wonderland*, the Harry Potter novels, and *Ender’s Game*. Because video games are transmedial, operating based on existing forms and works and then influencing existing forms and works, their history clarifies some of the transmedial connections.

GAME HISTORY

Because video games fuse games and play along with multiple media types with text, narrative, video, audio, and interaction, exact definitions prove difficult. *Video games* are generally defined as games played entirely using an electronic device. Video games began on computers, with the earliest games dating back to the 1940s. Despite this long history, video games developed slowly at first, with the first commercial game releases coming in the 1970s.

Gaming history began as a diverse field, with arcade games, computer games, and console games. More recently, handheld dedicated game systems like the Game Boy and Sony PlayStation Portable, alternate reality games (ARGs), games on cell phones and personal data assistants (PDAs), and others have entered the gaming market. The three primary gaming forms are console gaming, computer gaming, and mobile gaming. *Console gaming* refers to game systems that can be played by connecting the system to a television. *Mobile gaming* encompasses handheld game systems, PDA gaming, and cell phone gaming. *Alternate reality gaming* fuses multiple gaming structures, and so ARGs often blend two or more of the three primary gaming platform categories. Gaming’s history ties these different platforms together and then further divides each into the commercial apparatus for the game. Games are then also divided by their game play styles and by genres.

The history of gaming platforms shaped much of gaming as certain developers and trends emerged that were more powerful and influential for gaming. By the 1980s, console gaming boomed with the home Atari system and busted with the gaming market crash. Nintendo then released its Nintendo Entertainment System, which revolutionized gaming as a form and as a market. Nintendo’s emergence was significant because Nintendo is a **Japanese** company, so its games were often based on stories, genres, and aesthetics that were less familiar to a world audience. Computer games were

developed largely in the United States and Europe and offered different game styles. After Nintendo's release in the world market, several major corporations entered the console gaming hardware market in the years that followed, including Sega, Sony, and Microsoft. While these four represented the primary console developers, many others also entered and left the console market.

Because the console market has been so tightly controlled by only a few central companies, the console differences are often referenced as the "console wars." This term is useful because it also explains how certain game play styles and game genres have migrated to or been fixed to particular platforms. For instance, Nintendo developed many games that were released only on the Nintendo systems, such as the ones in the Legend of Zelda and Mario series. Even third-party game developers sometimes sign contracts releasing their games on only one system, at least initially.

In addition to console systems, computer games altered with each generation of new technology, game arcades developed from standing arcades and pinball machines to also include consoles and PC games, and handheld and mobile gaming expanded from dedicated handheld systems to include games on all mobile devices. Other game devices, but not game systems, like single-use electronic pet games, have also been created and many have been popular. Most recently, ARGs use one or more electronic platforms and then fuse them with other media in order to create games that cross media and traditional boundaries. For instance, some of the games create websites that offer puzzles that can be solved to reveal real-world coordinates. Players must then go to those coordinates and find another puzzle that can again be unraveled. The next clue could then lead to a website, a phone number, or another media form. While ARGs are the most recent innovation for gaming media, game genres also develop alongside gaming technology.

GAME STYLES AND GENRES

Many games can be simply labeled, as with puzzle games. The vast majority, however, defy simple categorization and classification because, for many games, game genres and game styles are conflated. For instance, *Doom* relies on a science fiction and **horror** narrative, but is also a first-person shooter (FPS) game. The genre for *Doom* refers to both the game narrative or aesthetic genre and to the game play style. Similarly, some games are classed as "simulation" games based on their game play style, but the games can then be real-world flight simulators using real-world constraints, arcade flight simulators with more fantastic physics and controls, or spaceflight simulators using science fiction constraints. For some, the game genre and the game play style are also mixed. An example is the "survival horror" game, which refers to the game play—survival—and the game genre—horror.

Game play styles include massively multiplayer online role-playing games (MMORPGs), such as *EverQuest* and *World of Warcraft*; adventure; platformer; and many others. Game play styles may also be classified using game genres, which include genres from film, literature, television, and comics. Other game genres that cross into game play styles include rhythmic games like *Guitar Hero*, where players play simplified guitar chords; *Dance Dance Revolution*, in which players move to the game beat using dance pads; *Donkey Konga*, where players drum and clap to the game beat; and others.

Given all of the game genres and game play styles, the normal problems with genre divisions become even more complicated. Game genres are subsequently reduced to being useful generalized archetypes or overall categories, but they are not useful for purposes that are more definitional.

Gaming's diverse game play styles and genres have recently grown to include "serious games." Serious games are the newest game genre, and they are not classified by their game play styles or their aesthetics. Instead, they are classified by their intention. Serious games are games designed to teach, train, argue, advertise, or promote, in one manner or another. For instance, the Make-a-Wish Foundation developed *Ben's Game* at the request of Ben Duskin, a young boy with leukemia. Duskin wanted a game that would help him through his treatment process and help other children like him. Other serious games have been used for education and argument, like *Food Force* from the United Nations World Food Programs, which sought to teach about humanitarian food relief efforts.

In addition to game genres based on games' internal characteristics, other game genres are defined by the social constructs within which players play them. Some multiplayer games—including particular FPS games, fighting games, and MMORPGs—are played within organized groups. These groups are divided like sports teams—some formal, some informal, and often termed "clans," "guilds," or "teams"—who then play in tournaments against each other for particular games or for particular game styles.

Game genres also rely on media crossovers from books, comics, music, sports, and movies. For instance, the *Tony Hawk* skating games draw upon and reference professional skateboarding, game simulations, and popular clothing and music, with skating clothing in the game and music by the group *Fallout Boy* on the game soundtrack. Game genres continue to develop based on other media, with some games divided into chapters like novels, others broken into episodes like television, and still others separated into sequels like film. The game industry operates in conjunction with other media, players, businesses, and academics to continue to develop and alter game genres. The rise of the Internet and mobile gaming has also led to the creation of independent games, some of which can be downloaded free online.

SCIENCE FICTION AND FANTASY GAMES

With the variety of game genres, gaming still includes more traditional narrative and aesthetic styles like science fiction and fantasy. In fact, the origins of gaming tend to be heavily based on science fiction and fantasy tropes, conventions, and stories. Many existing science fiction and fantasy novels, films, and television shows have been recreated within or expanded through video games. Because the genres of science fiction and fantasy have been so influential for video games, the many subgenres are also prevalent in gaming. Video games have drawn on many earlier gaming forms that relied heavily on science fiction and fantasy settings, like such tabletop role-playing games (RPGs) as *Dungeons and Dragons*, and have also drawn on the existing iconography from pinball games, which often feature fantastic backdrops.

Science fiction in games includes **dystopian** futuristic worlds, space flying and traveling missions, time travel, aliens, as of yet uninvented technological advances, and super-powered humans. Novels, films, and television that have been transformed into science fiction games include *Tron*, *Star Wars*, **Star Trek**, **The Matrix**, the **Alien series** in *Aliens* vs. *Predator*, *Blade Runner*, *The Chronicles of Riddick*, *The X-Files*, and many others. Fantasy in games frequently includes magic, the supernatural, horror, alternative histories, and **fairy tales**. Novels, films, and television that have been transformed into fantasy games include H. P. Lovecraft's Call of Cthulhu stories; the Chronicles of Narnia; *Peter Pan*; *Alice's Adventures in Wonderland*; *The Lord of the Rings*; the Harry Potter series; *Legend of the Three Kingdoms*; *Pirates of the Caribbean*; *King Kong*; **Buffy the Vampire Slayer**; multiple Disney films; numerous characters and narratives from comics like *The Hulk*, *Superman*, and *Spider-Man*; White Wolf's **Vampire** game and novels; and many others.

Games incorporate and recreate the stories from existing media in different manners. For instance, gaming includes many shared-world games within the *Star Wars* and *Star Trek* worlds. Gaming even offers innovative versions of these worlds, with games like *Lego Star Wars*, which fuses the *Lego Star Wars* characters with the narrative from the *Star Wars* films. The *Matrix* films similarly have games based on the film narratives that then extend the stories. Games have also provided many new concepts that have been directly made into science fiction or fantasy films, television shows, comics, and novels. Games that have sparked revisions include those from the *Resident Evil*, *Alone in the Dark*, *Doom*, *Halo*, *Final Fantasy*, *Mortal Kombat*, and *Street Fighter* series; *BloodRayne*; and countless others that have also provided material for other media in one form or another.

Like the literary genres of science fiction and fantasy and their subgenres, video games that fall within one category or another often also have attributes from others. Because of the difficulties in game genre classification, some, like the *Metal Gear Solid* games, are classified in a variety of ways. For instance, the *Metal Gear Solid* games are normally classified as stealth games,

and then are further described as stealth military games with cinematic overtones. All of these descriptors aid in classifying the structure of the games, but the genres for the game are closer to military espionage action or science fiction because of the use of technology that does not currently exist. Games like *Metal Gear Solid* show how games can augment the traditional categories of science fiction and fantasy.

Games offer innovations for science fiction and fantasy not only in their remakings of existing stories and the addition of new stories but also in the global scope of the game narratives and systematic construction of the game worlds. Because games are developed and then consumed globally, localized narratives with localized belief structures are transmitted through games. For instance, many Japanese games feature fantastic depictions of aspects of Shintoism and Buddhism. In addition, many Japanese games also present Asian folk, fairy, and monster narratives, as well as science fiction stories based on Asian and specifically Japanese cultural concerns. Games made in the United States follow more traditional Western narratives, but these are also augmented and altered by the presence of developers in Europe. Like most media, games must still be translated and localized in order to cross from region to region and country to country. However, gaming's fans aid in the movement and reception of games by creating websites and other fan-made resources that explain the games and how to acquire the games across regions. Like the earlier science fiction and fantasy fanzines and e-zines (electronic magazines), these resources help to contextualize the games for reception, and they explain how to find the games cross-culturally.

In addition to presenting globalized narratives and a means for the transmittal of those narratives across traditional cultural and physical boundaries, games themselves aid extraordinary narratives of all kinds by presenting simulations that can be used to model behavior or to create visual representations of behaviors. For instance, technological advances in video games have aided science fiction and fantasy film by developing the means to create realistic video of unreal creatures, places, and events. Video games have also further developed modeling abilities such that those unreal images can behave realistically.

Video game modeling includes the creation of images and objects that appear realistically and then behave realistically in response to collisions with other objects. This modeling is necessary for games so that when a video game character attacks an enemy, both move correctly in response. When the game character subsequently falls back into an object in the game, like a crate, the crate also needs to respond by moving or breaking. Video game modeling behavior is thus useful for film and animation to provide a basis for filmic depictions of science fiction and fantasy stories that could not otherwise be easily created. Because of the usefulness of video game imagery for

modeling, video games have even been used to create short and longer films called *machinima*, which often depict science fiction or fantastic narratives.

Video game technological developments have greatly aided other media forms, especially science fiction and fantasy works within those forms. However, video games have also aided in developing new narratives from concepts like a hive mind or the connected network of *Serial Experiments LAIN*, where a young girl is born from the network and other children become lost in the network as the network grows exponentially and blends known reality with the network itself. Because video games emerged to mainstream popularity alongside the Internet, many new narratives based on the Internet also involve gaming.

The network crossing into reality follows similar themes established in the tabletop RPG *Shadowrun*, as well as in the *Matrix* films. The networked aspects of gaming have also aided the development of MMORPGs and the development of ARGs, as well as new types of gaming like “smart mobs.” Smart mobs utilize the same systems as ARGs, which are essentially aspects of pervasive computing, to create organized, thinking mobs of people. These smart mobs are unlike traditional unruly mobs because they are planned, aware, and organized. Smart mobs have been used for game-like performances, where a group of people organize as a smart mob, meet at a particular place, and perform a particular choreographed set of actions. Smart mobs can also be used for protests or educational purposes, with the smart mob acting to organize and demonstrate support for a particular concern.

Networked games and gaming developments like ARGs and smart mobs present new possible attributes or tropes for science fiction and fantasy works. MMORPGs also present potential new developments for existing forms because of the many media forms that surround and interoperate for the games. For instance, *World of Warcraft* continues to release new character races and new additions to its overall world.

World of Warcraft is based on a high-fantasy setting like that found in *Lord of the Rings*. However, the earlier *Warcraft* games were world-building simulation games where players would train their workers to mine ore, build fortifications, and the fight other players for land and power. *World of Warcraft* combines these aspects into a game where players play as single characters, which they design, of different races who are either with the Horde or the Alliance. The Horde creatures are generally evil, and those in the Alliance are generally good. The players individually then join with other characters based on friendships or professional skills to fight enemies and accomplish **quests**. Individual players can play within parties and within guilds to further develop their own skills and to become more powerful within the game.

From the micro level, where players play individually against other players and random monsters in the world, players are also playing within the macro level of the world where the Horde and Alliance battle for power

and where the world is being shaped by the players. These micro and macro levels are further complicated when the game developers sometimes release new changes and updates that alter the world in important ways. For instance, the developers sometimes release changes to make particular character types more or less powerful in order to help maintain the balance of power in the world. Additionally, players can play in different creator-controlled world versions that result in some players playing with people from their area—in western Europe, the eastern United States, or Asia, for example—and players can choose to play in themed worlds. For instance, one world requires all players to speak in a fantastic version of a Middle English dialect using *thee* and *thou*. All of these variables lead to increasing complexity in the game and in gaming as a whole. In doing so, gaming presents and tests different possibilities for all media and particularly for science fiction and fantasy genres.

WOMEN CHARACTERS

Despite the great variety in game genres, the majority of video games are male dominated and racially homogenous. However, there are games that include female playable characters and characters who are not Caucasian or Asian (whichever is most common based on the game’s place of origin). Women video game characters include characters that are the female versions of their male counterparts—as with Ms. Pac-Man in *Ms. Pac-Man*, the female frog in *Frogger*, and the Valkyrie in *Gauntlet*—damsels in distress, side characters, and main playable characters.

The female versions of male characters do not differ from their male counterparts other than in appearance and skills. However, if the character’s skills can develop in significant ways, then the women characters are characters on their own instead of simply exchanged versions of their male counterparts. The damsels in distress include characters like Princess Peach in *Super Mario Brothers*, the various princesses waiting to be saved in *Wizards and Warriors*, and many others. Women side characters include nonplayers, who are often in supporting roles for the playable characters. Sometimes these characters represent the girlfriends of the playable characters or their sisters, friends, or colleagues. Other times, the nonplayable women characters are simply minor characters like supporting cast members in a play. The prevalence of women characters in these supporting roles shows a possible avenue for game diversification.

Far fewer women characters are actually playable characters in video games. Notable ones include *Metroid*’s Samus Aran, *Tomb Raider*’s Lara Croft, *Perfect Dark*’s Joanna Dark, *Street Fighter*’s Chun-Li, *Phantasy Star*’s Alis Landale, and *Tenchu*’s Ayame, among others. While gaming has many women characters, it still offers relatively few in comparison to the total number of largely

male characters. However, certain games offer a slightly different ratio, with games in the Resident Evil and Fatal Frame series having more women characters. The Resident Evil series includes Rebecca Chambers, Claire Redfield, Jill Valentine, and Ada Wong, while the Fatal Frame series includes Miku Hinasaki, Mio and Mayu Amakura, and Rei Kurosawa. Other game series—particularly adventure, fighting, and role-playing games—offer multiple characters for each game and have more women than the average for gaming overall.

Women characters in adventure games include *The Longest Journey*'s April Ryan, *Dreamfall*'s Zoë Castillo, and Herinteractive's *Nancy Drew* games with Nancy Drew. Women characters in fighting games include *Street Fighter*'s Chun-Li, Cammy, Sakura, and Elena; *Soul Calibur*'s Sophitia Alexandra, Taki, Isabella "Ivy" Valentine, and Chia Xinghau; *Tekken*'s Angel, Anna Williams, Asuka Kazama, Christie Monteiro, Julia Chang, and Lili (Emily Rochefort); and the women fighters in the entirely women fighting games *Dead or Alive* and *Rumble Roses*. RPGs offer even more women characters because many of them allow players to choose a character's gender.

While there are relatively few women characters in video games, women also represent a smaller, but growing, percentage of game players, game designers, and gaming media specialists. As more women enter gaming, gaming has responded by offering more women characters and more options in general. Despite the changes, the same common complaint about gendered representations in comics is also leveled against video games: that while all characters are hyperbolically depicted, women are additionally hypersexualized. For instance, comics and video game heroes are shown as incredibly strong with perfect physiques; however, the women have the same perfect physiques *plus* exaggerated sexual characteristics. Although this is a continuing problem, video game depictions of women have improved as the number of women gamers and game designers increases.

RPGs have created an exception to the norm because they allow players to choose the character's gender and more recently have even begun allowing players to customize the character's appearance. Thus, while many earlier games required players to choose either a man or woman character, and then perhaps allowed players to customize certain aspects like hair color, now players can also customize body style and other attributes that relate to sexualization. In fact, this level of customization has even carried over into some fighting and simulation games. The character customization is important, because it allows players to create men or women characters and then to choose how those characters are represented.

While gaming has begun to diversify in terms of gender, the vast majority of game characters are still limited in terms of gender and ethnicity. These limits are odd, because even the many science fiction and fantasy games

follow the same real-world gender norms, and game customization also allows for different depictions that are otherwise infrequently found in gaming.

CONCLUSION

Throughout gaming’s history, many notable game designers, games, and events have shaped gaming and have aided it in connecting to and drawing from other media. Gaming developed alongside many significant technological advances, including home computing, networked computing, and the Internet. Artistically, it also developed alongside the importation of Japanese animation known as **anime** and Asian comics (Japanese comics called **manga**, Korean comics called *manhwa*, and Chinese comics called *manhua*), the rise of the **graphic novel**, and digital imagery in film. These and other factors made video games an immediately interconnected form that drew from existing sources and in turn offered new concepts, stories, and technologies for existing forms. Most recently, simulation games, serious games, and alternate reality games have begun to reshape gaming and will by proxy influence the interconnected media with which games operate.

Despite gaming’s prevalence across the world and across media types and narrative genres, video games are faced with many upcoming difficulties. The gaming market is expanding to include nontraditional players such as adults over forty, women, and girls. As new gamers enter the market, the market itself will change. Many gaming corporations focus on one or a handful of high-budget games at any given time. This means that many gaming corporations have their resources invested in a small selection of possible products. This corporate model has led to the failure of many smaller gaming corporations and provides cause for concern for many other gaming companies.

As gaming technology has advanced, the industry expectations for game depth and length has enlarged and the production cycle for games has subsequently grown longer. This longer production cycle also provides cause for concern because some game companies have difficulty earning sufficient return on investments in a timely manner. The gaming market changes have also led to the creation of more adult-oriented games like the *Playboy* game and other sexually themed games. Because many people still view games as a children’s media form, these games and the controversy over video games and violence could present future public relations concerns for the entire video gaming industry.

Nevertheless, despite these problems as the gaming market and game industry changes, gaming itself is also faced with many more opportunities. Technological advances allow for new types of games to be made, and market changes mean that gaming now has a larger and more diverse group for

which to create games. As gaming continues to grow, it will grow in conjunction with the other media with which it is already interconnected.

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17

Men Writing Women

JANICE M. BOGSTAD

THE LACK of subtlety in the construction of female characters in science fiction (SF) has changed a great deal since the Golden Age of the 1940s, 1950s, and early 1960s. Then, not only were the majority of writers assumed to be male, but so were the readers. **Editors** insisted that stories appeal to their expected audience of adolescent and young adult males. For example, editors insisted that Mary Alice Norton become **Andre Norton** when she first began publishing. It was not until the late mid-1960s that authors were able to add breadth to characterization in general, but especially to female roles or to portrayals of interpersonal relations.

Earlier male writers objectified and sexualized female characters, with portrayals ranging from complete exclusion to misogynistic exploitation. Jules Verne and H. G. Wells, two writers often identified as the “fathers” of modern science fiction, wrote most of their work as if women were totally irrelevant or were restricted to stereotypical familial domestic roles. Even the recognized mainstream, or “hard,” SF writers of the 1950s and 1960s, such as **Isaac Asimov**, Ben Bova, and **Robert A. Heinlein**, who established their careers during the Golden Age, did little to change their treatment of women characters despite careers that lasted in some cases into the twenty-first century. Yet others of the same generation, such as Frederick Pohl, managed a more nuanced, comprehensive portrayal of women, their abilities, and their relationship to men. The attempts of writers like Pohl, **Samuel R. Delany**, Thomas Disch, and Alfred Bester to present more complete depictions of women were furthered by the breakthroughs that accompanied the 1960s New Wave. These breakthroughs included exploring the interpersonal and the political, along with stylistic experimentation, and they ushered in more highly nuanced science fiction that continues into the present day, despite some subgenres such as cyberpunk.

A younger generation of Anglo-American and European male writers, including Iain Banks, Gregory Bear, Ken McLeod, **China Miéville**, Kim Stanley

Robinson, **Geoffrey Ryman**, and Neal Stephenson, has done much to challenge the stereotypical constructions of Golden Age and cyberpunk texts. The shift comes from the understanding that **gender** is socially constructed rather than historically fixed or biologically grounded in the individual. Contemporary male writers' abandonment of the stereotypical, dependent, ignorant female character has been long in coming, however, and by no means dominates current SF. Writers for whom a hard-science focus means no significant female characters in what is presented as a man's world of logic and reason still exist. As **Joanna Russ** pointed out some years ago, the understanding of scientific changes is not always matched by understanding social changes.

VERNE, WELLS, AND BURROUGHS

The early history of men writing women in SF novels and stories is based on the paradigm of woman as the "second sex" (to use Simone de Beauvoir's terminology) or the "Other," which dominated SF narratives from the earliest writers through the twentieth century. For example, Jules Verne constructed most of his **utopian** and **dystopian** visions either entirely without women or with women in strictly prescribed roles such as mother or sister or the middle-aged, useful, and obedient wife. In Verne's most famous novels, male societies are created aboard a submarine in *Twenty Thousand Leagues under the Sea* (1870) and on a remote island in *The Mysterious Island* (1875).

Verne values the family setting so much that in *The Mysterious Island* he creates a "son" for the castaways in the form of a teenage scientist, Habert, who is identified and treated with pride as the mentee of the talented engineer Cyrus Smith. One character repeatedly reminds everyone that the island lacks for nothing (although there are no women) except tobacco—a commodity that is soon found. The patriarchal relationship between father and son is preserved without the agency of a mother, and male bonding is present in these earliest examples of modern SF as the norm for enlightened human relationships.

H. G. Wells does a little more with his female characters, but the central stories are always of male-dominated adventure. An argument could be made that the entire Eloi culture of *The Time Machine* (1895) was created in order to symbolize a truly helpless female in need of rescue yet adult enough to inspire male passion.

Edgar Rice Burroughs and H. Rider Haggard wrote for broader audiences, although their work developed out of Verne's adventure tradition. Their women were often mysterious, unnatural monsters found in the middle of remote deserts or on Mars. In their work, the typical male hero arrives on the scene to establish more "natural" and proper roles of submission and sexuality, as in Burroughs's Mars books. **Feminist** criticism has noted that Thulia,

Maid of Mars, removes female agency from childbirth since her children hatch out of eggs, not out of her body. This plot device of reestablishing the natural order of female submission to male dominance persisted into late 1960s popular culture, as seen in the original **Star Trek**, particularly in the episode “Spock’s Brain.”

HARD SF: GERNSBACK AND CAMPBELL

Between the two world wars, editors of major short-story magazines such as Hugo Gernsback and John W. Campbell conceived of SF as the genre that is sometimes identified as “hard science fiction,” the SF of technology divorced from troubling questions of cultural misogyny, Eurocentrism, imperialism, and colonialism. Thus the images of guys and gadgets, of rocket ships and world-savers, dominated the pages of **pulp SF** magazines and moved into the emerging SF magazines such as *Astounding*, *Amazing*, *Thrilling Wonder Stories*, and eventually *Analog* and *Galaxy*. The paradigm of SF as adventure stories to which women were either irrelevant or a nuisance in need of rescue from “bug-eyed monsters” was designed to appeal to a juvenile male readership and to reinforce basic misogynistic beliefs of mainstream Anglo-European culture.

Embedded in the Enlightenment thinking that originated the Scientific Revolution, women, children, **animals**, and all non-Europeans were constructed as incapable of embracing science and technology, much less independent personhood. This attitude toward women as characters in SF has persisted with some writers up to the present day. In this thinking, the question of alternate sexualities—that is, alternatives to the heterosexual paradigm—did not even occur. Limiting women to their biological and sexual functions had wide-reaching implications. Few, if any, women characters played central roles in science fiction stories and novels before the mid-1960s, nor were they seen in the roles of scientists, technocrats, or leaders unless brought in by male connections such as husbands or brothers. Nor was the range of human sexualities ever admitted in the characterization of heroic individuals of either sex. When an alternative sexuality did appear, the characters were portrayed as villainous deviants and killed off. Male characters’ universal reaction to females was the perception of them either as irrelevant or as sexual objects of their attention, not as persons in their own right.

Meanwhile, another current of fantastic literature, the dystopia, was being developed by writers who became known outside of the genre SF culture during the 1940s and 1950s. Writers such as Aldous Huxley (*Brave New World*, 1932), C. S. Lewis (*Out of the Silent Planet*, 1938), Olaf Stapleton (*Star-maker*, 1937), and George Orwell (1984, 1949) published works that focused on the deeds of male characters but asked vast philosophical questions. These questions included Stapleton’s search for meaning in man’s need of woman

and treated questions about human freedom as they affected the agency of both men and women as in 1984. Yevgeny Zamyatin's *We* (1924) is another excellent example of this alternative dystopian trend that included women in speculations about the fate of humanity, as writers questioned the developing technology that brought both the atomic bomb and the United Nations.

Kurt Vonnegut explored both racial and sexual oppressions in his wide-ranging fiction. Another writer of their generation, **Arthur C. Clarke**, identified both male and female children as inheritors of the next stage of evolutionary development in his famous *Childhood's End* (1953). These writers created the basis for inclusion of women as humans with as much a stake in the public world as the men around them, but that world was still largely identified with patriarchal goals and definitions of humanity that assumed both heterosexuality and biological determinism based on physiological sex. Questions about the place of nurture, as opposed to nature, in defining individuals—regardless of their physiological sex—were largely ignored until the mid-1960s.

Some critics have identified Robert A. Heinlein, especially in his juveniles, as an alternative voice, citing his female hero in *Podkayne of Mars* (1963) or his erstwhile female starship captain in "The Menace from Earth." His political revolutionary Wyoming Knot, in *The Moon Is a Harsh Mistress* (1966), gave many female readers in the 1960s their first indication that women could move out of limited domestic roles and indeed become scientific adventurers. While Heinlein's female characters were revolutionary in comparison with other science fiction of the time, they were always carefully identified as heterosexual and in relationship with men as mothers, sisters, or daughters. They were, as was Podkayne's mother, immediately ready to drop careers and individual goals for the biologically satisfying role of nurturer to both children and men. Heinlein often portrayed this tendency as a higher goal to which all women were called due to their biology. He even went so far as to have a character in *Citizen of the Galaxy* (1957) say that girls should be put in a sack between the onset of puberty and the flowering of womanhood so that their awkward years need not be tolerated by the men around them.

The stock heroine of early SF was there to be rescued, to provide sexual attraction, and to distract the male heroes from their appointed tasks. Even when females had careers as space cadets or explorers, as in Heinlein's juveniles, they eventually grew up to their natural roles as wives and mothers, nurturers and protectors. One exception in Heinlein was the preteen heroine in *Have Space Suit—Will Travel* (1958), but then she had not yet reached adolescence, and her survival was assured by an alien that she and the hero knew as "the mother thing," a strange name for a female intergalactic cop. Heinlein, whose works influenced many juvenile SF readers and writers in the 1950s and 1960s, made some effort to expand the intellectual scope of his female characters, but his explorations of alternative human sexuality seem to be

limited to a conservative paradigm of group marriages (*The Moon Is a Harsh Mistress*), where tidy arrangements are made for individual males to sleep with individual females, with no awareness of gay, **lesbian**, or **bisexual** possibilities. In Heinlein’s adult novels, sexuality was defined by men’s needs, specifically men’s needs as paradigmatically heterosexual.

The rescue motif was modified in later stories by Isaac Asimov, Ben Bova, Frank Herbert, and Orson Scott Card to include punishments for women who stepped out of their proper roles, such as the wives in Bova’s recent Asteroid Wars series (the first published in 2001) who are focal points for possessive anger and bargaining on the part of males, to the point where they are either killed, sometimes in extremely painful scenarios, or shunted from one abusive relationship to another. The concept of female agency was as alien to the majority of 1950s-generation writers fostered by Campbell as was the idea that people could be happily **homosexual**.

WHEN IT STARTED TO CHANGE

A curious and interesting exception to stereotypical gender attitudes in SF can be found in some of Frederick Pohl’s fiction, such as his story “Day Million,” which hints that future individuals will view twentieth-century sexual practices with the same disdain for barbarism as we do the sexual practices of Attila the Hun. Pohl’s story shows the beginnings of a revolution in male writers’ understanding of men’s and women’s places in the natural order that began with writers such as Samuel R. Delany and the New Wave generation fostered by *New Worlds*, a **British** magazine that changed from a focus on technology to more of a focus on experimentation in style and thought in 1964 under Michael Moorcock. As Mike Levy notes, the experiment was a financial failure, but it provided a venue for writers to try out sophisticated writing styles and alternative sexualities.

The late 1960s sexual revolution also saw a new generation of writers. Delany’s *Babel-17* (1966) focused on a female character with unusual powers of communication. He went on to publish such technically innovative and gender/sexualities-sensitive works as *Nova* (1968), *Triton* (1976), and *Dhalgren* (1974), which served as models for a next generation of male writers. Not only did Delany present homosexuality as an alternative to monogamous heterosexuality in his work, but he also explored the implications of emerging **genetic** technologies to free individuals from biologically induced sexual identity. *Nova* and *Triton* exploded sexual paradigms both with alternative sexualities and discussions of **sex changes**. He was followed by such writers as **David Brin** and John Varley whose female characters play a larger range of social roles and are often the focal characters in intergalactic adventures.

In many ways, the genre of SF matured in the 1970s to embrace, at least in a limited fashion, alternative sexualities, even when women

characters did not receive more sensitive treatment or scope for their actions. Social consciousness produced by Martin Luther King Jr. and the civil rights movements, anti-Vietnam activism that brought leftist thinking back to the forefront, and the emerging feminist movement were reflected in and paralleled by a new generation of writers, many of them female, during the 1970s. Between *Sputnik's* launch in 1957 and the new cultural focus on scientific education leading to the first moon landing in 1969, science fiction began to catch up with potential expanded roles for women, theoretical analyses of questions like the primacy of nature or nurture in determining one's social roles, and the troubling questions about innate qualities of gender, race, and social class. At the same time, the loss of blind faith in governments, especially in the United States, **France**, and England, and the end of the colonial era of imperialism began to undercut the blind belief in Anglo-European superiority and entitlement. While these battles are still being fought, the questioning of the Enlightenment hierarchies of being focused on race was accompanied by a questioning of male superiority and heterosexist socialization.

The first examples of changes in SF written by males can be found in Harlan Ellison's *Dangerous Visions* anthologies and, as mentioned above, in *New Worlds*. For example, Philip José Farmer's "In the Farm," published in the first *Dangerous Visions*, postulated a planet where some human babies were socialized (or in this case, desocialized) to become farm animals, carrying theories about early-childhood deprivation to an extreme. While human females were demeaned into roles of cows, breeders, and food animals, males of the same group were simply destroyed at birth, providing a snapshot of a continuum in the view of nonworthy humans identified by lower race, class, country of origin, and gender as being little more than animals.

But even works heralded as changing the construction of female characters have been seen as problematic. The first novel in Frank Herbert's *Dune* series, *Dune*, was praised when it was first published in 1965 as a breakthrough for its female characterization. The women of the witchlike, nunlike adepts, the order of the Bene Gesserit, are afforded a measure of power and agency. Their dedication to the goal of producing an ultimate adept to further their cause, and the roles of the desert women on the planet *Dune* and of the focal character Paul Atreides' mother and sister, seem to argue that women could decide to be other than submissive.

At the same time, however, the familiar trope of females being dedicated to male success is imbedded in every aspect of the *Dune* series. The Bene Gesserit order exists to produce a genetically superior male being, capable of looking into parts of the soul where the women cannot look. Paul's mother, capable, intelligent and resourceful, is at the same time totally devoted to her husband and her son. Paul's sister eventually suffers a sort of madness for her mental powers and her divergence from the goal of her brother as the ultimate prophet. This kind of expansion of women's' roles still

did not liberate the male authors' characterizations from underlying assumptions that women exist for the furtherance of the men around them and have no independent goals of their own.

A number of writers such as J. G. Ballard, John Crowley, Thomas Disch, Larry Niven, and Norman Spinrad made further inroads in expanding the roles of women characters, but still rarely gave them central or focal roles in their fiction. At the same time, other writers followed in the Golden Age traditions, so writers like Stephen Baxter and Peter Hamilton can write fictions exploring nanotechnology and vast reaches of time and space while ignoring all the recent changes in our understanding of gender. Hard SF, seen by a core masculinist community as the real or authentic or best science fiction, still has a loyal audience.

Still, the set of insights on human sexuality explored by Delany, as well as by women writers such as **Ursula K. Le Guin**, Joanna Russ, **Kate Wilhelm**, and **Judith Merrill**, during the 1970s opened the way for further explorations. The ranks of women writers—**Octavia Butler**, **Pat Cadigan**, **Joan Vinge**, **Élisabeth Vonarburg**, and dozens of others—within a heretofore male-dominated genre have continued to grow into the twenty-first century. One lasting influence was the challenge to the editorial paradigm that SF appealed to solely or largely to a young, heterosexual, male audience. As a result of the growing awareness of a more diverse female audience, editors like David Hartwell could sell a new kind of SF by women as well as by men. By the 1980s, many women were cast in the roles of central, heroic characters in works exploring a range of sexual and political orientations that removed the previously naturalized equation of women with her biology.

Another paradigm for females in science fiction was also being developed by highly talented writers such as Iain Banks and Kim Stanley Robinson. Each uses some female-viewpoint characters in their works and gives them lives outside of their sexuality. And each attributes at least equal, but often very different, talents and intelligence to these characters.

In Banks's case, alien and machine entities are used to expand the understanding of human characteristics and break out of the tendency to identify women and social sexuality itself from the seemingly inevitable biological functions of childbirth and nurturing. Banks's many complex technotopias, such as the *Against a Dark Background* (1993) and *The Algebraist* (2006), foreground both male and female characters that are central and competent, such as Sharrow in the former, who feels for her own life but protects the lives of many others. Banks is able to turn the classic **space opera** SF theme into a true future vision of societies where all humans—male, female, and even robotic sentients as large as entire spaceships—enjoy positions of agency or suffer under autocratic dictators, regardless of the stereotypical roles of race or gender that preceded them.

Another example is Neal Stephenson, who, in *Diamond Age* (1995), portrays a rebellion that is fostered by girls and women who had been educated by an interactive electronic book. Geoffrey Ryman, in complex, multicultural visions such as *Air*, explores whole new definitions of identity and sexuality in the cyber-era of our near future. John Crowley and **Charles de Lint** have created fascinating ranges of female characters in what are now characterized as texts of fantastic fiction in their blending of insights from hard sciences and the “softer” biological sciences, as well as anthropology and sociology. De Lint’s exploration of different mythologies and magics imbue female characters with powers that distinguish them as a central force whose full humanity and intellectual competence are at once unquestioned and essential. They are computer experts, bibliophiles, and artists, and some are also seduced by evil in their search for agency, thus fulfilling a range of potential human roles.

Cyberpunk, a movement of the 1980s, was in some important ways a fertile ground for denying basic humanity to women. There are many ways an author can interpret the desire for strong female characters in fiction, as has been proven by the cyberpunk writers. Bruce Sterling, the self-appointed spokesman for a type of SF that was actually created in Bruce Bethke’s 1983 story “Cyberpunk,” proclaimed the end of “feminist” writing in SF as part of the rhetoric of this new movement. The cyberpunk of the 1980s and 1990s, when done well, explored the darker sides of technological innovation without the male gender-based, often militaristic, assumption that the ideal human was what has been called the “machismo male”: the white, heterosexual, lonely, street-smart outsider. While many male cyberpunk writers included individual female characters that were physically and mentally equivalent to males, the authors tended to make them mirror images of male characters and paid little attention creating believable females in roles of authority or leadership.

Feminist critics, male and female, describe cyberpunk as a step backward for female characterization, arguing that it was in part a reaction to the many excellent and **award**-winning female writers of the 1970s and 1980s. The cyberpunk view of the female hero as essentially masculinized has been carried over to popular films like **The Matrix** (1999). The cyberpunk writers dealt more realistically with alternative male sexualities, almost as a counterpoint to Pohl’s earlier “Day Million,” by portraying all sexuality as male sexuality.

Another group of cyber- and nanotech male writers, including Greg Bear, China Miéville, Lewis Shiner, and Kim Stanley Robinson, were able to avoid the idea of the oversimplified machismo punk as the masculine ideal for the technofuture we all face. Robinson is a case in point: in his early *Three Californias* trilogy, his Mars series, and his more recent three novels on global warming, *Forty Signs of Rain* (2004), *Fifty Degrees Below* (2005), and *Sixty Days and Counting* (2007), he shows women and men in nonstereotypical roles. For example, one family consists of a stay-at-home lobbyist father, two sons, and

a mother who works for the National Science Foundation and is both logical and preoccupied with her public role. Additionally, non-Western cultures, such as the Tibetans who are negotiating against global warming trends and human domination of the planet in favor of the Society of Drowned (island) nations, represented both in their cultural difference and their political and social competence.

While the history of men writing women in science fiction has been a grim one, and writers who objectify women are still numerous in the genre, there are now many male writers who are capable of portraying a range of human characters, regardless of race, gender, class, or region of origin, as full participants in the human endeavor, be that near or far future. This kind of vision is much needed in a world where broad human agency battles on a daily basis with socially conservative movements that seek to return women as well as men to the cultural limitations of past social roles. Since a number of male writers have proven that men can write women as people, it remains for other writers, and their readers, to understand the implications of their blind spots and the failure of Enlightenment paradigms of the human.

See also chapters 19, 20, and 22.

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18

Heroes or Sheroes

CHRISTINE MAINS, BRAD J. RICCA, HOLLY HASSEL,
AND LYNDA RUCKER

WHILE the term *hero* can mean the central character or protagonist, male or female, in a novel, short story, game, comic, **graphic novel**, film, or television show, many assume a hero is most likely to be a male. The traditional hero is a male, often of noble or elite standing (or in the process of becoming noble), who is a notable warrior or, in more modern texts, a fighter for truth and justice. The hero is isolated; although he may rescue the “heroine,” his narrative rarely focuses on his marriage or family life.

The question of what happens when a female character is cast as the hero of a narrative, especially an action narrative, is the focus of this chapter. Popular media, including genre literature, comics, films, and television shows, have made a number of women protagonists into heroes. Sherrie Inness has published scholarly analyses of the popularity of “tough girls” or “action chicks” in the media. But are these characters popular because they are strong women, appealing to a more **feminist** audience, or are they popular because they cast women (often wearing scanty clothing) into traditional action narratives to appeal to a primarily male audience? There is no consensus among fans, critics, or academics on this question. The title of this chapter reflects the two most clearly opposing views: that women can be heroes without having to imitate men, or that a woman in that position must be referred to as a *shero*, her character and plot differing from the conventional hero sufficiently to justify coining a new term.

The various positions range from celebrating characters who embody beauty and strength, showing that women can do the same work that men do in their cultures, to criticizing characters some call “men with breasts.” These disagreements reflect some of the different perspectives among feminists on the question of women and violence, women and martial arts training, or women and the military. In a number of industrialized nations, women have

served in law enforcement and the military for decades. Equally, women participate in a variety of activist movements that protest institutional abuses in law and the military and have historically been important contributors to pacifist and antiwar movements. Still other critics, working with the intersections of race and gender or of class and gender, criticize the extent to which these sheroes are primarily white and middle class, as well as fitting in heteronormative **gender** roles despite having some costume or character elements that can also be read as **queer**.

In any case, when it comes to fantastic genres such as science fiction, fantasy, and **horror**, some of the most popular books, comics, films, and television shows featuring heroes and sheroes are discussed below by four of the encyclopedia's contributors. Their goal here is not to answer the questions raised above definitively; rather, it is to explore the complex ways in which popular culture reflects changing gender expectations and roles.

THE FEMALE HERO IN LITERATURE

Christine Mains

Too often in literature, female characters have been restricted to roles defined in relation to the male hero: the sexy temptress, the damsel in distress, the virginal bride who is the object of his **quest** and the reward for his heroism. Even female protagonists are often passive heroines rather than active heroes. Although the worlds of science fiction and fantasy are more open to the female hero, as literary critics have argued, the full potential is not always realized. In **Tanith Lee's** *A Heroine of the World* (1989), Ara is the center of world events, but is a pawn with little agency of her own. Even **Ursula K. Le Guin**, in *The Tombs of Atuan* (1972), resolves Tenar's coming-of-age story with the conventional plot of marriage and motherhood—a situation later addressed by her return to Tenar's story in *Tehanu* (1990). Nevertheless, since the 1970s, with the reprinting of **C. L. Moore's** 1930s **pulp** tales about the warrior Jirel of Joiry and the publication of such books as **Joanna Russ's** *The Female Man* (1975), the female hero has reflected women's desires and concerns.

In many stories, the male and the female work side by side, accomplishing more as partners than either could separately. Such equality is a recognized feature in the works of **Andre Norton**, especially in the early volumes of the Witch World series, and in **Patricia McKillip's** Riddle-Master trilogy, in which Morgon and Raederle, working together, symbolize a union of natural elements. But achieving equality is often a struggle. In **Anne McCaffrey's** *Dragonflight* (1968), Lessa fights against an overprotective society in order to become a fighting dragonrider, while in **Robin McKinley's** *The Hero and the Crown* (1984), Aerin's desire to find a useful role leads her to become a dragon-slayer. Many female heroes turn to questing or fighting in an attempt to escape patriarchal violence: **Elizabeth Moon's** Paksennarion is not the only

woman fleeing an arranged marriage (*The Sheepfarmer's Daughter*, 1988), nor is Lynette, in Vera Chapman's *The King's Damosel* (1976), the only victim of rape.

At times, the female hero must adopt a male disguise, as does Éowyn in **J. R. R. Tolkien's** *The Lord of the Rings* (1954–55). The male guise can be metaphorical: Angharad, the protagonist of McKinley's *The Blue Sword* (1982), is a tomboy nicknamed Harry. Or it can be magical: **Lynn Flewelling's** Tamir trilogy, beginning with *The Bone Doll's Twin* (2001), is about a warrior queen raised as a boy, enchanted into the form of her dead male twin. However, it is not necessary to adopt a male name or form in order to take up a narrative role that is conventionally male, because many authors have created fictional worlds in which it is natural for women to become farmers, blacksmiths, wizards, and warriors. **Jane Yolen's** Jenna, in *White Jenna* (1989) and other volumes, is the destined Chosen One of her people, followers of the goddess Alta; the questing hero in **Joan Vinge's** *The Snow Queen* (1980) is Moon, traveling around her world and across the galaxy to save her lover.

Although some critics argue in favor of portraying both male and female heroes with conventionally feminine values of community and cooperation, the reading public seems to enjoy seeing a woman doing "a man's job." There is no shortage of women warriors in **sword-and-sorcery** or women soldiers in military science fiction, and themed anthologies featuring women in such roles have sold well. Jessica Amanda Salmonson, whose novel *Tomoe Gozen* (1984) draws on legends of a female samurai, edited *Amazons!* (1979); it won the World Fantasy **Award** and spawned a second volume. **Marion Zimmer Bradley's** *Sword and Sorceress* series, begun in 1984 and continuing for twenty years, was the first sale for many authors, and the home for Phyllis Ann Karr's stories about the amoral, violent swordswoman Thorn. By the 1990s, the figure of the woman warrior was well enough established to be the subject of parody; **Esther Friesner's** series of anthologies, beginning with *Chicks in Chainmail* (1995), features stories about **Amazons** on strike and the importance of cup size for armored breastplates.

In the worlds of science fiction, not tied to the pseudo-medieval past common to fantasy, women serve and even lead in battle. **C. J. Cherryh's** time-traveling Morgaine wields a technologically advanced sword in *Gate of Ivrel* (1976) and its sequels. And several female characters combine careers as starship captains with romance and motherhood, including **Lois McMaster Bujold's** Capt. Cordelia Naismith, Cherryh's Signy Mallory (*Downbelow Station*, 1981), the eponymous protagonist of Moon and McCaffrey's *Sassinak* (1999), and Moon's Esmay Suiza, whose story begins in *Once a Hero* (1997). Such depictions of women in command are welcome, as are stories like Joe Haldeman's *The Forever War* (1975), which traces the growing acceptance of women warriors due to changing social conditions.

Science fiction can look forward to a time when women's strength and skill in battle will be recognized as equal to men's, but some works of fantasy

suggest the possibility of recovering a past when women did fight, a past that has been erased. In McKillip’s *Alphabet of Thorn* (2004), legends are told of a Sleeping King who will return in times of great need, and that figure is revealed to be a Sleeping Queen. **Mary Gentle**, in *Ash: A Secret History* (2000), recounts the career of a female fifteenth-century mercenary commander through the device of a twenty-first-century translation of a suppressed historical document. As for the present, the heroes of cyberpunk and **urban fantasy** are as likely to be women as men.

THE FEMALE HERO IN COMICS

Brad J. Ricca

Female comic characters, though often praised for being powerful, courageous women, are also subjects of controversy because of their subservience to male characters and audiences, as well as their often unrealistic artistic portrayals.

In the early newspaper comic strips, women occupied fairly static roles of damsels in physical or romantic distress (e.g., Olive Oyl), lower-class darlings (*Blondie*, *Little Orphan Annie*), or sexual creatures (*Li'l Abner*). As adventure genres caught on, more traditionally heroic characters began to appear. *Buck Rogers*, *Tarzan*, and *Flash Gordon* introduced Wilma Deering, Jane Porter, and Dale Arden: three proto-sheroes who, though often in captivity, could fight aliens, tame jungle animals, and operate futuristic technology. Most subsequent sheroes are permutations of this initial role of a sidekick/love interest who still defies traditional gender roles, often by co-opting male ones.

Appearing first in 1938, the longest-running woman character in superhero comics is Lois Lane. Lane, the ace reporter, is relentless, stylish, award-winning, and career-minded. Yet despite her independent behavior, Lane still exhibits a great dependence on Superman, usually in the form of continually requiring rescues from rooftops. In the 1950s and 1960s, she was awarded her own comic and sometimes her own superpowers, but they are always temporary; her humanity always separates her from achieving Superman’s professional success. Lane finally marries Clark Kent (not Superman) in a 1996 story. Though the perennial criticism of Lane is that she was consistently fooled by a flimsy set of glasses, her longevity and overall positive representation make her an iconic shero.

In the 1960s, Marvel Comics introduced a number of female characters who were variations of the Lois Lane model: Mary Jane Watson, Sue Storm (the Invisible Girl), Janet Van Dyne (the Wasp), and Jean Grey (Marvel Girl). These characters initially functioned as love interests for both heroes and readers (the 1960s issues often feature pinups) and their “powers” were feminized as beauty, invisibility, shrinking, and empathy. In the 1970s and 1980s, these characters gained more power: Watson marries Spider-Man and becomes a

successful model; Storm marries Reed Richards (Mr. Fantastic), has a son, and changes her code name to the Invisible Woman; Van Dyne forms a highly successful fashion company and joins “The Lady Liberators”; and Grey gains immense new superpowers, moves into her own apartment, and finally consummates her relationship with the awkward Scott Summers (Cyclops).

But in the 1980s and 1990s, these characters fell victim to tremendous acts of physical and emotional violence. Watson is revealed to have a history of childhood abuse, and her daughter is kidnapped by the Green Goblin. Because of her adventuring, Storm miscarries her second child (a daughter) and falls prey to an emotional entity named Malice. Van Dyne’s husband beats her and she divorces him. Grey becomes Dark Phoenix, kills a billion alien beings, and takes her own life. Many of these events are subsequently reinterpreted in later editions of the comics, but even so, violence reduces the too-powerful shero to a plot device and returns heroic focus to the male hero (and reader) by giving them something to rescue or to mourn. In the 1990s, comics writer Gail Simone compiled a public list of these “women in refrigerators,” naming all of the female comics characters who become victims of horrific violence.

Female analogues of male heroes are many, including Supergirl, Power Girl, Ms. Marvel, She-Hulk (a practicing attorney), Batgirl, Zatanna, Valkyrie, and others. Violence follows this group as well: Supergirl is killed by the Anti-Monitor. Batgirl (Barbara Gordon) is shot through the spine by the Joker; now crippled, Gordon begins a second career as Oracle, the computer mastermind for the Justice League, though her role is more feminized as switchboard operator instead of vigilante. Gordon also forms the Birds of Prey, consisting of Black Canary, Huntress, and other sheroes. Reformed villains such as Catwoman, Rogue, the Scarlet Witch, Elektra, Spider-Woman, and the White Queen are also strong female characters, though they undergo complicated evolutions: Scarlet Witch marries a robot and her “bad luck” power reshapes reality; Elektra is killed and reborn; and Rogue’s mutant power denies her human contact. These sheroes also tend to be depicted in a more sexualized manner, much like earlier femmes fatales seen in *Terry and the Pirates* and *The Spirit*. Modern characters such as Vampirella and Witchblade epitomize this type of shero drawn for maximum (often impossible) sexual power.

The epitome of the super-shero is Wonder Woman, who was created by psychologist William Moulton Marston in 1941. Marston created Wonder Woman to prove the superiority of women, and her origin over time reflects this: created in clay and given life by Aphrodite, Princess Diana lives with the Amazons on Paradise Island. After rescuing an Army flyboy (Steve Trevor) and nursing him to health with a “Purple Ray,” Diana (in disguise, against her mother’s wishes) wins a contest of arms. She is given the mantle of Wonder Woman and the job of spreading the Amazon wisdom to “Man’s World,” but at the cost of her immortality.

Wonder Woman also has her share of critics: Her patriotic costume is revealing; her Golden Lasso’s ability to “compel” the truth reflects gender

stereotypes, and her silver bracelets are historical symbols of slavery. Her main disciple is an obese teenage girl named Etta Candy. Wonder Woman is also frequently put in situations of bondage, although readers disagree if this is sadism on Marston's part or his "scientific" belief that submission was an act of love. In recent years, Wonder Woman has also murdered a criminal on global television to save her best friend Superman. Still, Wonder Woman exhibits a number of progressive qualities: her mission of feminist imperialism involves the rehabilitation of criminals, charity foundations, and frequent acts of forgiveness, along with the occasional hard right hook. There are other early sheroes (the Black Cat, Miss Fury, Miss America, the Phantom Lady), but it is Wonder Woman who remains the most popular and well respected, both in and out of the fiction.

THE FEMALE HERO IN FILM

Holly Hassel

Since the 1902 science fiction film *Le voyage dans la lune* (*A Trip to the Moon*), science fiction and fantasy films have been dominated by male heroes. Over the course of a hundred years of feature film, it is only after the Second Wave of feminism emerged in the 1960s and came to fruition in the 1970s that these genres introduced the shero as a viable protagonist capable of carrying a film both narratively and commercially. However, critical debates have emerged since the shero's appearance questioning her integration into mainstream film. As Mark Gallagher has noted, when women assume the traditionally masculine protagonist role, it succeeds in "emphasizing gender imbalances but also limit[s] the narrative autonomy of women characters" (*Action Figures*, 77). Nonetheless, the future of the shero seems secure, as she has attracted some commercial success and cult status among viewing audiences.

Many critics (examples include Sherrie Inness, Atara Stein, and Gallagher) observe that female characters of science fiction or fantasy films have adopted masculine qualities in order to convincingly assume the role of the shero. Typical characteristics include agency, competitiveness, physical toughness, forcefulness, aggressiveness, violence, independence, and rugged individualism. Critics also note that there are narrative consequences for abandoning the conventional feminine role; characters are portrayed as "freakish, unflatteringly unfeminine, and unnatural, while making a point of reminding the viewers of their persistent feminine vulnerability" (Stein, "She Moves in Mysterious Ways," 190), while at the same time in several key films such as the **Alien** series and *Terminator 2*, their assumption of masculine properties make them unsuitable for mothering roles.

Early Sheroes

The earliest science fiction/fantasy (SF/F) films employing a girl as the protagonist include two children's films (both book adaptations): *The Wizard of Oz*

(1939) and the animated version of *Alice in Wonderland* (1951). Both of these fantasy stories feature female characters on quests to find an object or person, though the sheroes don't embrace the masculine personal qualities typically associated with heroism.

One of the earliest SF/F films featuring a shero is 1968's *Barbarella*, starring Jane Fonda as the lusty eponymous character whose erotic intergalactic adventures were filmed in both French and English. While some critics have argued that Fonda's character has evolved enough, by the forty-first century, to combine physical strength with nudity and sexuality as part of her empowerment, others view the film as sexually objectifying its heroine.

The Legacy of Ellen Ripley

Perhaps legendary among sheroes, the character of Ellen Ripley from the *Alien* franchise—*Alien* (1979), *Aliens* (1986), *Alien*³ (1992), and *Alien Resurrection* (1997)—has received the most critical attention of any SF/F shero. Gallardo and Smith's monograph *Alien Woman: The Making of Lt. Ellen Ripley* argues:

Though Ripley was, as many critics have pointed out, a product of masculine discourse, in the sense that the role was originally written by males for a male actor and *Alien* (1979) was directed and produced by males, the character Ripley as she appeared on the screen is, nonetheless, the product of 1960s and '70s Second Wave feminism. (3)

Her emergence as an empowered, autonomous, independent lead character who, through her physical toughness, ingenuity, and resourcefulness, "saves the day" stems from shifting cultural notions about gender contemporaneous with the film's release. However, the four films in the *Alien* tetralogy have perplexed and provoked feminist critics in their analysis of Ripley as shero, including such issues as her adoption of masculine-coded "toughness" cues in dress, language, demeanor, and weapons handling; her sexualization throughout the films; her adoption of mothering behaviors in *Aliens*; and her complete dehumanizing when she is genetically recreated in *Alien Resurrection* after her suicide in *Alien*³.

In the wake of Ripley emerged a series of sheroes who, beginning in the mid-1980s and early 1990s, did not quite take up the mantle of the male hero, but instead took on central roles with male assistance. Some examples include the sword-and-sorcery film *Red Sonja* (1985), the 1992 film predecessor to the popular 1990s TV series ***Buffy the Vampire Slayer***, featuring Kristy Swanson in the title role; and *Terminator 2* (1991), starring a beefed-up Linda Hamilton in the role of warrior guerrilla mother protecting her son, John Connor, the future savior of the Earth.

A major surge in the role of the shero modeled after the conventionally masculine hero has occurred in the early years of the twenty-first century, especially in action-oriented SF/F films. The commercial and critical success

of *Crouching Tiger, Hidden Dragon* (*Wo hu cang long*; 2000), a fantasy martial-arts **epic** featuring two strong female leads played by Michelle Yeoh and Ziyi Zhang (though Yun-Fat Chow is given first billing), signaled the beginning of a new era for the shero in popular culture. The film, with Taiwanese director Ang Lee at the helm, made \$128 million in the United States alone on a \$15 million investment and garnered four Academy Award wins.

Angelina Jolie, in the title role of *Lara Croft: Tomb Raider* (2001), headed the top-grossing action film with a woman in the lead role after *Aliens* (1986), garnering a 2002 sequel (*Lara Croft: Tomb Raider: The Cradle of Life*) and a profit of \$50 million for the studio. Some anime films have adopted female lead characters, such as Hayao Miyazaki’s 2001 fantasy film *Spirited Away*. Other recent, action-oriented SF/F films starring sheroes include the video-game-inspired, postapocalyptic *Resident Evil* (2002) and its sequel, *Resident Evil: Apocalypse* (2004); the supernatural thriller *Ghost Ship* (2002); the **vampire**–werewolf battle flick *Underworld* (2003) and its sequel, *Underworld: Evolution* (2006); and two comic-book-inspired, dystopian pictures, *Aeon Flux* (2005) and *Ultraviolet* (2006). Most of these films feature women adopting the masculine-style hero attributes of toughness, including physical stamina and power, emotional and physical control, and facility with weapons.

The Critical Exceptions

Notable films that have been critically identified as escaping from the prototypical masculinized shero include the **German** film *Run, Lola, Run* (1998) and *Tank Girl* (1995). In these two films, scholars argue, the main characters avoid the pitfalls of the masculinized shero because their characters are allowed a wider emotional, physical, and psychological range than the narrowly prescribed masculine characteristics. Gallagher argues that *Run, Lola, Run*, in addition to featuring a physically and psychologically strong central female character played by Franke Potente, “locates a female protagonist at the center of its action narrative” and “demonstrates that the reassertion of a traditional, inflexible masculinity does not resolve this crisis” (*Action Figures*, 200, 202). Of 1995’s *Tank Girl*, Stein argues that the comic-book-inspired picture features a shero who is “courageous, competent, and successful” with an “irreverent wisecracking, exuberant, and defiant sense of humor” and does not “imitate the stereotypical, excessive masculinity of the Byronic hero” (“She Moves in Mysterious Ways,” 186).

THE FEMALE HERO IN TELEVISION

Lynda Rucker

The representation of women as action heroes in SF/F television has its roots in characters from other genres, such as *The Avengers’* Emma Peel. By the late 1960s and through the 1970s, the first female heroes were making

their way into SF/F TV programming as icons like Wonder Woman, Batgirl, and the bionic woman. However, the bionic woman was always under the protection/direction of men, and neither Batgirl nor Wonder Woman was permitted to use serious physical force against villains.

Beginning in the mid-1990s, the woman as shero in SF/F television exploded, with **Xena: Warrior Princess** and *Buffy the Vampire Slayer* being the most studied and cited examples. Such representation of women in pop culture is often considered to be an outgrowth of Third Wave feminism, a movement begun in the late 1980s and early 1990s that rejected essentialist ideas about gender (that is, the idea that certain qualities or characteristics were inherent to either men or women) and attempted to move beyond the white middle-class focus of earlier movements to engage a younger generation.

Xena is based on a character that was originally introduced in the television show *Hercules* in March 1995. The popular character went on to star in her own series, which ran from 1995 to 2001. Xena (Lucy Lawless) is a formerly evil warrior in ancient Greece attempting to atone for her past by protecting the weak and fighting for justice, while struggling to contain the violence and rage that consumed her in the past. She is beautiful but also has a physically powerful appearance. The series is notable for its subtext of a **lesbian** relationship between Xena and her sidekick Gabrielle, which implies a freedom from the need to seek masculine approval. Even more significant, as particularly explored in Frances Early and Kathleen Kennedy's *Athena's Daughters* (2003), the series' setting places Xena firmly at the birth of Western civilization and writes her into many of our founding cultural myths, insinuating the feminine into our largely patriarchal sense of where we in the Western world come from and who we are.

Buffy the Vampire Slayer features Buffy Summers as a California high school student who has been called as a Slayer, the one girl in each generation imbued with superhuman strength to fight the forces of supernatural evil. Over the course of seven seasons, Buffy grows from a teenager who resists her calling and longs for a "normal life" to a young woman who accepts her role. Often described by creator **Joss Whedon** (who also wrote the 1992 film of the same name) as a direct repudiation to the stereotypical female victim in horror films, Buffy, as played by the small, blonde, conventionally attractive Sarah Michelle Gellar, reverses expectations for her physical type. The program alternately reinforces and challenges gender stereotypes: Buffy is presented as a character who must control her sexual appetite—for example, she has a dangerous weakness for vampire lovers—yet the presentation of her sexuality is complex and realistic. She challenges, and wins out over, the age-old patriarchy of the Council of Watchers and their attempts to control her, but she succumbs unthinkingly to a desire to be fashionable, thin, and attractive to men. Like many contemporary working women (but unlike her male action-hero counterparts), Buffy struggles with various

models of leadership and balancing an identity that requires her to be simultaneously caring and compassionate—she has been tasked with saving the world, after all—and ruthless enough to accomplish those ends. Unlike *Slayers* before her, *Buffy* resists the notion that she must work alone, attempting to incorporate feminine ideas about cooperation and relationships into the individualistic, masculine hero mold; the degree of her success is a matter of some critical controversy.

Other TV sheroes can be found in a variety of shows. The series *Dark Angel*, which ran from 2000 to 2002, featured Jessica Alba as Max Guevara, a **genetically engineered** superwarrior turned bicycle messenger, struggling to survive in a bleak, cyberpunk-influenced near-future dystopia. One of the series’ creators was James Cameron (the other was Charles H. Eglee), notable for his direction of two iconic film sheroes: Ellen Ripley of *Aliens* and Sarah Connor of *Terminator 2*.

In 2007, the 1970s series *The Bionic Woman*, in which a secret government agency saves and rebuilds a traumatically injured woman with cybernetics that leave her capable of superhuman feats, was revived. Two other SF/F television shows of the late 1990s and early twenty-first century that included shero figures, though not as the series’ central focus, were **Farscape** (1999–2003), featuring alien (but human-looking) soldier Aeryn Sun, and **Battlestar Galactica**’s (2003–present) Starbuck (controversially gender-switched from the male Starbuck in the original 1970s show). In fact, Starbuck, as portrayed by Katee Sackhoff, is arguably science fiction television’s most realistic shero to date: a complex, troubled, deeply flawed, yet gifted fighter pilot, Starbuck eschews, for example, the skimpy or “feminine” attire of many action sheroes and dresses instead like the soldier that she is. Because the writers of *Battlestar Galactica* have attempted to create a gender-neutral universe, rather than being the exception—a shero in a world that remains male-dominated—Starbuck is only one of many women heroes who train, fight, and perish as equals alongside men. In the short-lived 2002 series **Firefly** (also created by Whedon), Zoe, a former soldier under Capt. Mal Reynolds and now his second in command, is played by Afro-Cuban-American actor Gina Torres, a refreshing change from the mostly white landscape of television heroes and sheroes.

The TV shero has been the subject of work by feminist and media scholars. Television in the United States is arguably the most market-driven medium of all, with programs existing for the sole purpose of selling advertiser space. Critics are divided as to whether or not a shero can enforce a subversive, feminist agenda in such an environment or must simply function as an updated projection of heterosexual male fantasies. Television sheroes generally do not challenge conventional ideas about beauty, but programs such as *Buffy* and *Xena* in particular are “open texts,” fodder for a variety of interpretations.

Critics have argued that the ways in which bodies are framed in television shows liberate women from the objectification of film: television tends to depend on long shots rather than close-ups, and thus women are seen as whole beings rather than idealized parts. Furthermore, television arguably permeates the culture more thoroughly than any other medium. Radical notions about female power may be co-opted and sanitized by the mainstream capitalist corporations that produce television shows, but the market is arguably indifferent to ideologies: that is, if sheroes sell, we will continue to see them on TV. Even with their inconsistent, contradictory messages about a woman's place and potential, they already have reframed much of the conversation about gender in popular culture and carry the potential to effect change in society's ideas about women's natures and capabilities.

See also *Female Friendships*; *Sex Changes*; chapters 6, 9, 11, 12, and 14.

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19

Intersections of Race and Gender

YOLANDA HOOD AND ROBIN ANNE REID

RACE and **gender**, even when considered as separate elements of socially constructed aspects of identity, have held complicated positions in the discussion of science fiction (SF) and fantasy literature. This chapter focuses primarily on the science fiction of the United States, although the later sections include writers who are working to move out of binary racial categories, such as the United States' "white/black" structure. Writers mentioned in this chapter come from **Canada**, the United States, the Caribbean, and **India**. **Latin American** and Mexican writers, whose work includes the fantastic genre of **magical realism**, are discussed in other entries in the encyclopedia.

The histories of colonialism and immigration have shaped present national cultures, languages, and political boundaries. Since class also affects race and gender hierarchies, different cultural attitudes and languages shape racial hierarchies in each nation. Gender in the context of this chapter includes not only the social construction of masculinity and femininity but also issues of sexuality, since some of the writers creating intersectional works incorporate **queer** characters.

HISTORY

Since the early decades of **pulp science fiction** in the United States, the predominantly white and male writers and readers of SF tended to share the assumption that scientific advancement, celebrated in their exciting new literature, would solve social problems by technological means. This **utopian** view was supported by the national ideology of "American exceptionalism," the long-standing belief in the United States that this nation is superior to all others, whether due to advancements in technology, the nature of political ideology, the type of economic system, or some other national attribute, the specifics of which have changed over time. Within the science fiction

community, some came to question such optimism rooted in technology because of the U.S. development of and use of the atomic bomb. For that reason, among others, a number of writers in the fantastic genres have shifted away from optimism since the middle of the twentieth century, starting with the New Wave in science fiction during the 1960s and 1970s. The growing range of genres that can be grouped under the term *fantastic literature* or *speculative fiction*, especially works drawing on the social sciences such as sociology and psychology, reflect this change in the community.

Another cause of change in the SF community has been the more than a century of civil and human rights movements that have challenged power hierarchies in the United States through changes in the legal system. However, the primary cause of the change is the growing diversity of writers and readers of science fiction, which now include more than primarily white men, with the addition of white women. Fantastic genres are beginning to consider more clearly the changing narratives of race, of gender, and of the intersections between them. It is not possible to make a credible claim that the necessary intersectional work is now a dominant part of SF, but it is possible to discuss the changes over time in dealing singly with race or gender, and the growing number of writers who are working to move beyond having either race or gender as the single focus of a work.

Historically, science fiction of the pulp era, from the 1920s to the 1940s and even into the 1950s and 1960s, was perceived as being written for and by “white boys with high-tech toys” (Hopkinson, interview, 148). The default assumption for many writers is that whiteness is normative, and other races are not mentioned because, within the work of literature, a world has been created in which the dominant culture maintains the status quo. Maleness is also perceived as normative in the historical narratives about science fiction. There are works of science fiction and fantasy that do not address gender relations at all, just as they often do not address race, and for similar reasons. All the described social relations are status quo, or, as **Joanna Russ** pointed out her 1970 essay “The Image of Women in Science Fiction,” most American science fiction stories are set in futures in which technology has changed many aspects of life, but the “speculation about social institutions and individual psychology” is missing, leaving the future gender roles equivalent to that of “the American middle class with a little window dressing” (207). While she did not specify the white middle class, that clearly is the group Russ is referencing.

However, fantastic literatures cannot avoid the presence of beings other than straight white males. Even when there seems to be a lack of a racial or gendered presence, that apparent absence of the “Other” is undercut by the presence of a whole range of other beings, whether it’s science fiction’s robots and aliens or fantasy and **horror**’s supernatural creatures, especially those assigned to serve the white middle-class humans or to positions of darkness

and evil. These beings, in terms of race or gender or both, can serve as figurative statements about society, race or gender relations, and the Other, however that other may be figured.

There are far more scholarly studies about gender in science fiction and fantasy than there are concerning race or the intersection of the two. The scholarship on women and science fiction began appearing in the 1970s, ranging from essays by science fiction writers such as Russ and **Ursula K. Le Guin**. Fandom saw the creation of feminist fanzines in the mid-1970s and of **WisCon**, the first **feminist science fiction** convention, in 1977. Academic publications by scholars such as **Marleen Barr**, **Sarah Lefanu**, and **Natalie Rosinsky**, incorporating feminist theory and literary analysis, followed in the 1980s. A general subject search for scholarship on “women and science fiction” in 2007 in the academic database for literature and languages, the Modern Languages Association Database, resulted in 372 sources listed. A search for “race and science fiction” found 91.

Individual articles on race, or race and gender, in fantastic genres in all media (film, television, literary) have appeared in journals dedicated to science fiction studies (such as *Extrapolation*, **Femspec**, and *Science Fiction Studies*). Other journals or collections, focusing on the larger field of African-American literature, often include an essay on race in science fiction or fantasy.

In 1997, the first collection of essays on race and science fiction in fantastic literatures, *Into the Darkness Peering: Race and Color in the Fantastic*, edited by Elisabeth Anne Leonard, was published in the “Contributions to the Study of Science Fiction and Fantasy” series by Greenwood Press. The collection, its title drawn from “The Raven” by Edgar Allan Poe, brings together thirteen essays by scholars of the fantastic, including work on constructions of race in works by white SF authors (Le Guin, **Robert A. Heinlein**, **Stephen King**, and Robert Silverberg). One essay, by Leonard, focuses on race, sexuality, and class in **Elizabeth A. Lynn**’s Chronicles of Tornor series. Essays on authors **Octavia Butler** and **Leslie F. Stone** are included. Other essays take a broader view, looking at racial constructions in science fiction and cyberpunk.

One essay focuses on Maryse Condé’s novel about Tituba, the first woman to be accused of witchcraft in the Salem Witch Trials of 1692. Condé is a Guadeloupean writer, born on a small French-speaking Caribbean island. She was educated in **France** and later lived and taught in Ghana, Senegal, and London. She taught at universities in Europe and the United States, retiring from Columbia University, where she taught French, in 2004. Condé’s work deals with the intersections of colonialism in Africa and the West Indies. She has written historical and fantastic works for adults and children. In *Tituba*, Condé creates an autobiographical transcription of Tituba’s life, including her initiation into a healing type of witchcraft. Condé’s fiction is an example of contemporary intersectional work in the fantastic.

The following sections discuss scholarship on race, then on gender, and finally on the intersectional work that has begun to be published. The information presented is by necessity selective, not comprehensive.

RACE

Recent scholarship in sociology and critical race studies, as well as antiracist work in civil rights organizations and activist communities, emphasizes that the social construction of “whiteness” as a racial category depends upon creating other categories to define whiteness against. In the United States, whiteness has been defined in opposition to “blackness.” The same sort of binary opposition can be seen in how “maleness” is defined in opposition to “femaleness,” and “straight” in opposition to “queer.” Yet the centuries of European colonialism resulted in a variety of racialized hierarchies in a number of countries. The social construction of racial categories is connected to the historical context, so that portrayals of race, as well as gender, differ in some respects over time.

In *Playing in the Dark: Whiteness and the Literary Imagination*, **Toni Morrison** analyzes how white authors in the United States historically constructed opposing but interdependent images of “Americanness” (whiteness, claiming the status of the Americas for one nation) and “Africanness” (blackness). She considers imagery, plot, and characterization in the publications of such canonical authors as Willa Cather, William Faulkner, Ernest Hemingway, Mark Twain, and, most importantly from the science fiction and fantasy standpoint, Edgar Allan Poe. In her discussion of Poe’s *The Narrative of Arthur Gordon Pym*, Morrison argues that no “early American writer is more important to the concept of American Africanism” (32), describing the impact of Poe’s images of powerful whiteness set against the images of dead or controlled blackness. It is important to note that Morrison coins and uses the term “American Africanism” for the trope of blackness that was constructed in a Eurocentric culture.

The constructions of race and gender are highly contested variables in narratives of Americanness, as Morrison shows, whether those narratives are historical, biographical, political, or literary. Science fiction and fantasy literature may, for some writers and readers, seem to present an escape from having to confront racial and gendered conflicts. That escape may have been less openly challenged during the earlier decades of the twentieth century; however, ongoing debates about race in literature, connected to civil rights challenges to the dominant power hierarchies, show the impossibility of escape today.

Recent scholarship has reclaimed the efforts of writers who challenged the status quo. The debates tend to center around different approaches authors take to the topics of race and gender in science fiction and fantasy.

These approaches range from ignoring the existence of races other than whites to creating metaphors of race through the presence of aliens, robots, cyborgs, or androids. Even when the primary characters are white men, the presence of other beings can call into question the constructedness of whiteness and maleness. The existence of the white male dominance in SF has also been challenged with recent work focusing on the contributions of Jewish immigrants to science, mathematics, and technology in the United States, as well as to the development of science fiction. While Judaism is a religion, the nineteenth-century racist ideology and laws in the United States often categorized Jews as an inferior race, along with the Italians and Irish.

The growing status of science in American culture, especially in the decades leading up to and after World War II, accompanied by the exclusion of Jewish Americans, African Americans, Asian Americans, and other minority cultures from elite institutions, resulted in a 1950s stereotype of SF as having a “Straight, White, Middle-Class Males Only” sign prominently displayed. Fantasy, with its roots firmly in the Northern European and Celtic mythologies first popularized by **J. R. R. Tolkien**, offered little contrast to the Anglo-European atmosphere of SF as a literature and as a community. The whiteness of the science fiction community during the 1950s was so extreme that two white male fans, Terry Carr and Peter Graham, invented a fictional black fan, Carl Brandon, and wrote under his name to add to the “diversity” of the fan community.

However, in most science fiction and fantasy of the 1920s through 1960s, it was rare for race to be mentioned at all. At best, some writers suggested that, in the future, racism has disappeared. Any reference to race relations therefore is a non sequitur because all races have meshed together to create some sort of futuristic *mélange* of a human race. While that melting-pot idea may ensure racial equality, this assumption in and of itself is highly political, considering that in many cases the authors rarely present how society’s races merged together or how racial equality came into existence. Given the protests and riots in the United States during the 1960s over integration in the public schools and the attempts to end laws against interracial marriage, specifics about how a conflict-free merging of races occurred would have been difficult for any writer to imagine.

The Invisible Writers

Those writers most easily able to avoid the assumption of whiteness as the norm are ethnic minority writers. Just as the contributions of European Jewish immigrants to science and science fiction are overlooked, so too are works of proto-science fiction by African Americans. **Sheree R. Thomas**, the **editor** of *Dark Matter* (2000) and *Dark Matter: Reading the Bones* (2004), has brought together a century’s worth of African Diasporic speculative fiction, finding works by writers often taught in African-American literature classes (W. E. B.

Du Bois, Amiri Baraka, Charles W. Chesnutt) but not in science fiction classes, or, at times, taught in science fiction classes but not in literature classes.

Thomas’s work also features a variety of contemporary writers of speculative fiction (such as Steven Barnes, Octavia Butler, Charles R. Saunders, and Nisi Shawl), as well as work by authors like Ishmael Reed who are rarely considered “genre writers,” in the sense of writing fantasy or speculative fiction. Her focus on the speculative nature of fiction rising from the African Diaspora leads to her use of the metaphoric title “Dark Matter,” a title taken from NASA’s glossary: “nonluminous form of matter which has not been directly observed but whose existence has been deducted by its gravitational effects” (*Dark Matter*, x). Thomas’s anthologies show the artificiality of boundaries: between the literary canon and the genre of science fiction literature, between “white science fiction” and “diasporic literature,” between “black” and “white,” and between “heterosexual” and “**homosexual**.”

She includes an essay by **Samuel R. Delany**, often identified (incorrectly) as the first African-American science fiction writer. In his “Racism and Science Fiction,” Delany acknowledges the earlier work by other African-American science fiction writers, saying that he might be considered the first to earn a living from his writing. The main focus of the essay is his experiences in science fiction in the context of the ways in which racism as a system affected him. He begins by recognizing the growing number of African-American writers working in multiple fantastic genres during the 1990s and earlier. Delany’s essay is a call to action, to engage in “systems analysis,” starting with the programming tracks at conventions where, he notes, he and another African-American writer, such as **Nalo Hopkinson** or Butler, are often paired, regardless of the differences in their work, because of their shared blackness.

Delany’s essay sparked discussion about race at WisCon and resulted in the founding of the Carl Brandon Society.

The mission of the Carl Brandon Society is to increase racial and ethnic diversity in the production of and audience for speculative fiction. (<http://www.carlbrandon.org/index.html>)

His essay also discusses the extent to which the intersections of racism and sexism operate.

GENDER

The majority of early science fiction simply did not feature women characters at all or placed them in stereotypical roles as heroines: the mother, the wife, the scientist’s beautiful and dutiful daughter asking for an explanation. Another approach for some male science fiction writers, from the 1920s to the 1970s, was to reverse the power hierarchy. Joanna Russ, in her 1980 essay

“*Amor Vincit Fæminam: The Battle of the Sexes in Science Fiction*,” analyzes ten stories by men (and one by **James Tiptree Jr.**, whom, at that time, she did not know was a woman). She argues that while the stories vary in tone and quality, they share one common essentialist assumption: that biology is sacred, that a woman—even one born into a ruling class oppressing men—will “naturally” become submissive when faced with, in effect, sex with a Manly Hero.

Although 1970s feminist science fiction writers and the scholars who later focused on their work tended to dismiss all published works from the earlier decades, recent scholarship by scholars such as Eric Leif Davin, Robin Roberts, and Lisa Yaszek has argued, convincingly, for the existence of proto-feminist themes in the works of authors such as **Judith Merrill**, **C. L. Moore**, and **Leslie F. Stone**. When more openly feminist works began to be published, stories appeared showing worlds in which women were oppressed to the point of having to develop subversive systems of survival, especially with the feminist utopias and **dystopias**.

MOVING TOWARD INTERSECTIONS

The majority of women writers and characters created during the 1920s to 1970s period were white, often accepting the same default whiteness as their male counterparts, with a few notable exceptions such as **Marge Piercy’s** *Woman on the Edge of Time* (1977) whose Mexican-American protagonist, Consuela Ramos, is poor and institutionalized by white doctors who drug her. Only during the last decades of the twentieth century and the first decade of the twenty-first have a number of writers, especially women of color, begun publishing science fiction and fantasy that explores the intersections of race and gender and critiques patriarchal and racist social structures, as well as white middle-class **feminism’s** theories and social structures. A number of these writers’ works might also be discussed in the context of postcolonial theories.

The term *postcolonial* comes from postcolonial studies, a theoretical and academic field that originated in Edward Said’s criticism of the negative “Western” (American and European) cultural constructions of the “Orient” (*Orientalisms*, 1918). While the terms and methods associated with the field are extensive and complicated, the analysis of the power relations among those European nations that **colonized** other societies can be seen in the intersections and fantastic fictions of a number of contemporary writers who move beyond racial and gender binaries such as white/black or heterosexual/homosexual. Postcolonial writers, whether of theory or fiction, explore the multiple and interlocking areas of oppression and resistance, emphasize the difficulties of hybridization and creolization instead of the pleasant blandness of the “melting pot,” and write about the complexities of colonial pasts, contemporary presents, and a number of futures, none of which feature technological optimism or American exceptionalism.

Samuel R. Delany (1942–)

Samuel R. Delany is known for an impressive body of work that includes **award**-winning science fiction novels, science fiction criticism and theory, autobiography, historical fiction, queer theory, and pornography. His critical work covers a range of genres and media. He has won four Nebula and two Hugo awards, as well as other awards honoring him for achievement both in science fiction and gay and **lesbian** writing. His science fiction is often set in postapocalyptic worlds and features strong female characters as well as societies in which the constructions of sex and gender have shifted radically from twentieth-century North America. *Dhalgren* (1975) explores intersections of race, class, and gender through an intense focus on language and consciousness and an experimental narrative structure. His later work, in fiction, theory, and criticism, continues to explore the same types of complex and dense intersections.

Octavia Butler (1947–2006)

Born and raised in Pasadena, California, in an ethnically mixed but poor neighborhood, Octavia Butler’s science fiction features black women as protagonists and avoids utopian themes. Her novels deal with complex hierarchies of power that are not limited to racial or gender binaries; a global rather than a national focus; and the fear of change, along with the absolute necessity to accept change. A central philosophy of her *Xenogenesis* series is that the combination of intelligence and hierarchies in humanity is ultimately lethal. The aliens in that series, the Oankali, a three-gendered species who arrive on Earth after a nuclear war, try to breed out those traits. Butler’s fiction deals more with graphic issues of oppression, slavery, violence, and sexuality than does most science fiction.

Butler’s work often crosses disciplinary boundaries, being taught in science fiction and African-American history and literature classes. In one of her best-known novels, *Kindred* (1979), Dana, an African-American writer married to a white man in twentieth-century California, is inexplicably pulled back in time to the antebellum South, where she must save a white boy who is one of her ancestors through the rape of one of the women he owns as a slave. The focus on how slavery is constructed, working on twentieth-century “modern” characters, emphasizes the power of social construction.

Nalo Hopkinson (1960–)

Nalo Hopkinson was born in Jamaica and lived in the Caribbean until moving to Toronto in 1977. Her fantastic works come out of the blend of cultures and histories—Caribbean, African, European, and Asian—and the fantastic or speculative elements are real. Her work is often discussed in the context of magical realism, although she calls it speculative fiction. Her published works include *Brown Girl in the Ring* (1988), *Midnight Robber* (2000), *The Salt Roads*

(2003), and a number of anthologies and short stories. Her award-winning work presents complex, multilayered narratives of gender, sexual, linguistic, and cultural differences in stories that deal with exiles, multiple mythologies, and the hybridization of cultures.

Hopkinson worked with Uppinder Mehan to coedit *So Long Been Dreaming: Postcolonial Science Fiction and Fantasy* (2004), which brings together nineteen stories by writers of color, including Carole McDonnell, Karin Lowachee, Nisi Shawl, and Sheree Thomas. The collection has an introduction by Delany and an essay by Mehan, both of whom live and work in Toronto. A number of reviewers have noted that these stories are hard to categorize as “simply” science fiction, fantasy, or postcolonial literature. Those critics who assume that genre fiction cannot have a literary quality are concerned that the stories will be lost if the collection is marketed next to the science fiction literature, which they assume is about bug-eyed monsters. Some critics, working more in the field of science fiction, critique the lack of a recognizable plot in the more “literary” offerings in the anthology.

Other Important Writers

A number of other contemporary women create intersectional and postcolonial works across a variety of media and genres. The list cannot be comprehensive, but those discussed below serve as an introduction. Many of the writers have been published in the Thomas and Hopkinson/Mehan anthologies discussed above.

Linda Addison is the first African-American writer to win the **Bram Stoker** Award from the Horror Writers Association, for her poetry collection *Consumed, Reduced to Beautiful Grey Ashes* (2001). She publishes fiction and essays as well. Zainab Amadahy, a black Cherokee, is a writer, singer, songwriter, and activist who runs a community organization for First Nations people in Toronto. Her science fiction novel *Moons of Palmares* (1997) is a feminist and postcolonial story set on a future world.

Tananarive Due has published seven novels, including a civil rights memoir, science fiction, and supernatural thrillers. *The Living Blood* (2001) received the 2002 American Book Award.

Jewelle Gomez’s novel *The Gilda Stories* (1991) twice won the Lambda Award, given for outstanding lesbian gay **bisexual transgender** (LGBT) works. The novel’s protagonist, Gilda, is the first African-American lesbian **vampire**, and Gomez is credited with creating a new vampire mythology.

Andrea Hairston is a professor of theater and Afro-American studies at Smith College. She has written plays, stories, novels, and essays. An excerpt from her novel *Mindscape* (2006) appeared in *Dark Matter: Reading the Bones*, and “Griots of the Galaxy” (2004) was published in *So Long Been Dreaming*. *Mindscape* is set on a future Earth and features a multilingual, multicultural

group of characters who are trying to end a lengthy war caused by a mysterious entity known as the Barrier.

Karin Lowachee’s first novel, *Warchild* (2002), was listed as a finalist for the Philip K. Dick Award in 2002. The novel tells the story of an eight-year-old boy who, as a slave for an alien race, is trained to become a spy. Her other two novels are set in the same war, but focus on different protagonists. *Cagebird* (2005) won the 2006 Gaylactic Spectrum Award (given by the Gaylactic Spectrum Awards Foundation, for positive treatment of LGBT topics in science fiction, fantasy, and horror) and the Prix Aurora Award (given by Canadian Science Fiction and Fantasy Association).

Nnedi Okorafor-Mbachu is an American-born writer whose parents emigrated from Nigeria before she was born, although the family regularly returned for visits. Her young adult novel *Zarah the Windseeker* (2005) was on the shortlist for the 2005 Carl Brandon Parallax and Kindred awards and was nominated for the 2005 Locus Award for best first novel. The novel is set on a different planet but Okorafor-Mbachu’s culture is based on Nigerian folklore. Her essay, “Stephen King’s Super-Duper Magical Negroes,” won the 2005 Strange Horizons Reader’s Choice Award for Non-Fiction.

Eden Robinson is a Haisla writer who lives in British Columbia and has published three books that are described as “Northern **Gothic**.” Her collection of short stories, *Traplines* (2001), was a New York Times Editor’s Choice and Notable Book of the Year.

Nisi Shawl publishes fiction and essays. With Cynthia Ward, she has coauthored *Writing the Other: A Practical Guide*, which grew out of their experience at the 1992 Clarion West Workshop where writers expressed their fear of writing characters from different ethnic backgrounds. Shawl and Ward created a workbook and workshop on how to avoid “getting it wrong” when writing about characters whose ethnicity, gender, sexual preference, or age differ from the writer’s own.

Michelle Sagara, who also publishes under Michelle West, is a **Japanese**-Canadian author who has published several series, including the Sacred Hunt and Sun Sword series, as well as numerous short stories.

Vandana Singh was born and brought up in New Delhi. She teaches physics and writes science fiction and fantasy, primarily for children. Her first novel, *Younguncle Comes to Town* (U.S. publication 2006), is one of the few children’s books published in America that is set in India.

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20

Intersections of Class and Gender

DONALD M. HASSLER

THE RANGE of possibility and variation in **gender** in fantastic literature stretches from the monster and his lovable mate created by Dr. Frankenstein in **Mary Wollstonecraft Shelley**'s novel published in the early nineteenth century to the egalitarian world that Connie Ramos extrapolates, or possibly hallucinates, in **Marge Piercy**'s novel published during the mid-1970s. The latter, *Woman on the Edge of Time* (1976), looks forward several centuries to a society where the gender roles are radically mixed, but Piercy's vision, like so much science fiction, applies to her own time as well. Similarly, Shelley's haunted vision of what was happening, or at least thought about, in science and society of the early nineteenth century was so strong that initial revolutionary movements toward change and progress in gender roles and toward a less class-rigid society suffered setbacks for the major part of the Victorian Era. Her husband, Percy Bysshe Shelley, had predicted accurately that the fear of atheism and a society of mixed values and mixed genders would lead to a major religious revival and defense of stable values during the remaining decades of the 1800s.

As a result, thinking about the possibilities in gender were more or less put on hold by the extremity of these early visions, in spite of the fact that, since the time of Shelley, women writers of all genres have contributed to the evolution of the strong gendered voice in the usually male-dominated genre of science fiction. A further irony, consistent with the resistance toward change in Victorian times, is that Mary Shelley herself ended her long literary life primarily as a memory keeper for her dead poet husband. The young revolutionary who left her home to live with a man she was not married to became the devoted wife of a dead revolutionary in nonrevolutionary England.

FEMALE EDUCATION AND THE FRENCH REVOLUTION

The most extreme vision for changes in both gender and class in society came with the fall of the Bastille and the outlawing of the French nobility. The

French Revolution in 1789 exerted a profound influence on both Mary Shelley and her husband, but ambivalence about the nature of women existed among progressive writers from Jean-Jacques Rousseau (1712–1778) on. The growing belief that individuals needed special education to become women emphasized the assumption that the gender role was not innate. Writers after Rousseau such as Erasmus Darwin (1731–1802), Mary Wollstonecraft (1759–1797), and Hannah More (1745–1833) are not often included in the canon of science fiction, but each was a science “projector” to use the revolutionary term that Daniel Defoe (1660–1731) had made so popular a century before the revolution. These writers questioned gender roles under the guise of training individuals to perform those roles.

This dynamic continues whenever and wherever writers are allowed to extrapolate about gender roles. The destruction of the French nobility, or their forced exile, provided the necessary model to make such change seem plausible. But even in England, with the trial of Queen Caroline in 1820, the matter of the nature of highest class of women was questioned. Caroline was the separated wife of the new King George IV and the mother of Princess Charlotte, who was born nine months after what was possibly the only night the couple spent together. Like Henry VIII, the new king wanted to rid himself of his wife, and the ensuing legal action received extensive news coverage. As a result, nearly all of England, led by William Cobbett, sided with the queen and against the old class system. The social and legal arguments for gender rights, property rights, and access to the princess became explicit. Princess Charlotte fueled the public emotions further with her sad death in childbirth just as her mother’s radical moves—or the moves made for her by the politics of the time—were taking shape.

These rights were associated with the queen’s desired separation from her class in society; England feared a real revolutionary crisis similar to the one that had taken place on the Continent. One context for this political discussion was the recently published work by Thomas Malthus (1766–1834) on the sexual pressures for population increase. Thus the question of how nobility, and the noble classes, were to be isolated and nurtured in society was inescapably tied to the question of the nature of woman.

As the idea of a Malthusian classless society of great natural fecundity was beginning to evolve, later revolutionary movement among the lower classes challenged the class structure. The lower classes had genuine Malthusian and Marxian faith in the power of nature. But the French at the end of the eighteenth century were led by members of the upper middle classes and the aristocrats themselves, and neither Percy nor Mary Shelley nor Malthus were themselves from the poor and lower classes. Similarly, Mary Shelley both generated a wonderful start to the changes in gender understanding and gender roles and remained a devoted wife and widow.

THE VICTORIAN BALANCE

When young Queen Victoria came to the throne in England in 1837, her longevity and strength of identity and role, both in her class and her gender, were welcomed. Percy Shelley had predicted conservative reaction, as noted above, and it seemed to reach everywhere from science to writing to religion. Eventually in the Victorian Era, Sigmund Freud defined women as having their own innate and special sort of illness which he called *hysteria*. The Church and the upper classes maintained social control during the Victorian Era, and, contrary to what had begun to develop in the literature of the Enlightenment with writers such as Aphra Behn and others, strong women who wanted to write felt that they would be wise to write as men. George Sand (1804–1876) and George Eliot (1819–1880) are the best-known examples.

Even in the residue of the Victorian Era after the death of the queen, a talented writer from a great noble family that had survived the French Revolution wrote with a male-sounding pen name, constructing the persona of a classless writer divorced from her high class in society. Philomene de Levis-Mirepoix, whose married name was the Countess Philomene de la Forest-Divonne, produced exotic fiction under the pen name Claude Sylve in the early twentieth century. She was a friend and sometime translator of Edith Wharton and attended the Wharton salons in Paris as well as the literary circles overseen by Gertrude Stein and Alice B. Toklas, two more nearly genderless and classless women.

Paris at the time Sylve flourished was nearly as revolutionary as it had been 120 years earlier. Attempts to overcome the combination of high class and fixed gender roles were challenged by the political, social, and economic rifts produced in World War I. This challenge eventually resulted in some success, as Piercy, Pamela Zoline, and others afterward show in their work. But an effort was made by one woman writer, at least, to maintain Victorian values. Wharton herself wrote **ghost stories**, just as Henry James and Arthur Machen did, in order to express the sense of haunting change. Wharton is ambivalent about impending change in all her work. Divorce was one of her key themes, so strongly imaged that echoes of the Queen Caroline case are heard nearly a century later.

Wharton wrote and worked for a solid sense of female independence. Unlike H. G. Wells, and yet with a similar ambivalence in tone to his *A Modern Utopia* (1905), Wharton allows herself tantalizing hints of the “no place” of **utopia** in her many tales on class and gender; she never embraces that place in the way that the women writers who came after her did so radically. Her hero, Newland Archer, is torn between the old woman and the new woman, and his true love, who like the Countess Philomene, married into the nobility, declares firmly that there is no such place where they can live without the old categories.

Wharton's haunting ambivalence of desire is an attempt at Freudian analysis with only the remotest hope for cure. Her work on the body and her explicit writing about her own sexuality together constitute one of the most fascinating literary and scholarly detective stories of modern times. On female sexuality, she is actually nearly as good as many of her more radical sisters of the future, but, at the same time, she longs for the old fixed gender roles and class roles of the Victorian Era.

THE WOMAN BEYOND CATEGORY

The bravery and balanced ambivalence of Edith Wharton could not be maintained, however, under the pressure of the ongoing revolution in culture and the economy that swept the rest of the century. Twentieth-century movements for women's rights that began with the right to vote constitute a sort of inevitable narrative toward long-anticipated breakthroughs in the transformation of class into classlessness and gender expectations into gender and **transgender** experimentation. The naming of things well preceded the actual changes, just as all the **animals** had to be named in Eden even as the processes of evolution were created to challenge the names.

By the time of the great debate in 1977 over who **James Tiptree Jr.** actually was—even though Alice Sheldon had created several pen names for her work and “Racoona Sheldon” simply meant the “masked Sheldon”—progress had become so rapid that it was actually playful. Debbie Notkin said later that she had hoped, in fact, that Tiptree would remain a male because it was good to have a man writer who understood women and class so well. **Joanna Russ**, who began as a devoted disciple of Tiptree, also said that she could not have learned to write if she had not thought of herself as a “sort of fake man,” as she wrote in a letter to Tiptree. In her biography of Tiptree, Julie Phillips argues that Sheldon thought of her work as a sort of game playing. In other words, utopian growing places were actually being found in the revolution where games and change could be nurtured freely. The idea of a woman writer masking herself with a man's name became a much more liberated and expansive possibility than it had been for George Eliot when it had been so solemnly undertaken.

The image of a modern utopia, however, a place to grow, may have found its best expression with the women. Earlier speculations by Wells in *A Modern Utopia* both anticipate and build on Marxian theorizing about possible species change in society, as well as, most recently, the “singularity” ideas of utopists such as Vernor Vinge and Greg Egan. But it is the botanist voice in the early Wells that seems to have been the most fertile image. The botanic life form that **Ursula K. Le Guin's** surveyors discover far beyond the human Ekumen resembles an entity as slow and massive as the mind of God, itself or herself neither human nor male heroic at all, nor aristocratically classed.

It perceives all things at all times simultaneously. But even with such speculation about connectedness and about inevitable linkages in this revolutionary manner, the history of feminism has been marked with distinct disjunctions, especially during the 1960s and 1970s. In most science fiction, the necessary alien is the enemy that serves to exaggerate human heroism.

THE REVOLUTION POINTS TO THE FUTURE

The real change in this narrative came when writers began to imagine humans as aliens. *The Female Man* (1975) by Joanna Russ may have been one of the most effective examples of this change because she posited an **Amazon** world with only women. This world seemed more actual and modern than a repeat of the myths that included the heroic single-breasted warrior women. Then Marge Piercy created the Mattapoisett of her heroine Connie in *Woman on the Edge of Time*, published the year after Russ, a place that seems like a genuine utopia of real change. Connie is something new in speciation, not to mention class, in science fiction, and Piercy’s novel is ambiguous about whether she is insane or a genuine advance in character. During the same time, Ursula K. Le Guin was sending fictional survey teams to the edges of the Ekumen.

What seems most interesting; however, are the choices that are presented at this move into this new century and at this century anniversary of *A Modern Utopia*. Most recently, **Nancy Kress** is in the process of narrating a set of stories driven by an alien species that she calls the Vines, and even though it is not literary allusion that is most important in these stories, the echoes from the Le Guin fiction about World 4470 in the story titled “Vaster Than Empires and More Slow” are significant.

Some of the most fertile and “botanic” innovations in character speculation and in social organization, the fruits of feminism, appear to have roots both deep and far back in time, as well as to have links that are closer and even conscious. Perhaps it is not just a coincidence that Kress was married to the science fiction novelist Charles Sheffield, who earlier had become interested in Erasmus Darwin and published a book called *Erasmus Magister* in 1982. Sheffield died of a brain tumor in 2002 when Kress was working on her botanic Vine series. She went on to finish the series, giving her readers a genderless and classless “no place” that is provocatively utopian in the tradition that Le Guin, **Joan Slonczewski**, and other women writers established in the early years of the twenty-first century.

Kress must have been influenced by Le Guin’s story. Not only are the Vines—a strange, nonhuman species that is a totally connected botanic unity—slow and thorough in its godlike intelligence but it is also, of course, uniformly “green” due to photosynthesis. Thus Kress is further able to echo Le Guin in an evocation of the great seventeenth-century warrior poet

Marvell. As the human protagonists work to communicate with the Vines in the second of Kress's two volumes set in this world, she quotes a substantial passage from Marvell's "The Garden" (1681) that images the feminist and distinctly botanic hope for peace in a time of war and says that this peace resides primarily with intelligence: "it creates, transcending these, / Far other worlds, and other seas; / Annihilating all that's made / To a green thought in a green shade." If Wells in 1905 had been ambivalent about the hopes for a modern utopia and used his botanist speaker to convey this ambivalence, the women writers in science fiction and fantasy a century later resolve this ambivalence in a genuine hopefulness.

POSTMODERN LIBERATION

A recent textbook on methodology in the social sciences expresses the less utopian underbelly that has accompanied recent changes in the understanding of gender and class, as well as in the writing that has come from this understanding. The radical and fundamental thinking has not only resolved ambivalence into the fictions of hope mentioned above but also established so much liberation that there is less and less "government" or agreed consensus about both gender and class. The textbook *Experiments in Knowing: Gender and Method in the Social Sciences* (2000) is based on the postmodern attitude that meaning is always multiple, shifting, and uncertain. This moment is one that Marge Piercy anticipated so well in her 1976 novel. An experimental story by Pamela Zoline, "The Heat Death of the Universe" (1967) is one of the best expressions of the postmodern statement of a total lack of fixity. In the story, the grand adventure and the grand narrative that is similar to an **Isaac Asimov** or **Robert A. Heinlein** narrative becomes a "kitchen" narrative, leaving potentiality as all that remains.

Perhaps only the self-conscious genre of science fiction, even though it was the Moorcock New Wave rebellion, could spawn Zoline's work. Not only is science fiction highly genre conscious and does it keep replaying the same tropes to remind itself of genre confidence, but the heroic male gender role is also among the most reliable of those repeating tropes. The Zoline story questions everything, just as the postmodern project does.

Perhaps the phrase that William Butler Yeats coined in his 1928 poem "Among School Children" says it best: the two words "dying generations" manage to touch both death and creation as well as to evoke all the potentiality buried in the gender and genre words. Clearly, all classes are challenged in such potential and liberation; and even though there is never the clear hope of a utopia in such ambivalence, there is the sense of the power of nature or, rather, the empowerment of people in nature. The opening out of gender and of class goes on—even if it is difficult in its variety to study. Men such as Thomas Disch and **Samuel R. Delany** have followed the important lead of the

women writers; the traditional and conservative profusion of alien characters in science fiction and fantasy is now supplemented with a variety of gender roles and class empowerments included in the writing; and the writing, in turn, more and more influences the politics and the social change in gender roles and class. One would almost want to conclude that there is some truth to the notion of inevitability toward substantial change in human affairs.

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21

Intersections of Age and Gender

LAURA QUILTER AND LIZ HENRY

SCIENCE fiction and fantasy (SF/F), at its best, pushes the boundaries of literary exploration of human experience. Age and **gender** diversity in social science fiction, the genre of science fiction (SF) that focuses more on exploration of social structures than on technology, opens many questions of identity, politics, and investigation of cultural issues around aging bodies, family roles, and the maturation process.

REPRESENTATIONS AND CHARACTERIZATIONS

A character's age holds meaning, creating or playing into common expectations of age-related roles. In SF, protagonists are most often adult men: they are adventurers, scientists, or soldiers focused on action, without direct responsibility for anyone else's care. Female characters are particularly marked with respect to their age, so age diversity and the presence of complex social and family ties are important in assessing women in SF/F.

Power

Even a brief glance at the ages of male and female characters suffices to demonstrate the highly gendered social treatment in relation to maturity and age. A woman character's age is always notable, in contrast to male protagonists, whose age is not as marked. Female protagonists are most often young, their youth signifying sexual availability and reproductive potential, and even women in their thirties may be read as "older" women by other characters, authors, and readers alike. Youthful female and unmarked-age male characters, therefore, define a storytelling standard of romantic pairings of young women and older men.

This common age and gender pairing for romances in science fiction books and movies is part of a broader characterization of women as

subordinate in age or relationship to male characters. Because power comes with age, the token plucky girl or scientist's daughter is "naturally" junior to the older male characters. Authors recapitulate that dynamic in numerous ways: Gene Wolfe's *The Urth of the New Sun* (1987), for instance, transforms the strong, professional Gunnie into the much younger Burgundofara, decreasing her competence while enhancing her innocence, sexual availability, and need of (male) **education** and protection.

The counterpart to the plucky young girl is the classic portrayal of the powerful older woman as villainess: the wicked stepmother or Baba Yaga, a destructive or menacing creature who is frequently obsessed with youth or beauty, as in "Snow White" and *Catwoman* (2004). Numerous works revisit these stereotypes or their underlying mythic archetypes, for example, the humanistic fairy godmothers in **Elizabeth Ann Scarborough's** Godmothers series, the wicked witch in Gregory Maguire's *Wicked* (1996), and the grandmotherly priestess in **Nalo Hopkinson's** *Brown Girl in the Ring* (1998). Other works directly engage **feminist spirituality** and mythic themes, such as the "triple goddess" motif of maiden, mother, and crone, as in **Marion Zimmer Bradley's** *The Mists of Avalon* (1983), Jean Auel's *Clan of the Cave Bear* (1980), and Marie Jakober's *The Black Chalice* (1999) and *High Kamilan* (1993). Such stories reflect a significant trend in fantastic literature that imagines an egalitarian society that values mature and powerful women in conflict with emergent patriarchy. This conflict also appears in works such as **Theodore Roszak's** *The Memoirs of Elizabeth Frankenstein* (1995), Kim Chernin's *The Flame Bearers* (1986), and Elizabeth Hand's *Waking the Moon* (1995), in which mature priestesses sustain a "hidden history."

Older women's proverbial outspokenness, vilified when they are framed negatively as harri-dans, scolds, shrews, or nags, may also, in subversive feminist reclamations, be reframed positively as bluntness, fearlessness, and a no-nonsense ability to articulate problems. In **Suzette Haden Elgin's** Ozark series, older women aspire to become Grannies who operate in political roles outside the patriarchal hierarchy, their status signified by dress, age, and speech. While the role of young women is to act with energy and resolution, that of older women is to speak unpalatable truths and cut across established patterns. The better the Grannies fit the grumpy-old-woman stereotype, the more powerful and effective they are. "Bossy" older women are articulate revolutionaries in the crone-led rebellions of Leonora Carrington's *The Hearing Trumpet* (1974) and Anna Livia's *Bulldozer Rising* (1988) and the middle-aged rebel leaders of **Ursula K. Le Guin's** "The Day before the Revolution" (1974), Myrna Elana's "Hourglass City" (1997), and Starhawk's *The Fifth Sacred Thing* (1993).

Another response engages the postmenopausal power of reproduction, such as the Bene Gesserit's breeding program in Frank Herbert's *Dune* (1963) or **Isaac Asimov's** Dr. Susan Calvin, who works on robot reproduction throughout her life. Works that address the terrains of "feminine" and

“masculine” power explicitly include **Lois McMaster Bujold’s** *Cetaganda* (1995), whose protagonist and readers come to understand that the Haut ladies’ breeding program is the ultimate power in Haut society, while the “masculine” military power is merely a tool used by the ladies. Similarly, the leaders in **Sheri S. Tepper’s** *The Gate to Women’s Country* (1988) control reproduction, manipulating the apparent power of the military. Breeding programs are also at the core of Liz Williams’s *Banner of Souls* (2005), and again, military power is ultimately subordinate to the reproductive program.

Other works have tried to step outside this dichotomy altogether, depicting powerful older women who are not necessarily evil, “scheming,” or focused on reproduction. Characters such as Gran’mä Ben in Jeff Smith’s graphic series *Bone*, Ofelia in **Elizabeth Moon’s** *Remnant Population* (1997), Granny Weatherwax in **Terry Pratchett’s** Discworld series, and *Les Triplettes de Belleville* (2003) attest to storytelling possibilities beyond the dichotomy. Writers have explored the potential for physical power in older and middle-aged female warriors: **Elizabeth Lynn’s** *Northern Girl* (Paxe), S. M. Stirling’s Nan-tucket series (Coast Guard captain Marian Alston), and **Mercedes Lackey’s** Vanyel trilogy (Aunt Savil). Other writers have put older women in the heroic quest role, as in **Eleanor Arnason’s** *Daughter of the Bear King* (1987) and **Nancy Kress’s** *The Prince of Morning Bells* (1981), whose protagonist’s quest is interrupted by marriage. Carol Emshwiller explored, tongue in cheek, the labors and heroism of an elderly female superhero in “Grandma” (2002).

Some writers have directly shown women’s struggles for power in sexist societies, whether as the power behind the throne in **Mary Doria Russell’s** *Children of God* (1998) or the explicit feminist struggles and implicit sexism faced by the characters in L. Timmel Duchamp’s Marq’ssan series. Other stories have simply taken a humanistic approach to depicting feminine leadership in egalitarian societies, such as the characters of Marti Hok in Lynn’s *Northern Girl* (1980), who typifies a nongendered political brinksmanship, and Grum in **Vonda N. McIntyre’s** *Dreamsnake* (1978), who is a respected tribal leader and grandmother.

Hollywood’s efforts in this direction have led to characters such as Captain Janeway on **Star Trek: Voyager** (1995) and President McDonnell on **Battlestar Galactica** (2004), women who are relatively youthful and attractive. Such representations break down the stereotype of older women as unattractive, villainous, or obsessed with beauty, but do little to counter the expectation that female characters must be presented as sexually attractive or to shift the norm from the default assumption that whiteness is the status quo in television.

Sexuality

Typically depicted as the domain of the nubile young, sexuality in older people, particularly older women, may be inscribed as repulsive, decadent, or

corrupt. Many authors have resisted this vision of older women's sexuality, explicitly engaging older women in healthy sexuality or romance: Madeleine Robins's *The Stone War* (1999), Molly Gloss's *The Dazzle of Day* (1997), Laurie Marks's *The Watcher's Mask* (1992) and Elemental Logic series, Lynn's *Northern Girl*, Donna McMahon's *Dance of Knives* (2001), and Stirling's Nantucket series. Presaging some of this exploration, Sylvia Townsend Warner's spinster "of a certain age" in *Lolly Willowses* (1925) dismays and disrupts familial and social expectations by finding romance and sexuality. Among the classic SF writers, **Robert A. Heinlein** notably included sexually enthusiastic middle-aged women in later novels such as *The Number of the Beast* (1980).

A number of stories center on the concerns raised by such late-in-life romances. For instance, in Lois McMaster Bujold's *Paladin of Souls* (2003), the Dowager Empress Ista escapes her "madwoman in the attic" role by going on pilgrimage. While she is concerned for her adult children, she focuses primarily on her search for love, equal partnership, and self-determination. Le Guin's fourth Earthsea novel, *Tehanu* (1990), picks up the story of Tenar, now middle-aged after experiencing the life afforded to young women in her society: marriage, childrearing, drudgery, and submission. In *Tehanu*, Tenar finds love with Ged, while experiencing the gap between her own and society's expectations for middle-aged women. **Geoff Ryman's** Chung Mae in *Air* (2004) faces similar issues when ending her marriage and taking new lovers.

Rather than reclaiming sexuality for postmenopausal women, some writers have posited sexuality as confusing or even dangerous to women. In Elgin's *Native Tongue* (1984), for instance, only postmenopausal women are considered trustworthy revolutionaries; their real work begins when they move to Barren House and their loyalties are no longer troubled by sexuality. Elgin's Ozark Grannies are powerful in part because they are outside of the sexual market system. In Tepper's *The Gate to Women's Country* (1988), young women are prone to infatuations with the glamorized male warriors and are consequently excluded from power and knowledge, their sexuality rendering them complicit in their oppression both by their male lovers and the secret matriarchy. Tepper's older female protagonist in Gibbon's *Decline and Fall* (1996) considers saving the world by eliminating sexual desire altogether. In **Diana Wynne Jones's** *Howl's Moving Castle* (1986), the young female protagonist, Sophie, is magically transformed into an elderly woman, who is expected to act independently rather than wait for rescue or marriage. She has both the authority of life experience and the invisibility of an elderly laborer.

The Child

Adult-oriented SF/F rarely features children as protagonists, instead treating them as secondary characters with thematic or plot functions. Such child characters may carry many related meanings: innocence, wildness, uncontrollable energy, unpredictability, chaos. Children can signify monstrosity or

act as harbingers of the future. Writers intensify characterizations and plots by emphasizing children's vulnerability. The presence of children in a story can also intensify **horror** and evil, and authors play on both gender and racist stereotypes to contrast presumed innocence with hidden monstrosity. Henry James's *The Turn of the Screw* (1898) used this contrast to create a sense of psychological horror, a device also used in films such as *The Bad Seed* (1956) and TV episodes of *The Twilight Zone* ("It's a Good Life," 1961), *Angel* (the Senior Partners' first representative), and *The X-Files* ("Eve," "The Calusari," "Chinga," 1993–98). Myths of changelings and bewitching youths prefigure these monstrous innocents and often add sexual tension to their relations with adults.

The discomfiting mingling of adult sexuality in a child's body has often been used to great effect, such as the eternal child in Günter Grass's *The Tin Drum* (1959) and the child **vampires** in **Anne Rice's** *Interview with the Vampire* (1976) and **Octavia Butler's** *Fledging* (2005), all of whom combine decades of life in a child's body with an adult's mature interests. Numerous writers have explored adult sexual exploitation of young people: Connie Willis's "All My Darling Daughters" (1985), **Joan Vinge's** *Psion* (1982), and Starhawk's *The Fifth Sacred Thing* (1993).

Portrayals of emergent adolescent sexuality may be highly gendered, hinging or focusing on the future sex-object status of female children; classically, a Gigi-like spunky girl grows up and finds romance, as in Heinlein's *Podkayne of Mars* (1962) or Alexei Panshin's *Rite of Passage* (1968). Girl characters may also be active sexual agents, assertive and in control of their own sexuality, but not overwhelmed or depicted primarily as sexual, as in **Diane Duane's** *Young Wizards* series, Justine Larbalestier's *Magic or Madness* series, and Y.T. in Neal Stephenson's *Snow Crash* (1992).

The social structures that youths create form an important aspect of many works about young people, playing out visions of children as the "natural" or primitive uncivilized version of humans. Gender may play a role in these stories, as well. In some instances, the violence into which boys' communities descend may be seen as a commentary on boys' inclination toward brutality when they lack the civilizing influence of women. William Golding's *Lord of the Flies* (1954), like Orson Scott Card's *Ender's Game* (1985), purports to show the cruel hierarchies that ungoverned boys may establish by violence. Other authors, however, show children working together to build alliances and protect the vulnerable or weak members, as in Tamora Pierce's *Circle of Magic* and *Protector of the Small* series.

Children, teens, and young adults are often harbingers of the future, as in Wilmar Shiras's *Children of the Atom* (1953), **Theodore Sturgeon's** *More Than Human* (1952), and the adolescent mutants of *The X-Men* (1963–present). Sydney Van Scyoc writes about mutant children with wild superpowers in the *Daughters of the Sun* trilogy, where puberty triggers metamorphosis. Adult relationships with these children thematically parallel anxieties about the

future and hybrid identity, as in Butler’s *Xenogenesis* trilogy, Andrea Hairston’s *Mindscape* (2006), and **Joan Slonczewski**’s *Elysian* novels, which feature **genetically engineered** and hybrid children. In Van Scyoc’s *Starmother* (1984) mutant children frighten adults, and the adults in Stephanie Smith’s *Other Nature* (1995) are similarly concerned about their mysterious, seal-like children.

Preteen girls in particular, on the cusp of puberty, may discover or manifest unusual powers or abilities, as in the tradition of young girl witches and poltergeists. In adult-targeted works, these explorations may represent the maturation process, as in Richard Lupoff’s *Lisa Kane* (1976) and *Ginger Snaps* (2000), which liken the werewolf metamorphosis to puberty. **Zenna Henderson**’s *People* stories often relate the experience of the alien “Other” to the alienation experienced by children.

Child Protagonists

By contrast with works targeted to adults, which largely treat children as plot or thematic devices, works that are written for youths foreground children and youth perspectives. In such young adult (YA) works, children are the protagonists, and the stories are their journeys. Wilderness adventures are not parables of humanity’s degeneration, but stories of empowerment or rebellion. Cruel children’s hierarchies, when explored from the youth perspective, present universal themes of alienation, vulnerability, and disempowerment, as in **Andre Norton**’s underclass of alienated and disempowered younger characters. Unusual powers that manifest during adolescence, rather than signifying the frightening future, permit youthful protagonists to build their own identities, as in Willo Davis Roberts’s *The Girl with the Silver Eyes* (1980), Lackey’s *Valdemaran* heralds-in-training, “Escape to Witch Mountain” (1975), Nnedima Okerafor-Mbachu’s *Zahrah the Windseeker* (2005), and *The X-Men*.

Outside of YA, works with ensemble casts often include youths. Here, too, gender plays a role: the boy team members of *Star Trek* are clichés, but works such as *The X-Men* and **Joss Whedon**’s ***Firefly*** have successfully integrated empowered young women into ensemble casts. Other works, such as Whedon’s ***Buffy the Vampire Slayer***, actually focus on those characters.

AGING AND MORTALITY

While the age of a character can be a signifier or proxy for personal characteristics, the processes of aging and mortality also offer authors the opportunity to explore the richness of human social relations and fundamental concerns about human identity. In literature, art, and myth or religion, one of the central human responses to aging has been fear of death and dying. Intergenerational relations and human identity are fundamentally shaped by how societies choose to respond to that central human response: Does a

society avoid or integrate death and aging? Mistreat or venerate the elderly? Nurture or exploit the young? The choices an author makes in establishing its fictional society, whether articulated in terms of aging and mortality or not, fundamentally shape the characterizations, plots, and significance of any story.

The role of aging in individuals' lives is most apparent in stories that follow single characters over the course of a lifetime. **Naomi Mitchison's** *Memoirs of a Spacewoman* (1962), for instance, paints a complicated portrait of an explorer and alien communications expert across her lifetime. Rebecca Ore's *Outlaw School* (2000) similarly follows a woman through her life, from youth to renegade to folk hero. Geoff Ryman turned this approach on its head in *The Child Garden* (1989), giving readers the disjunctive experience of long life that is long only relative to its characters. Nancy Springer's *Larque on the Wing* (1993) explores in depth what it means for someone to live, consciously, in different ages and genders. Larque's midlife crisis generates versions of herself—a 10-year-old girl and a young adult gay man—who have freedoms and talents not available to her as a wife and mother. Virginia Woolf's *Orlando* (1928) similarly took advantage of time and alternate personas to explore life.

The significance of age is established in part by cultural associations, such as “old equals wise”; “young equals sexual”; and “female equals nurturing.” Many writers use science fictional devices to interrogate these associations, juxtaposing maturity and youth to permit characters to experience life as the Other. Time-travel stories, such as *Back to the Future* (1985), David Gerrold's *The Man Who Folded Himself* (1973), and *Peggy Sue Got Married* (1986), permit characters to observe maturation as outsiders, reflecting on younger versions of themselves or others with their own knowledge and experience. Body-swapping stories, such as Mary Rodgers's *Freaky Friday* (1972), and sudden alterations in age, such as in the movies *Big* (1988) and *13 Going on 30* (2004), expose the absurdities of age-appropriate social conventions. They also offer the opportunity for characters to reflect on themselves, as teenager Oz observes, when commenting on enchanted adults in the *Buffy* episode “Band Candy” (1998): “They're teenagers. It's a sobering mirror to look into, huh?”

The negative value placed on aging has led many authors to speculate that, given the choice, most people would present a relatively youthful appearance. John Varley's *Eight Worlds* universe includes body-manipulation technology that permits characters to choose their age and gender—such as the youths in “Picnic on Nearside” (1974), who choose their gender and are surprised by elderly appearance, and the protagonist of *The Golden Globe* (1998), who chooses to extend his “childhood” to continue his hit children's TV show. Such possibilities may mark those who decide to “age naturally” as social renegades or may signify distasteful eccentricity—as demonstrated by

the protagonists' responses to such characters in Samuel Delany's *Triton* (1976) and Suzette Haden Elgin's *Star-Anchored, Star-Angered* (1976).

Vanity

Most stages of life are gendered in patriarchal societies that value women according to their youth, sexuality, and fertility. SF has treated both the social reality and the sexist stereotype of women determined to remain youthful at all costs, as in the mid-twentieth century films that Vivian Sobchack studied: *Attack of the 50 Foot Woman* (1958), *The Wasp Woman* (1959), and *The Leech Woman* (1960). In these and other works, women's efforts to avoid the consequences of aging in a patriarchy are often framed as mere frivolous vanity. Oscar Wilde's *The Picture of Dorian Gray* (1891) similarly linked the vain pursuit of eternal youth to **queer** male sexuality. Confronting the vanity stereotype directly, Jacqueline Carey's female sorceress in *Banewrecker* (2004) and *God-slayer* (2005) seeks power from an obsessive fear of death, but with dignity and strength; her fear is not, after all, unreasonable.

Immortality

A large body of literature and religious mythos has explored themes of immortality, longevity, and the quest to avoid death and aging, from roots as far back as Gilgamesh's quest for immortality, through **Mary Wollstonecraft Shelley** (*Frankenstein*, 1819; *The Mortal Immortal*, 1833), to the modern fascination with vampires, nanotechnology, and **cloning**. SF authors have examined numerous forms of immortality, from immortal familial and clonal lineages to biological and machine hybridization. Many such tales cast immortality as fool's gold, tricking people into trading the presumed benefits of short, fertile, and relationship-rich lives for an immortality that leads to sterility, corruption, loneliness, or loss of humanity. Feminist scholar Robin Roberts describes this as a masculine approach to immortality, contrasting feminist approaches that posit immortality as nurturing, rich, experiential, and laden with potential.

Human relationships, and the risks posed by aging to relations with peers and loved ones, are a classic theme explored in immortality stories. Rip Van Winkle, **fairy tales**, time travel, and relativity all permit the writer to frame a world whose characters are estranged from their society—the same dislocation that older people may feel in the face of social change. The soldiers of Joe Haldeman's *The Forever War* (1975) face isolation and social change from the relativistic effects of faster-than-light space travel.

These concerns also arise in the numerous stories that inscribe alien immortals, long-lived races, and eternal objects as cold, inscrutable, and beyond human morality. Long-lived wizards, elves, and magicians often hold a detached, long-term view of human history. Human concerns and morality

may be abandoned or irrelevant to immortals, as shown by examples such as the amoral Q in *Star Trek: The Next Generation*; the “cold” enchanted magical objects of Michael Moorcock’s Elric Saga and Marion Zimmer Bradley’s *Sharra’s Exile* (1981); and the enchanted human/sword “Need” of Mercedes Lackey’s Vows of Honor series. In Larry Niven’s *Protector* (1973), humans who encounter a particular catalyst turn into alien Pak protectors, cold manipulators fanatically driven to protect their breeding-age relatives. Such stories frame mortality and aging as the sine qua non of human existence; those who “escape” death abandon their own humanity.

This choice contrasts with the vision of a feminist immortality that Roberts sees some female SF writers proposing: this immortality offers opportunities to build, construct, and learn. In Octavia Butler’s *Wild Seed* (1980), for instance, two immortals, a female and a male, separately attempt to foster immortal families, but Anyawu’s identification with her mutable body leads to self-awareness, empathy, altruism, and community; Doro, the male immortal, degenerating into corruption and despair, must learn not to destroy possibilities for love. Immortal female nurturance can also be seen in Anne Rice’s *Queen of the Damned* (1988) and Steven Barnes’s *Blood Brothers* (1996). **James Tiptree Jr.’s** *Up the Walls of the World* (1978) and Joan Slonczewski’s *The Children Star* (1998) also contrast the potential for long, productive lives with sterility or jadedness. Other stories have explored the family connections offered by immortal clonal lineages, as in **Suzy McKee Charnas’s** *Motherlines* (1978) and **David Brin’s** *Glory Season* (1993); clones are closer than siblings and may even offer the opportunity to learn from clone siblings’ errors, as in Tiptree’s “Houston, Houston, Do You Read?” (1976), Joan Vinge’s *The Snow Queen* (1980), and **C. J. Cherryh’s** *Cyteen* (1988).

Biological and other technologies also offer the possibility of hybridizing, raising issues of parasitism and absorption that are often treated in gendered fashions. Human/machine hybrids, or cyborgs, transform the body with mechanical, nano-, or digital technology. As with reproduction and cloning, thematic questions arise of whether machine replacement offers “more” of new kinds of life or “less” of humanity. **C. L. Moore’s** classic story “No Woman Born” (1944) makes this contrast explicit: a woman’s brain and intelligence are moved into a robot body, arousing her lover’s fears that she will become less human; she insists she is still human, and indeed, rejects immortality in order to retain her humanity. Stephanie Smith’s “Blue Heart” (1983) expands on this theme: a female starship guide transfers her dying male lover into a robot body, and years later in her old age, she, too, transitions to an artificial **cyberbody**, to maintain both love and career forever. Anne McCaffrey’s *The Ship Who Sang* (1969) and M. John Harrison’s *Light* (2002) further extend this theme. The Borg Queen in *Star Trek: First Contact* (1996) and *Star Trek: Voyager* (1999–2001) offers the nightmare version of machine replacement: ultimate loss of personality and humanity in the service of a hollow immortality.

INTERGENERATIONAL RELATIONS

Social Conflict

Oppositions of old and young, mortal and immortal, wealthy and poor, establish fundamental social conflicts. The potential for intergenerational conflict was explored quite explicitly in the 1960s and 1970s, reflecting social anxiety around the “generation gap.” Works such as William Nolan and George Clayton Johnson’s *Logan’s Run* (1967) clearly articulate this anxiety, depicting a society that kills everyone over age twenty-one (thirty in the 1976 movie version). Feminist writers **Marge Piercy** (*Dance the Eagle to Sleep*, 1970) and Suzy McKee Charnas (*Walk to the End of the World*, 1974) present the same social conflict in terms of elderly monopolizations of power. In these works, youth revolts show ancient themes of parasitism as a metaphor for class and access to resources, reflecting the disempowered status of the young and poor relative to the rich and elderly.

Unequal access to immortality is the ultimate social inequity, and realistic accounts of widespread social disruption from such inequities have been considered in Kim Stanley Robinson’s Mars trilogy, Elizabeth Moon’s *Winning Colors* (1995), Larry Niven’s Known Universe series (organlegging and booster-spice), and Karen Traviss’s *Crossing the Line* (2004). In **Kate Wilhelm**’s *Welcome, Chaos* (1983), a complex middle-aged female protagonist plays a role in the release of a deadly disease that makes its survivors immortal.

Intergenerational conflicts show up as a form of parasitism in numerous stories, often linked to social conflicts over resources. In science fiction, clonal parasites or organ harvesting are common, as in *The Island* (2005) or Lois McMaster Bujold’s *Mirror Dance* (1994), in which bioscientist cartels raise clones for replacement parts for the wealthy elderly. Fantasy and horror, by contrast, look to magic or vampirism, with elders “eating their young,” as in Steven Barnes’s *Blood Brothers*, *The Leech Woman*, Justine Larbalestier’s *Magic or Madness* series, and the *Buffy* episode “Witch” (1997). Vampires operate as a classic metaphor for parasitism, linking aristocratic exploitations directly with aging and mortality in stories and myths from Countess Bathory to Anne Rice to **Chelsea Quinn Yarbro**.

Anxiety in the United States over mistreatment of and disrespect for the elderly has persisted for decades, and numerous works critique our segregation and isolation of the elderly. Rudy Rucker satirized such segregation in his novels *Software* (1982) and *Wetware* (1988), in which the elderly have taken over the state of Florida. The *X-Files* episode “Excelsis Dei” (1994) grimly depicts modern institutionalization of the elderly, and *Logan’s Run* and other works depicted deliberate “disposal” of the elderly. These stories raise questions of what societies and individuals owe to one another, and what people have to offer at different stages in their lives.

Transmission of Knowledge

Transmission of knowledge is perhaps the greatest gift of elders to the young, and thus the most significant cost of conflicts between the generations. The *Star Trek: The Next Generation* episode “Half a Life” (1991) explored the consequences of the loss of knowledge and experience offered by the elderly, when the scientist whose knowledge could save his world submits to ritual suicide at the age of sixty. In Margaret Atwood’s *The Handmaid’s Tale* (1985), the disruption of transmission of knowledge was deliberate: the protagonist’s mother is sent to die in a slave labor camp with other older women, because her years of knowledge and experience as a feminist activist pose a threat to the new order.

Transmission of knowledge and culture often occurs down gender lines, maintaining gendered divisions in society. From Obi-Wan Kenobi (*Star Wars*, 1977) to Ogion (Ursula K. Le Guin’s *A Wizard of Earthsea*, 1968), older men regularly take younger men as apprentices to train them in the “old ways” or to invest them with their hopes for social change (Katharine Burdekin’s *Swastika Night*, 1937). Feminists have sought to reclaim the power of such traditions, exploring feminine transmissions of power and knowledge in guilds and religions, as in Marion Zimmer Bradley’s matriarchal guild on Darkover and priestesses in *The Mists of Avalon*. In Chitra Banerjee Divakaruni’s *The Mistress of Spices* (1997) and Moon’s *Surrender None* (1990), women hold and transmit unique “women’s knowledge” to other women. Tamora Pierce’s YA series *Protector of the Small* explores the complexities inherent in such gendered mentoring: Alanna, the first lady knight in the kingdom, wishes to help another young woman, Keladry—but she must do so secretly, lest she risk her own success, undermine Keladry’s military career, or appear to favor women over men.

The transmission of knowledge can pose risks to the young, as seen in some parasitic immortality and absorption stories. The individual who absorbs the life essences or memories of those who came before risks the loss of individuality, as seen in the struggles of Chung Mae in Geoff Ryman’s *Air* and monstrous Alia in Frank Herbert’s *Dune* series. Successful integrations—as in Robert Heinlein’s *I Will Fear No Evil* (1970) or Dax of *Star Trek: Deep Space Nine*—offer the chance for the merged minds to experience multiple genders and ages at the same time. These struggles parallel the struggle by young people to learn from their elders’ experiences while establishing their own identities, setting up themes of social revolution, the transmission of history and cultural values, and personal transformation and escape from cycles of abuse.

Numerous feminist works have resolved such potential conflicts through a vision of integrated, intergenerational communities, often using ritual to facilitate the social integration of generations and the transition of individuals into different social roles. The **utopian** Mattapoisett society in Piercy’s *Woman on the Edge of Time* (1976) ritualizes and normalizes the passing of its

elderly, as do the societies in Le Guin's *Always Coming Home* (1985) and *The Left Hand of Darkness* (1969). Feminist and egalitarian rituals implicitly comment on the nonexistent, gendered, or exploitive transitions offered by present-day society. For instance, Piercy's *Woman on the Edge of Time*, **Joanna Russ's** *Whileaway*, and E. M. Broner's *A Weave of Women* (1978) all present humanist rituals that help women and youths fulfill their human potential. Other writers have paid particular attention to the introduction of youths to sexuality, which in mainstream society has often been simultaneously stigmatized and exploited: Le Guin's "Coming of Age on Karhide" (1995), Patricia Kennealy-Morrison's Keltiad series, and Jean Auel's *The Valley of Horses* (1982) offer alternatives, and **Esther Friesner's** *Psalms of Herod* (1995) and Louise Marley's *The Terrorists of Irustan* (1999) offer critiques.

Family Relations

The relative lack of age diversity within SF skews depictions of intergenerational relationships. Outside of YA and social SF, naturalistic depictions of family relationships are the exception rather than the rule. Instead, family relations may function largely as thematic or plot devices. For instance, parental sacrifice permits commentary on other social issues, such as the horrors of the organ trade in the X-Files episode "Hell Money" (1996), in which a father trades his organs to pay for his daughter's medical care. Inez Haynes Gillmore places parental sacrifice in a feminist context in *Angel Island* (1914): while winged women permitted their own wings to be clipped to preserve their families, they resist such sacrifices for their daughters.

The de-familialization of protagonists, which permits adventure unencumbered by social burdens, is present even in YA, where many authors cut the apron strings with orphan protagonists (*Star Wars*) and school settings (as in Mercedes Lackey's *Valdemar Herald's College* and **J. K. Rowling's** *Harry Potter* stories). Basic human interactions are shifted from families to peers, and plot points, such as rescues, shift from parents to older siblings or non-parental adults, as in *Tank Girl* (1995) or Russ's *The Two of Them* (1978). Maternal substitute figures, such as Spider-Man's Aunt May or Batman's foster mother Leslie Thompkins, are also common. Mentors, as described above, fulfill functions of advice and support that parents might otherwise perform in numerous stories.

Feminist depictions of balanced, integrated communities, with protagonists relating to characters of multiple generations, offer a pointed contrast to such works. Works by **Doris Lessing**, Nancy Springer, and Le Guin have all depicted middle-aged and older women, active and integrated in their communities. Hiromi Goto's *A Chorus of Mushrooms* (1994) integrated and incorporated the experiences of women of various ages. And Nalo Hopkinson's *Brown Girl in the Ring* (1998) not only incorporates elders into the story but centers the story on a young woman protagonist, nursing a child.

CONCLUSION

Social concerns regarding age and gender form a rich strain of thematic, plot, and characterization within SF/F. However, critical examinations of and innovative approaches to the intersections of age and gender are only beginning to be explored in these genres.

Further Readings

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22

Speculating Sexual Identities

JOHN GARRISON

SCIENCE fiction and fantasy (SF/F) often feature new forms of sexual identity and relationships, whether as central elements of the plot or as one component of a narrative's imagined culture. In doing so, SF/F worlds offer unique environments in which to explore sexual identities that could exist outside the range of real-world scientific or cultural possibility. In some cases, genre works simply place the sexual identities that exist in our culture into an **alternative history**, such as worlds where **homosexuality** comprises the majority of the population and heterosexuality the minority. Other works, however, go beyond simply reimagining our own culture and its sexual modalities to speculate what form as-yet-unrealized sexual identities might take.

SPECULATED SEXUAL IDENTITIES AND GENDER STUDIES

SF/F offers a rich landscape for those interested in the study of **gender** and sexuality, as the genre actively troubles existing, real-world logics. Many of the genre's major writers, artists, and filmmakers have featured new modes of sexual identity and relationship in their works. The new forms of sexuality found in the work of novelist **Ursula K. Le Guin**, for example, call into question generally held concepts of binary gender identities and heteronormative desires. Populated by social forms operating outside contemporary scientific possibility and cultural normalcy, her work offers new ways to explore concepts of what new gender identities might look like, as well as how sexual desire might operate when mapped within an epistemology of difference defined outside of dimorphic and heterosexual systems.

The hybridized bodies found in the work of novelist **Octavia Butler** and film director David Cronenberg constitute opportunities to consider how biotechnology-enabled means of sexual interaction and **asexual** reproduction may blur lines between human bodies, technology, and other species. These

new bodies are also of “scholarly use” to those studying both psychoanalysis and social power, as they suggest new kinds of kinship.

In addition to scholars, those involved in social movements related to gender may also find SF/F of particular appeal. **Samuel R. Delany**’s novels, for example, suggest new ways that gender minorities and other “sexual outlaws” can rally against—and sustain themselves outside of—their society’s dominant ideologies by redeploying the very mechanisms and language created to control them.

While these narratives provide new opportunities to better understand the implications of gender and sexuality theory, they also offer a vantage point from which to explore the social and ideological preoccupations of the historical moment from which they emerge. Cultural contexts significantly inform literary practices and, equally important, literary works shape how we rationalize the world in which we live. The speculated sexual identities found in SF/F often offer strong metaphors for issues of liberation and marginalization at work in their authors’ own societies. Indeed, the genre places a particular focus on notions of “Otherness” and, in turn, self–Other power relations.

New sexual identities find their origins in a variety of causes and contexts within SF/F. Magic may enable beings to undergo **sex changes** at will, for example, as might the anatomies of alien species or future humans. Similarly, technology may enable new forms of sexuality identity by changing the human body or by creating a hybrid of human, nonhuman, and machine bodies that allow for new genders or new ways that individuals can connect. New notions of marriage or other culturally defined relationships are often products of SF/F’s fictionalized worlds and societies. Each of these new modes of sexual identities destabilizes normative notions of desire, identity, and relationship.

This chapter offers a survey of different ways that SF/F imagines new sexual identities, and considers the implications of these as-yet-unrealized social forms.

NEW BODIES

In the essay “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,” scholar Donna Haraway considers the possibilities of what new bodies may emerge in the future. She uses cyborgs as a metaphor for a new kind of posthuman, better equipped to deal with the political, cultural, and scientific complexities of the coming world. Drawing from a broad landscape of SF/F writers, including **Joanna Russ** and **Anne McCaffrey**, Haraway emphasizes the important role of SF/F for foregrounding metaphors and notions of sexual identity that are useful for understanding today’s world.

SF/F’s imagined bodies offer sites for writers, readers, and scholars to understand what new sexual identities will look like: their physical manifestations, their associated behaviors, and the means by which individuals will connect in a sexual way. In David Cronenberg’s 1999 film *eXistenZ*, master game designer Allegra Geller creates a virtual reality world that can only be entered by connecting to a game module through a bio-port built directly into the body. Teresa de Lauretis and other scholars have argued that the film’s vision of bodies with new orifices that allow connections with both machines and other humans suggest new economies of bodily relationship.

In **Lynn Flewelling’s** *The Bone Doll’s Twin* (2001), a young girl destined to be queen is magically transformed into a boy child at birth to disguise her/him from assassins. The boy infant, Tobin, grows up unaware of his true gender identity. Throughout childhood, Tobin struggles with how his own “feminine” behaviors and attraction toward boys are at conflict with others’ expectations of how s/he should act. The internal conflict between Tobin’s feelings and the natural assumptions about his behaviors as a young boy provides opportunities for Flewelling to explore issues related to gender, including the extent to which sexual identities are socially constructed and the nature of hetero- and **homosexual** desire.

CULTURAL CONTEXTS

Many works use alternate timelines or worlds to explore how sexual identities might be constructed if Earth’s culture had evolved differently. Joanna Russ’s *The Female Man* (1975), for example, explores the different female gender roles and gender identities that might emerge from different versions of our own world. In the novel, four women intersect from four different Earths: one in which the Great Depression never ended; one in which a 1970s **feminist** tries to succeed in a male-centric society; one from a **utopian** Earth where only women exist; and the fourth from an Earth with separate female and male societies at war with each other. By juxtaposing different versions of female identity and relationships to men, Russ is able to comment on the degree to which cultural factors influence the role of women in society and the sexual relationships they form with others.

Eleanor Arnason’s *A Woman of the Iron People* (1991) also considers the degree to which cultural factors influence gender identity and sexual relationships. The novel focuses on a group of human anthropologists trying to understand a seemingly primitive alien species that they observe on the aliens’ home planet. This narrative of peaceful human–alien encounter allows Arnason’s novel to explore notions of sexual difference, monogamy, family, and other beliefs grounded in assumptions around gender. Nia, one of the primary aliens with whom the humans come into contact, lives in a society where men and women are kept separate except for the purposes of mating.

Nia is concerned that she is a “pervert” for desiring a fully realized relationship with a man. As the story progresses, the reader learns that inhabitants of Nia’s world use this term interchangeably to describe females who have sex with males outside the mating season, females who sleep with females, and those tribes that build their houses from wood. As the humans and aliens observe and critique each other, their ongoing interplay calls into question which race is truly more advanced.

John Kessel’s novella “Stories for Men” (2002) depicts a utopian matriarchy created to repress the threat of male homosocial behavior. The women of the society, having identified males congregating as a precursor to violence and war, strictly police the behavior of men. In this society, all men and women are **bisexual**, partnering freely with whomever they choose. Traditional marriages and monogamous relationships do not exist. Rather, women raise children in households that often include their male lovers but rarely give regard to the biological father of the children. More than a matriarchy, the society is marked by broad sexual freedoms but also totalitarian overtones. Its catch phrase, “Solidarity, Sisterhood, Motherhood,” suggests a feminist rewriting of the motto that emerged from the French Revolution and the Age of Enlightenment: “*Liberté, Égalité, Fraternité*.” The story centers on the actions of Tyler Durden, a comedian-turned-activist, who calls the norms of the society into question and is deemed a dangerous revolutionary. The story won the 2002 **James Tiptree Jr. Award** for its exploration of gender roles and sexuality, but also generated some controversy. “Stories for Men” was removed from the curriculum of a high school English class in Seaside, Oregon, after being deemed “inappropriate” by the school principal.

Russ’s, Arnason’s, and Kessel’s works look at the degree to which social norms—whether the choice of one’s sexual partner or the alignment of social power according to gender—are largely relative and codified by a group-driven process.

HUMAN–NONHUMAN SEXUAL RELATIONSHIPS

Many works in the science fiction and fantasy genres deal with humans encountering new sentient species. These new species can include aliens or other fantastic beings. Sexual and love relationships between members of two species can create opportunities for authors to explore issues of profound difference, or Otherness, and the degree to which societies will permit very different beings to relate.

The prospect of sexual relationships with alien species or fantastic beings is often used by authors to explore the nature of sexual desire and the Other. These nonhuman sexual beings often become symbolic entities upon which to project human fears and desires around sexuality. **Christina Rossetti**’s poem “The Goblin Market” (1862), for example, is rich with sexual imagery as

goblins feed rich and decadent fruits to a young girl named Lizzie. Upon returning home, the girl's friend Laura voraciously kisses and licks the fruit from Lizzie's body. The poem suggests both the decadence and the temptation of inhuman creatures, as well as a reaction to Victorian mores. Some critics interpret this and others of her poems to represent a feminist theme because supernatural creatures allow the female characters to express their own sexual needs and desires.

Mary Doria Russell's novel *The Sparrow* (1996) positions an alien species' sexuality as voracious, similar to that of the goblins in Rossetti's poem. However, the Other's sexuality here holds a stronger overtone of menace as it drives the novel's main character, Father Emilio Sandoz, into a forced sexual role. *The Sparrow's* depiction of Sandoz as a victim of alien sexual urges can be read in a variety of ways, from a reversal of traditional colonialist narrative conventions to a realization of fears of the Other as potentially harmful. Like many SF/F narratives, Russell's centers on an encounter with another culture as a means to motivate its human characters to question their own mores and attitudes toward sexuality.

China Miéville also explores cross-species relationships in his novel *Perdido Street Station* (2000). Lin, a beetle/human hybrid Kepri, is in a romantic relationship with Isaac, a human scientist. Their relationship is frowned upon by society, and they must keep it secret. Rather than focusing on the nature of an alien sexuality, Miéville focuses his novel on societal discrimination toward relationships between people who do not fit the dominant society's notion of acceptable difference and sameness between the members of a couple. Lin and Isaac's relationship can be read as allegorical for interracial, homosexual, or other types of relationships that meet societal disapproval in our own world.

Narratives featuring sexual relationships between human and nonhuman entities offer fruitful analytics for the consideration of difference. They also point to strong parallels between science fiction and historical encounter or first-contact narratives that consider the implications of two cultures meeting for the first time.

NEW NOTIONS OF SAMENESS AND DIFFERENCE.....

As discussed above, new and imagined sexual identities are most often defined by the identity of the desired object and the extent to which the object is defined by the degree of sameness or difference from the desiring subject. In *The Birthday of the World, and Other Stories* (2002), Ursula Le Guin's planet "O" is divided into two *moieties* or kinship groups: Morning and Evening people. Assignment to either group is matrilineal. A legal marriage on O is comprised of four individuals (two women, two men), a *sedoretu* comprised of two acceptable heterosexual relationships and two acceptable homosexual

relationships, as well as two forbidden heterosexual relationships. Le Guin goes to lengths to explain that, though different from Earth's marriage model, O's marriages are still strictly defined and deviation is not tolerated. In fact, the only term used to describe the forbidden relationship between a man and woman from the same moiety is *sacrilege*. As in contemporary society, the debate around whether a relationship is "normal" or appropriate is focused on issues of sameness and difference.

In Le Guin's book, the stories "Unchosen Love" and "Mountain Ways" present a paired contemplation of two possible outcomes of individuals choosing to transgress against O's socially accepted marriage model. In "Unchosen Love," two homosexual couples, in which each member desires only his or her homosexual partner, devise a scheme to form a sedoretu under false pretenses. Though it will bring disapproval from their larger community, the couples' choice not to marry avoids an incursion with the law. In this case, freedom is found not in claiming the right to be recognized by the regulatory structure, but rather in positioning oneself outside of it. In "Mountain Ways," it is once again homosexual lovers that break with the sedoretu tradition. When Shahes and Akal, two female lovers, wish they could marry only each other, they devise a solution. By disguising Akal as a man, they enter into the four-way marriage with a heterosexual pair in which the members also desire only each other. The scheme is effective, and Akal's disguise allows the author to explore the degree to which gender identity is, as scholars such as Judith Butler have argued, merely comprised of a series of performances.

FLUID GENDER IDENTITIES

SF/F narratives at times feature species or individuals for whom gender is not a fixed characteristic. This fluidity of gender identity problematizes notions of polarized gender identities and questions to what extent an individual's personality is impacted by their bodily sex.

In *The Silent City* (1988), **Élisabeth Vonarburg** depicts the experience of Elisa, a **genetically engineered** woman who is gifted with both the ability to change her physical form and a strong empathic sense that borders on telepathy. Vonarburg explores the intersection between desire and gender identity as Elisa learns that her physical form shifts based on the thoughts and emotions projected by others with whom she comes into contact. During one instance of lovemaking with Paul, Elisa is stunned when she catches her reflection in the mirror. She sees not herself staring back, but rather the face of his deceased lover, Serena. Elisa, being extraordinarily empathic, has sensed Paul's unspoken fantasy, and her body has physically responded. This blurring of lines between Paul's thoughts and Elisa's physical experience of the world invokes similar sentiments to Sigmund Freud's description of romantic love: in

Civilization and Its Discontents (1930), he characterizes it as the one instance where ego boundaries dissolve, and the “I” and “You” become one.

Elisa later learns that her ability to change her bodily form extends to taking on not only other female identities but male ones as well. She further finds that, in her male form, she is able to impregnate other women. This aspect of her gender fluidity offers the mechanism by which she can save the genetically ravaged population of her planet. Her healthy genetic material can be spread through the population. Elisa and her children not only destabilize the binary opposition between “man” and “woman” but also suggest a way in which new sexual identities may play a crucial, productive role in their societies.

In *The Left Hand of Darkness* (1969), Le Guin describes an alien race known as the Gethenians, who are primarily asexual. Once a month, however, they manifest female or male sex characteristics. During their lives, Gethenians can thereby partner with others to become a mother or a father (depending, completely by chance, on the moment) to children. The very nature of the Gethenian culture troubles traditional claims to essential, fixed gender identities. The fluidity inherent in one’s gender shifting by random chance undermines notions of discrete gender identity and further disrupts the degree to which social power and sexual roles “naturally” align to a single gender.

NEW NOTIONS OF REPRODUCTION.....

The prospective sexual identities found in SF/F imply not only new economies of sexual desire and relationship but also new modes of reproduction. In turn, these new modes—whether asexual, biotechnology-enabled, or otherwise—suggest new forms of family and genealogy. Indeed, the new modes of sexual reproduction in SF/F divorce reproduction from its real-world logics bound by blood, patrilineality, and phallocentrism. In turn, it suggests new notions of kinship, family, and sexual connection.

Joan Slonczewski’s *A Door into Ocean* (1986) focuses on human explorers who encounter beings called Sharers on the moon of Shora. Sharers live in an all-female society and are passively resisting a patriarchal, mechanistic culture on the planet Valedon. The Sharers’ gender identity is implied to be female and their reproductive process operates via a “fusion of ova.” The process has the overtones of genetic engineering, as one of the eggs is imprinted with the chromosomal patterns of sperm to enable interaction. The Sharers and the Valans are both humanoid, and the Sharers are genetically capable of interbreeding with Valan males, though their respective anatomies have evolved to a point where they can no longer do so physically. Part of the narrative, then, is one character’s attempts to convince the Sharers that they should consider the Valans as similar to them and that perhaps an alternative reproductive process could be realized. As with other works discussed here,

acceptability of relationships—judgment along axes of sameness and difference—comes under a process of cultural valuation. Readers experience another race questioning the normativity of relationships and reproduction.

The future of cross-species companionship and gene traders is one theme of Octavia Butler's *Xenogenesis* trilogy. In the series' first novel, *Dawn* (1987), a human woman named Lilith is rescued from a ravaged Earth by the Oankali, who promise to revitalize both the planet and the dying human race. Lilith learns that the Oankali society is comprised of three sexes: male, female, and ooloi. The ooloi actively combines and shapes genetic material produced by the male and female. The Oankali are gene traders who treat genetic material as an object of economic value. Toward their own ends, they begin to combine human and alien DNA, as well as to manipulate Lilith's genetic material so that Lilith becomes impregnated by multiple fathers. This hybridization of bodies and species is one trope that is often used to explore notions of difference and, in turn, the intersections of race and gender in SF/F.

THE IMPLICATIONS OF NEW SEXUAL IDENTITIES

One of the primary attributes of SF/F is its ability to offer opportunities for readers and writers to reimagine components of society outside the constraints of contemporary social, economic, and political contexts. At the same time, SF/F renders itself knowable and understandable by necessarily constructing itself from the language, forms, and prevailing notions of the present. Thus, the very act of "speculating sexual identities" is both a forward-looking and retrospective activity. That is, the works described in this chapter imagine what new forms of sexuality may emerge in the future or on other worlds. But, at the same time, they offer a means to better understand those identities found in our own society through a productive comparison where each is understood as, to some extent, "constructed." These new sexual identities question normative notions, explore alternatives, and exercise the unique freedoms of mainstream and speculative fiction alike. From there, it is up to readers to return to our world, question what we know, and prepare ourselves for the coming world.

See also *Cyberbodies, Female; Pregnancy and Reproduction*; chapter 19.

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23

Science

LISA YASZEK

WOMEN write science fiction (SF) for many reasons: to translate scientific theories to lay audiences, to explore the implications of technological innovation on the natural environment, and even to speculate about the impact of new sciences and technologies on social relations. Indeed, this latter reason is often the most pressing of all for women authors. Although women are often the objects of scientific study and targets of technological innovation, historically they have been excluded from key areas of scientific practice and thus the creation of those scientific narratives used to justify social arrangements. By writing SF, women imaginatively intervene into dominant understandings of science, society, and **gender**, critically assessing current scientific and social practices and imagining a wide range of new and more egalitarian ones grounded in their own experience of the world. Therefore, it is not surprising that the history of women's writing about science in SF largely parallels the history of women's relations to the scientific community itself.

This history begins with the development of modern science during the Enlightenment, when women were first permitted to participate in the scientific community as audience members. With the 1744 publication of Eliza Haywood's journal *The Female Spectator*, women took on new roles as science writers and forged distinctly feminine modes of authority to justify these roles. Enlightenment thinkers assumed that, while women were not intellectually equipped to grapple with the physical sciences, they were both better observers of nature and more inherently moral than men. This assumption enabled women to argue that they were ideally suited to explain both natural history and natural theology to an audience of children and other adults in the home. Accordingly, eighteenth-century women developed a tradition of popular science writing that revolved around the figure of "the Scientific Mother" who explores the grounds outside her home with her children so that they may better understand the wonders of nature and God.

Women authors of this period did more than just report scientific fact; they also wrote what is sometimes called “proto-science fiction,” inspired by the time’s scientific innovations. The most celebrated example of women’s proto-science fiction is **Mary Wollstonecraft Shelley’s** *Frankenstein; or, the Modern Prometheus* (1818). Shelley was a widely read scientific enthusiast who attended public demonstrations of galvanism, in which scientists ran electric current through dead animals. As the current caused the corpses’ muscles to contract, it seemed the animals were temporarily brought back to life. Shelley extrapolated from this phenomenon to imagine a world where one scientist, Victor Frankenstein, uses electricity to spark life in a human being assembled from scavenged body parts.

Shelley also extrapolated from new theories of reproduction posited by Erasmus Darwin, who argued that paired sexual reproduction was evolutionarily more advanced than hermaphroditic or solitary paternal propagation. These theories enabled Shelley to subtly critique the masculinist nature of science as it was practiced in her day. As she makes clear in her novel, Victor creates life, but he cannot nurture it. Frankenstein’s bad parenting causes his creation to become a monster that methodically kills off his loved ones and, eventually, the scientist himself.

Like the other women science writers of her day, Shelley derived the authority to write from her experience as the member of various scientific audiences. However, she went beyond her contemporaries by commenting on the dangerous nature of a scientific community that appropriates the feminine power of reproduction without preserving the equally important and traditionally feminine task of caretaking. In doing so, Shelley anticipated both the practice of science fictional speculation as a whole and of feminist science fictional critique in particular.

As women’s positions within the scientific community evolved, so did their stories about it. The decades between 1880 and 1910 were particularly crucial in this respect, because they marked both the professionalization of science and the creation of “women’s work” in science. Prior to this time, science was treated as an amateur activity in which any man with sufficient **education**, funding, and access to equipment could participate. By the final decades of the nineteenth century, however, science was an integral part of big business, and scientists were defined as formally educated, paid experts who worked in university laboratories or other institutional research settings and who regularly published in specialized journals.

This period also marked the beginning of First Wave **feminism**, in which women banded together to secure the same political rights and responsibilities as their male counterparts. First Wave feminism culminated in the 1920s when American and **British** women finally won the right to vote in all political elections. Women also sought greater access to traditionally masculine professions, including science. By the 1880s, young women regularly

received excellent scientific educations at single-sex academies. The majority of these women married soon after graduation and applied their hard-won knowledge to the task of “Republican Motherhood,” that is, the production of well-rounded children who would someday become upstanding citizens in their own rights. But those who remained single often sought to extend their relationship to the scientific community by joining scientific organizations, working in museums and observatories, and pursuing graduate educations.

Male scientists were generally hostile to such women because they feared that the “feminization” of science would threaten its newly achieved professional status. Accordingly, women worked out two very different strategies to secure places for themselves in the scientific community. Some, including Christine Ladd Franklin of Vassar College, formed liberal-to-radical organizations such as the Association of College Alumnae that put pressure on graduate schools to live up to their own democratic ideas, reject sexual stereotypes, and open their doors to men and women alike. Others—most notably Ellen Swallow Richards, the first woman to graduate from the Massachusetts Institute of Technology (MIT) engineering program—invoked conventional ideas about uniquely feminine skills and talents to establish distinct areas of women’s work in science. Much of this work was menial in nature, comprised of painstaking, low-level research and computation that rarely led to promotions or raises. But women like Richards were also instrumental in creating new fields of expertise such as domestic engineering (later known as home economics) and consumer relations, both of which gave women access to satisfying work in academia, government, and industry.

New ideas about women as scientific educators and domestic engineers were central to the feminist **utopias** that flourished in the late nineteenth and early twentieth centuries. The ideas are particularly apparent in Mary E. Bradley Lane’s *Mizora: A Prophecy* (1881) and **Charlotte Perkins Gilman’s** *Herland* (1915). Both works depict single-sex societies organized around the traditionally feminine activities of mothering, homemaking, and community building. The women of *Mizora* and *Herland* enjoy unprecedented standards of living because they apply the principles of domestic engineering on the widest scale possible, transforming the hostile arctic and tropical lands where they live into fertile paradises. They also extend the scientific management of the home to the scientific management of people, carefully combining eugenics with education to create perfectly adjusted children. Much like their real-life counterparts in women’s colleges and the home economics departments of coed universities, then, Mizorans and Herlanders forge self-sufficient communities with distinctly feminine sciences.

In some areas of scientific discovery and technological innovation, the women of these early feminist utopias clearly surpass their male counterparts. Inspired by the development of the automobile and the telephone,

Lane imagines that her heroines' lives might be made even more comfortable by the mass production of airplanes and televisions. Meanwhile, Gilman extrapolates from findings in the new field of psychology to create characters that use the art of mental adjustment to produce new levels of consciousness and morality. Significantly, both authors insist that their protagonists accomplish these amazing feats because they are not confined to the margins of a masculine scientific community: they *are* the scientific community. Much like Shelley, Lane and Gilman expand upon the social arrangements of their own day to comment on sexism in the scientific community. However, while Shelley suggests that the masculine appropriation of feminine labor can end only in tragedy, Lane and Gilman more optimistically propose that the inclusion of feminine values in science will benefit all humankind.

Between 1910 and 1940, scientific women focused primarily on consolidating the gains made by their foremothers. The overall number of female scientists at coed colleges and in government slowly rose throughout this period, but women were generally hired to work in the soft disciplines of anthropology, psychology, and home economics rather than the more prestigious, male-dominated fields of the hard sciences, medicine, and engineering. Meanwhile, ambitious young women interested in industry were advised by male and female mentors alike to earn twice as many professional honors as men and then to cheerfully accept subordinate posts as lab assistants and librarians if they wanted to work at all. Although conservative ideas about "women's work" had opened doors for earlier generations of female scientists, by the first decades of the twentieth century it was apparent that those same ideas were something of a liability for modern women.

The period between 1910 and 1940 also marked the rise of SF as a distinct mode of storytelling, complete with its own readers, writers, and publications. Much like science, SF writing was perceived as a masculine activity. But women were vital members of the early SF community, and their stories addressed the interrelations of science, society, and gender in creative ways. At first glance, many of these stories seem simply to reflect the ongoing marginalization of women in science, as they are generally told from the perspective of male scientists and rarely depict women engaged in scientific labor. Prime examples of such tales include Clare Winger Harris's "The Fate of the Poiseidonia" (1929), in which an amateur astronomer uncovers a Martian plot to steal Earth's water (as well as his girlfriend), and Minna Irving's "Moon Woman" (1929), in which a science professor who subjects himself to suspended animation eventually wakes up in the utopian society of the title character. However, it is important to recognize that these stories were, first and foremost, the products of a new literary community still in the process of defining itself. As such, it is no surprise that they reflect the central assumptions of that community, including the belief that SF readers were primarily adolescent boys interested in scientific discovery and **romantic** adventure.

Even as they adhered to the early conventions of SF writing, women found ways to incorporate feminine (and feminist) ideas in their stories. Many drew upon the utopian tradition established by their literary predecessors to demonstrate not just how man might conquer the stars but also how woman might do so, once she is liberated from housework by the products of domestic engineering. For example, the protagonists of Lilith Lorraine’s “Into the 28th Century” (1930) enjoy labor-free banquets of jeweled food flakes and sparkling beverages, while the women of **Leslie F. Stone’s** “Women with Wings” (1930) delegate housework to robots. Meanwhile, in Sophie Wenzel Ellis’s “Creatures of the Light” (1930), the dangers of childbirth are eliminated by the perfection of glass wombs, and in Stone’s “Men with Wings” (1929), women are free to pursue careers outside the home because children are raised by trained professionals. Much like Lane and Gilman before them, women writing for the early SF community often asked readers to consider how science might change women’s lives for the better. However, they mitigated any anxiety readers might have felt concerning these changes by insisting that scientists—not politicians or feminists—be the heroes of their stories.

SF authors also managed to include feminine perspectives in their stories with the use of alien narrators. For example, in Stone’s “The Conquest of Gola” (1931), an elderly alien tells her daughters about an incident from her youth when males from the neighboring planet Detaxal attempted to bring the women of Gola to their knees with a combination of force and seduction. In response, the Golans marshaled their superior scientific powers, including a carefully cultivated talent for telepathy, and drove the Detaxalans away for good. Significantly, Stone tempers this feminist power fantasy by carefully adhering to another narrative convention of early SF: she insists that her aliens are distinctly nonhuman beings, complete with rubbery appendages, golden fur, and moveable eyes, who smell, hear, touch, and ingest food with organs they extrude from their bodies at will. Thus Stone suggests that the war for Gola is not so much a battle of the sexes as it is a battle between two alien races with very different bodies and sciences. At the same time, however, this narrative sleight-of-hand allows her to allegorically convey both the alienation and the sense of accomplishment that women of her own world must have felt as they struggled to preserve the gains made by their feminist foremothers.

The period between 1940 and the mid-1960s was very much one of transition for women in both the sciences and the SF community. During World War II, women demonstrated their scientific and technological prowess in offices, laboratories, and factories while men fought overseas. However, once the war ended, women were encouraged to exchange their careers for housekeeping and childrearing in the suburbs. In many ways, the advent of the Cold War reinforced traditional gender ideals. Although the decades following World War II marked record growth in almost every aspect of American science and technology, for the most part women were still relegated to the margins of

technoscientific labor. This marginalization was justified by the rhetoric of the “feminine mystique,” which suggested that women were biologically evolved to choose family over career. Indeed, antifeminist commentators insisted that women who tried to “have it all” were doomed to failure because the incompatible demands of motherhood and science would endanger the well-being of both the individual scientist’s family and American science as a whole.

Nonetheless, women continued to pursue scientific and technological careers in record numbers. Moreover, as Cold War tensions increased with the advent of the space race, a small but increasingly vocal number of scientists and politicians argued that the United States could only maintain its position as a global leader by encouraging women to do so. New ideas about women in science and technology were reflected in the National Defense Education Act of 1958, which allocated funds to the scientific education of men and women alike, and the short-lived Women in Space Early program, which provided Americans with new images of women who were both intensely feminine and technologically adept. Slowly but surely, it seemed that the relations of gender, science, and society were changing, and that patriotic women might use their talents in both the laundry room and the laboratory.

Women writing for the postwar SF community certainly thought this was the case, and they incorporated new ideas about gender and science into both their journalism and fiction. As contributors to major SF magazines such as *Amazing Stories* and *Fantastic Adventures*, authors like June Lurie, Rita Glanzman, and Kathleen Downe wrote hundreds of articles on topics ranging from the historic foundations of mythology and superstition to new developments in deep-sea diving and atomic energy. Following the conventions established by women science writers in previous centuries, these columnists used distinctly feminine personas to critically assess the discoveries made by male scientists and engineers—and also to comment on political, social, and gender relations. For example, Lurie’s staunchly patriotic “Red Atoms” (1950) celebrates the heroism of the American scientists who developed nuclear weapons before their Soviet counterparts; Glanzman’s “The Bantus with the Brains” (1951) uses anthropological data to challenge racist assumptions about the intellectual superiority of white Westerners; and Downe’s “Why Not a Woman?” (1955) marshals both scientific and sociological studies to explain why women would make better astronauts than men.

Fiction writers addressed the issue of women’s scientific authority even more directly. Throughout the postwar era, women challenged the logic of feminine mystique by writing stories from the perspective of female characters that are both scientists and mothers. In **Marion Zimmer Bradley’s** “The Wind People” (1959), for instance, a space-traveling medical officer learns, upon the birth of her son, that she must either euthanize her baby or give up her shipboard post. Although she preserves her child’s life by staying with him on an alien planet, the loneliness of her new life, combined with the

haunting suspicion that she and her son are not alone on their world, drives Bradley's protagonist to madness and death. Meanwhile, in **Judith Merrill's** "Dead Center" (1954), the authorities of Earth's newly formed Space Agency decide to replace their lead female rocket designer with an inexperienced male engineer. This decision initiates a string of tragedies, including the death of the designer's astronaut husband and six-year-old son, the designer's subsequent suicide, and the end of Earth's space program. For authors such as Bradley and Merrill, then, the choice between family and work was a mistaken one for women, leading to both personal and public tragedy.

But SF authors also rewrote masculinist myths about science and technology to show how women might combine their professional and personal lives in more progressive ways. Such stories include **Katherine MacLean's** "And Be Merry ..." (1950), in which a scientist unlocks the secret of immortality in her kitchen-turned-laboratory; Merrill's "Daughters of Earth" (1952), in which the death of their husbands inspires two generations of spacefaring women to develop radical new exploration techniques; and Doris Pitkin Buck's "Birth of a Gardener" (1961), in which a disastrous marriage inspires yet another woman to perfect multidimensional travel. The protagonists of these tales are neither bad scientists nor helpless housewife heroines, but compassionate and consummate professionals who lead their people to the stars.

While the space race opened up new possibilities for women in the scientific community, it was not until the advent of Second Wave feminism in the mid-1960s that women were fully able to act upon them. Postwar politicians assumed that National Defense Education funds would be spent in conventionally gendered ways and that women would be trained to teach math and science to children while men pursued graduate degrees and prepared for the critical work of national defense. However, as thousands of women flooded into college- and even graduate-level scientific programs, they refused to accept this script. Inspired by the consciousness-raising activities of journalists such as Gloria Steinem and Betty Friedan, scientists, including sociologist Alice S. Rossi and psychologist Naomi Weisstein, gathered massive amounts of data documenting discrimination against women in the sciences and published scathing articles on the subject in both professional journals and popular magazines. Much like Christine Ladd Franklin and the Association of College Alumnae nearly a century earlier, women scientists hoped that serious efforts to expose sexism in the supposedly value-free realm of science would lead to its eventual eradication.

Modern women scientists also took up group politics in their efforts to reform the scientific community. Scientists like Rossi became leading figures in the National Organization for Women, thereby drawing attention to the fact that the problem of sexism in science was part of the larger problem of sexism in society. In 1970, psychologist Bernice Sandler initiated the first

class-action lawsuit against sexual discrimination in hiring practices at public universities. Taken together, such efforts led to the ratification of the 1972 Educational Amendment Acts, whose Title IX guaranteed equal pay for both men and women working in higher education while banning sex discrimination in any educational program that received federal funding. Although this political legislation did not immediately transform the relations of science, society, and gender, it ushered in a revolutionary new era in which women could initiate the process of change more effectively.

The late 1960s and early 1970s also marked the emergence of an overtly **feminist science fiction** in which authors, like their political counterparts, dreamed of equal access to scientific and social power for all. This dream of equality was expressed in a variety of ways. Some authors, such as **Ursula K. Le Guin** in *The Left Hand of Darkness* (1969), used anthropology, sociology, and psychology to demonstrate how androgynous cultures might distribute childbearing responsibilities and thus power relations more equitably than cultures grounded in sexual division. Others, like **Marge Piercy** in *Woman on the Edge of Time* (1976) and **Joanna Russ** in *The Female Man* (1975), explored how new reproductive sciences and technologies might reform social relations among men and women. For example, in the mixed-sex utopia of Piercy's novel, babies are gestated in mechanical wombs while both men and women use hormone therapy to produce breast milk and enjoy the experience of mothering. Meanwhile, technologically enabled reproduction in Russ's single-sex utopia liberates women to engage in activities ranging from romance and mothering to law enforcement and dueling. All these feminist SF authors are strongly indebted to earlier feminist utopian authors in that they insist new modes of reproduction are key to the creation of better societies. In contrast to Lane and Gilman's saintly women, however, the inhabitants of these new science fictional worlds are both generous and selfish, wise and stupid, peaceful and aggressive. In other words, they are not conventionally masculine or feminine, but distinctly human.

The first generation of feminist SF authors did more than simply dream of equality in their writing; they also freely conveyed the anger that women feel when they are denied this equality. In both Piercy's and Russ's novels, individual female characters gladly turn the weapons of science against patriarchy to ensure the creation of feminist utopias, even at the cost of their own lives. In other stories, entire societies of women are defined by their anger. This theme is particularly apparent in **Suzy McKee Charnas's** Holdfast series (1974–99), which imagines that women of the future might need a wide range of emotional and technological weapons to prevent literal enslavement by men. Still other novelists displaced women's anger onto the conventionally feminized body of the Earth itself, as in **Sally Miller Gearhart's** *Wanderground: Stories of the Hill Women* (1980), where women roam the world in harmony with nature, while men retreat to walled cities because nature has rejected them and

science and technology no longer operate properly on open ground. By imagining worlds where women turn patriarchal science against men, transforming it for their own political ends and even abandoning it when it has no more social value, feminist SF authors dramatize the different strategies that female scientists were using to express their own anger with the patriarchal status quo.

Although the quest for equality in the sciences continues today, the development of new information and communication technologies and the advent of global capitalism have brought new issues to the attention of women in both science and SF. In contrast to earlier generations of feminists who saw science as just one locus of discrimination among many, the Third Wave feminists who first emerged in the 1980s propose that thinking carefully about the relations of science, society, and gender should be a central priority for all women. Led by science studies scholars Donna Haraway and Chela Sandoval, contemporary feminists insist we must recognize not just that new sciences and technologies have transformed women's lives but also that women across the world experience what Haraway calls the "integrated circuit" of capitalism in radically different ways. In doing so, feminists take the first critical step toward developing modes of political activism that better address the complexities of life in a high-tech world.

Other feminist science studies scholars, including Evelyn Fox Keller, Hilary Rose, and Sandra Harding, propose that progressive people might transform the relations of science, society, and gender more effectively by exploring the impact of patriarchal values and practices on science itself. To overcome patriarchal bias in science, feminists must recover the stories of women and other people whose scientific practices have been left out of history, and they must identify the gendered metaphors that structure scientific thinking and writing. Finally, feminist science studies scholars propose that scientists themselves should practice what Harding calls "standpoint epistemology," in which scientific and technological professionals acknowledge both their social positions in the world and how those positions influence their practices. As Keller, Rose, and Harding emphasize throughout their work, these analytic activities are meant to make science more truly objective by accounting for all the different factors informing it.

Insights derived from feminist science studies are central to the imaginative practices of contemporary SF authors. For example, feminist writers often use the SF subgenre of cyberpunk to dramatize the gendered implications of life in the integrated circuit of high-tech capitalism. Novels such as **Pat Cadigan's** *Synners* (1991) and **Melissa Scott's** *Trouble and Her Friends* (1994) predict that the corporate dream of a future in which people use new technologies to escape the messy problems of the material world will eventually trigger information apocalypse and the breakdown of society as a whole. But these authors also imagine that people who recognize the value of physical bodies in relation to the abstract world of computation might transform bad corporate

futures into new and more egalitarian ones. Perhaps not surprisingly, the protagonists of feminist cyberpunk novels who initiate these better futures are usually rewarded with both stimulating work and adoring romantic partners.

While feminist cyberpunk authors offer their audiences some of the most direct interventions into the narratives of science, society, and gender structuring the contemporary moment, writers of color provide some of the most provocative ones. Nearly every story African-American author **Octavia Butler** published between her literary debut in 1976 until her death in 2006 uses the classic SF theme of “the encounter with the alien Other” to complicate readers’ thinking about science, technology, and the racial Other in our own world. Most notably, in stories such as “Blood Child” (1984) and the *Xenogenesis* trilogy (1987–98), humans and aliens learn that they must put aside their prejudices and creatively use science and technology to breed new, hybrid races that are both species’ only hope for survival. Meanwhile, Caribbean-Canadian author **Nalo Hopkinson**’s *Brown Girl in the Ring* (1998) and *The Midnight Robber* (2000) revolve around women of color who embrace the practices of their non-Western ancestors to better combat the deadliest aspects of traditional Western science while extending its beneficial tendencies in striking new ways. Whereas Butler’s protagonists are literally hybrids, Hopkinson’s are cultural ones. In both cases, these hybrid characters herald the beginning of new futures that do not simply repeat the bad old past, but that come with their own tragedies and triumphs.

Finally, contemporary women writers are central participants in the ongoing creation of postmodern SF, which critiques the patriarchal bias inherent in science as it is currently practiced yet retains an overall faith in the possibility of true scientific and social progress. Much like feminist science studies scholars Keller, Rose, and Harding, these authors encourage readers to rethink their definitions of science and technology by illustrating the multiple ways that women engage them.

This is particularly apparent in Piercy’s *He, She, and It* (1991), which follows three generations of female computer scientists as they try to transform their **dystopic** near-future. While the women occupy very different technoscientific roles (as corporate workers, independent scientists, and revolutionaries) and rarely condone one another’s personal or political choices, they remain bound together by familial love and a mutual desire to create a better future for their children. Meanwhile, in “Balinese Dancer” (1997) and *Life* (2004), **Gwyneth Jones** imagines that one woman’s experience of sexual discrimination and relegation to work on the margins of the scientific community paradoxically liberates her to make the most shocking scientific discovery of all: that humans are in the process of evolving past sex and gender.

Like their counterparts in the academy, Piercy and Jones do not provide readers with easy answers to the problem of how women might reform either patriarchal science or society. They do, however, insist that readers

understand the wide range of practices that might eventually lead to such reformation, including the complex and sometimes contradictory interactions of power, knowledge, and love.

See also chapter 19.

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24

Feminist Spirituality

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THE BEGINNINGS of the contemporary feminist spirituality movement are found in the United States during the nineteenth century. Along with their agitation for women's suffrage, Matilda Joslyn Gage and Elizabeth Cady Stanton critiqued the role of Christianity in supporting and perpetuating patriarchal culture and the oppression of women in their respective works *Woman, Church, and State* (1893) and *The Woman's Bible* (1895). As the American feminist movement of the latter twentieth century continued to face the challenge of dismantling patriarchy, criticism of traditional religion was an area of interest for many feminists.

While some feminists have criticized those who explore questions of spirituality (typically referred to as spiritual feminists, especially when they practice outside mainstream religious traditions) as diverting energy from more material and political causes, the fact that contemporary feminist spirituality has entered its fourth decade demonstrates that spirituality, in its many manifestations, remains a fundamental concern for women both personally and politically. This concern and the intersection of the spiritual with the political is acknowledged by Penelope Ingram in "From Goddess Spirituality to Irigaray's Angel: The Politics of the Divine" as valid for feminist theory. However, her continuing use of the word *mere* to qualify spirituality can be read as undermining her stated objective of joining the popular discourse of spiritual feminists with that of theory-oriented academic feminists.

During the feminist movement of the latter part of the twentieth century, Christianity was critiqued and reevaluated along with other traditionally male-dominated religions, such as Judaism. Criticism of Hinduism, Buddhism, and Islam followed. This approach is usually referred to as "reformist"; it attempts to change religious institutions and practices from within. The reformist position was espoused by such critics as Rosemary Radford Ruether, Judith Plaskow, and the early works of Mary Daly.

Many spiritual feminists felt that the reformist approach was inadequate, however. They became interested in gynocentric (woman-centered) religious practices favoring women’s myth, stories, history, experiences, and bodies. Through their investigations, women began rediscovering the concept of the feminine divine or Goddess. Theologians such as Carol Christ and Daly were highly influential in introducing this approach into academic discussion. Critics and theorists from other disciplines such as anthropology and art, notably Marija Gimbutas, Merlin Stone, Rianne Eisler, and Gloria Orenstein, wrote groundbreaking works that not only furthered debate in academic circles but also influenced grassroots spiritual feminists and “New Age” spirituality.

TYPES AND TRENDS

Feminist spirituality encompasses a wide variety of forms and practices. As noted, the feminist reformation branch primarily focuses on traditional religions such as Christianity, Judaism, Islam, Buddhism, and Hinduism, finding value in the core beliefs, but rediscovering or reimagining feminist values, beliefs, roles, interpretations, and so forth. For example, Christian feminists such as Ruether examine the feminine qualities of Jesus Christ or examine powerful females in the Bible. The dominance of the traditional religions, as well as the large number of female adherents involved, has ensured the continuance and proliferation of the reformist tradition.

The gynocentric branch concerns the search for or creation of spiritual practices centering around women and female power, thus appealing to women disaffected with mainstream traditions who yearn for a spiritual practice that meshes with their feminist values. Drawing from archaeology, anthropology, art, oral tradition, and other disciplines, feminists have sought to find evidence of cultures and time periods where women were not spiritually subordinate, and may even have held primacy. Eisler’s *The Chalice and the Blade* (1987) looks to prehistory for evidence of cultural female equality springing from reverence for the divine feminine or Goddess. Often the terms *matrilineal* (descent through the mother’s rather than the father’s line) or *matrifocal* (a family structure centered on a woman and her adult daughters) are used rather than *matriarchal*, because few scholars assert that women historically subordinated men. From this research, such as Stone’s *When God Was a Woman* (1976) and *Ancient Mirrors of Womanhood* (1979), the existence of Goddess worship at various historical points in cultures worldwide sparked a renaissance of interest in and exploration of Goddess theology, sometimes called “thealogy.” Orenstein’s *The Reflowering of the Goddess* (1990) was among the first book-length works to locate the presence of spiritual feminism in both art and literature.

Daly’s radical departure from the reformist position in *Gyn/ecology* (1978) included a discussion of the genocide of European women during the

centuries of witch-hunts, often referred to as “the Burning Times.” Though debate continues among historians as to the motives of the persecutors and the number of victims, even among feminist historians such as Anne Barstow (*Witchcraze: A New History of the European Witch Hunts*, 1994), Daly’s material merges academic feminism with European traditions (or imaginative recreations) of witchcraft, including one burgeoning modern offshoot, Wicca.

Wicca defies singular definition; while elements of pre-Christian European paganism are predominant, some of its main characteristics include eclecticism and borrowing from other traditions. Key variants of the concept of the centrality of the Goddess and the democratization of spiritual leadership result in a range of practices. For example, a group may be led by a High Priestess, but all women are considered priestesses; groups that include men view all men as priests. Dianic Wicca, however, is characterized by focus solely on the Goddess, with only female participants; some Dianic groups are **lesbian** and separatist, creating a solely gynocentric focus and space for participants. Though Wicca arises from British traditions, including the philosophies of Gerald Gardner and Alex Sander, both of whom founded and led groups of witches, there are differences. Important differences include the departure from the concept of strict male–female balance, coven (group) hierarchy, and set ceremonial rituals. Starhawk’s *The Spiral Dance* (1979), widely considered a pivotal text in the promulgation of Wicca, has led to numerous “how-to” books created for beginning Wiccans, including solitary practitioners. At this point, feminist theology merges with alternative or New Age spirituality for the grassroots spiritual seeker.

Archetypal feminism merges academic feminism with a feminist self-help movement for women where many feminist revisionists of archetypal theory often turn to various goddesses to illustrate their points, while making a connection to everyday women’s lived experience. Jean Shinoda Bolen’s *Goddesses in Everywoman* (1984) is one such text, as are Clarissa Pinkola Estes’s *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype* (1992), Christine Downing’s *Goddess: Mythological Images of the Feminine* (1981), and Maureen Murdock’s *The Heroine’s Journey* (1990). These early, pivotal texts of Jungian feminism utilize the idea of the feminine divine and relate it to women’s lives. With the exception of Estes, however, the texts focus on the Greco-Roman pantheon, which is familiar to many readers but has been noted to be too heavily weighted in one section of the Western tradition to actually speak to “everywoman.”

CONTROVERSIES: RACE AND CLASS

Cynthia Eller’s *Living in the Lap of the Goddess* (1993), an ethnographic study of the Goddess spirituality movement, characterizes the participants as primarily white, educated, and middle-class, an observation that parallels studies of

the larger neo-pagan movement of which Goddess spirituality is a part. Though feminist spirituality is not confined to the West, American and British feminist traditions, especially when coupled with the religious pluralism of the United States and the counterculture movements of the 1960s and 1970s, have created a body of texts, research, theories, groups, practices, and publishing that are indeed dominated by this demographic. The eclectic nature of spiritual feminism, including Wicca and other forms of witchcraft, as well as the blending of non-Western practices, such as Eastern meditative techniques and Native American religious beliefs and practices, with European practices in the New Age movement has resulted in charges of both ethnocentrism and imperialistic appropriation of non-Western beliefs and practices.

Though some practices, such as Celtic neo-paganism, encourage those of a particular European ethnicity to investigate more fully a feminist spiritual tradition (or adaptation) that some might deem more culturally appropriate in terms of heritage, others encourage a “buffet” approach of pantheons and practices not limited to a practitioner’s ethnic heritage and thereby leave themselves open to these charges. As these approaches become more popular (see below), persons and agencies (such as publishing companies) within a capitalist society may seek to profit from such popularity, furthering the charge that exploitation, rather than spiritual exploration, is the primary factor. For example, Laura E. Donaldson’s “On Medicine Women and White Shame-Ans: New Age Native Americanism and Commodity Fetishism as Pop Culture Feminism” cogently argues against such religious borrowing, especially when the borrowers have taken no measures to know specific tribal cultures and their histories.

Though spiritual feminists as a whole would do well to examine such charges in terms of their own practices, academic discourse reflects that the movement has become more inclusive and has influenced women of color and Third World women’s spirituality. Luisah Teish, for instance, writes works incorporating Voodoo and African Diasporic ritual traditions in an accessible manner (*Jambalaya*, 1985; *Carnival of the Spirit*, 1994). Works based on Native American tradition include Paula Gunn Allen’s *Grandmothers of the Light: A Medicine Woman’s Sourcebook* (1991) and Marilou Awiakta’s *Selu: Seeking the Corn-Mother’s Wisdom* (1993).

POPULARIZATION

In 1998, Karen Andes’s *A Woman’s Book of Power: Using Dance to Cultivate Energy and Health in Mind, Body, and Spirit* included the chapter “Every One of Us Is a Goddess.” What is noteworthy about this event is the matter-of-fact approach Andes uses in a fitness book toward incorporating the idea of Goddess spirituality as a given, requiring little explanation for her readership. This approach indicates the far-reaching infiltration of what once was (and to some, still is)

a radical feminist challenge to entrenched patriarchal religion. Now, Goddess spirituality, in various forms, appears in workout routines, dance, drama, and many other fields. While such manifestations do not directly translate into either actual Goddess worship or the complete erasure of patriarchal religious structures, they do indicate a cultural shift, at least in the West, toward the inclusion of spiritual feminism in popular culture. As discussed below, this popularization is replicated in literature of the fantastic from initial, provocative groundbreaking explorations to—especially among women writers—incorporation of various elements of spiritual feminism such as goddesses, witches, Wiccans, and magical practitioners in a similar, matter-of-fact way in the background of many subgenres of fantastic literature.

CHANGES IN LITERATURE

As with other realms of feminist literary criticism, developments in feminist theory resulted in new techniques of literary criticism. The rise in popular culture studies from the 1980s onward parallels the spread of feminist spirituality in both academic and grassroots areas, as described above. Traditional mythology had provided one means for feminist science fiction and fantasy (SF/F) critics to approach the appearances of goddesses and **quest** motifs, for example, in Thelma Shinn’s *Worlds within Women: Myth and Mythmaking in Fantastic Literature by Women* (1986), Charlotte Spivack’s *Merlin’s Daughters: Contemporary Women Writers of Fantasy* (1987), and various journal articles. In works incorporating feminist spirituality, a new understanding of spiritual feminism allowed for further grounding of literary analysis in terms of works reflecting this new spiritual paradigm shift. Book-length studies concentrating on feminist spirituality in fantastic literature include Annette Van Dyke’s *The Search for a Woman-Centered Spirituality* (1992) and Janice C. Crosby’s *Cauldron of Changes: Feminist Spirituality in Fantastic Fiction* (2000), which includes an annotated bibliography.

In discussing the many, often overlapping genres and subgenres in which feminist spirituality appears—science fiction, fantasy, dark fantasy or **horror, urban fantasy, sword and sorcery, romantic fantasy, magical realism**—it becomes clear that examples can overlap and incorporate feminist spirituality to greater and lesser degrees, so the idea of a “literature of the fantastic” is important as an overarching term. This is similar to the choice **Marleen Barr** made, for many of the same reasons, in *Alien to Femininity: Speculative Fiction and Feminist Theory* (1987) to broaden the abbreviation SF from referring only to science fiction to standing for “speculative fiction,” including science fiction as well as fantasy and magical realism. While the wide variety of subgenres in which some element of feminist spirituality now appears underscores the scope of the phenomenon and its recognition on the part of both authors and audiences, more important is the degree to which feminist spirituality is represented and highlighted.

FEMINIST SPIRITUALITY IN LITERATURE OF THE FANTASTIC

Feminist spirituality appeared at first as an innovative, groundbreaking feature in various subgenres. These texts took one or more aspects of spiritual feminism, such as revisionist history or spiritual questing, and made it central to the text, thereby foregrounding the issue and exploring its possibilities via the architecture of the fantastic in a way which had not been done previously. Later works began to explore feminist spirituality in depth and extrapolate it, following in the footsteps of the groundbreakers. Eventually, due to the popularization mentioned above, feminist spirituality began to appear as a “background” element—present but not the central concern of the work. The significance of such works lies in their presentation of feminine deity, magic, witches or Wiccans, and so forth as part of the world of the story, without much explanation or editorializing; the writer assumes the reader to be relatively familiar with the concept, indicating the widespread nature of feminist spirituality at both a grassroots level and within literature of the fantastic as a whole.

The groundbreaking, exploring, and background phases of spiritual feminism occurred across the full range of subgenres. Some representative examples are discussed below.

Marion Zimmer Bradley

Marion Zimmer Bradley, a prominent and prolific SF/F author, is a prime example of a groundbreaking author who used feminist spirituality in a variety of ways, in different genres and subgenres. Due to her prominence, Bradley introduced many authors and readers to the potential of feminist spirituality in literature of the fantastic.

Bradley’s numerous *Darkover* novels, which fuse psychic powers with the futuristic technology typical of science fiction, typically relegate ideas of God and Goddess to the background. The Free **Amazon** or Renunciate series (*The Shattered Chain*, 1976; *Thendara House*, 1983; *City of Sorcery*, 1984) connect the idea of sisterhood with the meaning of the Goddess. Though deemed “Free Amazons” by the people of patriarchal and caste-conscious *Darkover*, Renunciates, as the name implies, find freedom by renouncing all caste privilege, support by men, and obligation to childbearing, in exchange for personal freedom, living by their talents, and being bound only by the oaths of sisterhood. The definition and strength of sisterhood are challenged in *City of Sorcery*, where the protagonists, especially Magda, embark on a spiritual quest centering on their discovery and differentiation between the Dark Sisterhood and the Sisterhood of the Wise.

With her *New York Times* best-selling novel *The Mists of Avalon* (1979), Bradley took the material of **Arthurian** legend and created an enduring legacy

to both fantasy fiction and feminist spirituality simultaneously. Few novels of any genre are as widely known among spiritual feminists. The previously villainous figure of Morgan le Fey becomes Morgaine, priestess of the Goddess of Avalon and narrator of the story. Arthurian legend is recast as a battle between Goddess-worshipping **Britain** and patriarchal Christianity. Additionally, Morgaine must wrestle with the question of rightful use of power, a recurring theme in spiritual feminist writing of all types, as well as the definition of the Goddess, another recurring theme, which various factions define differently.

By taking the spiritual feminist task of unearthing Goddess history (or “herstory”) and combining it with one of the major European legends, the “Matter of Britain,” while personalizing the struggle of feminist versus patriarchal spiritual values through one heroine’s journey, Bradley created one of the richest fictional formulations of the issues central to spiritual feminists. Arthurian legend has long been fertile ground for fantasy writers, but one could argue that the many permutations of Guinevere’s story, as well as other feminist renditions of various figures, might not have existed, or at least been so numerous and varied, had *The Mists of Avalon* not been written. The other novels that serve as prequels (*Priestess of Avalon*, 2000; *Lady of Avalon*, 1997; *The Forest House*, 1993), written by Diana Paxson as Bradley’s collaborator and posthumous literary executor, further detail the transition from Goddess tribal culture to patriarchal Roman-Christian imperial culture.

Echoing the work of Rianne Eisler and other feminist revisionist historians, Bradley traces the rise of patriarchal religion farther back than the Christianity of Avalon. Her *Firebrand* (1987) serves a parallel purpose to *The Mists of Avalon* with another European cornerstone legend, Homer’s fall of Troy, retelling it from the point of view of Kassandra, the doomed prophetess. She describes the conflict between Hellenistic Apollo and the Python, once sacred to the Earth Mother. The Python’s slaying by Apollo is read as the vanquishing of female, Earth-based religion by the sky gods of patriarchal religion. Through Kassandra’s story, Bradley gives her not only a voice but also an audience who will heed her warnings.

Laurell K. Hamilton

In the category of horror or dark fantasy, as well as **erotic science fiction/fantasy**, **Laurell K. Hamilton** uses feminist spirituality as background in the later Anita Blake Vampire Hunter novels in the form of Marianne, a Wiccan familiar with Anita’s world, including shape-shifters and **vampires**, who becomes a teacher-therapist figure to the Christian Anita. There are other varieties of witches in the series, as well, including Christian witches (Followers of the Way) and malevolent types such as shape-shifting witches. Anita’s awareness of the variety of witches and Wiccans—most benign, but not all—indicates both the growing numbers of Wiccans in society as well as other types of

witches and different cultural views of the term *witch*. The range of witches in the background of a number of Anita Blake novels appears to reflect Hamilton's own growing involvement in Wicca.

The foregrounding of the Goddess in the Meredith Gentry novels also suggests such a shift. As the series has progressed to date, Meredith "Merry" Gentry's suitability to rule in the world of Faerie has been given increasing cosmic support, including the return of the Chalice, symbol of divine femaleness, plenty, and regeneration. Also, the Goddess (here the Celtic Danu, as befits Faerie) has spoken through Merry to others and has given her visions of returning life to the realm. What begins as a quest to provide restorative rule to the realm of Faerie, intertwined with explorations of sexuality and the nature of love, increasingly becomes a quest to restore lost divinity and rightful use of power through the return of the Goddess, a theme that parallels spiritual feminists' desire to overturn patriarchal power and domination with an ethos of affirmation of the life-sustaining principles of the feminine divine.

Gael Baudino

In the categories of urban fantasy and **dystopian** fiction, the works of Gael Baudino incorporate feminist spirituality in groundbreaking and exploratory ways. A Dianic Wiccan, her works clearly explore Goddess spirituality and its relevance to the contemporary world. *Gossamer Axe* (1990), a Lambda **Award** winner for its positive portrayal of a lesbian relationship, is an urban fantasy that details the quest of the Sidh (Faerie) musician Christa, in modern-day Denver, to use rock music to win the freedom of her lover. The Strands series, beginning with *Strands of Starlight* (1989), uses fantasy to create an **alternative history** that explores Elves and their relationship to witches during the Burning Times in **France**. The protagonist of this novel, Miriam/Mirya, who also appears in some of the subsequent installments, becomes Elven and must learn to change her quest for revenge into one for justice as she learns the dance of the Goddess.

The explorations of the dance certainly evoke Starhawk's *Spiral Dance*, and Baudino mentions the text specifically in another part of the series thus explicitly connecting her own practice, the feminist spirituality movement, and its presence in her fiction. By exploring the issues of the witch-hunts, the proper use of power, and the nature of the Goddess, Baudino's work is groundbreaking, especially as the series continues until it reaches a contemporary Colorado setting (*Strands of Sunlight*, 1994) where a troubled young woman, Sandy Joy, who is Wiccan, meets with a discouraged Natil, the Elven harper who leads others that are spontaneously (or through emergence of long-buried strains of Elvin heritage) emerging as leaders of the gentle power of the Goddess.

In the dystopian *Dragonsword* trilogy, consisting of *Dragonsword* (1991), *Duel of Dragons* (1991), and *Dragon Death* (1992), Baudino's protagonist Suzanne, a graduate student still scarred by the Kent State shootings, becomes Alouzon

Dragonmaster in an alternate universe initially created by her misogynist professor, but which, upon her entrance, becomes influenced by both her conscious ideals and subconscious fears. While overt Goddess and Wiccan symbolism and characters do not appear until well into the series, Baudino's trilogy is exploratory due to its foregrounding of one of the ongoing conflicts of spiritual feminists: in the valuing of interconnectedness and relationship, is pacifism the "correct" path, or can violence ever be not only justified but necessary? And if the latter, how does a society incorporate violence without becoming another manifestation of patriarchal dominance? Suzanne/Alouzon, a pacifist shocked to find herself a veritable Amazonian warleader and dragonrider in the warlike sexist world of Gryllth, learns that her subconscious has effectively created a new enemy for Gryllth by recreating the Vietnam War, and ultimately she must fight for that which is good in that world, even if it means shedding a naïve pacifism. Baudino thus suggests that some things are worth fighting for, but also that the "need" for fighting comes from collective, often unconscious, fear. As with the Strands series, the Dragonsword trilogy offers one spiritual feminist viewpoint: that violence is not the answer, or at least not an easy one, but that evil cannot be allowed to vanquish that which is good.

Utopias

Feminist **utopian** fantasy has often operated on the theory, espoused by many feminists in varying degrees, of essentialism—the idea that women are inherently different from men and that these differences, such as nurturing and primacy of relationships, which have been denigrated by patriarchal society, are in fact superior to traditionally masculine traits. In fantastic literature, this belief has resulted in various female utopian societies, many lesbian in nature, which either exclude or minimize the presence of males through various means. The collection *Radical Utopias* (1990) contains several pivotal works from the 1970s. Those that do not explicitly espouse or depict spiritual feminist principles still reflect many of the same concerns of the movement.

In contemporary utopian fantasy literature, Starhawk's *The Fifth Sacred Thing* (1993) demonstrates the fictional fulfillment of the Wiccan spiritual principles she articulated in her various nonfiction discussions of Goddess spirituality. *The Fifth Sacred Thing* posits a futuristic San Francisco that is communal, inclusive of all ethnic traditions, ecologically sound, accepting of magic and ritual for healing and community, tolerant of a variety of sexual expression, and steadfastly dedicated to nonviolence. This dedication is tested, however, when the city is threatened by a potential takeover from Los Angeles-based fundamentalist, warlike troops. Clearly Starhawk extrapolates the extremes of the potential embodiment of a spiritual feminist-based ethos with that of one paralleling the current Far Right, based on fundamentalism, war, sexism, consumerism, and the control of reproduction. Though challenged and tempted to violence, Starhawk's protagonists come to a different

conclusion than Baudino’s. For them, to resort to violence would destroy their identities and the foundation of their culture; physical death is better than death of the soul. The difference between the two authors reflects more than the dictates of different genre conventions: their conclusions illustrate the inclusion of difference within feminist spirituality.

Rosemary Edghill

The Bast novels of Rosemary Edghill are perhaps best classified as mystery novels, though an argument could be made for their inclusion as urban fantasy. A key difference, however, is that the witches and Wiccans of the Bast novels, including the titular protagonist, do not possess supernormal powers like, for example, the witches of Kelley Armstrong’s women of the Otherworld series. In fact, *Speak Daggers to Her* (1994), *Book of Moons* (1995), and *The Bowl of Night* (1996) present a view of contemporary urban magical practitioners—whether Gardnerian, Dianic Wiccan, or Ceremonial Magical—that persons involved in those practices would immediately recognize. Edghill’s portrayal of these groups, often as disputing factions, combines a sympathetic realism with a wry satire of their human foibles and excesses, such as “witch wars,” the disdain of Dianics for spiritual feminists practicing within groups that include men, or conflicts resulting from the embracing of hierarchical practices versus collectivist, consensus groups. Thus, the series offers readers a view of the longings of the various participants for spiritual fulfillment outside of mainstream religions, while simultaneously noting the interdynamics between participants that, some might argue, have both encouraged the dismissal of alternative spirituality as a fringe element and kept the movement itself from achieving some of its far-reaching goals of societal transformation.

Edghill has also written romantic fantasy, such as *Met by Moonlight* (1998), where a contemporary Wiccan, Diana, finds herself transported to England at the time of its witch-hunts. There she is taken in by a group of witches, where she learns the similarities between her beliefs, a modern-day re-creation of European pagan tradition, with the harsh realities faced by those actually trying to hold onto their ancestral beliefs in the face of intense persecution. A traditional romance plot naturally is part of the novel, but Edghill’s inclusion of witchcraft in her text is groundbreaking, and it was one of the forerunners of widespread inclusion of psychic powers, witchcraft, and other feminist fantasy elements by a host of romance writers, including Jayne Ann Krentz (aka Amanda Quick), Teresa Medeiros, and many others who now routinely incorporate ever-expanding instances of horror and SF/F, including vampires and shape-shifters, into their romance template.

Other Authors Writing about Feminist Spirituality

A complete listing of feminist writers of the fantastic who incorporate spiritual feminism to some degree in their works would be impossible. However, a

selected list of authors incorporating feminist spirituality, in addition to those covered above, would include Lynn Abbey, Lynn Andrews, Kim Antieau, Kelley Armstrong, Toni Cade Bambara, Alice Borchard, **Emma Bull**, **Octavia Butler**, Jacqueline Carey, Maryse Conde, Carol Nelson Douglas, **Diane Duane**, Charlaune Harris, Jeanne Kalogride, Patricia Kennealy-Morrison, **Mercedes Lackey**, **Tanith Lee**, Ann Marston, **Toni Morrison**, Gloria Naylor, Juilene Osborne-Knight, Kristine Kathryn Rusch, **Pamela Sargent**, **Elizabeth Scarborough**, Ntozake Shange, Leslie Silko, **Joan Slonczewski**, **Sheri Tepper**, Alice Walker, **Joan Vinge**, and **Jane Yolen**.

CONCLUSION

Popular genres would not exist without an audience. The increasing presence of elements of feminist spirituality in feminist works of fantastic literature indicates not only the influence of the movement on writers (and vice versa) but also the audience's familiarity with at least some of the concepts of spiritual feminism. Readers of these texts may benefit from a sense of recognition of their own alternative spirituality or, at the least, become more open to the presence of feminist spirituality in their own worlds as well as fictional ones. As feminist literature speaks to women's realities, so too does spiritually oriented feminist fantastic literature speak to women's spiritual realities. The increasing blending of subgenres of the fantastic in this regard may also indicate a further breaking down of traditional boundaries that matches women's own.

See also chapter 19.

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25

The Creation of Literature for the Young

PATRICIA CASTELLI

THE DAWN of literature for young people is veiled in the same mist that shrouds all literature before the written word. In the time of bards and other storytellers, both old and young would gather around a community fire, in the great halls of castles, in marketplaces and bazaars, to listen. Tales varied by the teller. Some of these tales were eventually transcribed into the relative permanence of the written word, and among those are tales of the fantastic.

In ancient Europe and other areas of the world where writing arrived late, the recorded tales are but a shadow of a rich heritage of story, history, myth, and legend. A perfect example is the loss of much of Celtic mythology. The surviving hero tales only hint at a rich heritage of gods and goddesses whose stories are lost. In contrast, poets wrote the mythologies of Greece and Rome when their gods and goddesses were still revered, their stories and the stories of the heroic deeds of mortals and half-gods well known.

Fairy tales, now thought of as children's literature, have been told in various guises all over the world. The story of the lost slipper is a lost sandal in some tales, but the "Cinderella" story is recognizable in a number of cultures from Africa and Asia to Europe, a tale collected by both Charles Perrault in **France** and the Brothers Grimm in **Germany**. A "Sleeping Beauty" tale was recorded in writing during Egypt's Twentieth Dynasty (1196–1070 BC). Tales in *The Thousand and One Nights* exist in manuscripts hundreds of years old. While some are clearly rooted in Arabia, other tales in the collection are similar to stories told in Europe or **India**.

Whereas the oral tales belonged to all within hearing distance, the written word at first, for all its permanence, was exclusively for the wealthy and the educated. Scribes meticulously formed letters on vellum, which is

carefully prepared animal skin. The vellum pages were gathered and stitched together and bound by hand. Books, rare and valuable, were not for children.

The first printed items intended for children, hornbooks, appeared in the 1440s. A hornbook is not a book at all; it is a small wooden paddle with the text of the alphabet usually accompanied by some religious instruction printed on a sheet of vellum or parchment that is pasted on the paddle. The name *hornbook* comes from the thin sheets of transparent horn that protected the text as a covering fastened along the edges of the paddle with brass stripping.

England's first printer, William Caxton (1422–1491), printed a book of instruction for children in his first business year, the *Book of Curtesye* (1477), comprising verses attributed to an unknown monk for boys to learn how to behave while serving in noble or royal households. Two other books, *The Book callid Caton* (1483) and *The Book of Good Maners* (1487), also instructed the young.

LITERATURE FOR ADULTS

Caxton printed the first English versions of *Reynard the Fox* in 1481 and *Aesop's Fables* in 1484, complete with woodcut illustrations. He also printed tales of King **Arthur** (1485), the story of Odysseus, and other exciting **romances** and adventures. Children were not the books' intended audience, although they read them.

Caxton was not only the printer of these works but also the **editor** and sometimes the translator. He translated *Reynard the Fox*, a beast fable about the clever fox that outwits the other **animals**, from the Flemish. He translated *Aesop's Fables*, as well, from a manuscript by a fifteenth-century German, Stainhöwel, who had gathered the fables that legend attributes to Aesop, a sixth-century BC Greek slave. Caxton edited the work of Sir Thomas Malory (c. 1400–1471), who translated tales of King Arthur from French sources. The French had added ideas of chivalry to the Celtic legends found in *History of the Kings of Britain*, written in Latin in 1135–38 by Geoffrey of Monmouth. Caxton took Malory's separate King Arthur stories and edited them into one tale, which he published as *Le Morte d'Arthur* in 1485.

In 1678, John Bunyan wrote a Christian allegory, *Pilgrim's Progress*. Though not written for children, generations of young people have read it, though not as allegory but as a story of a great adventure. In their imaginations, they traveled along with Christian on his long journey from the City of Destruction to a number of surreal places until finally reaching the city of pure gold.

The Arabian Nights' Entertainments, Consisting of 1001 Stories told by the Sultanness of the Indies was published in France in twelve volumes between 1704

and 1717. Antoine Galland’s French translation of an Arabic manuscript was so popular that it was translated into English for publication in **Britain** beginning in 1706. Tales such as “Ali Baba,” “Sinbad the Sailor,” and “Aladdin” have had lasting appeal for children, though children were again not the intended audience—many of the stories are still not considered appropriate for children. Scheherazade’s storytelling weaves together the huge collection of tales known as *The Thousand and One Nights* or *1,001 Arabian Nights*. As the sultan’s new bride, her life expectancy is just one night, because the sultan always arranges for the execution of each wife the day after marriage. But Scheherazade begins a fascinating tale on her wedding night that she promises to finish the next night, when she also begins another tale that will finish the night after. Thus the stories multiplied, with tales that include magic, mysticism, travel, and sometimes sex and violence. Scholars today recognize that the stories gathered in the *Arabian Nights*, while mostly Persian in origin, include fables and legends from many other areas of the world.

Young readers likewise adopted the great adventure novels of the eighteenth century, which are still in print. Daniel Defoe (1659–1731) wrote *Robinson Crusoe* (1719) to such acclaim that it was reprinted four times in four months. The novel spawned a number of inferior shipwreck and desert island stories that were also read enthusiastically. *Gulliver’s Travels* by Jonathan Swift (1667–1745) was intended as political satire for adults, but children read it for the adventures in the miniature land of Lilliput and among giants in Brobdingnag. Swift published the book anonymously as *Travels into Several Remote Nations of the World* (1726) by Lemuel Gulliver for fear it would not be well received. However, it soon appeared as *Gulliver’s Travels* by Jonathan Swift, and as such it is read to this day.

Many young people obtained the stories in inexpensive, abridged editions called *chapbooks*, but even these were not created for children. The chapbooks of the seventeenth and eighteenth centuries were cheaply produced little adventure stories, romantic legends, fairy tales, histories, and religious instruction made for the common people. Some chapbooks also included diabolic, criminal, supernatural, and dream interpretation. Drastically abridged versions of the popular novels of the day appeared as chapbooks, for the most part unauthorized. Thus *Robinson Crusoe* may appear in a sixteen-, thirty-two, or sixty-four-page booklet with crude and/or recycled woodcut illustrations. Such space limitations left no room for flowery language, lengthy descriptions, or even characterization, but instead cut the story to focus on the plot that made for exciting reading for children, especially compared to the books on manners or morals that were written for them.

Chapbooks often consisted of one story from a collection of fairy tales or other works, including stories from the *Arabian Nights*. The common people and the young became familiar with tales from other cultures by reading

chapbooks. In the chapbook editions, these were boiled down to the bare bones, but the little books were clearly popular.

RESISTANCE TO LITERATURE FOR CHILDREN

The dearth of literary works intended for children is best understood by comprehending a child's place at the time. Coming out of the Middle Ages, children were not given any special place in society other than following the lot in life assigned to their parents. In the working classes, a child began to work from a very young age, as soon as developmentally able to complete allotted tasks. The concept of a special place for adolescence was still centuries away. A literature especially for teens would not appear until the twentieth century.

High mortality rates and religious teachings about heaven and hell gave people a strong desire to be prepared, and to prepare their children, to enter heaven at any time. The Puritan view declared all works of fiction frivolous, or worse. John Calvin and his followers warned that life was too short to allow for diversions from the work ordained by God.

For the upper classes, the work of the philosopher John Locke brought an awareness that children should be allowed to be children. In his popular book on childrearing, *Some Thoughts Concerning Education* (1693), Locke advised parents against the use of common threats about naughty children meeting horrible ends. However, despite the title of his work, Locke did not emphasize **education**. He recommended that children read the Scriptures and declared only two books written for enjoyment worthy of reading: Caxton's printings of *Aesop's Fables* and *Reynard the Fox*.

Even among the educated people of the Enlightenment in the eighteenth century, fairy stories met with disapproval. Part of rejecting traditional religious and political ideas included rejecting the superstitions of days past. Tales of fancy came under this general ban, especially when children were considered. The Age of Reason viewed such tales as irrational, provincial, and uncouth. However, the door to fantasy was already open. The animal fables of Aesop and similar works were accepted, and talking animals are not a far step from stories with other kinds of magic.

MOTHER GOOSE: A LITERATURE FOR CHILDREN

Fairy tales became popular in the French Court starting in the late seventeenth century and continuing into the next century. Countess Marie-Catherine d'Aulnoy (1650/51–1705), Gabrielle-Suzanne Barbot Gallon Villeneuve (1695–1755), and Jeanne-Marie Le Prince de Beaumont (1711–1780) took traditional folktales from humble peasant settings and spun them with the glamorous trappings that we still associate with fairy tales: delicate princesses, fabulous castles, chivalrous heroes, and so on.

The storytellers in the French Court were both men and women, but the credit for the first published collection of French fairy tales embraced by children goes to Charles Perrault (1628–1703). *Histoires ou contes du temps passé* (*Tales of Olden Times*) was published in France about 1697, but the book is better known by the subtitle derived from the book’s frontispiece. The illustration that precedes the title page shows three children listening to an old woman. A prominent plaque on the wall that reads “Contes de ma mère l’oye” can be translated to “Mother Goose Tales.” It is by that name that the collection of eight fairy tales was published in England in 1729.

Perrault’s title page did not bear an author’s name, and some scholars believe that *Mother Goose Tales* was the work of Perrault’s son, Pierre Perrault, who was eighteen years old at the time of the original publication. Of more significance than the actual authorship of the gathered tales is the Mother Goose figure herself, a familiar figure in both France and England as the teller of tales to children. Perrault’s book contained the common stories that children would have heard while gathered around tellers, who were most likely women. The eight stories are known today as “Sleeping Beauty,” “Blue Beard,” “Puss in Boots,” “Diamonds and Toads,” “Cinderella,” “Red Riding Hood,” “Ricket of the Tuft,” and “Hop-o’-My Thumb.”

The name “Mother Goose” became more commonly associated with collections of nursery rhymes. The first appearance of such a collection was *Mother Goose’s Melody*, an American publication by Thomas Fleet in 1719. Fleet’s mother-in-law sang old nursery rhymes to his children, and her name was Mistress Vergoose. Fleet printed the little songs with a title based on her name. “Mother Goose” has since been adopted so often for such collections that it is almost a synonym for nursery rhymes.

In the middle of the eighteenth century, French fairy tales continued to be popular in England as well as France, with many quickly translated into English. Madame Le Prince de Beaumont founded a magazine for children, *Le Magasin des enfans*. A story first published in that magazine in 1757, “Beauty and the Beast,” remains popular today. In 1761, the magazine was published in English as *The Young Misses’ Magazine*.

John Newbery (1713–1767) is the London publisher credited with creating children’s literature for enjoyment. The American Library Association’s prestigious Newbery **Award** for the best children’s book of the year is named in his honor. His first book for a child’s enjoyment was *A Little Pretty Pocket-Book* (1744), the content clear from the statement following after the title: “Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Molly with Two Letters from Jack the Giant-Killer; as Also A Ball and a Pincushion: The Use of which will infallibly make Tommy a good Boy and Polly a good Girl to which is added, A Little Song-Book Being a New Attempt to Teach Children the Use of the English Alphabet by way of Diversion.” Newbery is best known for a moral tale, *History of Little Goody Two-Shoes* (1765).

When publishers did begin printing books for children's pleasure instead of for education and behavior, the emphasis was on moral tales that were more acceptable to a religious society than tales of the fantastic. Perhaps to make the books he published for children more acceptable to that society, Newbery went on record against fantasy, declaring, "People stuff Children's heads with stories of Ghosts, Fairies, Witches, and such Nonsense when they are young and they continue Fools all their Days" (quoted in Townsend, *Written for Children*, 30).

The efforts to purge English and American society, and particularly children's bookshelves, of fantasy had a major effect on respectable publishing for more than a century. However, the continuing popularity of chapbooks with the content that religious figures and educators condemned clearly demonstrates that people still sought tales of romance, adventure, and magic.

FANTASY VERSUS MORALITY

The call for strongly moral books inspired a number of people, mainly women, to come forward and write such books for children. Sarah Fielding (1710–1768) wrote *The Governess; or, The Little Female Academy* with the intention of building girls' characters and teaching manners. She created the formidable governess, Mrs. Teachum, who warns the girls against stories about giants, dwarfs, magic, and the like, but she does this by sharing tales with such characters. Thus the book became a target for being what it claimed to avoid. It was later republished with the fantasy elements removed. "Evenings at Home" was a series created by a sister and brother, Anna Letitia (Aikin) Barbauld (1743–1825) and John Aikin (1747–1822). It included fables with heavy-handed morals, short plays, stories, and instructional articles.

Sarah (Kirby) Trimmer (1741–1810) was primarily interested in educating children, especially about the natural world. *An Easy Introduction to the Knowledge of Nature* (1782) introduced two children, Charlotte and Henry, with the lessons imbedded in the narrative. While her professed goal was to avoid all fantasy, her book *The History of the Robins* (1786) has a family of robins that converse with one another as they move the story along. In the book's introduction, Trimmer writes:

Before Henry and Charlotte began to read these Histories, they were taught to consider them, not as containing real conversations with Birds (for that is impossible as we shall ever understand) but as a series of Fables, intended to convey the moral instruction. (quoted in Meigs et al., *Critical History of Children's Literature*, 70–71)

Works of two sisters were published in the 1780s. Speaking animals appeared again, but without apology, when Dorothy Kilner (1755–1836) wrote *Life and Perambulations of a Mouse* published under the initials M.P. Her sister

Mary Jane Kilner (1753–?) used the initials S.S. She wrote the much-done story of the good child contrasted with the bad child where the good always triumphs. Oddly, the narrators for Mary Jane Kilner's stories were inanimate objects. *Memoirs of a Peg-Top* and *Adventures of a Pincushion* were very popular with young readers. Though the publisher advertised the books as being free of the trappings of fantasy, the fanciful elements are evident from the titles alone.

During this period, education of the common man was becoming an important social issue. Sunday schools were created to teach the children of the poor to read. Chapbooks were popular on the streets but unacceptable to the strict moral standards of the societies that supported the schools. Many such societies attempted to create their own reading materials, which were then used by other educators. Hannah More (1745–1833) wrote little pamphlets called *Cheap Repository Tracts* from 1795 to 1798, each with a short sermon, a set of verses, and a story. She released three tracts per month that ultimately sold in the millions in both Britain and the United States.

Sunday school libraries purchased so much material similar to the work of More that there was a flood of poorly written moralistic fiction. Samuel Goodrich (1793–1860), an American who wrote 170 volumes under the name Peter Parley, sold five million books with such writing. He spoke out against fantasy fiction, declaring the cat in “Puss in Boots” to be a liar and “Jack the Giant-Killer” revoltingly violent. Goodrich professed that the violence in society was the direct result of such tales.

William Goldwin (1756–1836) opened a publishing house for children's books and produced a series called the City Juvenile Library. For the series, he wrote *Fables, Ancient and Modern* (1805) and *The Pantheon, Ancient History of Schools and Young People* (1806), both under the name Edward Baldwin. He published a book of Shakespeare for children in 1806 written by a brother and sister, Charles and Mary Lamb. Mary Lamb rewrote fourteen plays in a narrative form for children, and Charles Lamb rewrote eight. *Tales from Shakespeare* is still common in public libraries, and it still appears with authorship credited primarily to Charles Lamb.

Traditional fairy tales, gathered from the oral tradition, remained the most common fantasy books in the nineteenth century. *Popular Fairy Tales* (1818) was published by Sir Richard Philips under the name Benjamin Tabart. An American, Washington Irving (1783–1859), spent some time in England and wrote a group of tales and essays to increase understanding between the British and the Americans. At first published in periodicals in the United States, the group of tales and essays was later gathered and published as *The Sketch Book* (1819) under the name Geoffrey Crayon. Irving became enthralled with English and Scottish folktales and legends, and he remembered the stories he heard growing up in New York. New York, settled by the Dutch, was much more open to folklore than Puritan New England. Among the writings

Irving sent from England were “Rip Van Winkle” and “The Legend of Sleepy Hollow.”

German brothers Jacob Grimm (1785–1863) and Wilhelm Grimm (1789–1859) gathered folktales from many women storytellers, including Dortchen Wild, Wilhelm’s wife. *Kinder- und Hausmärchen*, published in Germany in 1812–15, was widely accepted. Edgar Taylor translated selected tales into English, published as *German Popular Stories* in 1823.

In Denmark, Hans Christian Andersen (1805–1875) grew up loving stories of folklore and magical creatures that his grandmother told him. He wrote stories, first based on the tales he heard as a child, and then original ones with the feel of folklore. In 1835, his first set of four stories was published as a pamphlet containing “The Tinder Box,” “Little Claus and Big Claus,” “Princess and the Pea,” and “Little Ida’s Flowers.” The second booklet brought readers “Thumbelina,” “The Naughty Boy,” and “The Traveling Companion.” He wrote two more stories for children in 1838, “The Daisy” and “The Steadfast Tin Soldier,” and in 1842 he wrote “The Ugly Duckling.” Also a performing storyteller, Andersen was in demand for both adults and children. His collected tales *Wonder Stories for Children* began appearing in English in 1845. By 1846, at least three editions were available, including *Wonderful Stories for Children* translated into English by Mary Howitt (1799–1888). Howitt had previously published a collection of poems in 1834 that included “The Spider and the Fly,” still a favorite poem. Toni DiTerlizzi illustrated the poem as a picture book and won a 2003 Caldecott Honor from the American Library Association for his art.

In Norway, Peter Christen Asbjørnsen (1812–1885) and Jørgen Moe (1813–1882) worked together on a written language for Norwegian. Their collection of Norwegian folktales *Norske folkeeventyr* was published in four volumes in 1841–42. In addition, Norse myths were written by Annie and Eliza Keary in *Heroes of Asgard* (1857), translated and published into English in 1859.

In 1851, American novelist Nathaniel Hawthorne (1804–1864) retold Greek myths for children in *A Wonder-Book for Boys and Girls*. This was followed in 1853 by *Tanglewood Tales for Boys and Girls*.

Finally, with the publications of so many wonderful collections of myths and folklore, fairy tales both traditional and original, society’s blanket rejection of all things fanciful lost its grip on publishing. Authors began to speak out in favor of fantasy. Sir Henry Cole, writing under the name Felix Summerly, included traditional fairy tales in his series the Home Treasury (1841–49), and author Anthony Montalba prefaced his collection *Fairy Tales of All Nations* (1849) with the statement that the folly of declaring fairy tales immoral had been “cast off.”

Early Scottish ballads tell of the vicious fairies that require human sacrifice every seven years. Dinah Maria Mulock (1826–1887) wrote about the

fairies in a fifteenth-century setting, where they steal two children who get help from Thomas the Rhymer to escape. Her novel *Alice Learmont* was published in 1852. In 1863, she published *The Fairy Book* about the old tales, and in 1872 *The Adventures of a Brownie*.

Mary De Morgan (1850–1907), sister of artist and novelist William De Morgan, wrote *On a Pincushion, and Other Fairy Tales* (1877), which was illustrated by her brother. Her most popular book, *The Necklace of Princess Fiorimonde, and Other Stories* (1880), is also a fairy story, but illustrated by Walter Crane. Her final fairy tale book was *The Wind Fairies, and Other Tales* (1900).

Jean Ingelow (1820–1897) wrote *Mopsa the Fairy* in 1869. In it, a boy, Jack, jumps into a hole and finds himself in a nest of fairies. He is soon involved in great adventures in fairyland, sailing on an albatross. With Mopsa, he seeks out a castle of magic.

Legends from Fairyland (1860) is a collection of short stories by Harriet Parr (1828–1900), who wrote as Holme Lee. One of the characters who appears in several of the stories in the collection is Tuflongbo. Parr wrote two fantasy novels around the character, *Wonderful Adventures of Tuflongbo* (1861) and *Tuflongbo's Journey in Search of Ogres* (1862).

Several women were involved with creating and editing children's magazines, many of which carried fantasy stories. Charlotte Yonge (1823–1901) wrote mostly family stories with strong Christian values, but her *Monthly Packet* published works of fantasy by other authors. Juliana Horatia Ewing (1841–1885) first published her story "The Brownies" there, and leading illustrator George Cruikshank illustrated the book version, *The Brownies, and Other Tales* (1870). The Brownie Girl Scouts took their name from Ewing's story. Ewing also published a series of fairy tales in *Aunt Judy's Magazine*, edited by Margaret Scott Gatty, who also wrote *The Fairy Godmothers* (1851). Gatty edited the magazine from 1866 to 1873. "Jackanapes" by Ewing was published by Gatty's magazine in 1879. Randolph Caldecott, for whom the Caldecott Medal is named, illustrated *Jackanapes* in book form, published in 1884.

Andrew Lang collected and published fairy tales as many had done before him, but on a grander scale. His twenty-five volumes of "color books" began with *The Blue Fairy Book* (1889), and Lang owed its success to his wife, Leonora Blanche Alleyne, who did most of the actual writing. *The Blue Fairy Book* included retellings of the Norwegian tales of Asbjørnsen and Moe.

By the mid-nineteenth century, children's fantasy was respectable enough to induce writers of some renown to write for children, as Hawthorne did with Greek myths. William Makepeace Thackeray wrote an original fantasy *The Rose and the Ring; or, the History of Prince Giglio and Prince Bulbo* (1855). Charles Dickens wrote *A Christmas Carol* (1843) with its **ghosts** of Christmas past, present, and future. In addition, his "Magic Fishbone," part of *All the Year Round* was published as a serial in 1868. Oscar Wilde wrote *The Happy Prince*,

and Other Tales (1891) and *A House of Pomegranates* (1891). While in the not-so-distant past, fantasy had been written only for adults, and then adopted by children, Wilde's stories were written for children, but the works are read and enjoyed by adults. Rudyard Kipling wrote *The Jungle Book* (1894) and *Just So Stories* (1902), books loved to this day by adults and children.

The collections of traditional fairy tales published over the hundred previous years gave readers a taste for the fanciful, making room for a new kind of story for children. Authors used their own imaginations to create stories and novels with original fantasy settings and new magical characters. Two original fantasy works were *The King of the Golden River* (1851) by John Ruskin and *Granny's Wonderful Chair and its Tales of Fairy Times* (1857) by Frances Browne (1816–1879). Browne was blind from a young age, and she wrote to provide income. Her eight fairy stories in *Granny's Wonderful Chair* are tied together by a little girl's plea for her grandmother's chair to tell her a story.

The Last of the Huggermuggers (1855) is a sad story by American writer Christopher Pearse Cranch (1813–1892) about shipwrecked sailors who are befriended by a giant who dies for his kindness. In the sequel, *Kobboltozo* (1856), the villain from the first book is punished.

The 1860s saw the publication of several great fantasy works for children that are still read today. A country parson and a reformer, Charles Kingsley (1819–1875) was already known for his retold myths for children when he published an original fantasy *The Water Babies* in 1863. Though the moral message is a bit heavy-handed for today's reader, it has seen several printings with many excellent illustrators.

Another writer educated as a minister, George MacDonald (1824–1905) was a Scottish poet and novelist. He wrote several enduring fantasies for children, beginning with "The Light Princess," an airy tale published in the novel *Adela Cathcart* (1864). He is best known for his allegorical fantasy *At the Back of the North Wind* (1871). Its main character, Diamond, belongs to London's underclass of the working poor. His father is a coach driver who doesn't make enough money to adequately feed and clothe his family. Diamond finds a way to escape his harsh world by occasional travels with the North Wind. The North Wind is a beautiful woman, and Diamond rides in her long, flowing hair to a land where it is always May.

MacDonald's friend broke fantasy free from the obvious moral. Charles Lutwidge Dodgson (1832–1898) published *Alice's Adventures in Wonderland* (1865) under the name Lewis Carroll. An immediate success, it was followed by *Through the Looking Glass* (1871). MacDonald's children were among the first to hear the story of Alice's adventures. Their mother read the novel aloud to them from a handmade book Dodgson had given to Alice Liddell as a Christmas present. Dodgson was a math professor at Oxford, and he socialized with Dean Liddell of Christ Church and his three young daughters. The MacDonald family encouraged and aided Dodgson in the publication of the book.

During this time, most women authors wrote the moral tales thought so important to children’s development. However, Catherine Sinclair (1800–1864) wished to change children’s books from dull lessons to something children enjoyed. *Holiday House: A Book for the Young* (1839) has two energetic (and naughty!) children as the main characters. While most of the story is of their escapades, the novel encloses a fantasy story about giants and fairies.

Mary Louisa Molesworth (1839–1921) supported herself and her family with her writing. She published two volumes of story collections, mostly fairy tales, as well as novels of original fantasies. Her latter included *Cuckoo Clock* (1877), *The Tapestry Room* (1879), *Adventures of Herr Baby* (1881), and *The Ruby Ring* (1904). She also wrote a number of family stories.

Two authors who wrote scary tales of the fantastic were Mrs. W. K. Clifford and Margaret Hunter, who wrote as Maggie Browne. Browne created bogeyman Grunter Grim in *Wanted—A King* (1890). Clifford’s scary woman with a glass eye and a wooden tail was the star of “New Mother,” published in her collection *Anyhow Stories* (1882).

The folktale was not forgotten in the latter half of the nineteenth century. Joel Chandler Harris wrote stories based on African-American folklore in *St. Nicholas: A Magazine for Boys and Girls*, edited by Mary Mapes Dodge. His stories of Uncle Remus, Br’er Rabbit, and Br’er Fox were published in book form in 1880.

Howard Pyle (1853–1911), though American, was fascinated by old English legends. His *The Merry Adventures of Robin Hood* was published in 1883, *The Story of King Arthur and His Knights* in 1903, *The Story of Sir Launcelot and His Champions of the Round Table* in 1907, and *The Story of the Grail and the Passing of Arthur* in 1910.

The nineteenth century brought a new kind of fiction, one that followed the pattern of fantasy with works written for adults but claimed by the young. In France, Jules Verne (1828–1905) published his first “scientific adventure story,” *Five Weeks in a Balloon* (1863), which is widely recognized as the first major science fiction novel. However, many others believe that honor goes to **Mary Wollstonecraft Shelley’s** novel *Frankenstein*, published in 1818. Verne established himself as the leader in the new class of literature with *A Voyage to the Center of the Earth* (1864), *From the Earth to the Moon* (1866), *Twenty Thousand Leagues under the Sea* (1869), and *Around the World in Eighty Days* (1872). H. G. Wells followed at the turn of the century, again with an intended audience of adults but read by young people. *The Time Machine* was published in 1895, *War of the Worlds* in 1898, and *The First Men in the Moon* in 1901.

Bertha Upton wrote a story of toys coming alive in *The Adventures of Two Dutch Dolls and a Golliwog* (1895), illustrated by her sister Florence Upton. It is entirely a doll and toy story with no humans intervening. Later, the dolls

explored the wonders of air transportation with their one-propeller platform in *The Golliwog's Air Ship* (1902).

Better known today are the stories written and illustrated by Beatrix Potter for very young children, beginning with *The Tale of Peter Rabbit* in 1901. For older children, L. Frank Baum published the first of the Oz series in 1900, *The Wonderful Wizard of Oz*.

The earliest woman writer recognized as a major author of children's speculative fiction is Edith Nesbit. Her first fantasy novel *Five Children and It* was published in 1902. The five children who are the main characters in the first novel appear again in two more stories, *The Phoenix and the Carpet* (1904) and *The Story of the Amulet* (1906).

With the twentieth century, fantasy was no longer on the fringes of children's literature, and women became the clear leaders in the field. The fantasy novels of Susan Cooper and **Robin McKinley** (among others) have won the Carnegie Medal and Newbery Medals and Honors, children's books' most prestigious **awards**. Science fiction was a new genre at the beginning of the twentieth century, but it has also come of age in literature for young people. **Madeleine L'Engle** won the 1963 Newbery Medal for *A Wrinkle in Time* and a 1981 Newbery Honor for *A Ring of Endless Light*. Lois Lowry's science fiction novel *The Giver* won the 1994 Newbery Medal. **Nancy Farmer** won a 1995 Newbery Honor for *The Ear, the Eye, and the Arm* and the 2003 National Book Award for Young People, as well as Newbery and Printz honors, for *The House of the Scorpion*.

See also chapter 2.

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Girls and the Fantastic

DEBORAH KAPLAN

GIRLS appear as compelling primary characters through fantasy and science fiction, in literature, comics, television, and film. Their largest presence is, unsurprisingly, in fiction for children and young adults, but girls have some presence in crossover fiction consumed by adults as well. A close look at girls in the fantastic over the last 150 years reveals changing cultural mores of the place of young females in society. However, changing perspectives of girlhood aside, girls and young women have been active and vital characters in fantastic fiction since the modern introduction of the genre; after all, one of the earliest modern fantasies is Lewis Carroll's *Alice's Adventures in Wonderland* (1865). While many girls play secondary roles as background characters or, more substantially, spunky sidekicks to the boy heroes, fantastic fiction has plenty of independent heroines with widely differing personalities and strengths.

When discussing fiction for very young children, it is sometimes difficult to draw the line between fantasy and realism. Picture books often tell completely realistic stories that are fantastic only inasmuch as the characters depicted are **animals**: a badger who wants her bread and jam, or a mouse who loves her purple plastic purse. Other picture books offer human characters, but imbue mundane experiences with a touch of **magical realism**, allowing readers to see the shapes in music or the magical creatures in a favorite blanket. However, picture books also offer stories that can be firmly placed in the genres of fantasy or science fiction. Maurice Sendak's *Outside Over There* (1981), for example, tells the story of a young girl who needs to rescue her baby sister from the elves. Similarly, television and films for young children can dance on the borders of the fantastic, depicting supernatural creatures in everyday situations.

CHILDREN'S AND YOUNG ADULT LITERATURE

Girls have perhaps had their strongest fictional showing in children's written fiction. Lacking strong **romantic** subplots, contemporary children's fantasy and science fiction offer the chance for girl protagonists to act for themselves rather than being restricted to the stereotyped role of heroine or damsel in distress. While the lack of romance plots has led to girls being largely absent until recently, there has always been a strong presence of girls in fantasy literature, starting from its roots in myth and folklore.

Folktales, Fairy Tales, and Mythology

Girls have been major characters in fantastic fiction from its earliest roots in the oral tales later recorded by the Brothers Grimm and Charles Perrault. As feminist analysis has shown, the girls of European folktales range from the completely passive (Sleeping Beauty) to the resourceful active heroine (Ashenputtel, parts of whose story can be seen in *King Lear's* Cordelia). The Grimms and Perrault had a tendency to weaken and desexualize the girl heroines of the oral tales when they wrote them down. The process of reclaiming these heroines to represent contemporary ideals of girlhood has continued ever since, from the virginal pure children of the Victorian author Dinah Mulock Craik to the sexually and physically empowered heroines of modern feminist retellings.

Modern **fairy-tale** retellings often rework traditional tales specifically from a **feminist** perspective, revisiting old tales from the point of view of modern cultural ideas of **gender** and relationships. Donna Jo Napoli has crafted retellings of the stories of Rumpelstiltskin (*Spinners*, 1999, with Richard Tchen), Cinderella (*Bound*, 2004), Rapunzel (*Zel*, 1996), and others. Napoli's versions often explore the tragedy in the underlying tale, constructing both boy and girl heroes as well as the villains as people, with all the flaws and needs of rich characters. On the other hand, Gail Carson Levine's *Ella Enchanted* (1998), a Cinderella retelling, is a lighthearted adolescent romance with a spunky and likable heroine. **Robin McKinley** has retold "Beauty and the Beast" twice: once in *Beauty* (1978) and more recently with *Rose Daughter* (1998). While in the earlier version McKinley's beauty is a brave and bookish girl, the later introspective heroine stars in a tale that is ultimately more dreamlike and less plot driven. Ultimately, almost all nontragic fairy-tale reworkings intended for younger readers reaffirm the marriage plot of the original tales, albeit with a spunky and powerful heroine and a congenial groom.

Fantasy Fiction

Girl characters in nonfolkloric fantastic fiction got off to a resounding start with Carroll's Alice (*Alice's Adventures in Wonderland*, 1865; *Through the Looking-Glass*,

1871). Whatever historical interpretations there might be to Carroll's relationship with his muse Alice Liddell, there is no question that the fictional Alice is a strong and compelling young female character. She is curious and clever, neither a sidekick nor a love interest.

Alice's rough contemporaries include George MacDonald's princess (*The Princess and the Goblin*, 1872; *The Princess and Curdie*, 1883) and Edith Nesbit's pack of boys and girls (*The Story of the Treasure Seekers*, 1899; *Five Children and It*, 1902; *The Phoenix and the Carpet*, 1904). While in some ways Nesbit's girls play out roles of female stereotypes in the presence of their brothers, who seem less softhearted and less prone to nervousness, these girls do not fall into modern stereotypes of weak-willed Victorian heroines. Older sister Anthea, for example, frequently plays the role of the brave and clever leader who extricates the siblings from their magical troubles.

L. Frank Baum's Oz books (1900–20) are full of strong female characters, from the hardy pioneer heroine Dorothy Gale to the witches (both good and evil) who inhabit Oz to the beautiful and good Princess Ozma, who spent her childhood magically transformed into a boy. Baum's richly populated world has large numbers of both male and female characters, many of whom have distinct eccentricities; this series is far from what would become the standard **epic fantasy** world, in which male is the default and the few female characters must represent all women. However, Baum's female characters are not completely free of gender stereotypes: General Jinjur, for example, leads an army of girls to attack Oz and steal its gems—in order to make themselves pretty. But Oz is densely packed with a variety of both girl and boy characters, some of whom challenge not only gender conventions but the notion of static gender itself.

Nineteenth- and early twentieth-century fantasy does not provide a thoroughly feminist space. In many works of this period, female characters are mostly absent or hold stereotyped roles as mother figures. In A. A. Milne's *Winnie the Pooh* (1926), Kenneth Grahame's *Wind in the Willows* (1908), and Hugh Lofting's *Doctor Doolittle* (1920), girls do not appear at all, and women appear only as mothers, cannibal princesses, or washerwomen. Perhaps one of the strongest examples of a major character who is completely stereotyped is J. M. Barrie's Wendy (*Peter Pan*, 1911), who earnestly takes on the role of mother figure to the Lost Boys and is contrasted to the somewhat cruel and flighty Tinkerbell.

Like many of the folklore heroines, Wendy has been revisited in recent years by creators with a more feminist or sexualized perspective. In Disney's animated sequel *Return to Neverland* (2002), Wendy's daughter Jane becomes an active heroine rescuing Peter; Karen Wallace's prequel *Wendy* (2004) explains Wendy's protective nature and escapism as the result of abusive and irresponsible parenting; and in Alan Moore and Melinda Gebbie's controversial erotic **graphic novel** *Lost Girls* (2006), Wendy, Carroll's Alice, and Baum's

Dorothy meet as adults to discuss their sexual histories. None of these retellings particularly empower Wendy, however: the first maintains her role as mother and gives all potential power to her daughter, the second explains her passivity by describing her as victim, and the third merely moves her position on the “Madonna–Whore” spectrum of female sexuality, changing her from happy mother figure to repressed sexual object in an unhappy marriage. However, all do reflect modern discomfort with Wendy as written, the virginal and self-sacrificing child/mother.

In the middle of the twentieth century, in the heart of what is often dismissed as an extremely conventional period of history, Mary Norton wrote the delicately subversive *Borrowers* series (1952–82). The first volume, which won multiple **awards** including the prestigious Carnegie Medal, introduced the Clock family: tiny people who live beneath the floorboards. In many ways, the Clock family resembles Laura Ingalls Wilder’s *Little House* books (1932–43). Arrietty, the Clock daughter, desperately wants to follow her father out on his foraging adventures, but is constrained by her straitlaced and nervous Edwardian mother. As the series progresses and the family’s surroundings get wilder, Arrietty draws further into the dangerous and unconstrained unknown, closer to her father’s life and further from her mother’s, mentored by a feral boy who helps the family. Arrietty’s character arc is the reverse of Wilder’s Laura, who begins her childhood as a wild girl playing outdoors on the wild frontier but by late in the series has become consistently more constrained by romance and convention as she passes through adolescence and young adulthood.

Many modern fantasies offer smart, athletic, gifted girl characters as sidekicks to a destined boy hero. **J. K. Rowling’s** Hermione from the Harry Potter series (1997–2007) is one such character, as is Michael Chabon’s Jennifer T. from *Summerland* (2004). Other times, the girl is sister to the boy whose character development drives the fantasy, as in **Nancy Farmer’s** *The Ear, the Eye, and the Arm* (1993) or **Diana Wynne Jones’s** *Power of Three* (1976).

Plenty of modern fantasies, however, offer girl protagonists the chance to star in their own magical adventures. **Terry Pratchett’s** *The Wee Free Men* (2003) stars nine-year-old witch Tiffany Aching, although her **quest** is to rescue her baby brother from the elves, in a maternal plot that persists from Sendak’s *Outside Over There* (1989) to the Jim Henson/Frank Oz film *Labyrinth* (1986).

Jones offers slightly more boy than girl protagonists, although her female characters include some of her older and sometimes maternally protective heroes, including *The Spellcoats’* Tanaqui (1979), who reshapes the world and becomes a god, and the romantic heroines Sophie of *Howl’s Moving Castle* (1986) and Polly of *Fire and Hemlock* (1984). Though Jones’s work includes a large number of truly horrifying mothers, she also provides a fair number of girls wrestling with what it means to be caregivers/babysitters/mother

surrogates, such as *Power of Three*'s Ayna. Yet though Jones does have certain repeated tropes in her female characters, she still provides a variety of models of girlhood. Helen of *The Homeward Bounders* (1981), for example, is powerful, clever, disabled, and extremely sullen. Perhaps Jones's most unfortunate girl character is the wife of Luke/Loki in *Eight Days of Luke* (1975), whose role in the story is to patiently—and thanklessly—prevent snake poison from dripping into Luke's eyes while he is imprisoned.

Girl characters have always had a richer fantastic world in which to play in children's literature than an adult literature, if only because the post-**Tolkien** epic fantasy, so frequently lacking in any strong female characters at all, has never been a mainstay of fantasy for young readers. **Lloyd Alexander's** Prydain chronicles (1964–70), which is written in that epic fantasy structure, offers as the token female quest member the character Eilonwy. The talkative and fearless redhead reappears as one character or another in all of Alexander's fantasy, although it was not until he switched to writing nonfantasy historical fiction adventures that Alexander's recurring girl character became the protagonist in her own right, as the adventurer Vesper Holly.

Robin McKinley's Newbery Medal-winning *The Hero and the Crown* (1984) has been both praised and criticized for reworking the traditional quest fantasy with a girl heroine, complete with the romantic prize of a passive (male) partner waiting at home for the dragon-slaying rightful queen to save her kingdom. Some critics accuse heroine Aerin of being nothing more than a boy in drag, while others praise her for offering an alternative hero role for girl readers.

Ursula K. Le Guin's Earthsea trilogy (1968–74, followed by the adult novels *Tehanu* in 1990 and *The Other Wind* in 2001), explore politics of gender, race, and age slightly differently with each book, reflecting the author's changing perspective (as discussed by Le Guin in "Earthsea Revisioned," 1993). Tenar, the adolescent heroine of *The Tombs of Atuan* (1971), while a strong and compelling figure, is rescued by Le Guin's young hero Ged. Ged shows Tenar that she is being exploited and wasted by her so-called servants—women and eunuchs who are ostensibly powerful but actually obedient to a male king—and convinces her to run away with him.

Twenty-nine years later, *Tehanu* revisits Tenar, now an old woman, who realizes that she left one group of people who used her as a powerless symbol of femininity only to flee to a different, more attractive culture that also used her as a powerless symbol of femininity. Tenar commits to finding a better set of choices for the mute and victimized girl in her care, and ultimately does. The girl child of *Tehanu* is particularly unusual, perhaps because she is the center of the novel but not its protagonist: at no point during the novel is she either spunky or physically attractive. This characterization is unusual in a genre that often maps character development to the physical changes that

take place during adolescence. The teenage heroine of Elizabeth Pope's *The Perilous Gard* (1974), for example, outwits the Fair Folk, comes of age, loses weight, and gains a figure.

Girls as the protagonists in adventurous fantasy no longer need to be defended within the fantasy as a necessary feature. As recently as 1983, Tamora Pierce's *Alanna: The First Adventure* told the story of a girl who disguised herself as a boy in order to become a knight; when her deception is uncovered in the next book, it upsets the social structure of a world. In Pierce's most recent books, on the other hand, although her girl fighters and magic users need to confront a variety of sexist, racist, and classist social structures in order to succeed, their gender is no longer so overwhelmingly important to the story structure.

The transformation of the fight for gender equality to the fight for sexuality equality has been a growing trend in realistic young adult fiction for some time. In Pierce's *Will of the Empress* (2005), blacksmith and powerful mage Daja admits that she is attracted to women. Daja's coming-out may indicate that that trend will be moving into fantasy and science fiction for young readers.

Another heroine who is adventurous without apologies is Lyra, the almost-feral heroine of **Philip Pullman's** steampunk-style fantasy *The Golden Compass* (1995). Lyra becomes a secondary character later in the trilogy, and the brutish innocence that makes her such an active protagonist in the trilogy's first volume leaves her more of a passive follower by the third.

Garth Nix's heroines Sabriel and Lirael (1997–2003), both clever and driven fighters, are not unusually active or brave for female characters in their worlds. Though birthright is what drives both young women into a terrifying and draining fight against the Dead, the completely nonmagical girls of Lirael's school are also brave fighters when a war comes to their doorstep. In Lirael's story, the two weakest characters who, through foolishness or inaction, do most to endanger the world are both boys her own age.

Science Fiction

Early science fiction for children tended to be crossover fiction consumed by both adults and young readers, such as the works of Edgar Rice Burroughs, Jules Verne, and H. G. Wells. The Stratemeyer Syndicate began publishing lines of science fiction series for both boys and girls at the turn of the twentieth century: the Great Marvel series and Tom Swift books. During this time and during the forthcoming golden age of science fiction initiated by Hugo Gernsback and John W. Campbell (**editors** of *Amazing Stories* and *Astounding Stories*, respectively), girls were largely absent as major characters except in the role of observer or romantic interest, such as Weena, the passive heroine

of Wells's *The Time Machine* (1895). For most of the twentieth century, science fiction for children featured adventurous boys and almost no girls.

Andre Norton, known as the grande dame of science fiction, was a prolific author of **sword-and-sorcery**-in-space novels from 1934 until her death in 2005. Though many of Norton's later works included prominent and powerful girl characters (most notably in her *Witch World* series), she published only under androgynous and male pseudonyms, initially because publishers told her that her target audience was boys.

It was not until **Robert A. Heinlein's** *Podkayne of Mars: Her Life and Times* (1963) that science fiction gained a renowned female protagonist. *Podkayne*, the last of Heinlein's juvenile novels, is typical Heinlein in the ambiguity of its gender politics. On the one hand, the story tells of a young girl's coming-of-age in a genre that up until this time had been sadly lacking in female characters. On the other hand, *Podkayne* has been criticized as being an overly weak character in a didactic tale that ultimately says a woman's place is caring for her children, and that a mother (but not a father) who succeeds in her chosen career but fails as a nurturer will produce tragedy. Though Heinlein switched to writing adult science fiction after *Podkayne*, he continued to write science fiction with ambiguous gender politics, which critics to this day either praise as highly feminist or disparage as thoroughly misogynist.

Modern science fiction for children and young adults is a sadly sparse field, with far more fantasy available than science fiction. The truisms that girls do not read science fiction and that only girls read as children may have led to this dearth in a purely commercial sense. However, those current science fiction novels that do exist for young readers are full of interesting female characters. Monica Hughes's futuristic novels, such as *Invitation to the Game* (1991) and her *Arc One* series, feature strong girls in a collapsing society. While *Invitation to the Game* assumes a world with strictly heterosexual and monogamous young adults, it also creates a large number of different types of possible girl characters, active and passive, with different types of strengths.

Fantasy author Diana Wynne Jones has a few science fiction novels. For a crossover audience of teens and adults, *Hexwood* (1994) presents a complex world with a child/adult heroine Ann/Vierran who solves a bizarre mystery in the face of changing perceptions. *A Tale of Time City* (1987) is a time-travel novel for younger readers, in which an ordinary mid-twentieth-century evacuee girl is presented with an extraordinary puzzle to solve in order to prevent the collapse of space-time. Garth Nix's science fiction/**horror** novel *Shade's Children* (1997) features a number of female characters, including team leader Ella.

As with adult science fiction, science fiction for younger readers often addresses questions of a changing society. Girls in these books frequently need to address questions of gender identification and their place in society. A broad swath of top-notch books all place adolescent girls in situations where self-identification through physical appearance and attractiveness are

called into question. For example, Hughes's *Isis* trilogy (1980–82) features an independent and solitary female protagonist who has had her body modified (without her knowledge) to suit her environment.

Peter Dickinson's *Eva* (1988) tells of an adolescent girl who, after a horrifying accident, has had her brain transplanted into a chimp's body. Though Eva's parents are heartbroken at what they see as the loss of their beautiful daughter, Eva is now supremely well suited to survival in a changing world. Her casual rejection of human aesthetic mores calls current human values into question.

Scott Westerfeld's *Uglies* trilogy (2005–06) features a **dystopia** in which all young adults, both boys and girls, are made "pretty" in order to create a perfect society. Heroine Tally is adventurous and independent, and her actions are strongly driven by those of her even more independent female friend Shay. Through the course of the trilogy, Tally modifies both her body and her mind, and in doing so explores the connections between looks, thoughts, and society.

COMICS, GRAPHIC NOVELS, AND MANGA

United States

In the United States, comics have historically been thought of as a nonliterary, underground genre created exclusively for boys. In recent years, that assumption has been changing, with mainstream publishers increasingly adding lines of original and translated comics and marketing explicitly to children's librarians and teachers, as well as directly to both boys and girls. With the growing popularity of comics among girls, there's a new wealth of interesting girl characters in a wide range of fantasy and science fiction comics for both children and adults. These works span nearly as wide a range of genres and character types as prose fiction does.

Jeff Smith's *Bone* (1991–2004) is a humorous yet serious reworking of the traditional fantasy quest in which the lost prince role is taken by a female character. Carla Speed McNeil's *Finder: Talisman* (2002) is a single story set in McNeil's science fiction *Finder* universe (a universe chock-full of unusual gender play), in which a shy and introspective adolescent girl reflects on nostalgia and the myths of her own childhood; as the nostalgia plot indicates, *Finder*, while full of strong girls, is oriented toward adult readers. Ted Naifeh's *Courtney Crumrin* (2002–04) stars a sullen and angry adventurer in the growing and popular genre of **gothic** and twisted comics. Jill Thompson's *Scary Godmother* (1997–present) stars a fearless toddler who periodically enters a land called the Fright Side where her friends are a variety of friendly monsters. Elizabeth Watasin paid homage to the "Betty and Veronica" style of schoolgirl comic heroines with her short series *Charm School: Magical Witch Girl Bunny* (2000),

about a schoolyard same-sex relationship between an adolescent witch and a **vampire**.

Girls in superhero comics have had a mixed bag of experiences. Like their adult female counterparts, girl superheroes and sidekicks are often clothed in bikinis and high heels and overtly sexualized. The Batman line of comics has been criticized for torturing and killing the one female Robin, a teenage girl. Yet the same time, there have been some extremely powerful girl superheroes in a genre that is perhaps kinder to female teenagers than to adult women. The Marvel *X-Men* line of comics has always been full of powerful adolescents, both male and female, ranging from Jean Grey's origins as the sole girl among the adolescent *X-Men* in the 1960s to the far more gender-balanced teams of mutant children that were later developed in *The New Mutants*, *X-Factor*, *The New X-Men*, and numerous other *X-Men* lines of comics.

The setting of many of the *X-Men* comics in Professor Xavier's School for Gifted Youngsters produces fertile ground for comics that deal with adolescent issues of romance and school as well as with battling evil, the primary concern of any superhero comic. Current girl *X-Men* include such characters as Surge, a formerly homeless Japanese teen, and Dust, a Sunni Muslim Afghani girl who wears a veil. At the same time the *X-Men* were battling supervillains and teen angst, DC Comics developed its own line of teenage superheroes, the Teen Titans. The original Teen Titans were entirely male, but they soon were joined by young female superheroes Wonder Girl, Raven, and Starfire. The current Teen Titans include a wide variety of girl heroes, including the one-eyed martial artist Ravager and the HIV-positive former prostitute Speedy.

Japan

In Japanese comics, *shoujo* manga (comics for girls) began forming as a distinct genre at the turn of the twentieth century and is now a massive industry. Sixty percent of manga buyers in **Japan** are women or girls, and publishers in the United States have begun realizing the market potential for *shoujo*. *Shoujo* manga focuses on relationships rather than plot, and so while many fantasy and science fiction plotlines exist, they are often secondary to the intricacies of human relationships. Additionally, *shoujo* manga are comics *for* girls, not necessarily *about* girls, and those magazines aimed at teens often feature no girls at all.

The girls' science fiction and fantasy magazine *Uingusu* ("Wings"), for example, features primarily stories about attractive young men in homoerotic relationships. However, girls are certainly present in *shoujo* manga, often in unusual gender roles. *Revolutionary Girl Utena* (a 1996–97 manga, 1997 television series, and 1999 movie) features a schoolgirl who decides to become a prince. Utena duels with other schoolboys in a magical setting in order to win

the right to possess the “Rose Bride,” another schoolgirl who is passive, sweet, and extremely girlish.

Boys’ manga (often written by women) also frequently features strong female characters and similarly addresses a concern with gender roles. *Ranma 1/2* (a 1987–96 manga, 1989–2003 series of television shows and movies, and 1994 computer game) stars a boy martial artist who turns into a girl when splashed with water and the girl martial artist with whom he carries on a continuing love/hate relationship. Though the story is at one level relentlessly heterosexual, it constantly explores questions of gender identity and sexuality. Since the late 1960s, manga for both boys and girls have been very concerned with gender ambiguity, sexual identity, and sexuality ambiguity. While the comics themselves are marketed explicitly to boy or girl audiences, gender roles within the comics are far more fluid.

TELEVISION AND FILM

Television and film have been much harder on girl characters in the fantastic than the written word has been, though a few characters stand out as notable. ***Buffy the Vampire Slayer*** (1992 movie, 1997–2003 television series) is perhaps the canonical example of girl power in television and film. The girl heroine was written in direct reaction to the bubble-headed blonde girls of horror movies. Buffy is magically endowed with the power to fight vampires, and her band of sidekicks at various times includes two adolescent witches, a 5,000-year-old demon in the body of a teenage girl, and her non-super-powered but brilliant younger sister. In fact, Buffy’s most ordinary and least powerful sidekick is a young man; most of her powerful friends are female and her story eventually culminates when she empowers girls and young women all over the world with supernatural demon-fighting abilities.

In recent years, television has been chock-full of powerful girl protagonists, from the **genetically engineered** *Powerpuff Girls* (1998–2004) fighting monkey mad scientist Mojo Jojo, to the adolescent witch concerned with dating and homework in *Sabrina, the Teenage Witch* (1996–2003), to the staff-wielding Gabrielle, Xena’s sidekick and possible lover on ***Xena: Warrior Princess*** (1995–2001). At the immediate moment, in fantasy and science fiction television, girls are far more likely to be spunky sidekicks and love interests: *Smallville*’s Lana, Lois, and Chloe; *Doctor Who*’s Rose, Martha, and Donna. Girls in starring roles are more common in nonfantastic television. Only the women of *Charmed* (1998–2006), the longest-running television series with female leads, headlined their own fantasy show (and with the heroines eventually ranging in age from 28 to 35, they hardly count as “girls,” as they arguably did when the show began).

Surprisingly, given its reputation for absent or evil mothers, Disney offers some of the strongest girl heroines in children’s fantasy movies. Looking at a historical arc of Disney animated features reveals changing societal

ideas of gender over the years. *Sleeping Beauty* (1959) is a retelling of a traditional European fairy tale featuring one of the most passive heroines in all of Western folklore. *Mulan* (1998), on the other hand, relates a traditional Chinese folktale of a girl who disguises herself as a boy and fights as a warrior in order to rescue her family. While both stories (and most Disney movies) ultimately champion the conventional heterosexual marriage plot, the different levels of agency exhibited by *Sleeping Beauty* and *Mulan* mirror changing ideas of what it means to be a girl. *Lilo and Stitch* (2002) stars a much younger girl and thus avoids the romance plot between primary characters altogether. When the heroine (cared for by an older sister who is really only a girl herself) encounters the troublemaking alien *Stitch*, the two cause utter chaos in a film that ultimately champions nontraditional gender roles and family structures.

Children’s movies based on books often have interesting girl characters taken from the source text. Movie versions of *Pippi Longstocking*, *Tuck Everlasting*, and *Ella Enchanted* offer versions of compelling girl protagonists created in books. Outside of Disney animated features and book adaptations, however, fantastic film is sadly lacking in girl protagonists. Movies about talking animals or magical creatures often default all the characters to male, except for a spunky and smart female sidekick to the hero, as with *The Dark Crystal*’s Kira (1982). The *Spy Kids* trilogy (2001–03) stars a sister-and-brother pair of child spies who need to rescue their parents from an evil mastermind; similarly, the loosely book-based *A Series of Unfortunate Events* (2003) offers equal screen time to brother and sister Klaus and Violet.

Since 1998, the animated films of Japanese director Hayao Miyazaki have started becoming available in English. Miyazaki’s fantasy and science fiction films feature a variety of types of heroines. The eleven- and four-year-old girls who star in *My Neighbor Totoro* (1988) are everyday modern children who exhibit a sense of awe when they encounter magical creatures in the woods, while the thirteen-year-old witch protagonist of *Kiki’s Delivery Service* (1989) takes magic for granted but has to struggle when she learns to live on her own. The innocence of these younger girls is contrasted by the hard warrior nature of Miyazaki heroines Nausicaä and Mononoke. The passive if courageous heroine Sheeta of *Castle in the Sky* (1986), who is the object of adoration for a host of male characters, is somewhat unusual in Miyazaki’s world.

Interesting girls can also appear in films aimed at an adult market. The science fiction movie *Serenity* (2005) has a leading role for character River Tam, a super-powered but deranged heroine. While River’s psychic powers and martial arts skills do make her a strong character, she is also waifish, fragile, and doll-like, and her nearly supernatural powers contrast sharply with the earned strength of *Serenity*’s adult warrior woman, Zoë. River is more of a super-powered icon than she is a child, although the character as first envisioned in the **Firefly** television series did occasionally act more familiarly like an adolescent girl.

The film adaptations of the *X-Men* comic books (2000–2005) feature powerful girls in the mutants Rogue and Kitty Pryde. Though both girls use their powers in compelling and entertaining ways, they, like all the female characters in these films, are extremely underpowered compared to their equivalents in the source text of the comics. The collective weakening of the female mutants, both adults and children, angered many feminist critics.

See also Lindgren, Astrid; chapters 6, 9, 13, and 14.

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Fandom

BERNADETTE LYNN BOSKY AND ARTHUR D. HLAVATY

IN THE SCIENCE fiction (SF) community, the word *fan* means more than just an aficionado. Rather, there are organized groups of appreciators, and just as a tribe's name for itself often means simply "the people," so too different groups of fans have called themselves *fandom*, with no explanatory adjective. This chapter provides a brief history of fandom, focusing primarily on the changing **gender** mixture as well as noting the contributions of a number of women.

THE BEGINNINGS

Science fiction fandom, like science fiction (SF) as a category, can be dated from 1926, although similar phenomena, such as small groups exchanging independent publications, existed before then. In that year, Hugo Gernsback began publishing *Amazing Stories*, promoting it by encouraging readers to form science fiction fan clubs and to discuss the stories in his letter column.

Early science fiction, with its male protagonists and emphasis on hardware over emotions or even character, was seen as a masculine interest. Gernsback admitted surprise when his letter column revealed that women were actually interested in reading and discussing science fiction. In the June 1928 issue of *Amazing Stories*, Mrs. H. O. De Hart noted that she was an anomaly, a female reader, and that she did not expect Mr. Gernsback to "clutter" his magazine with her letter. He did publish it, however, saying that he found it interesting that a member of the "fair sex" would write. In the next issue, letters from Mrs. L. Silverberg and Mrs. Lovina S. Johnson declared how pleased and surprised they were to see that they were not the only female SF readers.

As fandom developed in the 1930s and 1940s through clubs and "fanzines" (magazines of original material produced by and for fans), almost

no women participated on their own, though a few appeared as the girlfriends of male fans. For instance, Myrtle R. Jones (better known as Morojo, her initials in Esperanto) attended the first world science fiction convention in the company of Forrest J. Ackerman. The Futurians, perhaps the best known of the early fan groups, began in 1937, but did not have any female members until Virginia Kidd and **Judith Merrill** (then Judith Zissman) joined in 1944. One Mary Helen Washington contributed to her brother Raym's fanzine at the age of nine but was not heard from again. Harry Warner Jr.'s *All Our Yesterdays*, the major history of fandom in the 1940s, covers women in a chapter, "Feminine Fans," that is slightly more than a page in length and also covers racial minorities.

THE 1950S

By the end of the 1940s, the presence of women was becoming more noticeable. A 1948 survey conducted by Wilson Tucker reported that 11 percent of fans were female. **Marion Zimmer Bradley**, who claimed to be the first major female SF fan not following a male friend or partner into fandom, was inspired by a fanzine review column in the first SF magazine she ever saw, a 1946 issue of *Startling Stories*. Her first fanzine, *Astra's Tower*, appeared the following year. In 1949, she and her then-husband, Robert Bradley, published a popular zine called *Mezrab*.

Perhaps the most notable of the early female fanzine fans was Lee Hoffman, who published the first issue of *Quandry* [sic] in 1950 when she was eighteen. Her first name and the overwhelmingly male nature of the fan community led many fans (knowing her only on paper) to assume that she was a boy. Her writing had won her many admirers by the time she became known in person. While she did not do anything to fool people, she did not do anything to correct the misapprehension either, and as a result, when she made a public appearance at Nolacon, the 1951 Worldcon, many fans were shocked. She had a major influence on fanzines because, while she did not find science fiction terribly interesting, she enjoyed the company of other fans. As a result, she did much to encourage the idea that a truly "fannish fanzine" could be about topics other than science fiction.

Many 1950s fans were comfortable with the overwhelmingly male nature of fandom and its boys' club aspects, but others were bothered by it. Just as the nearly all-white nature of fandom inspired the creation of Carl Brandon, an imaginary African-American fan, in 1953, the following year there was another case of more deliberate postal cross-dressing than Hoffman's. A group of **British** women, including Ethel Lindsay, Frances Evans, Pam Bulmer, and Bobbie Wild, began *Femizine*, intended to be an all-woman production except for the letter column. It was immediately infiltrated by a male British fan named Sandy Sanderson, using the name Joan W. Carr. In 1956,

Sanderson confessed to the hoax, reportedly leaving fans with a sense more of loss than of betrayal. The women continued to publish the fanzine, now called *Distaff*. Also in 1956, Marion Cox, in Sioux City, Iowa, published several issues with the similar name of *Femzine*, also restricted to women's writing.

Other female fans followed in the 1950s. Janie Lamb began a long career of leadership in the National Fantasy Fan Federation (N3F). Betty Jo McCarthy, later known as Bjo Trimble, was one of the first to organize art shows at SF conventions. Gertrude Carr, generally known by her initials (G. M. Carr), became notorious for attempting to keep fandom free of pornography and generally supporting the views of the John Birch Society, to which she belonged. These women all remained active in fandom for most of the twentieth century.

STAR TREK

Star Trek changed everything. Although it had a higher percentage of males in its audience than almost any nonsports television show of its time, it also appealed to a far greater number of women than any previous form of science fiction and changed the gender balance of fandom forever.

Star Trek creator Gene Roddenberry set out to evoke fandom's enthusiasm for the show, previewing it at the 1966 Westercon and Worldcon. Soon there were specifically *Star Trek* fanzines. The first was *Spockanalia*, edited by Devra Langsam and Sherna Comerford, published in September 1967. The zine had its roots in fanzine fandom and was mimeographed, as fanzines traditionally had been, though soon *Trekzines* would be photo-offset and highly illustrated. Langsam belonged to the Lunarians, a New York fannish organization, and participated in the organization of Lunacon, the annual SF convention in New York. Lois McMaster, later to write SF as **Lois McMaster Bujold**, appeared in the second issue. Soon *Spockanalia* was joined by the short-lived *ST-Phile*, edited by Kay Anderson and Juanita Coulson, and before long there was a flood of *Trekzines*.

The first zines were almost entirely composed of articles, with a few poems, but soon women were writing stories using the background and characters of the show, giving them a complexity far greater than could be offered by a television series. Ruth Berman's *T-Negative* (named after Spock's blood type) became a showcase for her own fan fiction and that of Jacqueline Lichtenberg, Jean Lorrah, **Eleanor Arnason**, and others. Lichtenberg created the first major series of *Star Trek* stories, the *Kraith* series (named after a goblet used in Vulcan rituals), detailing Spock's earlier life on Vulcan. All of this material was published in fanzines, under some secrecy for fear of lawsuits by copyright owners.

In 1968, the show faced the threat of cancellation after only two seasons, and Roddenberry enlisted the help of fandom in an unprecedented and

successful effort to petition the network into keeping the show on for another year. Bjo Trimble, already well known in South California fandom, was one of the leaders of the campaign, publishing a newsletter entitled *Where No Fan Has Gone Before*. Eventually, she and her husband John became employees of *Star Trek*, in charge of handling fan mail and related duties.

In 1969, Trimble edited and self-published a book, *The Star Trek Concordance*, with information compiled by Dorothy Jones. Covering the first two years of the series, it set a precedent for books devoted to popular television series, and a later edition was professionally published by Ballantine Books in 1976. The first convention devoted to *Star Trek*, called simply the Star Trek Conference, was a one-day event that took place on March 1, 1969, at the Newark (New Jersey) Public Library. Organized by Sherma Comerford, it featured panels and discussions.

In 1972, the first Star Trek Con to use that name, organized by Devra Langsam and Al Schuster, was held in New York City. A full-weekend gathering, it featured actors from the TV series. Three thousand fans attended, and it is generally considered the first of the big-time media conventions. Before then, science fiction conventions had been cooperative activities, in which all were participants. Now there was a distinction between paid performers and an audience that merely observed. Also in 1972, Shirley Maiewski started the Star Trek Welcomittee, an organization to help newcomers find their way around Trek fandom.

Star Trek fandom began as, and somewhat remained, its own entity, apart from and to some extent looked down on by the other science fiction fandoms. However, female *Star Trek* fans mingled in and even left Trek fandom for more general SF zines, conventions, and clubs. This influx marked the beginning of the end of science fiction fandom as a boys' club.

As Trek **fan fiction** continued to grow, it developed its own critical terminology. Many of these terms reflect the female authorship of the works. In 1973, Paula Smith coined the term *Mary Sue* for a story featuring the triumphs of an idealized version of its own author. Other new terms were *hurt/comfort* (typically involving two male characters) and *slash*.

SLASH

In 1974, a Trekzine called *Grup* published "A Fragment Out of Time," a two-page story by Australian fan Diane Marchant that included a sex scene so vague that the characters had neither names nor genders. In the next issue, Marchant announced that the two participants were Spock and Captain Kirk. That story is the first recorded example of the subgenre that became known as K/S (Kirk/Spock) or, when applied to fictional characters in general, **slash fiction**: tales of sex and/or love between male characters from TV series, movies, or books, almost always written by women. In 1976, the first slashzine,

Alternative: Epilog to Orion, by G. Downes, appeared. Like the **romance** genre, slash has ranged from the ethereally romantic to the explicitly sexual (though these latter, at least in the beginning, were notorious for their lack of knowledge of the technicalities of male–male intercourse). **Joanna Russ** considers the latter stories important, discussing them in an essay titled, “Pornography by Women, for Women, with Love.” Fan fiction, including slash, soon branched out to other shows, notably *Starsky and Hutch*, and crossover fiction involving two or more shows became popular.

By 1975, Trek fandom had become such a major phenomenon that Bantam Books, which had published James Blish’s short-story versions of the shows, issued *Star Trek Lives!*, by Jacqueline Lichtenberg, Sondra Marshak, and Joan Winston, detailing the history of the fandom and including examples of the fiction. Its success led to the publication of novels set in the Trek universe, often by writers who had gotten their start writing fan fiction, such as Jean Lorrah and **Vonda McIntyre**. The publishers (Bantam and then Pocket, a subsidiary of Paramount, which owned the *Star Trek* franchise), attempted to maintain strict control of content, particularly avoiding slash.

In 1985, two writers with backgrounds in fan fiction caused trouble. *Ishmael*, by Barbara Hambly, was a crossover with the television show *Here Come the Brides*, which had featured Mark Lenard, who played Sarek, Spock’s father, on *Star Trek*. What was perceived as a more serious offense by the publishers was *Killing Time*, by Della Van Hise, who had written *K/S*. An editor had deleted several scenes as having potential slash appeal, but because of a trafficking error at the publisher, the book was printed without the emendations. Pocket Books recalled the book and printed an expurgated version, but many copies of the original remained at large. The offending material was not explicitly sexual, but it described a mind-meld between Kirk and Spock too emotionally.

The term *slash* was originally used for all imagined pairings between characters who were not paired on the show, such as Spock and Nurse Chapel on *Star Trek*, but it soon was restricted to male–male pairings, with the term *het* used for male–female ones. While men have occasionally written slash, including a group of gay male writers in British fandom, slash is considered to be almost entirely a female phenomenon. In fact, the use of *slash* as a term for male–male pairings in which stereotyped sex roles need not play a part has become so prevalent that some critics have generalized it to woman-written professional fiction in which the author’s own characters have that kind of sex, such as Elizabeth Bear’s *Carnival*.

Fan fiction flourished as computerized systems made it possible to circulate one’s work without paying to put it on paper. Almost as soon as they had been invented, ftp (file transfer protocol) and gopher were used to transmit fan fiction; they were promptly supplanted by mailing lists, newsgroups, and blogs.

SINGLE-AUTHOR FANDOMS

The approach female fans took to *Star Trek* influenced fandom through the creation of single-author fandoms. These were not entirely unprecedented; The Baker Street Irregulars, mostly male Sherlock Holmes fans, wrote as if the stories were real and discussed some of the apparent questions and inconsistencies, and *The Lord of the Rings* generated its own fandom, particularly after its mass market publication in 1966.

In the late 1970s, when fan fiction based on text fiction began to appear in quantity, the leading single-author fandom centered around Darkover, a series of books combining elements of science fiction and fantasy written by Marion Zimmer Bradley, who had been a fan in the 1950s. There were an organization, the Friends of Darkover; an encyclopedia, *The Darkover Concordance*, by Bradley's then-husband, Walter Breen; and a convention, Darkovercon, or more formally, the Darkover Grand Council Meeting, which, like *Star Trek* cons, began with a single-day gathering (in 1978). Darkovercon has become an annual three-day convention, still chaired by Judy Gerjuoy, who organized the first one. Darkover fan fiction has been published in several zines, notably Lynne Holdom's *Contes di Cottman IV*. In 1980, Bradley edited *The Keeper's Price*, the first of a continuing series of collections of Darkover stories, professionally published by DAW, which also published the Darkover novels.

Jacqueline Lichtenberg, one of the original authors of *Star Trek* fan fiction, created the Sime/Gen novels, a series of tales of two symbiotic posthuman races beginning with *House of Zeor* (1974), and encouraged other writers to create stories in her universe. Several other series begun in the 1960s and 1970s, such as **Anne McCaffrey's** dragon books and Katherine Kurtz's Deryni series, also spawned fandoms, primarily but not exclusively composed of women and girls.

FANZINE FANDOM AFTER STAR TREK

1960s and 1970s

Along with the Trekzines, fanzines in general became more gender integrated in the 1960s and 1970s. At Carnegie Mellon University in Pittsburgh, Linda Bushyager, Suzanne (Suzle) Tompkins, and Ginjer Buchanan (later to become an SF editor at Ace) published *Granfalloon* (from the term Kurt Vonnegut Jr. invented in *Cat's Cradle* for a group of people who erroneously believe that they have a meaningful connection). It was nominated for the Best Fanzine Hugo in 1972 and 1973.

Two of the most successful fanzines of the time were published by couples, with both partners writing and numerous female contributors. *Yandro*, edited by Juanita and Robert ("Buck") Coulson, appeared on the Hugo ballot for Best Fanzine from 1959 to 1970, winning in 1965. Elizabeth Fishman's witty and

sardonic *Yandro* articles won her a Hugo nomination in 1971. Sandra Miesel began in *Yandro* writing critical articles, particularly on Poul Anderson and Gordon R. Dickson. She went on to have two monographs published by fannish presses: *Myth, Symbol, and Religion in "The Lord of the Rings"* (1973, TK Graphics) and *Against Time's Arrow: The High Crusade of Poul Anderson* (1978, Borgo Press); she was nominated for the Best Writer Hugo three times (1973–75). Miesel left fannish writing for the Roman Catholic press in the 1980s and later cowrote a professionally published refutation of Dan Brown's *The Da Vinci Code*.

Despite lasting only four years, the second couple-led fanzine, *Energumen*, edited by **Susan Wood** and Mike Glicksohn, was one of the most important zines of the 1970s. It was nominated for the Best Fanzine Hugo in 1971 and 1972 and won in 1973. Rosemary Ullyot's trip reports in *Energumen* gained her Hugo nominations in 1972 and 1973, along with Wood, who wrote everything from academic discussion of SF to an encomium to teddy bears and who won the **award** in 1974. *Energumen* stopped publishing in 1974, when the editors' marriage broke up, but Wood went on to further Hugo nominations from 1975 through 1978, sharing the award with Richard E. Geis in 1977. In 1974, four of the five Fan Writer nominees were female—Wood, Miesel, and Trek writers Lichtenberg and Laura Basta—but the award went to the fifth, Geis.

Other fanzines edited by couples that appeared on the Hugo ballot in the 1970s were *Outworlds* (Bill and Joan Bowers, 1974–75), *Locus* (Charles and Dena Brown, 1971–78; won in 1972, 1976, and 1978), *Starling* (Hank and Lesleigh Luttrell, 1975), and *The Spanish Inquisition* (Suzanne Tompkins and Jerry Kaufman, 1977).

1980 to the Present

By the 1980s, the idea of women in fanzine fandom was taken for granted, to the point that an issue of a zine with no female contributors would be noted. *Holier than Thou* was nominated for the Fanzine Hugo in 1984 through 1986. The editors, Marty and Robbie Cantor, met at a Worldcon when both were established fans in different areas of fandom. In 1987, the *Texas SF Inquirer*, edited for the Fandom Association of Central Texas by Pat Mueller (later Pat Virzi), appeared on the Hugo ballot for the first time, and the following year, it won. *The Mad 3 Party*, a zine devoted to discussion of Noreascon 3, the upcoming (1989) Worldcon in Boston and edited by Leslie Turek, was nominated for the Fanzine Hugo; it won in 1990, when it appeared on the ballot along with *Pirate Jenny*, the zine Mueller began after fannish politics caused her to be dropped from the *Texas SF Inquirer*. Turek herself was nominated for the Fan Writer Hugo in 1988 and 1990.

From 1982 through 2003, Richard and Nicki Lynch, both already well-known fans, began publishing *Mimosa*, a zine largely devoted to fan culture and fan history. It was nominated for the Hugo every year from 1991 to 2004,

winning in 1992, 1993, 1994, 1997, 1998, and 2003. Sharon N. Farber's writings in *Mimosa*, often centering on her experiences as an emergency-room doctor, won her Hugo Fan Writer nominations four times (1994–97). Another popular female fan writer, Evelyn Leeper, was nominated for the same award from 1990 to 2002 for her book reviews and trip and convention reports, in *Lan's Lantern* and elsewhere.

In the 1970s, British fandom had fewer female writers than America did, but in the 1980s a new crop of female writers appeared in the United Kingdom, including Simone Walsh, Lilian Edwards, and Christina Lake. American fans Linda Pickersgill and **Avedon Carol** moved to Britain at that time, encouraging the trend. Carol was nominated for the Fan Writer Hugo in 1989, 1991, and 1992.

The two major British fanzines that began in the 1990s were thoroughly coeducational productions. *Banana Wings*, edited by Claire Brialey and Mark Plummer and filled with much discussion of fandom and fanzines, began in 1995; Brialey was nominated for the Fan Writer Hugo in 2005 and 2006. The graphically creative *Plokta*, edited by Alison Scott, Mike Scott, and Steve Davies, began in 1996. It was nominated for the Fanzine Hugo from 1999 to 2006, winning in 2005 and 2006, and it inspired two conventions called Ploktacons. Maureen Kincaid Speller wrote a popular personal fanzine called *Snufkin's Bum* (Snufkin was the name of her cat) and was nominated for the Best Fan Writer Hugo in 1999.

During the 1990s, a good deal of fan publishing, although not all, moved onto the World Wide Web. At first, the **Internet** was mostly, though never exclusively, a male domain, but as it became more user-friendly, women logged on in greater numbers. The Net soon became an extension of fanzines by other means, as fanzine fans began writing for GEnie, the Well, the rec.arts.sf.* newsgroups, and eventually blogs. Teresa Nielsen Hayden, long a popular fan writer, was nominated for the Fan Writer Hugo in 1991, mostly for her online writing. *Emerald City*, a fanzine edited by Cheryl Morgan from 1995 to 2006 and largely devoted to reviews, was almost entirely an online production. It was nominated for the Fanzine Hugo three times (2003–05), winning in 2004, and for the Semiprozine Hugo in 2006. Morgan herself was nominated for the Best Fan Writer Hugo from 2004 to 2006. The editors of *Plokta* created Plokta.net, an online fannish newsletter.

Fan Artists

Women have illustrated fanzines all along, and since the Best Fanzine Hugo began in 1967, there have usually been women on the ballot: Alicia Austin (1970–72, 1974; won 1971), Wendy Fletcher (1972), Jeanne Gomoll (1978), Victoria Poyser (1980–82, won 1981–82), Joan Hanke-Woods (1980–86, won 1986), Diana Gallagher Wu (1988–89, tied for win 1989), Merle Insinga (1988–91, 1993),

Peggy Ranson (1991–98), Diana Harlan Stein (1991–93), Linda Michaels (1993–95), Freddie Baer (1999–2000), and Sue Mason (2001–06; won 2003, 2005)

FEMINISM COMES TO FANDOM

The first explicitly **feminist** fanzines appeared in 1974, discussing such topics as the need for more female writers and more alternatives to contemporary sex roles. Male SF writers and fans had been proud of their relative freedom from or transcendence of the sexism of mundane society, but fanzines began featuring women telling established professional writers such as Poul Anderson and Philip K. Dick that they were not as enlightened as they thought they were. *The Witch and the Chameleon* was a short-lived zine edited by **Canadian** fan Amanda Bankier. *Janus*, published in Madison, Wisconsin, was edited at first by Janice Bogstad, with Jeanne Gomoll joining her as coeditor with the fourth issue. It was nominated for the Best Fanzine Hugo from 1978 through 1980.

In 1975, **Khatru**, a fanzine edited by Jeffrey D. Smith, published a major discussion of women in science fiction, both as writers and as characters. It featured contributions by **Suzy McKee Charnas**, Virginia Kidd, **Ursula K. Le Guin**, Vonda N. McIntyre, Raylyn Moore, Joanna Russ, Luisa White, **Kate Wilhelm**, and **Chelsea Quinn Yarbro**. Alice Sheldon also participated, but she was then posing as a male science fiction writer named **James Tiptree Jr.**, and her masquerade went undetected.

In 1986, Susan Wood managed with some difficulty to talk the committee for MidAmericon, the Worldcon held in Kansas City, into letting her present a panel entitled “Women and Science Fiction.” It overflowed the small room she was granted and sparked a groundswell of feminist activity.

One result was a demand for women’s space, often called “A Room of One’s Own” (after a Virginia Woolf title), at conventions, with men either excluded or allowed only if invited by a specific woman. That led to predictable debates over charges of reverse sexism and whether male-to-female **transsexuals** were included. The first such room was organized by Wood at the 1978 Westercon in Vancouver.

At this time, too, Canadian fan Janet Small (later Janet Wilson) started A Woman’s APA, which had some of the same issues. It was originally open to anyone who wanted to participate in feminist discussion, but some of the women felt uncomfortable with men in the group, so they started what they called Subset, for women only. In 1978, after some disagreement, the group decided to make the entire amateur press association (APA) all-woman, leading to the formation of three new APAs: Boy’s Own APA, for men only, and the coeducational Spinoff and Mixed Company. A Woman’s APA remains all-woman, with members setting their own rules for availability of their zines, from “members only” to “I don’t give a shit who reads this.” It inspired a

British women's APA, the Women's Periodical, which, like A Woman's APA, has survived the general diminution of APAs in size and number.

The most notable result of the post-MidAmericon fervor was the formation of **WisCon**, the feminist SF con. The first WisCon was held February 11–13, 1977, at the Wisconsin Center in Madison, chaired by Janice Bogstad and Doug Price, with guests of honor **Katherine MacLean** (writer) and Amanda Bankier (fan). It has been held in Madison every year since then. The inevitable rumors of sexual exclusion or ideological correctness tests for admission were always baseless, and WisCon has become a popular gathering for both sexes. WisCon was also where, in 1991, Pat Murphy announced the creation of the James Tiptree Jr. Award for SF or fantasy that explores and expands gender roles.

Another aspect of feminism in fandom has been the questioning of sexist assumptions about proper female appearance. In the 1990s, Debbie Notkin began running convention panels on "Fat, Feminism, and Fandom." She and photographer Laurie Toby Edison put together *Women en Large*, a book of photos of fat naked women, many of them from fandom.

FILK

Filk songs—song parodies and original songs on SF and fannish themes—have been a significant part of fandom since the 1950s. The term was originally a typo for *folk* that appeared in the title of an essay, "The Influence of Science Fiction on Modern American Filk Music," written in 1954 by Lee Jacobs. It was first deliberately used by Karen Anderson in 1960 to describe a song written by her husband, Poul, and it has been used ever since. There are now filk sings at many conventions, filk recordings in all media, and books of filk songs. Like fanzine fandom, filk is an area where women are considered as likely to appear as men.

In 1978, Margaret Middleton began publishing *Kantele*, the first filk fanzine; it continued until 1985. Lee Gold, teaming with her husband, Barry, has been writing and performing filks since 1967 and has been publishing *Xenophilia*, a bimonthly zine of filks, since 1988. She is also the official editor of the gaming APAs *Alarums* and *Excursions*.

Leslie Fish arrived in fandom at about the same time and soon wrote two of the best-known filks: "Hope Eyrie," a stirring tribute to the moon landing, and "Banned from Argo," the hilarious tale of the misadventures of an unnamed space crew strongly resembling the characters from the original *Star Trek*.

Other popular female filkers include Julia Ecklar, Kathy Mar, Cynthia McQuillin, Mary Ellen Wessels, and Dr. Jane Robinson, all of whom have been elected to the Filk Hall of Fame.

ASSORTED FANNISH ACHIEVEMENTS

Worldcon Fan Guest of Honor

Juanita Coulson became the first female Worldcon Fan Guest of Honor (GoH) in 1982, sharing the title with her husband, Buck. Susan Wood and her ex-husband Mike Glicksohn were likewise joint Fan GoHs in 1975.

Lee Hoffman became the first woman to be the sole Fan GoH in 1982. Since then, several women have been guests of honor as part of couples: Joyce Slater (1987, with Ken Slater), Joni Stopa (1991, with Jon Stopa), Sachiko Shibano (1996, with Takumi Shibano), Anne Passovoy (2000, with Bob Passovoy), and Bob Trimble (2002, with John Trimble).

Fan Funds

There are two major fan funds, TAFF (the Trans-Atlantic Fan Fund), begun in 1953, which sends an elected fan between America and Europe, and DUFF (the Down Under Fan Fund), begun in 1972, which pays for a fan's travel between America and Australia. In the first twenty years, TAFF honored two well-known female fans: Lee Hoffman in 1956 and Ethel Lindsay in 1962. The first couple to win TAFF was June and Len Moffatt in 1973. Then there were no female TAFF winners until Avedon Carol in 1983. Patrick and Teresa Nielsen Hayden won in 1985, and since then, about half the winners have been female: Jeanne Gomoll (1987), Lilian Edwards and Christina Lake (1988, as an entry), Pam Wells (1991), Jeanne Bowman (1992), Abigail Frost (1993), Ulrika O'Brien (1998), Maureen Kincaid Speller (1988), Vijay Bowen (1999), Sue Mason (2000), and Suzanne Tompkins (2005). Some of these brought male companions, but all were elected on their own.

Lesleigh Luttrell won the first DUFF in 1972. Since then, women have won about one out of four, with a larger proportion since 1995, and more couples were elected than for TAFF. Christine McGowan (1976), Linda Lounsbury (1979, with Ken Fletcher), Joyce Scrivner (1981), Robbie Cantor (1985, with Marty Cantor), Marilyn Pride (1986, with Nick Stathopoulos and Lewis Morley), Lucy Huntzinger (1987), Leah Smith (1993, with Dick Smith), Pat Sims (1995, with Roger Sims), Janice Murray (1997), Janice Gelb (1999), Cathy Cupitt (2000), Naomi Fisher (2001, with Patrick Molloy), and Rosy Lillian (2003, with Guy Lillian III) have all won DUFF.

Worldcon Chairs

The World Science Fiction Convention (Worldcon) began in 1939. Like other aspects of fandom, it was almost entirely male at first, and then became more sexually integrated. In 1952, Julian May became the first woman to chair a Worldcon. Since then, about a quarter of the Worldcons have had female chairs or cochairs: Noreen Falasca (1955, with Nick Falasca), Anna S. Moffatt

(1958), Ella Parker (1965), Joyce Fisher (1969, with Ray Fisher), Leslie Turek (1980), Suzanne Carnaval (1981, with Don C. Thompson), Penny Frierson (1986, with Ron Zukowski), Kathleen Meyer (1991), Karen Meschke (1997), Peggy Rae Pavlat (1998), and Deb Geisler (2004).

Despite some fans' self-image as superior beings and science fiction's claims to be the literature of the future, the role of women in science fiction has just kept pace with, or slightly preceded, that of women generally in the national cultures. Fandom has always been willing to acknowledge expertise in women, yet for a long time it saw those women as exceptions to general gender expectations. Even now, many women in fandom are known primarily as members of couples; however, often the woman had achieved recognition before meeting her partner or they became well known together. For many possible reasons, ranging from its origins in the urban Northeast United States to the prevalence of engineer-type personalities among the men, fandom has long been tolerant—even welcoming—of strong, even pushy women. Thus, while not overly feminist, fandom has had more opportunity for and encouragement of female success. As science fiction itself became more interested in and interesting to women, more women have participated in fandom in all roles.

See also Cosplay; Editors, Fan; Editors, Professional; Vidding; chapter 28.

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WisCon

JEANNE GOMOLL

HELD annually in Madison, Wisconsin, WisCon is the world's oldest, largest, and most respected convention focusing on **feminist science fiction**. It began as a small weekend convention run by a University of Wisconsin student group and attended by two hundred people in 1977. The event is now a four-day world-renowned convention run by a hundred-person committee and attended by a thousand people in 2006. The majority of WisCon 1 attendees were Madison residents; in 2006, most attendees traveled from outside Wisconsin, many from outside the United States. WisCon's programming has encouraged serious exploration of science fiction (SF) and fantasy from the perspectives of **gender**, class, race, and progressive politics. Many members of its planning committee and attendees travel great distances to participate in what has become the annual gathering place of the feminist SF community.

WisCon's longevity as a niche convention, the remarkable continuity provided by convention committees (or "concoms") containing several members who have worked throughout WisCon's history, and the perseverance of its feminist mission has inspired several scholars to look for an explanation for the success of this unusual convention. More than likely, several factors are responsible: first, WisCon's roots in the publication of **Janus**; second, the coincidental birth of WisCon during the Second Wave of the women's movement; third, the existence of a large community of writers and readers whose interests were not being served by other, more traditional conventions; fourth, the many contributions of specific individuals who cared passionately about WisCon's mission and devoted enormous amounts of time and energy to it; and finally, the infusion of new energy and the periodic reinvention of WisCon caused by such events as the announcement of the **James W. Tiptree Jr.** Award in 1991 and the celebration of WisCon 20 in 1996.

JANUS

From 1975 until 1977 (the year of WisCon 1), a University of Wisconsin (UW)-Madison student group calling itself “Madstf” met several times a week and published the first six issues of the fanzine (fan-published magazine) *Janus*. The group was founded in 1975 by Janice Bogstad, Phillip Kaveny, Hank and Lesleigh Luttrell, and Thomas Murn. Within two years, the group grew to about twenty members, primarily students attending UW-Madison. Madstf resembled hundreds of other science fiction groups in the United States at that time. Its members engaged in regular, animated discussion of science fiction books and ideas; they published a fanzine and contributed letters, essays, and artwork to other fanzines; and they traveled to SF conventions in other cities and created a social network. On the other hand, the several strong-minded women who organized many of Madstf’s activities were a group that differed significantly from the more common male-dominated SF groups.

The largest part of the young group’s energy was lavished upon the fanzine *Janus*, whose first issue was edited by Bogstad. Madstf members wrote for, typed, illustrated, designed, laid out, proofread, mimeographed, and distributed the issues. By the second issue, I joined Bogstad as managing editor, primarily working as designer and illustrator. *Janus* issues 4–18 were jointly edited by the two of us and received a great deal of attention from fanzine fans and women writers emerging at the time as important SF authors. *Janus* received three Hugo nominations for Best Fanzine in 1978, 1979, and 1980.

Janus had a profound influence upon WisCon. Indeed, two issues of *Janus* were published as program books for the first and second WisCons. Bogstad and I had met in 1971 when we were enrolled in UW-Madison’s historic first science fiction class, taught by Fannie LeMoine in the Department of Comparative Literature. Our interest in feminism, the emergence of many **award**-winning women science fiction writers in the 1970s, the highly politicized atmosphere of the Madison campus during the Vietnam War years, and the Second Wave of the women’s movement all contributed to the zine’s feminist and politically left voice, which eventually molded the themes of WisCon.

The convention’s catalyst occurred not in Madison, but at one of the first conventions attended by most Madstf members: MidAmericon, the 1976 world science fiction convention (Worldcon), held on Labor Day weekend in Kansas City, Missouri. The panel “Women and SF” and its aftermath deepened the commitment of *Janus*’s editors to a feminist point of view and planted the seeds of the idea for WisCon. The panel was organized by SF critic and feminist **Susan Wood**, who had successfully lobbied a reluctant Worldcon committee to allow her to develop the session. In 1976, neither feminism nor women were generally considered important or interesting topics for serious panel discussions at science fiction conventions.

This situation was considered by many to be inexcusable in a time when **Joanna Russ, Vonda McIntyre, Octavia Butler, Suzy McKee Charnas, Elizabeth Lynn, Pamela Sargent, Chelsea Quinn Yarbro**, and others were writing and winning honors for their work. Although Wood’s panel was scheduled in an inconveniently located room, the standing-room-only audience overflowed into the hallway outside and convened afterward in an adjacent lounge for what turned out to be a defining moment for the many women who found one another in that place. Victoria Vayne proposed that everyone keep in contact by forming an amateur press association (APA) and suggested that it be named “A Women’s APA.” Its anthology of letters, essays, and responses has been published monthly ever since and has succeeded in creating a network of women and men interested in the world-changing powers of feminism and feminist science fiction.

Bogstad and I joined A Women’s APA and also began discussing a dream convention with more than just a single pro-forma panel about women and SF—a convention that might resemble a familiar SF convention but would also include scholarly and literary conversation about feminist ideas and the ways in which the new women writers were using them in their work.

LOCATIONS

In 1976, Richard Russell completed the paperwork involved in creating a tax-exempt, nonprofit corporation that would function as an umbrella institution sheltering both *Janus* and WisCon. The group’s name became SF3: the Society for the Furtherance and Study of Fantasy and Science Fiction. The era of Madstf was over; SF3 was now the official name of the group. Diane Martin took over as treasurer, and Bogstad’s contacts at UW-Madison presented the group with an ideal site for the first WisCon.

George Hartung, the head of the Wisconsin Extension Humanities Division, suggested that Bogstad coordinate the convention as an official UW-Extension program. Bogstad agreed and chaired not only WisCon 1 but also WisCons 2, 3, and 4. She is the only WisCon chair to have coordinated so many consecutive conventions. The UW-Extension cosponsored WisCons 1–5 (1977–81) and allowed WisCon free use of the campus’s beautiful convention center (the Wisconsin Center, now renamed the Pyle Center) and visitor dorms (Lowell Hall) two blocks to the east.

As WisCon grew, the divided space provided by the university became problematic, especially during cold weather. Until WisCon 19, when WisCon’s dates were changed to the Memorial Day weekend, WisCon weekend fell in late February or early March, which in Wisconsin is still part of blizzard season. Relying upon university facilities meant that, in some years, WisCon attendees were forced to navigate extremely hazardous, icy sidewalks and brave subzero temperatures between the conference center and Lowell Hall. In 1982, the

convention therefore ended its agreement with UW-Extension and moved to the Inn on the Park on the Capitol Square in downtown Madison, where convention events and sleeping rooms were housed under one roof.

Between 1982 and 1995, WisCon’s location shifted between two downtown hotels and a suburban location. WisCon 19 finally returned downtown to Madison’s largest hotel, the Concourse Hotel and Governor’s Club, where it has been located ever since. In 1995, WisCon negotiated a contract with the new management of the Concourse Hotel and developed an excellent working relationship so enduring that, eleven years later, WisCon 30 imposed an attendance limit of 1,000 rather than even considering a move to a larger hotel. WisCon attendees have also appreciated the Concourse’s central location, its layout, and the staff’s friendly attitude toward members. WisCon surveys have recorded many attendees’ opinion that the Concourse is the “perfect convention hotel.”

GUESTS OF HONOR.....

WisCon has historically encouraged all attendees to nominate guests of honor, but has reserved voting rights for those who work on concons. With a couple of exceptions, all WisCon’s guests of honor have been chosen by the previous year’s concom. Many WisCon decisions have been made on this basis; the group’s unwritten philosophy has been that, in order to survive, a volunteer organization must be run democratically, empowering those who do the work with the right to make decisions.

Not surprisingly, the percentage of women chosen as WisCon guests of honor, as compared to males, has exceeded any other convention’s record. This record reflects a deliberate choice on the part of most WisCon concons, who have considered it WisCon’s mission to celebrate the work of women in the field of science fiction. The list of those honored as guests of honor by WisCon over the years, below, includes a remarkable group of science fiction authors, artists, editors and fans. Also listed below, in parentheses, are the chairs of each WisCon.

- WisCon 1: **Katherine MacLean**, Amanda Bankier (Janice Bogstad)
- WisCon 2: Vonda N. McIntyre, Susan Wood (Janice Bogstad)
- WisCon 3: Suzy McKee Charnas, John Varley, Gina Clarke (Janice Bogstad)
- WisCon 4: **Joan D. Vinge**, David Hartwell, Beverly DeWeese, Octavia Butler (Janice Bogstad)
- WisCon 5: Chelsea Quinn Yarbro, Don and Elsie Wollheim, Buck and Juanita Coulson, Catherine McClenahand, Steven Vincent Johnson (Diane Martin and Karen Jones)
- WisCon 6: Terry Carr, **Suzette Haden Elgin** (Hank Luttrell and Georgie Schnobrich)
- WisCon 7: Marta Randall, Lee Killough (Diane Martin)

- WisCon 8: **Elizabeth A. Lynn**, Jessica Amanda Salmonson (Peter Theron)
WisCon 9: Lisa Tuttle, Alicia Austin (Richard S. Russell)
WisCon 10: Chelsea Quinn Yarbro, Suzette Haden Elgin (Andrew P. Hooper)
WisCon 11: Connie Willis, **Samuel R. Delany**, **Avedon Carol** (Carrie Root)
WisCon 12: **R. A. MacAvoy**, George R. R. Martin, Stu Shiffman (Pete Winz)
WisCon 13: Gardner Dozois, **Pat Cadigan** (Hope Kiefer)
WisCon 14: Iain Banks, **Emma Bull** (Kim Nash)
WisCon 15: Pat Murphy, Pamela Sargent (Kim Nash)
WisCon 16: Howard Waldrop, Trina Robbins (Kim Nash)
WisCon 17: Kristine Kathryn Rusch, **Lois McMaster Bujold** (Lorelei Manney)
WisCon 18: Karen Joy Fowler, Melinda Snodgrass, Jim Frenkel (Matthew Raw)
WisCon 19: Barbara Hambly, Sharyn McCrumb, **Nicola Griffith** (Tracy Benton)
WisCon 20: **Ursula K. Le Guin**, special guest **Judith Merril** (Jeanne Gomoll)
WisCon 21: **Melissa Scott**, Susanna Sturgis (Diane Martin and Jim Hudson)
WisCon 22: **Sheri S. Pepper**, Delia Sherman, Ellen Kushner (Thomas Havighurst)
WisCon 23: **Terri Windling**, **Mary Doria Russell** (Dan Dexter)
WisCon 24: **Charles de Lint**, Jeanne Gomoll (Kim Nash)
WisCon 25: **Nancy Kress**, **Élisabeth Vonarburg** (Diane Martin)
WisCon 26: **Nalo Hopkinson**, Nina Kiriki Hoffman (Jennifer White)
WisCon 27: **China Miéville**, Carol Emshwiller (Scott Custis)
WisCon 28: **Patricia McKillip**, **Eleanor Arnason** (Victor Raymond)
WisCon 29: **Gwyneth Jones**, **Robin McKinley** (Jim Hudson)
WisCon 30: **Kate Wilhelm**, **Jane Yolen** (Jeanne Gomoll, Scott Custis)
WisCon 31: Kelly Link, Laurie Marks (Karen and Allan Moore, Debbie Notkin)
WisCon 32: **Maureen McHugh**, L. Timmel Duchamp (Betsy Lundsten, Carrie Ferguson)

PROGRAMMING

WisCon 1 scheduled ten panels in two days, and only three events were specifically described as feminist or concerned with the writing of women SF authors. The number of programs related to women and SF greatly increased at WisCon 2. Guest of Honor Wood wrote an article, “People’s Programming,” for the combination program book/*Janus* (vol. 4, no. 1) about the sad state of such programming at conventions; she proposed a list of actions that might improve the situation. Accepting one of Wood’s proposals, WisCon designated a room for “general discussion (and retreat) for women and their friends ... who wish to meet and talk with other persons about sexual roles in SF, in fandom and in society” (*Janus* 4, no. 1, p. 14). WisCon was not able to close the room to men for legal reasons, but the room nonetheless became de facto women-only space.

Thereafter, a significant percentage of WisCon programming was devoted to feminist ideas, women authors, or women’s writing. Janice Bogstad and I met privately during those first few years of WisCon to pledge that we would strive to maintain a minimum of 25 percent specifically feminist

programs at future WisCons. There were years when the percentage of feminist or women-related programs may have fallen beneath this goal, especially in those years when those doing the work were less committed to feminist programming, but WisCon never mirrored most other conventions, which frequently preferred to schedule a single, pro-forma “Women in SF” panel, if that.

WisCon committees reveled in the fact that WisCon was perceived as such a divergent convention. After WisCon 1 or 2, some Midwest SF fans showed their disdain for WisCon’s women- and **homosexual**-friendly programming by calling WisCon “Pervertcon” in a fanzine letter column. Fairly frequently critics who have never attended a WisCon and do not realize that everyone is welcome have accused WisCon of barring men from attending. The program book published for WisCon 3 included a comic strip drawn by Richard Bruning lampooning this assumption, following a foolish guy who decides to cross-dress in order to sneak into WisCon.

Of course, WisCon has always offered more kinds of programming than explicitly feminist panels, including topics of class, race, politics, science fiction, fantasy, the craft and business of writing, science, and SF media. During the first nineteen years, the WisCon program also included such traditional SF convention fare as a masquerade, role-playing games, and a film program. These three events were gradually dropped, however, because there were no concom members interested in running them and because the events were perceived as peripheral to WisCon’s mission.

WisCon programming can be divided into two eras: before and after WisCon 20. Beginning with WisCon 2, the convention built a justifiable reputation for intense and serious multitrack programming—something that was fairly unusual for such a small regional convention. Most Midwest conventions at the time preferred to call themselves “relaxicons,” scheduling as little programming as possible in order to allow attendees to spend the bulk of their time poolside or in the bar socializing with one another. WisCon originally attracted attendees primarily from Wisconsin and neighboring states, although a growing contingent traveled to WisCon from Seattle and the San Francisco Bay area. In 1977, WisCon 1 attracted just two hundred people, and attendance rarely grew above five hundred until after WisCon 20. Nevertheless, those who attended WisCons tended to attend a large portion of the program. The committees regard programming as the heart and soul of the event. In the early years, everyone on the concom contributed program ideas and participated as panelists. The collaborative nature of program planning and participation among the concom lessened over the years, but it was not until WisCon 20 that it changed dramatically.

The backlash against feminism in the United States during the mid- and late 1980s was mirrored in the dampening of enthusiasm and less optimistic attitudes of WisCon programs in the same time period. As it became clear that feminists would have to refight the battle for choice and that the

Equal Rights Amendment was probably doomed, science fiction written by women in the previous decade was subtly attacked by fans of cyberpunk fiction, which was a popular genre of the time. Science fiction of the 1970s was considered boring by these critics at the same time that 1970s feminists were being called selfish by mainstream critics. It was much less fun for WisCon program planners to fight a rear-guard action against attempts to rewrite history than it had been in those exciting earlier years when it seemed that organizing a feminist convention, joining a women's APA, or participating in a consciousness-raising group would surely change the world in no time.

Thus, Guest of Honor Pat Murphy's announcement of the James Tiptree Jr. Award in her 1991 speech at WisCon 15 invigorated and galvanized the audience and rekindled the energies of several concom members who had begun drifting away from WisCon planning. WisCon hosted the first two Tiptree Award ceremonies. During the award's third year, I coordinated the panel of judges reading for the following year's Tiptree Award, and I subsequently joined the Tiptree motherboard as one of the organization's officers. In spite of the enormous popularity of the Tiptree Award among WisCon attendees, I recommended that the award ceremony occasionally travel to different conventions, not only to involve more people but also to disentangle Tiptree's identity from WisCon's.

The Tiptree Award seemed to be the more vital organization at the time. WisCon seemed to be in the process of losing touch with its feminist mission. We felt that it was important for the Tiptree Award's survival that it maintain an existence independent from WisCon. As it turned out, WisCon did not lose sight of its feminist mission. The Tiptree Award actually reinvigorated WisCon planners and, in return, WisCon gave the Tiptree Award its support and a home base during the award's crucial start-up years. Interestingly, neither the award nor WisCon as a feminist SF convention may have survived without the other.

Over the years, several Tiptree-related events were transformed into essential WisCon traditions that were scheduled even during those years that the award ceremony was hosted by another convention. The Tiptree bake sale, T-shirts designed by collage artist Freddie Baer, and Ellen Klages's annual Tiptree auction have become hugely popular and indispensable parts of WisCon's program. All proceeds from these fundraising activities are donated to the Tiptree Award.

WISCON 20 AND BEYOND

Momentarily forgetting the conviction that WisCon was changing into a different, less ardently feminist convention, a group of current and former con-com members met at a party on the last night of WisCon 18 in 1994 to discuss an approaching anniversary: WisCon 20. We talked about what might

be done as a sort of “final hurrah” to celebrate what WisCon had accomplished over the years. With two years to plan, an official group formed and began attending WisCon 19 committee meetings. In order to ask for leadership positions in WisCon 20, they felt obligated to work as staff on the WisCon 19 committee. In spite of these honorable intentions, their return to the con-com was viewed as an attempted coup by some members of the existing committee, many of whom resigned. Tracy Benton stepped forward in midyear to fill the newly vacant position of WisCon 19 chair, while I began working on WisCon 20 as its chair.

WisCon 20 was the first WisCon to have been planned over the course of two years (the second was WisCon 30, chaired by Scott Custis and myself). Together, the WisCon 19 and 20 concons elected Ursula Le Guin by acclamation to be WisCon 20’s guest of honor, and plans were begun to raise money to bring as many previous guests of honor to WisCon 20 as possible. The new WisCon 19 and 20 concons introduced innovations that would change the course of all future WisCons. In addition, the new concons rediscovered their enthusiasm for the original goals of WisCon in the course of planning WisCon 20 and forged new traditions that would energize a larger new membership. The “final hurrah” proved to be a mirage.

Among WisCon 20’s innovators was Ellen Franklin, whose professional experience negotiating hotel contracts proved instrumental in winning WisCon the opportunity to return to the downtown Concourse Hotel. WisCon’s new contract also moved WisCon 19 and all subsequent WisCons forward in time—out of the depths of winter and into a four-day Memorial Day (spring-time) weekend. Franklin also used her professional connections at the corporation Wizards of the Coast to secure a major grant for WisCon that paid for transportation and housing for all returning guests.

Steve Swartz volunteered to create a database for managing a program more elaborate than any WisCon had ever attempted; attendees of WisCon 20 were able to choose from among 234 programs. Swartz’s efforts laid the groundwork for WisCon’s signature program schedule, so complex it resembled a Worldcon’s program. Jane Hawkins worked on a new and even more elaborate version of the database over the next few years. She completely transformed it and created an interactive online form, on which program participants suggested program ideas, signed up for programs, and listed their availability and preferences. Program committee members also interacted with the database, using its vast resources to choose, sort, and fill programs, avoid schedule and thematic conflicts, select appropriate rooms for programs, and download finalized data for the pocket program book.

Prior to WisCon 20, programming was generally handled by one or two people. After it, the online programming database and the huge number of people who signed up for programs made it possible, and necessary, for a large committee to run the department; twenty-seven people worked in

WisCon 30's programming department. The new electronic programming process had the advantage of making it possible to involve many more nonlocal attendees in programming, which was especially useful at WisCon 20 with its record attendance.

It quickly became clear that Guest of Honor Le Guin, Special Guest Judith Merrill, and the twenty-five returning former guests of honor would attract more attendees than had ever been registered before. In response, the concon decided to impose a membership cap of 850 people, fearing that the committee and hotel might be overwhelmed by larger numbers. The cap was reached on the first day of WisCon 20. At-the-door memberships were cut off a short time after registration opened. Nearly everyone who asked to participate on programming was placed on panels and the result was a truly exciting program. However, with so many professional writers and academics signed up, some local WisCon attendees and even some longtime concon members did not feel welcome or "qualified" to participate on panels.

After WisCon 20, local fans and concon members no longer dominated the schedule; in fact, many familiar names disappeared from the program and the concon altogether. WisCon continued to request program ideas from all its members and to schedule any attendee that wished to participate on panels. The finalized programs were almost entirely the result of a democratic process: Participants essentially "voted" on panels by choosing which panels they wanted to join; those panels that attracted no interest were dropped. Nevertheless, the concon frequently needed to dispel mistaken assumptions that only SF professionals were welcome to participate on programming or that the committee showed favoritism to professionals.

Another change wrought by WisCon 20 was that general concon meetings no longer featured animated discussions of panel ideas; such discussions and decisions were delegated almost entirely to the programming committee. While these changes proved helpful in dealing with a larger convention and more complex program, it is true that some good things were lost as a result of the changes.

Meg Hamel designed the WisCon 20 pocket program book and formatted it to display the program schedule in three formats: a grid, chronological text, and indexes, all contained in a compact pocket-size booklet. She titled the booklet *The WisCon 20 Unsurpassed Perfectly Organized Mother-of-All-Pocket-Pocket Program*. And it was. Hamel's pocket program book prototype design was tweaked over the years but continues to be used years later.

Hope Kiefer ran WisCon 20's hospitality suite and transformed what had formerly been a lounge with snacks and beverages into a place where attendees could relax and eat complete meals, open eighteen hours a day. Many families and individuals who attended the convention on limited budgets appreciated the savings made possible by Kiefer's hospitality suite. Almost all U.S. conventions fund a hospitality suite and stock it with snacks and

beverages that are free to members, but WisCon's hospitality suite probably ranks among the best of them in terms of providing a variety of both healthy and decadent foods and beverages to its members.

Several other ambitious changes were made during or after WisCon 20: free professional child care services, a kids' programming room, a writers' workshop, an academic track, the Gathering (a festival/welcome to WisCon/tea party), and a thematic reading track were added. Also, a highly detailed Web page was set up for the convention, and a new electronic newsletter (eCube) was created. The Concourse Hotel turned over all parlors and sleeping rooms on the hotel's sixth floor to WisCon control for daytime meeting rooms and evening parties; WisCon's hotel liaison decided whom to assign sleeping rooms on that floor. Moving WisCon to Memorial Day weekend permanently changed the event from a three-day to a four-day convention, and, after WisCon 20, attendance stabilized to about 750–800 people until WisCon 30, when it jumped to 1,000. The growth brought the need for more concom members, but the number of local Madison volunteers dwindled after WisCon 20. Thereafter, more and more concom members were recruited from outside Madison.

Since WisCon 20, the programming department has been chaired by several out-of-town volunteers. Most members of post-WisCon 20 programming teams have lived outside Madison; several have resided outside the United States. The writers' workshop and the Gathering have always been organized by nonlocals. WisCon 28 in 2004 was chaired by Victor Raymond, who lived in Iowa. Many other out-of-town volunteers have taken on small and large responsibilities: editing and designing the WisCon 30 souvenir book, updating the website, working on the safety staff, writing for the at-con newsletter, helping in the art show, organizing the Tiptree auction, recruiting volunteers, running the "SignOut" (author signing event on Monday morning), and many other jobs. WisCon as it exists today would not survive without its far-flung committee.

Developing good communications among such a large and scattered committee presented a particular challenge. Concom members began communicating more often by email or telephone conferences and less often in face-to-face meetings. A two-day retreat was held in September 2003 for all interested WisCon concom members to brainstorm about some of the challenges facing a growing WisCon, including that of communications. Twenty-four people attended.

The decision to limit WisCon 30's attendance to a thousand and to encourage the establishment of other WisCon-like conventions in other cities emerged from a long discussion of the implications of WisCon's growing size. The attendees affirmed WisCon's central feminist focus and talked about ways to strengthen WisCon's core mission and communicate it to attendees. They also discussed the frequent and varied perception held by many

attendees that other attendees have been unfairly privileged. WisCon continues to work on some of these problems.

ACCOMPLISHMENTS

WisCon has become the gathering place for the feminist SF community and also for SF professionals and fans interested in issues of gender, sexuality, race, and class. WisCon’s linkage of two concepts—science fiction and social change—has cultivated a sense of wonder in those who have always thought that science fiction concerned only rocket ships and bug-eyed aliens or that only teenage boys wanted to read it. In vivid contrast to this myth, WisCon’s large community of scholars, authors, artists, editors, and readers appreciate science fiction as serious art and literature and believe that science fiction and feminism complement each other. This is the community WisCon serves so well.

In 1991, former WisCon guests of honor Pat Murphy and Karen Joy Fowler realized that no award for feminist science fiction existed, so they *invented* one. WisCon proudly supports the James Tiptree Jr. Award and continues to explore ways to deepen its partnership with the Tiptree motherboard.

In 2000, a writers group decided to capitalize on WisCon’s large community of female science fiction writers by inventing the supportive organization it needed: Broad Universe (BU). BU promotes and celebrates writing by women within science fiction, fantasy, and **horror** and seeks to support both the women who produce those works and the readers who enjoy them. BU has become one of WisCon’s major partners.

In 2001, WisCon nurtured the formation of the Carl Brandon Society, founded specifically to promote knowledge about works of science fiction, fantasy, horror, and **magical realism** by people of color. In 2006, the Carl Brandon Society presented the Parallax Award (recognizing works of speculative fiction by writers of color) and the Kindred Award (recognizing works of speculative fiction that explore or expand the conversation on race and ethnicity).

In 2006, Guests of Honor Jane Yolen and Kate Wilhelm were joined by thirty-seven former WisCon guests of honor for a gigantic and hugely successful celebration of thirty years of WisCon and feminist SF. The celebration began on Wednesday, May 24, with a panel discussion on the UW-Madison campus, hosted by the Center for the Humanities, entitled “A Feminist Utopia in Madison? Global Communities, Science Fiction and Women.” It ended on Monday night, May 29, as the final party of the weekend wound down. It was an exhausting, thrilling, once-in-a-lifetime event that included a telephone interview of Joanna Russ by Samuel Delany, more than a hundred readings by guests of honor, returning guests and other attending writers, scholarly papers, amusing panels, contentious discussions, and WisCon’s largest

dessert salon ever, followed by two award ceremonies, the Tiptree and the Carl Brandon Society's Parallax and Kindred.

THE FUTURE

Several differences between the two largest WisCons cast light upon the future of WisCon. WisCon 20 was initially conceived as a possible capstone of the convention's feminist SF tradition. WisCon 30 was never thought of as any kind of capping event; it was planned with the assumption that lessons learned at WisCon 30 (especially lessons of scale) would need to be applied at future WisCons. The concom assumed that WisCons would continue happening. Furthermore, WisCon 30 actually attracted many more new volunteers than WisCon 20 did, and it lost fewer to attrition. The high energy levels exhibited by WisCon 31 planners after completing the exhausting project that was WisCon 30 seem to predict a dynamic future for the gathering place of the feminist SF community.

See also chapter 27.

Further Readings

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The James Tiptree Jr. Award

DEBBIE NOTKIN

THE **James Tiptree Jr.** Award was founded in 1991 by Karen Joy Fowler (author of *The Jane Austen Book Club* [2004]) and Pat Murphy (author of *Nadya* [1996]). The **award** recognizes the work or works of science fiction and fantasy that do the best job of exploring and expanding **gender**. It is awarded once in every calendar year. The winners are chosen by a panel of five jurors, who in turn are selected by the award's board of directors (the "motherboard"). Winners receive \$1,000, along with an assortment of other prizes.

The Tiptree Award has become something of a cause for readers of **feminist science fiction**. Although the award itself is not expressly feminist, since it rewards the exploration of gender, nonetheless the Tiptree Award is a mainstay of the community that gathers around the annual feminist science fiction convention, WisCon. Julie Phillips, author of *James Tiptree, Jr.: The Double Life of Alice Sheldon* (2006), the multiple-award-winning biography of the award's namesake, embarked on her biographical project after writing an article for *Ms.* magazine about the award. She credits her research on the award, and the questions it raised, with starting her on the ten-year project that resulted in a National Book Critics Circle Award for best biography. This publication is perhaps the finest example of the effects the Tiptree Award has on the wider world, but it is only one of many.

Murphy and Fowler founded the award when Murphy was guest of honor at WisCon 15 in Madison, Wisconsin. Fowler had expressed some annoyance that there were no science fiction awards named after women; the two "founding mothers" immediately set the tone for the Tiptree Award by somehow deciding that the best way to name an award after a woman was to name it after "James Tiptree, Jr.," a woman (Alice Sheldon) who wrote under a male pseudonym for a variety of reasons. Murphy announced the award during her guest of honor speech.

Both founding mothers say that they never anticipated the level of enthusiasm with which the WisCon audience would greet Murphy's speech. One day after the speech, a group of Wisconsin science fiction fans began planning not only bake sales but also publications. Murphy asked me (then a consulting **editor** at Tor Books and now the current chair of the Tiptree Award motherboard) to be the chair of the first panel of jurors (then called "judges"). The first awards were given at WisCon 16 in 1992 and went to **Eleanor Arnason** for *A Woman of the Iron People* (1991) and **Gwyneth Jones** for *The White Queen* (1991). Both Arnason and Jones attended the convention.

In the succeeding years, the award evolved in various ways: Murphy and Fowler created the motherboard to relieve them of some administrative responsibilities. A 501(c)(3) nonprofit corporation, the James Tiptree Literary Award Council, was established to handle the award's administration and finances and to provide a mechanism for supporters to make tax-deductible donations. The motherboard developed a mechanism to give "retrospective" James Tiptree Awards to books published before 1991. The motherboard also decided to award "fairy godmother awards," \$1,000 checks to writers in the science fiction and fantasy fields who write about gender and who the motherboard believes will benefit from a small grant to help their work.

The primary fundraising focus shifted from bake sales (although Tiptree bake sales are still a feature at many science fiction conventions) to an extravaganza auction held each year on the Saturday night of WisCon, emceed by Ellen Klages (author of *The Green Glass Sea* [2006] and a long-time member of the motherboard). Other fundraising efforts are also ongoing. Most recently, the motherboard renamed what had always been called the "short list" to "honor books" (and short stories) in an attempt to better reflect both the process of selection and the importance of the honored works.

For the first few years, the founding mothers invited five jurors to choose an award; now, the invitations come from the motherboard. Jurors are a mix of writers, critics, and readers. Almost all are members of the feminist science fiction community, interpreted broadly. Previous winners are often invited to serve as jurors. The motherboard strives for a mix of gender perspectives, nationalities, ages, and ethnicities. One person is invited to chair the jury, which entails monitoring the process, tracking recommendations, meeting deadlines, and working with the motherboard to resolve issues as they arise.

By intent of the founding mothers, the juries "reinvent" the process every year. They are given the basic guideline: to recognize the work or works of science fiction and fantasy that do the best job of exploring and expanding gender. Each jury must define its own concept of that mandate, read a large selection of nominees, and develop processes for sharing reactions and reaching a final decision.

Jurors consider books published in the calendar year before the award will be given, as well as any books that were left over from the previous jury

or published in the previous year but not seen. Deliberations are generally done via email. The winner or winners, and the honor books and stories, are announced in early March each year. The press release for the winners contains a sampling of juror comments, and a wider range of juror comments and reactions are posted on the website (www.tiptree.org). Each jury also has the option of publishing a “long list” of books, perhaps including books that one juror was enthusiastic about or books with minimal gender content that jurors really admired.

Once the award winners and honor books are announced, the winners are invited to attend the annual award ceremony. The motherboard commissions original pieces of art for each winning work, as well as buying chocolate, and creates an award plaque for each winner. The award ceremony itself generally consists of a member of the jury reading either comments on the winning work, the presentation of all of the winner’s gifts (including the \$1,000 check), the crowning of the winner with a ceremonial tiara, an acceptance speech, and a serenade by the Tips, an impromptu group of amateur singers who sing a silly song somehow related to the work or the author.

In 1998, Edgewood Press published an anthology of Tiptree-award short-listed fiction, *Flying Cups and Saucers: Gender Explorations in Science Fiction and Fantasy*, edited by “Debbie Notkin and the Secret Feminist Cabal.” In 2005, Tachyon Publications began producing an annual anthology, *The James Tiptree Award Anthology*. With a somewhat larger reach than the initial anthology, these annual volumes (edited by Fowler, Murphy, Jeffrey D. Smith, and myself) include excerpts from the most recent winning novels, recent honor-listed short stories, short stories that were honor-listed from earlier years, and non-fiction that either is related to the award’s gender focus or conforms to themes that arise as the anthology is put together. At this writing, three Tachyon anthologies are available. Tachyon and the Tiptree motherboard are currently reinventing the anthology; a fourth book in the current series will not be published.

Bake sales around the world continue to be a source of funds for the award, but they have long been eclipsed in prominence by the annual experience that is the Tiptree Auction. Showcased on the Saturday evening of each WisCon for the past decade and more, the auction features auctioneer Klages doing a mix of sales pitch, stand-up comedy, and audience participation. The entire feminist science fiction community gets into the act, creating clever auction items (both goods and services) as well as being purchasers. Auction items range from the collectible to the bizarre: an annotated reference work from Tiptree/Sheldon’s library might be sold immediately before a knitted uterus and followed by a jar of Tiptree marmalade or a high-end handmade quilted jacket.

Other fundraising efforts include two cookbooks: *The Bakery Men Don’t See* and *Her Smoke Rose Up from Supper*. Both titles are parodies of titles of

James Tiptree Jr. short stories (“The Women Men Don’t See” and “Her Smoke Rose Up Forever”). **Khatru**: *Symposium on Women in Science Fiction*, originally edited by motherboard member Jeffrey D. Smith in 1975, was republished in 1993, with additional material, by the 1993 Corflu committee. Corflu is an annual convention of science fiction fans who care about and produce paper fanzines. Copies of this publication continue to be sold for benefit of the Tiptree Award.

The Tiptree Award art quilt, a superb art quilt designed by Jeanne Gomoll and Tracy Benton and created by dozens of quilters was originally conceived as a fundraiser. The finished quilt was unveiled at WisCon 30 in 2006 and will probably eventually find a place in a science fiction or women’s history museum.

The Retrospective Tiptree Awards were presented in 1996 to acknowledge the award’s fifth anniversary. They were administered by the two founding mothers and me. The winners were nominated by polling everyone who had been a juror up to that point, and then the winners were selected by a vote of the same group. The result was eighteen honor works, and three winners (two of which were combined by the administrators before voting). The retrospective award winners are listed in the Winners List at the end of this chapter.

In 1997, the Tiptree jury named fantasy and science fiction author **Angela Carter** (1940–1992) to receive a special lifetime achievement award of appreciation. Gender issues suffuse everything written by Carter, author of *The Bloody Chamber* (1979) and *Black Venus* (1980). Her stunningly varied body of work offers profoundly original ideas to the genre.

The Fairy Godmother Award was announced in 1997. For the very first Fairy Godmother Award, the founding mothers created a special jury to review candidates. After the first award, however, the founding mothers, and later the motherboard, decided to handle all Fairy Godmother Awards independently. Recipients are confidential, except for a public Fairy Godmother Award to allow Freddie Baer, artist for all Tiptree T-shirts and aprons, to attend the World Science Fiction Convention in Australia. Most Fairy Godmother Awards function as “mini mini mini MacArthur ‘genius grants’” to writers in need of a lift to their professional career. One or two of these awards are given out in most years, consisting of a \$1,000 check with a note that says “The Fairy Godmother strikes without warning.” Amusingly enough for the Tiptree Award, the name of the Fairy Godmother Award references a **Robert A. Heinlein** novel (*Glory Road*, 1963), whose protagonist ironically claims that military bureaucracies can be described as having three departments: the Surprise Party Department, the Practical Joke Department, and the very small Fairy Godmother Department.

The Tiptree Award owes not only its continued existence but also its financial stability and significant volunteer base to the energy and enthusiasm of feminist science fiction fans around the world.

WINNERS OF THE TIPTREE AWARD.....

2006

Shelley Jackson, *Half-Life*
Catherynne M. Valente: *The Orphan’s Tales: In the Night Garden*
Special Award: Julie Phillips, *Alice Sheldon: The Double Life of James Tiptree, Jr.*
(nonfiction)

2005

Geoff Ryman, *Air*

2004

Joe Haldeman, *Camouflage*
Joanna Sinisalo, *Troll: A Love Story* (originally published in Finnish; title in
Britain: *Not before Sundown*)

2003

Matt Ruff, *Set This House in Order: A Romance of Souls*

2002

M. John Harrison, *Light*
John Kessel, “Stories for Men”

2001

Hiromi Goto, *The Kappa Child*

2000

Molly Gloss, *Wild Life*

1999

Suzy McKee Charnas, *The Conqueror’s Child*

1998

Raphael Carter, “Congenital Agenesis of Gender Ideation”

1997

Candas Jane Dorsey, *Black Wine*
Kelly Link, “Travels with the Snow Queen”

1996

Ursula K. Le Guin, "Mountain Ways"

Mary Doria Russell, *The Sparrow*

1995

Elizabeth Hand, *Waking the Moon*

1994

Ursula K. Le Guin, "The Matter of Seggri"

Nancy Springer, *Larque on the Wing*

1993

Nicola Griffith, *Ammonite*

1992

Maureen McHugh, *China Mountain Zhang*

1991

Eleanor Arnason, *A Woman of the Iron People*

Gwyneth Jones, *The White Queen*

Retrospective Award Winners

Suzy McKee Charnas, *Walk to the End of the World* (1974) and *Motherlines* (1978)
(two sequential novels treated as one work)

Ursula K. Le Guin, *The Left Hand of Darkness* (1969)

Joanna Russ, "When It Changed" (1972) and *The Female Man* (1975) (two works
in the same universe treated as one work)

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About the Editor and Contributors

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Douglas A. Anderson is an independent scholar. He has published widely on the works of J. R. R. Tolkien and is a founding coeditor of *Tolkien Studies: An Annual Scholarly Review*. His *Annotated Hobbit* (1988, revised and enlarged 2002) won the Mythopoeic Scholarship Award.

Sarah A. Appleton is a professor of American and women's literature at Murray State University in Kentucky and codirector of the Multicultural, Class, and Gender Studies Program. She has written numerous articles and is the author of *The Bitch Is Back: Wicked Women in Literature* (2001). She is also the coeditor of *He Said, She Says: An RSVP to the Male Text* (2001).

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Anne Bahringer studied magical realism during her time at the University of Wisconsin–Milwaukee in the Master of Foreign Language and Literature program. As a fiction writer, she incorporates magical realism into her writing and is currently working on critical essays about magical realist works for publication.

Ellen Baier, a 2004 graduate of Franklin and Marshall College, is a writer and independent scholar who spends her days working as an investment analyst. She has also contributed to *Home Front Heroes* and *Customs and Cultures of the United States*, edited by Benjamin F. Shearer (Greenwood Press). She lives in Vermont with her husband.

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Bernadette Lynn Bosky has published encyclopedia articles for Salem Press, Scribner’s, and other publishers, as well as personal essays and popular articles for *Gnosis* magazine, Crossing Press, and *Das Stephen King Buch* (Germany). Her literary criticism has been published in both academic and popular collections, and she is a book reviewer for *Publishers Weekly*. She has taught at Duke University; the College Transfer Program at Durham Technical Community College in Durham, North Carolina; and the School of

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Karen Bruce has an M.A. in English from the University of Kwazulu-Natal, South Africa. Her thesis and scholarship focuses on science fiction written by women during the decades of Second Wave feminism and how it informed and was informed by the political and theoretical context of the time.

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Jason Fisher, from Dallas, Texas, is an independent scholar of language and literature, specializing in J. R. R. Tolkien and the Inklings. Most recently, he contributed a series of entries to *The J. R. R. Tolkien Encyclopedia: Scholarship and Critical Assessment* (2006) and a chapter on free will for *Tolkien and Modernity* (2006). He is currently working on a chapter for *The Silmarillion: Thirty Years On* (2007).

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Lyn C. A. Gardner is a librarian at the Hampton (Virginia) Public Library and a freelance writer and editor whose work has appeared in such venues as *The Doom of Camelot* (2000), the *Journal of the Fantastic in the Arts*, *Leading Edge*, *Strange Horizons*, and *Talebones*. Three pieces earned honorable mention in *The Year's Best Fantasy and Horror*. In 2004, Gardner attended the Clarion West Writers' Workshop.

John Garrison is a Ph.D. student at the University of California, Davis, and a staff member of the speculative fiction magazine *Strange Horizons*. His work investigates the interplay among social power, gender, and economics, as well as the role of the fantastic in both early modern and twentieth-century literature. His scholarly work appears in a variety of publications, including *Phoebe*, the *Journal of the Fantastic in the Arts*, *DoubleTake*, and *Postmodern Culture*.

Lila Garrott-Wejksnora's fiction has appeared in *Not One of Us* and *Cabinet des Fées*. Her poetry has appeared in *Jabberwocky*, and her criticism at the *Internet Review of Science Fiction*. She has been nominated for the Pushcart Prize and the British Science Fiction Association Award in the short story category.

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Jeanne Gomoll first joined the Madison Science Fiction Group in 1974, the first year of its existence, and was instrumental in developing the group's reputation as a promoter of feminist SF through its publications and convention, WisCon. She received several Hugo nominations as both a fan artist and editor, primarily for her work on *Janus*, and later *Aurora*, both feminist SF fanzines. She has been involved in planning every WisCon since the first WisCon in 1977, including the legendary WisCon 20 and 30, which she chaired. Pat Murphy inspired Jeanne to join the Tiptree juggernaut in 1991 with her Guest of Honor speech at WisCon 15. Subsequently, Jeanne designed and published the Tiptree cookbooks (*The Bakery Men Don't See* and *Her Smoke Rose up from Supper*) and she chaired the 1992 Tiptree Award Jury. Currently, Jeanne serves as a member of the Tiptree Motherboard. In real life, she makes her living as an artist and owns the graphic design company, Union Street Design, LLC.

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Scott Green has been active as a poet in the science fiction, fantasy, and horror genres for more than thirty years. He is the author of *Contemporary Science Fiction, Fantasy and Horror Poetry: A Resource Guide and Biographical Directory* (1989). He has chaired panels on poetry both at Worldcons and regional cons. He is a past president of the Science Fiction Poetry Association and the author of three poetry collections, the most recent being *Pulp* (2004).

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Karen Hall earned her Ph.D. in the discipline of English, communication and cultural studies at the University of Western Australia. Her thesis examines the construction and negotiations of the boundaries of the genre of science fiction through a focus on lost-race and lost-world stories, primarily those by women writers.

Erin Harde has an M.A. in communications from the University of Western Ontario and has published on Second and Third Wave feminism (an essay in *Catching a Wave* [2003], cowritten with Roxanne Harde) and on gender in the work of Radiohead.

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Holly Hassel is an assistant professor of English and women's studies at the University of Wisconsin–Marathon County. She conducts research and publishes in the areas of twentieth-century American women's literature, scholarship of teaching and learning in the literature classroom, popular culture and film studies, and feminist pedagogy.

Donald M. Hassler has taught at Kent State University in Ohio for more than three decades. He has been editor and now executive editor of the journal *Extrapolation*, which deals with science fiction, since 1990. His current projects include work on Nancy Kress. He coedited *Political Science Fiction* (1997) with Clyde Wilcox.

K. Stoddard Hayes has published hundreds of articles on genre television, mainly in popular magazines, with a concentration on themes, characters, and series mythology. The author of *"Xena: Warrior Princess": The Complete Illustrated Companion* (2003), she has also contributed to anthologies and reference works in the field.

Liz Henry has published poems, translations, stories, and articles in *Lodestar Quarterly*, *Xantippe*, *Poetry Flash*, *Two Lines*, *Cipactli*, *caesura*, *other*, *Literary Mama*, *Convergence*, *Fantastic Metropolis*, and *Strange Horizons*. She blogs about feminism, writing, and technology at <http://liz-henry.blogspot.com> and is a cofounder of *feministsf.net* and member of the Secret Feminist Cabal.

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Arthur D. Hlavaty has been active in fandom since his first con in 1977. He has written for a number of APAs (amateur press associations) and has also published articles for Salem Press and in the

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Erica Hoagland teaches English at Mercyhurst College in Erie, Pennsylvania. She has also taught at Purdue University, including the Science Fiction and Fantasy class. Her scholarship deals mainly with world literature. She also presents on science fiction and is the faculty mentor for the science fiction/fantasy club at Mercyhurst.

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Paula Johanson writes and edits nonfiction books, including *Recipe for Disaster: Processed Food* and *HIV and AIDS: Coping in a Changing World*. Bundoran Press released her novel *Tower in the Crooked Wood* in 2008. She has been nominated twice for the national Prix Aurora Award for Canadian Science Fiction.

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Michelle LaFrance is a doctoral candidate in English at the University of Washington. Her dissertation research concerns the disciplinary nature of "writing about literature" and how the composition/literature split within English departments impacts notions of writing about literature. In her free time, she reads alternative comics. Her favorites include Julie Doucet, Dame Darcey, and Serena Valentino.

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Preface

THIS PROJECT is the first general reference work focusing on women's contributions to science fiction and fantasy in fiction, nonfiction, poetry, film, television, comics, graphic novels, art, and music. Its purpose is to serve as a reference work for general readers on the historical presence and ongoing engagement of a diverse group of women in the creation and reception of science fiction and fantasy in literature, media, and the arts.

This encyclopedia contains two volumes. Volume 1 is a collection of essays about important periods, genres, media, and themes in the fantastic literatures. Volume 2 contains shorter entries arranged alphabetically, on important writers and other figures, as well as on a number of topics, including national traditions of science fiction and fantasy from countries other than the United States. The essays and entries all contain lists of further readings, including timely and specialized websites that will aid those wishing to learn more about the topics. Care was taken to provide cross-references between entries in both volumes that present additional information on authors, topics, periods, or genres. In the text of each essay and entry, these are denoted by a **bolded** word or phrase. In many cases, a list of further relevant entries appears at the end.

Given the historical and international scope of the encyclopedia, as well as the variety of media covered and required limits, this work does not pretend to be comprehensive. While the encyclopedia gives some consideration to how male creators of science fiction and fantasy have dealt with the topics of "women" and "gender" in a variety of media, the primary focus is on women. The encyclopedia concentrates on works in English from the twentieth century to the present, covering fiction, nonfiction, film, television, graphic novels, and music.

Choices for topics in both volumes were made based on a variety of factors, such as the amount of academic and popular/fan scholarship on the subject. Writers and other individuals (artists, editors, fans, and scholars) were selected for inclusion through a process that involved compiling lists of the winners of all major and minor awards made by fan and professional organizations; soliciting advice from scholars on the fantastic, primarily but not solely those connected to the International Association of the Fantastic in the Arts and the Science Fiction Research Association, the two oldest and largest academic organizations devoted to the study of science fiction and fantasy; and reviewing the existing scholarship. A session scheduled at the 2005 International Conference for the Fantastic in the Arts was held solely to generate ideas for topics and writers. While a number of the contributors

came from that session, open calls for contributors to apply to write essays and entries were circulated via the Internet, on a range of academic listservs, and on Laura Quilter’s feminist science fiction listserv, as well as being posted on LiveJournal.

The overwhelming response of academic, independent, and fan scholars to those calls was outstanding: more than two hundred people sent proposals to write contributions. Assignments were made based primarily on expertise, although in a number of areas, especially fan works, that expertise might have been decades of work in fandom rather than academic publications, as academic scholarship simply does not cover the range of productions created by fans. Of interest to future editors, perhaps, is the fact that the three entries that received the most applications by contributors were those on J. R. R. Tolkien, J. K. Rowling, and Joss Whedon. The proposals made by potential contributors also revealed the growing importance of scholarship on new media and visual texts as well as children’s and adolescents’ literature. A number of entries were added later in the process based on persuasive evidence provided by contributors who made the case for their inclusion. The one area where it proved most difficult to find contributors was in art and illustrations. While literary and media scholars have apparently grown in number in the past decades, the study of the cover art for magazines or books and illustrations does not seem to have grown as rapidly, or perhaps disciplinary boundaries kept calls from circulating to those scholars. However, the wealth of suggested topics, not all of which could be accommodated, argues that there is a need for further and more specialized reference works in key genre and media areas.

Some of the writers chosen as the subjects of encyclopedia entries have written several hundred works of fiction and won numerous awards; others have published fewer works but are seen as making particularly important contributions in the realm of explorations of gender and race in science fiction and fantasy. The need to recognize as many of the subgenres of speculative fiction as well as mainstream science fiction and fantasy is addressed by specific genre entries in volume 2. Topics and themes that are recognized as important by fans, critics, and academics have also received entries. Most importantly, although the United States and the United Kingdom are the primary focus of this work, science fiction and fantasy traditions and literatures in a variety of other countries in the Americas, Asia, and Europe are included. The growing awareness of international science fiction and fantasy, especially in literatures other than English, is only beginning.

Volume 1 contains twenty-nine chapters. These essays provide socio-historical context, analysis, and background information on key themes that cross genre boundaries. Subjects cover major and minor figures, movements, and conflicts in literature, art/graphic texts, and music. Consideration of socio-historical contexts situates subjects in relation to the different waves of

feminist movements as well as to different periods of science fiction and fantasy development. Themes and formal elements of texts are considered, along with genre issues. Transmission methods and media, audience and reader issues, and fandom topics are also described.

Volume 1 is organized roughly chronologically, from the medieval period to the twenty-first century, although individual chapters focusing on later work may provide historical information as needed. The essays, each written by a scholar who has published on the relevant topic, all provide select but excellent lists of further readings to encourage readers, teachers, and students who are interested in further study.

The first three chapters (“The Middle Ages,” “Nineteenth-Century Fiction,” and “Nineteenth-Century Poetry”) cover historical periods that existed before the development of the contemporary genres of fantasy and science fiction as they are understood by most people. However, these periods are connected in important ways to both genres: a good deal of popular genre fantasy published in the United States and the United Kingdom after Tolkien’s *The Lord of the Rings* (1954–55) draws on mythologies and sources from the medieval period. While some critics, such as Brian Aldiss in his well-known monograph *Trillion Year Spree: The History of Science Fiction* (1986, originally published as *Million Year Spree* in 1973), argue that science fiction originated in earlier mythic and heroic tales that deal with superhuman or supernatural events, others see the genre as tied to the rise of Industrialism during the nineteenth century with its accompanying development of science and technology. In this argument, the first true science fiction—stories extrapolating from contemporaneous ideas of science—was published during the 1800s. During the nineteenth century, fantasy also became a more popular genre in fiction and poetry.

The next group of chapters focuses on the period during which the genres of the fantastic become more and more distinct in both production and reception, especially as “science fiction” and “fantasy” defined themselves as opposite, one focusing on technology and imagined futures, the other on magic and imagined preindustrial pasts.

The growth of written fantasy and science fiction in the first half of the twentieth century was connected to rising literacy rates, which produced a growing number of readers who were the audience for pulp science fiction and fantasy in the United States and the United Kingdom. The first half of the century is considered by many to be the golden age of some of the genres and is covered in chapters 4 and 5: “Fantasy, 1900–1959: Novels and Short Fiction” and “Science Fiction, 1900–1959: Novels and Short Fiction.”

The dates are, as always, artificially imposed since historical, social, and literary trends overlap, but most readers and critics agree that the social changes connected to technology, especially in the areas of civil and human rights, taking place in the post–World War II period were reflected in the

writers and literature of the time. Writers experimented with new content and experimental literary forms. Chapters 7 and 8, “Fantasy, 1960–2005: Novels and Short Fiction” and “Science Fiction, 1960–2005: Novels and Short Fiction,” consider the literatures of the fantastic during that time and moving into the twenty-first century.

Although poetry has not always received the same attention as fiction, especially in the twentieth century, it continues to be a genre in which writers explore science fiction and fantasy themes, as detailed in chapter 10, “Genre Poetry: Twentieth Century.” Just as the “popular,” and thus less elite, status of science fiction and fantasy, which results in many critics separating “genre” literatures from mainstream “literature,” is due in part to its origins in pulp magazines, so too genre poetry is isolated, thriving primarily in small magazines and small presses, and finding new publication opportunities on the Internet. Since the same can be said of much mainstream written poetry in the United States, at least during the last half of the twentieth century, the boundaries between categories of poetry may not be so strictly maintained in the future.

Film was a new medium that was developed in the late nineteenth century and was associated with fantasy from the start. Chapters 11 and 12 cover the origins and development of film in both genres in “Fantasy Film: Nineteenth and Twentieth Centuries” and “Science Fiction Film: Nineteenth and Twentieth Centuries.” Film is a collaborative medium, and the participation of women as creators is not always easy to document, but more work is being done in that area in recent years with the development of film studies as an academic field.

The twentieth century marked the rise of other popular visual media that often incorporate science fiction and fantasy characters, plots, and themes: comics and television. Chapters 6 and 9, “Comics: 1900–1959” and “Comics: 1960–2005,” cover the former in two periods, while the latter is discussed in chapter 14, “Television: Twentieth Century.”

While comics in the United States have long been considered a genre fit only for children, as fantasy was during the nineteenth century, they have long been taken seriously as art forms in Japan, originating in centuries-old blending of graphic images and text, as discussed in chapter 13, “Anime and Manga.” The growing popularity of these genres in North America and Britain during the last decades of the twentieth century has presented new challenges concerning gender and audience demographics, with a growing number of women buying anime and manga as mainstream United States comic companies struggle to maintain readership. Independent comics that are spread through a variety of means, including the Internet, further diversify the audience for visual media, with many dealing with fantastic themes.

Chapter 15, “Music: Twentieth Century,” turns to audio media. It explores the extent to which music has long been intertwined with

speculative fictions, although the primary focus of the essay is on contemporary musicians.

The final essay to focus on a genre or medium is chapter 16, “Gaming.” Science fiction and fantasy have played an important role in the development of games (tabletop, video, and online), a number of them arising directly from Tolkien’s epic fantasy and related texts. As this essay explains, the growing popularity of games in all media since the 1970s has resulted in even more hybridization of genre conventions. These new technologies not only offer new stories but can also supplement science fiction and fantasy narratives released in other media, such as books, film, and television. In his 2006 monograph *Convergence Culture*, Henry Jenkins began to develop methods of analyzing how the explosive growth of new technologies and new media are changing ownership, production, and reception of content.

The last and largest group of essays in the encyclopedia focuses on themes and topics that cross genre and media boundaries in tune with post-modern hybridity, that is, the mixing of genres and cultures, as well as certain key audience and production issues. Chapter 17, “Men Writing Women,” considers the effect of the long dominance of male authors in science fiction and fantasy. This essay considers how the constructions of female characters by male writers has changed over time, reflecting sociohistorical developments. It also discusses the rise of new and experimental forms and the inclusion of social sciences as well as the hard sciences in the genres. Chapter 18, “Heroes or Sheroes,” then covers the debates over the consequences of writing women characters into the role of the epic hero, with four scholars presenting an overview of strong female protagonists in literature, comics, film, and television, created by both female and male writers, artists, directors, and producers.

The next four chapters, 19–22, are based on contemporary intersectional theories that ask how the social constructions of race, class, and age overlap with the social construction of gender, and how different constructions of sexuality are understood. The first three essays—“Intersections of Race and Gender,” “Intersections of Class and Gender,” and “Intersections of Age and Gender”—provide information on the scholarship and writers dealing with the questions of intersecting identities, as well as discussing writers whose work incorporates characters, plots, and themes that show the interwoven and complex layers of identities. Chapter 22, “Speculating Sexual Identities,” then draws on contemporary gender and queer theories to discuss authors whose work incorporates multiple constructions of sexualities.

Two essays consider the impact of science and religion on women in science fiction and fantasy. The first, “Science,” chapter 23, covers the history of women’s relation to and participation in the scientific disciplines and institutions in the United States, showing how women’s relation to science fiction is connected to their status in the scientific community. Chapter 24, “Feminist

Spirituality,” discusses the range of feminist relations to religion, both the institutions of the great world religions such as Christianity, Judaism, and Islam and the growing movements related to Wicca. It considers how fantasy novels by women played a major role in the development of these later movements.

The nineteenth-century insistence that fantasy was suitable only for the young, and the application of that attitude in the United States toward science fiction, has often served as a reason for teachers, parents, and critics to dismiss much fantastic literature without even reading it. Despite attempts to control, ban, or censor such material, the growing sense that children, and later adolescents or young adults, needed their own literatures has led to a growing number of writers creating science fiction and fantasy texts and media based on age, although the audience for both genres has always included adults. Chapters 25 and 26, “The Creation of Literature for the Young” and “Girls and the Fantastic,” consider the social context in which children’s and young adult fantasy and science fiction developed, as well as the portrayal of girls in literature, comics, television, and film.

Finally, chapters 27–29—“Fandom,” “WisCon,” and “The James Tiptree Jr. Award”—focus on the contributions of women to fandom, the creation of the first feminist SF convention in 1977, and the first SF award named for a woman. As Camille Bacon-Smith (*Science Fiction Culture*, 2000), Justine Larbalestier (*The Battle of the Sexes in Science Fiction*, 2002), and Henry Jenkins (*Textual Poachers: Television Fans and Participatory Culture*, 1992), among others, have argued: SF (whether “science fiction” or “speculative fiction”) is not just a body of texts, it is a culture; moreover, it is a complex body of multiple communities that act to comment upon and at times transform the primary texts, whether through reviews, essays, awards, or fan-created art, fictions, and videos. Hugo Gernsback encouraged active reader participation through the letter columns of his SF magazines, and the first fan clubs formed in the 1920s. Arguably, science fiction fandom was the model for other popular and media fandoms that have developed since, following everything from sports to soap operas. Ever since the 1920s, fans have debated a wide variety of topics, including the role of women along with larger social debates over gender, class, race, and sexuality.

Volume 2 begins with an alphabetical list of 230 entries, followed by a topical guide that groups related entries under ten categories:

1. Awards and Publishing
2. Biographical Entries: Artists, Editors, Fans, Scholars, and Others
3. Biographical Entries: Authors
4. Ethnicity/Race
5. Fans and Fandom
6. Genres
7. National Literatures

- 8. Sex and Gender
- 9. Themes
- 10. Visual Media

Also in volume 2 is a selected bibliography of scholarship on all aspects of science fiction and fantasy covered in this encyclopedia, including the foundational bibliographies, other types of reference works in the genre, and theory and applied criticism, in both journals and book form. This scholarship is a part of the historical and cultural context that has created the opportunity for this encyclopedia to be published.

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Acknowledgments

WHILE I have served as editor, this encyclopedia, as is true for all works of scholarship, could not exist without the efforts of many people who supported the project in every way possible. First, I must thank George Butler and Kathleen Knakal at Greenwood Press for overseeing this project and dealing with the spreadsheet problems. Second, my appreciation for the many people who offered to contribute and especially the 127 contributors cannot be adequately expressed in words. The enthusiasm among scholars and fans for the first encyclopedia about women in SF/F made even dealing with spreadsheets tolerable.

Special thanks must go to Hal Hall, curator of the Science Fiction and Fantasy Research Collection at Texas A&M University, College Station, and his staff who ably assisted a very nervous editor in her first foray into archival research: Valerie Coleman, reference assistant; Kristin Hill, reading room supervisor; Melissa Zajicek, reference assistant; Stephanie Elmquist, reference assistant; Nafisah Hankins, head of media services; and the student workers at the Collection. The Internet database created and maintained by Hal and others served as an invaluable aid during the time I was not privileged to spend at College Station.

On my own campus, I owe thanks to Dean Allan Headley and Natalie Henderson of the Office of Graduate Studies and Research, Texas A&M University–Commerce. The encyclopedia was supported by two Faculty Research Enhancement Grants during the 2005–6 and 2006–7 academic years, which provided research assistance, travel for archival research, supplies, and most importantly for humanities scholars, release time to do the work. While I may live and work in rural Texas, the Internet and the support of the Interlibrary Loan Office, Gee Library, Texas A&M University–Commerce—especially the work of Scott Downing and Jacob Pichnarcik, who never blinked an eye at the number of requests for books with covers featuring bug-eyed monsters—meant that I had access to a great deal of research from my home campus. Cynthia Garza provided valuable research assistance in 2006.

Over the years, I have received encouragement and advice from Farah Mendlesohn, Michael Levy, Faye Ringel, Veronica Hollinger, and Robert Latham. Their busy schedules did not allow their direct participation, but their scholarship and communications have shaped this work in ways that must be acknowledged. A special note of thanks is due Marleen Barr, whose work was the first introduction I had to scholarship that yoked the “two horses” of feminist theory and science fiction.

I also benefited immensely from my online friends’ list in LiveJournal, a combination of social networking/blogging site for online science fiction fandom. While fandom remains active offline and in a variety of spaces on the World Wide Web, LiveJournal was the space that brought me back into active fandom. Academics, fan scholars, and fans read drafts of the earliest proposal, supplied suggestions for topics, networked both online and offline, and together constituted one of the most amazing networks any writer could have. Eden Lee Lackner and Barbara Lynn Lucas not only gave feedback on topics and read early drafts, as well as volunteering to cover returned essays and entries, but also introduced me to new genres and media texts and scholarship during the past years. We have collaborated on past work and will do so again in the future. Christine Mains provided incredibly valuable insights into genres and periods that are her areas of expertise, as well as taking on additional entries at the last minute. Kristina Busse provided key feedback in the proposal stages and ongoing support. Tamara Brummer, Deborah Kaplan, Rachel McGrath-Kerr, Dorothea Schuller, Wilma Shires, and Ruth Veness ably helped by copyediting essays and entries I wrote, understanding that it is always easier to edit another writer’s drafts. Judy Ann Ford edited the further readings and bibliography for conformity to *Chicago Manual of Style* requirements.

A number of friends who are active in fandom and fandom scholarship also provided feedback. They are listed under their fan pseudonyms at their request: 10zlaine, Aprilkat, Boogieshoes, Cofax, Cryptoxin, The Drifter, Half Elf Lost, Oursin, Rothesis, Slashfairy, Travelingcarrot, Werelemur, and Zellieh. While it is not unknown for academic scholars to dismiss fans of a work, my experience in fandom and academia is that fans often have an encyclopedic knowledge of their favorite writers, genres, and media, as shown in a number of published and online reference works, and are always happy to share information and resources. It strikes me as only appropriate to acknowledge the importance of the fan scholars as well as the independent scholars and academics who have worked to make this encyclopedia what it is, while noting that any remaining errors are solely my responsibility.

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A

AIKEN, JOAN DELANO (1924–2004)

Joan Aiken was an **award**-winning and prolific **British** science fiction and fantasy author. Born September 4, 1924, in Rye, Sussex, England, to **Canadian**-born Jessie McDonald Aiken and American-born Pulitzer Prize-winning poet Conrad Aiken, Joan Delano Aiken wrote her first story at age five. Her first publication was at age sixteen, a story for the *BBC Children's Hour*. During the war, after finishing secondary school at Wychwood, Oxford, she worked as a librarian at the United Nations Information Centre in London. She married Ronald Brown in 1945. He left her a widow with two small children in 1955.

Though she wrote her stories at night, Aiken continued to work, first as a magazine features **editor** then as a copywriter, before taking up writing full-time in 1962. She was a versatile author of the fantastic for both children and adults, writing poetry, plays, and short stories, as well as ninety-two novels, the majority written for children. While she could never be accused of predictability, she drew from well-established oral traditions, lending her tales not just a fantastic, **fairy-tale** quality but also a strong moral sense of wrong and right. She had a Dickensian flair for creating worlds in which the wicked and the grotesque frequently flourish—a flair that can be seen in her often colorful and telling character names, such as Miss Slighcarp, a particularly vile villain, or Miss Hooting, a retired enchantress. Aiken's writing has been described as both charming and

quirky, and three of those charming and quirky children's novels have won awards: in 1965, *The Wolves of Willoughby Chase* won the Lewis Carroll Shelf Award; in 1969, *The Whispering Mountain* won the Guardian Award; and in 1972, *Night Fall* won America's Edgar Allan Poe Award.

Aiken's best-known series for children, the dozen or so loosely connected *Wolves of Willoughby Chase* novels written over the course of more than forty years, are set in Victorian London, during an **alternative history** in which the Hanoverians never replaced the House of Stuart on the throne of England. The series centers on the adventures of irrepressible Dido Twite and certain of her working-class clan. In the 1960s, when the series began, Twite was a unique character for the times: an adventurous Cockney girl with no regard for politeness and a knack for thwarting political scheming. Her charm only grew over the years, and though Aiken allowed Twite to drown at the end of one novel, the author, like Sir Arthur Conan Doyle, was forced by readers' demands to rescue the beloved character.

In 1976, Aiken married American painter Julius Goldstein, who left her a widow for a second time in 2001. She died on January 4, 2004, in Sussex, leaving her son and daughter from her first marriage as well as several grandchildren. Her final novel, *Midwinter Nightingale*, was published posthumously.

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ELLEN BAIER

ALEXANDER, LLOYD (1924–2007)

Lloyd Alexander was one of the best-known and most prolific American writers of fantasy fiction for children and young adults. The author of some forty books, Alexander created some of the most enduring characters in adolescent literature. Most notably, he was the author of the *Chronicles of Prydain* (1964–68), a fantasy series loosely inspired by the Celtic myths of the Welsh *Mabinogion*.

In addition to a number of stand-alone books, Alexander was the author of several series: the *Chronicles of Prydain*, the *Westmark* trilogy, and the *Vesper Holly* series. He was known for experimenting with a variety of settings for his novels. These ranged across time—from historical periods (the *Vesper Holly* books) to pseudohistorical periods (the *Westmark* trilogy)—as well as place, incorporating culturally diverse mythological and folkloric traditions. Alexander's sensitivity to ethnic and cultural diversity continues to teach young readers about the cultural mores of **China**, **India**, Greece, and the Middle East as well as Europe.

Alexander also incorporated a marked sensitivity to **gender** and **feminist** issues into his works. His female protagonists are willful, resourceful, and strong, transcending stereotype. They are essential parts of each story, rather than mere courtly embellishments.

Some of his most memorable young women are the indefatigable *Vesper Holly*; *Westmark's* Queen Augusta, who undergoes a remarkable transformation from the destitute street urchin, Mickle; and, of course, the delightfully exasperating Princess Eilonwy of the *Prydain Cycle*. Of Eilonwy, Alexander said:

Her personality ... comes from my personal observations and experiences. From as far back as I can remember, my mother, and all the women family members, my women teachers, girl friends, and my daughter, and certainly Janine [Alexander's wife] were strong, active, competent. (quoted in Tunnell, *Prydain Companion*, 87)

In addition to recurring characters, many of Alexander's stand-alone novels have striking feminine presences—Isabel in *The Marvelous Misadventures of Sebastian* (1970), Nur-Jehan in *The First Two Lives of Lukas-Kasha* (1978), Voyaging Moon in *The Remarkable Journey of Prince Jen* (1991), and more recently Aunt Annie in *The Gawgon and the Boy* (2001), Lidi in *The Rope Trick* (2002), and Shira in *The Golden Dream of Carlo Chuchio* (2007). And while many of his female characters can be grouped into a single and, some have argued, facile "type"—willful, stubborn, often secretly high-born but living as a commoner—these characters nevertheless help Alexander's readers, both young men and women alike, to understand the value and importance of strong women.

Among his many **awards**, Alexander received the American Book Award for *Westmark* (1981); the National Book Award for *The Marvelous Misadventures of Sebastian* (1970) and *Westmark*; the Newbury Honor for *The Black Cauldron* (1965); and the 1969 Newbury Medal for *The High King* (1968). *The High King* was also a finalist for both the National Book

Award and the American Book Award. Alexander died on May 17, 2007, age eighty-three, two weeks after the death of his wife of sixty-one years, Janine Denni. His final novel, *The Golden Dream* of Carlo Chuchio, was in the galley stage at the time of his death and reached bookstores three months posthumously.

See also: "The Creation of Literature for the Young" (vol. 1); Feminisms.

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JASON FISHER

ALIEN

The *Alien* series of films is best known for the female protagonist, Lt. Ellen Ripley (Sigourney Weaver), and her ever-present alien foe (designed by H. R. Giger). The *Alien* films opened the science fiction, **horror**, and action genres to the strong female protagonist who could defeat the enemy on her own. Ripley appears in the first four films: *Alien* (1979; dir. Ridley Scott), *Aliens* (1986; dir. James Cameron), *Alien³* (1992; dir. David Fincher), and *Alien Resurrection* (1997; dir. Jean-Pierre Jeunet). The tradition continued with a prequel entitled *AvP: Alien vs. Predator* (2004; dir. Paul W. S. Anderson) featuring Alexa Woods (Saana Latham) as the first woman-of-color protagonist of a big-budget science fiction film.

By conflating the typical male hero of science fiction with the female survivor of slasher films, *Alien* became the first science fiction film with a female protagonist who represents all of humanity.

Ripley is the third officer of the spaceship *Nostromo*, whose crew is awakened from its cryo-sleep to answer a distress call from an unexplored planet. After discovering a derelict alien spaceship, a male crewmember is attacked by an alien life form, whose parasitic progeny later bursts through his chest. This scene effectively erased the basic sexual distinction between men and women as it invoked cultural anxieties about the subversion of male power by representing the male body as a site of rape and birth. The alien escapes, and, one by one, it kills the crew. Ripley discovers that the company the crew works for has determined to bring back the alien for its "weapons division." She must fight the alien and the system represented by the ship's computer, MU/TH/UR 6000, and the company's robot, Ash, who tries to dispose of Ripley in a mock-rape scene. Ripley's confrontation with, and final destruction of, the alien as the company's object of desire becomes the major theme of the series and thereby gives voice to the **feminist** goal of saving humanity from the destructive impulses of patriarchy.

In *Aliens*, Reagan-era politics informed writer/director James Cameron's conservative revision of Ripley into a socially authorized female action hero, who fights the aliens to save an orphaned child. Though Ripley returns to the alien planet, LV-426, to confront her fears, once there her motivation comes from her maternal instincts toward the child Newt. The maternal theme is mirrored in grotesque form by the introduction of the Alien Queen as a monstrous mother who dominates the alien drones. Thus, monstrous birth and rebirth become motifs of the series. Like the hero of many 1980s action films who fights to get his wife, lover, or family back, Ripley fights to recover her lost daughter and, importantly,

binds a male to her quest, creating an impromptu family: she is a woman fighting women's battles, not the patriarchal company as she did in *Alien*.

*Alien*³ rewrites Ripley as an abject woman who will reject the patriarchal imperatives she defends in *Aliens*. Ripley's violent landing on the hellish, prison-planet Fury 161 casts her out from the domestic promise of *Aliens* into a feminist hell where she is surrounded by fundamentalist Christian, misogynist, hyper-male convicts. Worse, within her lurks an embryonic alien queen that could destroy humanity once and for all. In the end, Ripley chooses to leap into the burning leadworks, taking her alien "baby" with her: the mother-protector of *Aliens* is replaced with the mother-destroyer.

In *Alien Resurrection*, writer **Joss Whedon** (creator of ***Buffy the Vampire Slayer***) resurrects Ripley as the monstrous posthuman superwoman. As always, the military-industrial complex prizes the alien species over humanity, only this time Ripley is a human-alien hybrid, a freak treated variously as pet, curiosity, or threat. Ripley is supported in her **quest** by a young female android, Call (Winona Ryder), who embodies the angst and conflicting motives associated with the postfeminist movement. **Gender** is most highly interrogated by the Newborn. A product of mixed female (alien queen and Ripley) DNA, the Newborn represents the greatest fear of the patriarchal power structure: a race produced solely of woman. Though Ripley chooses to terminate her alien progeny, she still carries the posthuman potential it represented within her.

In the prequel to the series, *AvP: Alien vs. Predator*, a group of archaeologists and adventurers come together to explore an ancient pyramid buried under the ice of Antarctica, only to get caught in a confrontation between the

aliens and another extraterrestrial species, the Predators, who use captive aliens for a warrior initiation ritual. By the end, only the intrepid mountaineer Alexa Woods is left standing. Her valor is acknowledged by the Predators with a warrior's mark on her cheek. Though *AvP* continues the tradition of the female protagonist, the film brings together two franchises where the alien species are constantly connected to representations of blackness, whether archetypal or stereotypical: an idea reinforced by the protagonist, Woods, being a woman of color.

The *Alien* franchise also includes serial comics, novelizations, and **graphic novels** (Dark Horse Comics); an *Aliens* role-playing game (Leading Edge Games); a collectible card game entitled *Aliens/Predator* (HarperCollins); a successful video game series; and a significant body of **fan fiction**.

See also: "Heroes or Sheroes" (vol. 1); "Intersections of Race and Gender" (vol. 1); "Science Fiction Film: Nineteenth and Twentieth Centuries" (vol. 1).

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XIMENA GALLARDO C. AND C. JASON SMITH

ALTERNATIVE HISTORY

The genre of alternative history literature takes our own world and in some way changes it through the alteration of an event in our known past. The resultant story portrays a world that is still clearly identifiable to readers, yet is changed by this occurrence. Specifically, the premise involves the removal of, or a different outcome to, a historical event. Alternative histories are widely used in science fiction for mapping potential cultural, social, or political shifts and exploring how they might have altered human development. In doing so, these texts recognize the debt that science fiction must acknowledge when creating possible futures, as alternative history can be constructed only with recourse to the past.

Alternative histories are usually either situated on Earth with something subtly changed, in a place often referred to as an “elseworld,” or in the future with clear reference to the social alteration that Earth has undergone as a result of such historical change. Popular themes revolve around a historical event occurring somewhat differently, such as investigating different outcomes for major battles or **wars**, considering what may have happened had one political group retained or gained power over another, or introducing a *novum* into the text that alters technological development or social and cultural expectation. Robert Harris’s *Fatherland* (1992) portrays a contemporary world ruled by the Nazi Party after history in World War II, for example,

and **Mary Gentle**’s Ash trilogy (2000) explores a fifteenth-century Europe where Atlantis has been discovered.

Although alternative history may be located firmly within a science fiction and fantasy tradition, the close parallels to actual historical events or minor changes in existing social structures mean that it is frequently regarded as more mainstream and marketed as such by publishers. In this respect, alternative history skirts the borders of science fiction, and, in many cases, texts are clearly not part of the genre. Narratives that deal with simple what-if questions, a genre also referred to as “counterfactual history,” are often investigations of potential military alternatives, rather than genuinely engaging science fiction devices. Originating with Louis Napoleon Geoffrey-Château’s *Napoleon et le conquête de la monde* 1812–1823 (1836), these texts remain popular and are frequently marketed as light-hearted military debate rather than genuine science fiction. Despite this apparent levity, these texts are also known for expressing strong political views, providing cautionary tales about the current state of historical affairs, or indeed warning that some ideas can be taken too far. Susan Schwartz’s short story “Suppose They Gave Peace a Chance” (2001) is typical of this politicized speculation. However, both counterfactual and alternative histories are concerned to show how powerful underlying forces in history can be turned aside by acts of chance or hinge upon small, sometimes arbitrary decisions by individuals. Blaise Pascal’s *Pensées* (1670) epitomizes this historical chaos by remarking that had Cleopatra’s nose been shorter, history would have changed.

In alternative histories, an entire system of possibility is exposed, and female characters can be crucial in establishing points of difference and

change. Alternative history specifically objectifies the role of women, since their social development—in particular, liberation—is a key moment in our own known histories. Women are often chosen as narrators or protagonists, and it is their exploration of difference that highlights change to the reader. This choice is particularly represented through alternative histories that use time travel, because narrators are in a clear position to compare and contrast women's relative situations. Texts such as Connie Willis's *The Doomsday Book* (1993) and Liz Jensen's *My Dirty Little Book of Stolen Time* (2005) use female perspectives to explore the disassociation between past and present, as well as to highlight the potential that an alternate history may bring. These build on the traditional representation of difference that arises from texts such as Mark Twain's *A Connecticut Yankee in King Arthur's Court* (1889), and they also specifically call on readers to compare their own situation with that of the text. Furthermore, time travel is keen to represent the age-old science fiction axiom that interference in the natural course of history can bring about great change through historical and time paradoxes.

Alternative histories are frequently situated within a nebulous potential future or even the present. These texts trace possible developments in history or responses to potential future events, although this has often come to pass through a change in an aspect of the past. Many **feminist** future histories envisage either the extension or total removal of moments of oppression or liberation. The most famous of these is **Margaret Atwood's** *The Handmaid's Tale* (1985), where the women of the Republic of Gilead must live under a bastardized system of the biblical commandments. Alternatively, society may have been

irrevocably changed by events such as a war, a plague, the arrival of an alien species, or technology.

The evolution of the human species itself often changes the ways the future is mapped. In Julian May's fiction, the advent of metaphysical ability in humans ultimately prompts intervention by an alien conglomerate, the Galactic Milieu. This narrative development may also be facilitated by the destruction of the world through war, genocide, or man-made disaster or by sending protagonists away from Earth and showing how social evolution begins again in different ways. Kim Stanley Robinson's Mars series (1994–96) is perhaps one of the most complex and well realized of these histories, in particular in its use of Areologist Ann Clayborne to express ecological debates over terraforming and government.

Many future alternative histories are often rather ironically retrospective in vision, since they show what could happen if an aspect of the present that is currently considered negative or extremist were to be extended to its furthest possibilities. Here, readers cannot escape making comparisons with their own situation, and the alternative history deliberately accentuates difference between contemporary settings. This approach often involves the recovery or repetition of past historical genres in order to reselect appropriate social codes: for example, Sophia McDougall's *Romanitas* (2005) explores a contemporary world where the Roman Empire still holds sway, but identifies the moral wrongness of such acts as crucifixion.

Alternative histories using more fantastic elements often involve the inclusion of magic or arcane forces as an element of change. Of these, Harry Turtledove's seemingly limitless fiction spans the genre from straight counterfactual accounts to ones in which alien

species actively change history. Sara Douglass's *Crucible* trilogy (2001–02) reconfigures the Hundred Years' War as a period in which demons entered the world and infiltrated the Church, and Susanna Clarke's *Jonathan Strange and Mr. Norrell* (2004), which won the 2005 Hugo Award for best novel, simply introduces magic into the Napoleonic era. While *Jonathan Norrell* and Patricia Wrede's *Regency* series strive for more accurate historical representations, aided by the fact they are set nearer to the present and thus more research is available to support them, fantasy texts involving **Arthurian** and Celtic pseudohistories such as **Marion Zimmer Bradley's** *Avalon* series are also popular. Here, the rather nebulous historical landscape of **Britain's** Dark Ages prevails, and the stories are often less historical than fantastic.

Alternative history is a popular subject for live-action role-playing games, in particular those that encourage more mature and, as a result, more female players. Whereas many systems focus on a more traditional form of **sword and sorcery**, counterfactual history is used extensively by systems such as *Frail Realities* and the 1920s H. P. Lovecraft mythos game *Call of Cthulhu* (1981). Both provide a setting that allows characters to explore potential roles that may not have been available to women in the past: for example, a player may freely choose a character such as a female French Revolutionist.

"Steampunk" provides a similar opportunity to exploit historical (or sometimes fictional) figures, giving them more proactive roles in the progress of history. Alan Moore's *Mina Harker* is the de facto leader of the superhero team in *The League of Extraordinary Gentlemen* (1999–2003), whereas **William Gibson** and Bruce Sterling's *The Difference Engine* (1990) makes protagonists

Sybil Gerard and Ada Byron leading figures of political and scientific progress.

Above all, alternative history is a genre that encourages self-reflection, both of women's roles and of their position within society. This is demonstrated not only in its persistent use of female characters but also in its popularity. The fact that crossover texts such as Dan Brown's *The Da Vinci Code* (2003) have become so popular with readers is testimony to the fact that they continue to play an important role in science fiction narratives, and that they are also more than capable of transcending genres, moving into the popular domain with ease.

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ESTHER MACCALLUM-STEWART AND
JUSTIN PARSLER

AMAZONS

The Amazons were a tribe of warrior women from Asia Minor in Greek mythology. Amazon society was matriarchal, with women controlling warfare, politics, and agriculture. Men either served as household slaves or were barred from Amazon territory altogether. In the latter case, the Amazons mated with the neighboring Gargarians. The Amazons prized female children and banished, crippled, or killed male ones. They also reputedly removed their right breast to improve

their archery and spear-throwing, although ancient visual representations show them with both breasts intact. According to Greek etiology, this practice gave them their name—a *mazos* (no breast)—but it is more likely that the name led mythographers to invent the practice.

The Amazons' historicity has been widely debated. Some scholars argue that archaeological evidence suggests the presence of female warriors among the Minoans and Scythians and that these women were the basis for the Amazon myth. Specifically, Minoan frescoes show axe-wielding priestesses accompanying male soldiers into battle, while Scythian tombs have yielded female skeletons buried with weapons. Either group may have inspired the legend of the Amazons, although neither is identical with them.

Other scholars believe that the Amazons are a misogynist myth designed to uphold patriarchal culture and to control female sexuality. Athenian legend characterizes the Amazons as unnatural women who aspire to be like men and are punished for it. For instance, Heracles battles the Amazons and rapes their queen, Hippolyta, before giving her in marriage to Theseus. Later, Theseus inherits the relationship with Hippolyta, which suggests the popularity of the story. *The Iliad* presents a more complex version in its account of Achilles' defeat of Penthesilea. As he kills her, he notices her beauty and falls in love with her. In death, therefore, the female warrior becomes a passive object of desire. In these myths, the Amazons are doubly defeated by the symbolic phallus of the spear and the literal one of the hero wielding it.

The early twentieth century saw Amazons depicted in an equally repressive way. Despite exceptions like Natalie Clifford Barney's **lesbian** *Pensées*

d'une Amazone (1920) and William Moulton Marston's **feminist** *Wonder Woman* (1941–), Amazons were represented as women who hated men until they fell in love with the right one. During the 1960s, however, feminists reclaimed Amazons as a source of pride and an alternative to patriarchy. Amazons became associated with separatism and lesbianism and appeared frequently in feminist literature, the most famous being **Marion Zimmer Bradley's** Free Amazons in the Darkover series. Many female readers saw the Free Amazons as a **utopian** model, and some even began to live in imitation of them. In the present day, Amazons continue to serve as role models for many women, primarily due to the popular series **Xena: Warrior Princess**, which presented an edgy, sexy version of the feminist myth yet remained faithful to its core themes of female power, solidarity, and, perhaps, lesbian desire.

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KAREN BRUCE

ANDROGYNY

Androgyny, defined as the possession of attributes either of both sexes or of neither sex, is one of the means by which female science fiction writers examine **gender** and its meaning in society. Authors have explored androgyny in a number of ways: some create sexless characters, a few present characters that are both male and female,

some examine characters whose genders are fluid or mutable, and others construct societies in which gender differences are minimal.

The most famous science fiction treatment of sexless androgyny comes in **Ursula K. Le Guin's** novel *The Left Hand of Darkness*, published in 1969. The story focuses on the inhabitants of Gethen, who are without any sexual characteristics until they go into "kemmer" or heat. At this point, they metamorphose, somewhat randomly, into biological males or females and are capable of (hetero)sexual activity and reproduction. Although memorable, the novel has been criticized for presenting a race of people who, while theoretically androgynous, appear to the reader to be male, a problem that arises in part because Le Guin refers to the Gethenians with male pronouns.

Other writers avoid this difficulty by using gender-neutral pronouns or even no pronouns at all. In her novel *Halfway Human* (1998), Carolyn Ives Gilman calls members of her sexless race "it," an appropriate choice since the novel's society does not view these beings as fully human. In *A Paradigm of Earth* (2001), Candace Jane Dorsey manages to avoid all pronouns in referring to her androgynous alien, though, pointedly, a few of the other characters choose to attribute a gender to the extraterrestrial. Despite these and similar experiments, however, both the stumbling block of pronouns and the difficulty of imagining genderless and sexless beings have limited the number of works featuring such characters.

Depictions of characters who are both male and female are also fairly rare in women's science fiction, although **Melissa Scott's** *Shadow Man* (1996) portrays a society of five genders ranging from male to female. In the middle of the group are characters she

defines as "true hermaphrodites," in the biological sense of possessing both male and female reproductive organs.

More typical are works that challenge the idea that the categories of male and female are immutable and opposite. As early as 1928, Virginia Woolf's classic *Orlando* offered a character who switches sex in response to cultural attitudes toward gender. In **Marge Piercy's** *Woman on the Edge of Time* (1976), the inhabitants of her future **utopia** appear androgynous to the twentieth-century protagonist because they have abandoned traditional sex roles. Since then, many writers have used gender change as a way of addressing issues of gender construction. More recent works depict computers helping to create characters that are in some sense androgynous: Susan Squires's *Body Electric* (2002) features a sentient computer who was programmed by a woman but occupies a man's body, while in *Exit to Reality* (1997), Edith Forbes questions the meaning of gender in virtual reality.

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VICTORIA SOMOGYI

ANIMALS

Animals have been included in science fiction and fantasy texts from at least as early as H. G. Wells's *The Island of Doctor Moreau* (1896). This Victorian novel, deeply influenced by the contemporaneous vivisectionist debates, reveals the complex relationship between women and animals. Women were the founders of animal rights movements, yet also experienced the consequences of being ideologically linked to animals—and thus further from God—by patriarchy. The representation of

animals in science fiction and fantasy demonstrates this ambivalent heritage. In Wells's novel, for example, the hybrid human/animal creature who suffers most is a female puma, a figure that demonstrates the similarities of how animals and women are abused by technoscientific patriarchy.

Animals can appear in science fiction and fantasy in a number of ways. Alien characters may be represented in terms typically associated with animals, thus raising questions about how we interact with actual living animals and the physical world in general. Such narratives raise questions about environmentalism, human-animal symbiosis, and animals as companions or fellow sentient beings. Some texts represent the human characters as "animals" through the eyes of the alien protagonists. These works draw our attention to the damage caused by some of our ways of conceiving of and interacting with other species through the totalizing logic of Enlightenment rationality. Other texts explore the implications, both social and philosophical, of the ever-eroding boundary between animal-being and human-being through the narration of genetic fusion, xenotransplantations, or other technoscience interactions of the human and the animal. These interactions were once solely the domain of science fiction but are increasingly a reality in what scholars such as Donna Haraway have called our "science fictional" material world.

The resources of fantasy, similarly, allow us to conceive of a world in which our material relationships with animals have arisen quite differently. In fantasy worlds, the history of human-animal relationships might be changed, or animal characters might be made equivalent to human characters through their shared facility with

magic. Within science fiction, hybrid creatures might be created, while fantasy can put us into a world in which all sentient beings slip between human and animal modes "naturally."

The emerging field of animal studies offers a number of paradigms through which fictional representations of the animal might be analyzed. The animal has always been defined as the "Other" to humankind, a broad division that often erases diversity within each category. Animals therefore occupy the space of alterity in human culture that is often associated with aliens in science fiction tradition. Animal imagery has also long been pejoratively associated with the lower classes, women, and nonwhites, and thus animal representations often critique such discourses. We interact with animals in a variety of ways: as food, as tools for research, as slave labor, as companions, and as competition for resources. These contradictory ways of relating materially to animals are something with which human culture continues to struggle, and the resources of science fiction and fantasy enable us to explore the questions raised in a variety of creative ways. Within the conventions of these genres, animals may be able to speak, as can the **genetically engineered** animals in **David Brin's** Uplift series (1980–98); the reader might be invited to enter a complex animal culture, as in Erin Hunter's Warrior series (2003–); or we might be compelled to consider how we draw the line between animals and humans when confronted with a sentient alien species that appears to be an animal, as we are in Karen Traviss's *City of Pearl* (2004).

Women authors of fantasy and science fiction have tended to write more of the work dealing with animals and the questions of animal studies than

have men, just as women have tended to be at the forefront of animal rights activism. Since women have often not themselves been recognized as fully human, they often question the human/animal boundary in their work, extending our understanding of sentience. **Sheri S. Tepper**'s work might be characterized as sharing the philosophy of "deep ecology," a perspective that argues that humans are only one of many living beings on Earth and are not entitled to any particular privilege in using its resources. Her novel *The Companions* (2004) raises questions of environmental conservation and the coevolution of humans and domesticated animal species. Other authors, such as Carol Emshwiller in *The Mount* (2002), use the estranging techniques of speculative genres to imagine a situation in which humans occupy the social space of the companion animal or to envision a symbiotic relationship between humans and animals who share a psychic connection, such as that in **Andre Norton**'s *Beastmaster* series (1959–62). Science's use of animals for experimentation occurs in a **gendered** context, as Lynda Birke argues in *The Taming of the Shrew* (1994), in which women must prove their ability to be scientific by distancing themselves from "feminine" sympathy. "The Psychologist Who Wouldn't Do Awful Things to Rats" (1976) explores intersections of this masculine culture in ways congruent with author Alice Sheldon's exploration of the masculine culture of science fiction, facilitated by her choice to write under a male pseudonym, **James T. Tiptree Jr.**

Ursula K. Le Guin's *Buffalo Girls and Other Animal Presences* (1987) might be taken as a paradigmatic text that demonstrates the fruitful intersections of animal studies and **feminism** and how a speculative fiction text might use this

conjunction. It tells the story of a woman who loses her eyes, but is given new eyes by Coyote, a figure from Native American mythology. These new eyes allow her to see the world simultaneously from the human and animal points of view. This short-fiction collection ably demonstrates how science fiction and fantasy by women might use the figure of the animal to explore concerns with the environment, to show the limitations of how we theorize sentience, and to question the gendered heritage of our ways of thinking about animals. As the first figure of alterity in human culture, the animal is an important symbol in science fiction.

See also: Environmental Science Fiction.

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SHERRYL VINT

ARCHITECTURE

Architecture plays an important role in the speculative fiction of women by representing order, a concept that many female science fiction writers approach ambivalently or even critically, finding it oppressive or limiting. In his study of women's **utopias**, Chris Ferns points out that while "the overwhelming majority of utopian dreams of order have been written by men, it is equally the case that the recent resurgence in utopian dreams of freedom has been predominantly the work of women" (*Narrating Utopia*, 27). Consequently, women's works featuring

positive portrayals of highly designed buildings and formally structured cities are relatively rare.

Instead, architecture and urban design in women's speculative fiction are frequently incidental and largely disordered, with more emphasis on organic and intuitive elements than on structures that are manufactured or primarily (and literally) *man-made*. In women's utopias, architecture sometimes largely disappears. **Marge Piercy's** description of a city in *Woman on the Edge of Time* (1976) is typical:

little no-account buildings ... a few large terra-cotta and yellow buildings and one blue dome, irregular buildings, none bigger than a supermarket of her day, an ordinary supermarket in any shopping plaza. ... A few lumpy free-form structures overrun with green vines. No skyscrapers, no spaceports, no traffic jam in the sky. (62)

As one character remarks, "We don't have *big cities*; they didn't work" (62).

Sometimes, writers will eliminate conscious architectural design altogether. One of the only science fiction books by a woman to feature an architect as the main character is **Maureen F. McHugh's** *China Mountain Zhang* (1992). The male protagonist helps produce buildings in an intuitive manner that significantly differs from traditional building design. Some novels also offer architecture that is organic not only in form but also in fact. Sarah Zettel's *The Quiet Invasion* (2000), for example, describes cities that are actually sentient, biological beings.

Because of their mixed feelings about order, women writers have not played a significant role in the creation of traditional futuristic architecture. When formal architecture does show up on future Earths, it is often viewed

primarily as a reflection of a **dystopian** social order. In "Entrada" (1993) and *Chimera* (1993), Mary Rosenblum criticizes economic inequities by envisioning a future in which the rich live isolated in huge urban towers or underground in Antarctica, and suburbia belongs to the poor. In *The Handmaid's Tale* (1985), **Margaret Atwood** subverts any utopian version of nuclear families in single-family homes by making such dwellings the locus of women's captivity and oppression.

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VICTORIA SOMOGYI

ARNASON, ELEANOR (1942–)

Eleanor Arnason is an **award-winning** American author who has been publishing science fiction since 1971. Influenced by 1950s science fiction television and New Wave science fiction writers, Arnason's short stories "A Clear Day in Motor City" (1971) and "The Warlord of Saturn's Moons" (1974) have been anthologized in *Women of Wonder: The Classic Years* and *The Norton Book of Science Fiction*. The stories follow disillusioned writers whose literary space adventures are thwarted by intrusive urban surroundings. Her first novel, *The Sword Smith* (1978) is a mid-life rite of passage in which a sword maker and a baby dragon learn that, in a world where evil is defined by laziness and shoddy values, quality workmanship can and does prevail over empty heroic gestures. *To the Resurrection Station* (1986), a **gothic** satire, blasts off in a mansion/spaceship and examines self-identity. In *Daughter of the Bear*

King (1987), a washing machine short-circuits, transporting a Minneapolis housewife into another dimension where she finds she is the changeling heir-apparent to a magical world. Arnason's 1991 planetary adventure *A Woman of the Iron People* won the Mythopoeic Fantasy Award and the first James Tiptree Jr. Award for science fiction or fantasy that explores **gender**. *Ring of Swords* (1993), winner of the Minnesota Book Award and perhaps her most ambitious work, is set in an alien society where **homosexuality** is the norm and heterosexuality for pleasure is considered perverse. A series of Hwarhath stories published in *Asimov's*, *F&SF*, and *Tales of the Unanticipated* provide history, mythology, and backstory for the original novel. Several of these received award nominations.

Arnason's father, H. H. Arnason, was born in **Canada** of Icelandic heritage. During her childhood, he worked as a museologist overseas and became director of the Minneapolis Walker Art Center. Her mother, Elizabeth Yard, a social worker, grew up in **China**, the child of American missionaries. Arnason's family moved into Idea House #2, a "house of the future" built by the Walker Art Center, which became a focus for artists and intellectuals. She grew up arguing art, politics, and social justice issues while reading widely.

Arnason describes her work as "parascience fiction" or fiction about writing that isn't "limited by narrow ideas about what is real." Her writing is best described as speculative thought experiments that respond to contemporary problems. Informed by science, cultural anthropology, Icelandic eddas, Confucianism, and grassroots progressivism, her literary voice is distinct: intelligent, humane, and wryly humorous, refusing to provide comfortable

answers. In her 2004 **WisCon** guest of honor speech, she noted:

My own private image of capitalism and capitalists is the great white shark—a primitive animal, in many ways limited, but very good at what it does. One cannot build a humane society on a base of great white sharks. (<http://www.infinitematrix.net/faq/essays/arnason.html>)

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SANDRA J. LINDOW

ARTHURIAN FANTASY

Arthurian fantasy refers to popular fiction that rewrites, alludes to, or incorporates characters from the legends of King Arthur, also known as the "Matter of **Britain**." While Arthur himself is thought to be based on a historical figure, legends about him are more fiction than fact and often have supernatural elements: characters such as Merlin

and Morgan can work magic; items such as Excalibur or the Holy Grail have supernatural properties; and even warriors (Arthur, Lancelot, Gawain, Kay) may have abilities that are extraordinary. Thus, fantasy is a logical genre to use for rewritings of the legend today, although there are also science fiction, detective, and historical fictions about King Arthur.

Arthurian fantasy has become a significant genre for many women writers. As the popularity of the legend and the publication of Arthurian novels and short fiction increased during the twentieth century, more women created original Arthurian tales, sometimes of kings, knights, and wizards, but more often of queens, ladies, and sorceresses. Women writers have treated the legend seriously or used it for **comedic** effect, have attempted to rationalize events or emphasized the mystical, and have rewritten male characters or sought to imagine the voices and lives of the legend's women. Whatever their approach, many women have addressed sociopolitical issues of the present by writing of an imagined past.

Written legends of King Arthur first appear in the Middle Ages, in supposedly factual chronicles such as Geoffrey of Monmouth's *Historia Regum Britanniae* (History of the Kings of Britain, c. 1138) or in **romances** such as Sir Thomas Malory's *Le Morte d'Arthur* (1470, printed by William Caxton in 1485). Over the centuries, writers of poetry, drama, and prose fiction have retold and expanded the medieval stories or have created original tales of King Arthur's Court.

Women have long been creators of Arthurian fiction. Before the twentieth century, **Marie de France** wrote *Lais* (narrative poems, twelfth century), Lady Charlotte Guest translated Welsh tales (*Mabinogion*, 1838–49), and **Elizabeth Stuart Phelps** published original Arthurian poems and short stories

(1871–83). These are just a few examples of women's engagement in (re)producing the legend.

The twentieth century, however, saw changes in the transmission of the legend and in the uses made of it by women writers. Novels and short fiction became the preferred genres for Arthurian fiction. The conventions of fantasy, including its acceptance of multivolume series, makes it conducive to rewriting the rise and fall of Arthur's Camelot, while the publication of theme anthologies in the last twenty-five years has promoted Arthurian short fiction. Women writers have increasingly found opportunities within both these popular markets.

While Arthurian science fiction (SF) is much less common than fantasy, women writers have produced significant examples of the genre. **Andre Norton's** *Merlin's Mirror* (1975) provides a typically SF explanation for traditionally magical plot devices such as Merlin's abilities or Arthur's sleep in Avalon. **C. J. Cherryh** has transposed Arthurian characters to outer space in her *Port Eternity* (1982); like many other contemporary writers, Cherryh alludes to previous versions of the legend, in this case *The Idylls of the King* (1886) by Alfred, Lord Tennyson.

Arthurian fantasy for adolescents often features young protagonists who mature during the story. Vera Chapman's protagonists are young women defining roles for themselves (sometimes unconventional ones) in King Arthur's society (*The Three Damosels: A Trilogy*, 1978); Gillian Bradshaw in *Hawk of May* (1980) tells the story of young Gwalchmai as he finds a place among Arthur's warriors; and **Anne McCaffrey's** *Black Horses for the King* (1996) is the story of a young stableboy with Arthur's cavalry. Other authors, such as Susan Cooper in her *Dark Is*

Rising series (1965–77) or Welwyn Welton Katz in *The Third Magic* (1988), have young twentieth-century protagonists who meet Arthurian characters or who find themselves in Arthurian times.

The most prolific author of Arthurian children's fantasy is **Jane Yolen**. She has published picture books (*The Acorn Quest*, 1981; *Merlin and the Dragons*, 1995), edited an anthology (*Camelot*, 1995), and written original Arthurian tales (*The Dragon's Boy*, 1990; the Young Merlin trilogy, 1996–97; *Sword of the Rightful King*, 1993). Merlin is a frequent character in Yolen's Arthurian fiction; she imagines his childhood in her trilogy and elsewhere explores the teacher–student relationship he has with Arthur, or in some stories, with Guinevere.

Twentieth-century archaeological investigations into Cadbury and the “real” King Arthur have fueled theories about the historical Arthur. Such historical and archaeological theories have influenced Arthurian fantasy, particularly its settings. Mary Stewart, for example, in her Merlin series (*The Crystal Cave*, 1970; *The Hollow Hills*, 1973; *The Last Enchantment*, 1979; *The Wicked Day*, 1983; *The Prince and the Pilgrim*, 1995), incorporates historically plausible details of **architecture** and religious practices, yet retains fantastic elements such as the supernatural source of many of Merlin's abilities.

Not all writers treat the legend seriously, however; **Esther M. Friesner**'s short fiction provides many examples of comedic Arthurian fantasy, as suggested by punning titles such as “Goldie, Lox, and the Three Excalibearers” (in *Excalibur*, 1995). Parody and irony create humor and, by mocking romantic conventions and chivalric assumptions, can be used for political and social commentary as well.

Feminism—particularly liberal feminism with its focus on equality and the

recuperation of women's stories—has influenced Arthurian fantasy and women writers in three major ways. First, many women writers have given voice to female characters of the legend, particularly Guinevere and Morgan (often traditionally a villain). Sharan Newman emphasizes the queen's youthful innocence through a companion unicorn (*Guinevere*, 1981; *The Chessboard Queen*, 1983; *Guinevere Evermore*, 1985); Gillian Bradshaw, in contrast, downplays the fantastic to explain the queen's motivations (*In Winter's Shadow*, 1982). Persia Woolley (*Child of the Northern Spring*, 1987; *Queen of the Summer Stars*, 1990; *The Legend in Autumn*, 1991) and Nancy McKenzie (*The Child Queen*, 1994; *The High Queen*, 1995) also tell the queen's story from childhood to the end of the queen's reign. Alice Borchardt calls her series the Tales of Guinevere, highlighting the queen's importance even when providing other characters' points of view (*The Dragon Queen*, 2001; *The Raven Warrior*, 2003). Nancy Springer, who has also written Mordred's story (*I Am Mordred*, 1998), recounts Morgan's childhood in *I Am Morgan le Fay* (2001). Mary J. Jones's *Avalon* (1991), a **lesbian** novel, is narrated by Argante, Guinevere's daughter.

Second, feminism and postmodernism combine to affect narrative structures. Narrative strategies of multiple voices interrogate the authority of storytelling, questioning the possibility of the “true” story. All Arthurian rewritings are metafictional; as Anne Cranny-Francis argues when discussing new versions of **fairy tales**, rewritings of traditional tales “operate via an implicit comparison with the traditional tale as an absent referent” (*Feminist Fiction*, 94). Some authors foreground the metafictional role of their texts: in Fay Sampson's *Herself* (1992), Morgan comments

on representations of her character throughout Arthurian literary tradition; **Patricia McKillip's** *The Tower at Stony Wood* (2000), by rewriting Tennyson's "The Lady of Shalott," interrogates that poem's assumptions about **gender** roles and the conventions of knightly rescue.

The third influence of feminism on Arthurian fantasy has been to encourage writers to critique patriarchy explicitly. Authors use the legend to explore patriarchal definitions of masculinity and femininity and the gender roles encoded in notions of chivalry; examples include Phyllis Ann Karr's "Galahad's Lady" (in *Chronicles of the Holy Grail*, 1996) and "Two Bits of Embroidery" (in *Invitation to Camelot*, 1988) and Cherith Baldry's *Exiled from Camelot* (2001). Writers also use the legend to examine women's relationship to power—personal and political—and the way that access to power is not part of the "natural" order but changes with shifts in cultural practices and religious beliefs.

Marion Zimmer Bradley's *The Mists of Avalon* (1982) is the most famous example of feminist Arthurian fantasy; it appeared on the *New York Times* list of the best-selling hardcover books for twelve weeks (February 20 to May 8, 1983) and was adapted into a made-for-television film in 2001. Bradley's protagonists are the women of the legend; while Morgaine (Morgan) is the main character and narrator, Bradley uses the point of view of six other women (Gwenhwyfar, Igraine, Viviane, Morgause, Niniane, and Nimue) throughout the novel as she depicts the status of women in a period of cultural and religious conflict as Christianity is displacing Goddess-worship. Although followed by a number of prequels, *Mists* remains the most influential of Bradley's Arthurian texts.

See also: "The Creation of Literature for the Young" (vol. 1); Feminisms; "The Middle Ages" (vol. 1).

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ANN F. HOWEY

ARTIFICIAL LIFE

Artificial life, also known as *alife* and *a-life*, refers to the creation and study of life through the use of human-made analogs of living systems. The term was coined by Christopher Langton in 1987 at the International Conference on the Synthesis and Simulation of Living Systems (also known as Artificial Life I) in Los Alamos, New Mexico. Artificial life is sometimes mistaken for *artificial intelligence* (AI), but while there are some similarities between the two, these fields have a distinct history. Discussions of AI date from the eighteenth century, as evidenced by the writings in mechanistic philosophy by René Descartes and Thomas Hobbes, with research in the field dating from the early years of the twentieth century.

While the interest in artificial life could be traced back to the eighteenth century as well—for example, Jacques de Vaucanson's automaton *Canard Digérateur* ("Digesting Duck")—artificial life was not an organized field of study until the 1980s.

The field can be broadly divided into two groups: "strong alive" and "weak alive." The former understands life as a process that can be abstracted away from any medium, while the latter refutes the possibility of creating a living process outside of a carbon-based chemical solution. Both these positions draw upon a number of traditional fields, including computer science, philosophy, mathematics, physics, anthropology, sociology, and linguistics, and the field is characterized by the extensive use of computer simulations.

The automaton was to play a key role in the development of the field of artificial life. John Von Neumann defined an *automaton* as any machine whose behavior proceeded logically from step to step by combining information from both its environment and its own programming. Von Neumann and Stanislaw Ulam created the first cellular automaton in the 1950s. It had thousands of cells that could exist in twenty-nine different states; the project was discussed in the posthumous *Theory of Self-Reproducing Automata* (1996). Von Neumann and Ulam's "universal constructor" read from a tape of instructions and wrote out a series of cells that could then be made active to leave a fully functioning copy of the original machine. This notion of self-replication is key to artificial life, as evident from John Horton Conway's *Game of Life* (1970), whose famous cellular automaton was an infinite two-dimensional grid of cells, each of which is either alive or dead. It has continued to attract much attention because of

the surprising ways in which patterns can evolve. Langton became interested in the *Game of Life*. Working on the idea that the computer could emulate a living creature, he succeeded in creating the first self-replicating computer organism in October 1979 and thus founded the new discipline of artificial life.

The Logic of Computers group at the University of Michigan; the Information Mechanics Group at the Massachusetts Institute of Technology; the Institute for Advanced Study in Princeton, New Jersey; the Center for Nonlinear Studies at Los Alamos National Laboratory; and the Unit of Theoretical Behavioral Ecology at the Free University of Brussels have all been key players in the theorization and formulation of artificial life. Much work has concentrated on cellular automata and complexity theory, and currently the focus of research is on creating cellular models of artificial life and building biochemical models of cellular behavior through the use of digital organism simulators. This business is financially viable, and computer animation has been a key driver of research in AI as animators seek more realistic (and less expensive) ways to animate such natural forms as plant life, animal movement, and organic textures.

As artificial life seeks to cultivate synthetic, lifelike behaviors—such as growth, adaptation, reproduction, socialization, and learning—it is widely used in computer games such as the *Civilization* and *Simlife* series. It is also widely referenced in contemporary science fiction and cyberpunk texts, notably by **William Gibson** in his *Neuromancer* and San Francisco trilogies and by Neal Stephenson. The fields of artificial life and artificial intelligence are moving closer together and are redefining the boundaries of human and machine.

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STACY GILLIS

ASARO, CATHERINE (1955–)

Catherine Asaro is an **award**-winning American author who is known for combining the science fictional sub-genres of hard science fiction (SF) and **space opera** with prominent elements and structures of the **romance** genre. Her most important work to date is the cycle of novels and shorter fiction known as the Skolian Empire series. Asaro began telling the story of the Skolian Empire in her first novel, *Primary Inversion*, published in 1995. Later works in the series, which can be termed a “dynastic space opera,” are set (in terms of internal chronology) parallel to, before, and after the events described in the first book.

Even though Asaro is sometimes compared to **Lois McMaster Bujold** or **Anne McCaffrey**, hers is a distinctive voice. Her extensive and active background in natural science includes a doctorate in chemical physics from Harvard, work as a physics professor, and the founding of the research company Molecudyne Research. Her SF often displays considerably more scientific content than that of either Bujold or McCaffrey. Although her work has been criticized by romance fans for containing too much science and by

members of the SF audience for placing too much emphasis on love and romance, in her best work Asaro has managed to combine generically disparate materials into entertaining and thoughtful stories that can legitimately claim a place of honor in both genres. In fact, testing generic conventions often distinguishes her better fiction.

Asaro frequently presents strong, capable, and interesting women characters, many of whom defy **gender** stereotypes, and certain of her books raise significant questions concerning gender roles or depict nontraditional social relationships and structures, such as the male harems found in *The Last Hawk* (1997). She is an author who exhibits care in creating her imaginary worlds, as is evident not only in her descriptions of biological and physical environments but also in the details of the societies that inhabit them. Well-developed characters with psychological depth demonstrate another of Asaro’s strengths. The potential impact of **genetic engineering**, which is practically ubiquitous at the personal and sociocultural levels in the interstellar empire depicted in the Skolian saga, is a central theme in Asaro’s work and deserves further study. Finally, it should be noted that Asaro’s fiction displays a diversity of experience and expertise that demonstrates not only a command of quantum theory and the mathematics of interstellar transportation but also, among other things, a knowledge and love of dance—reflecting the fact that she has herself performed both ballet and modern jazz dance.

The Quantum Rose won a Nebula Award as the best novel of 2001, and other works have been nominated for or won diverse romance and SF awards. Asaro has also written near-future SF thrillers and romantic fantasy, as well

as having been an anthology editor. From 2003 to 2005, Asaro was president of the Science Fiction and Fantasy Writers of America.

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RICHARD L. MCKINNEY

ASEXUALITY

Asexuality has a variety of definitions but generally describes the state in which individuals lack sexual desire or interest in sexual activity of any kind. While used less frequently in discussions of sexual orientation, asexuality is typically understood to be a relatively fixed sexual identity, such as **homosexuality** and heterosexuality. Little research has been done on the nature of asexuality, but studies of both humans and **animals** suggest that it represents a small but stable percentage of the overall population. In fact, a study in **Britain** suggests that 1 percent of the overall (human) population is asexual. Asexuality should not be confused with abstinence or celibacy, which entails an individual choosing not to act on existing sexual desire.

Asexual characters appear throughout both fantasy and science fiction. For example, **Mercedes Lackey's** Vows and Honor trilogy and **Elizabeth Moon's** Legend of Paksenarrion series both feature asexual protagonists. Many authors go beyond simply including asexual characters, however, to focus their works on the nature of asexuality in order to more broadly explore the nature of sexual desire in relation to personal identity and one's

role in society. In Carolyn Ives Gilman's *Halfway Human* (1998), an asexual class of "blands" serve fellow humans. This dynamic allows Gilman to explore the relationship between sexuality, gender roles, and social power. In **Mary Gentle's** *Golden Witchbreed* (1983), children are born asexual, possessing no genitalia until they reach puberty, offering a metaphor for psychoanalytic questions of whether one is naturally born with a sexual identity or this is acquired as one matures. **Samuel R. Delany's** classic short story "Aye and Gomorrah" (1967) takes place in a world where space travelers are neutered before puberty to obviate the negative effects of space radiation on their bodies. These asexual individuals are fetishized within the society. This scenario allows Delany to explore the experiences of intimacy and marginalization among sexual minorities.

Because asexuality is a relatively unexplored issue, the term itself is open to different definitions and interpretations. Because of the variety of bodies and beings found in science fiction and fantasy, "asexual" sometimes connotes individuals who completely lack a sex or gender identity. Asexual reproduction also figures largely in the genre, especially amongst science fiction texts, populated by new bodies and new biotechnologies.

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JOHN GARRISON

ASIMOV, ISAAC (1920–1992)

Isaac Asimov is an American author born to Russian parents who is remembered for his prolific contributions to a wide variety of literary fields and genres. The author of more than five hundred books, Asimov gained notoriety for his innovative science fiction and for his distinct ability to “translate” science for the general reader. Born in Petrovichi, Russia, Asimov immigrated to the United States with his family shortly after his birth. His **education** included a B.S. in chemistry from Columbia University, an M.A., and a Ph.D. During the 1940s and 1950s, he popularized what are now some of the most widely used conventions of science fiction. His most popular works include the Foundation series and his collection *I, Robot*, which became a popular 2004 movie starring Will Smith.

The *I, Robot* series comprise nine stories centered around robot psychologist Dr. Susan Calvin as she investigates the impact of robots on society. Calvin is a woman scientist, the chief robopsychologist, at a company that manufactures robots. She is presented as having never married, being totally devoted to her work, and preferring the company and character of robots to men. Little academic research has been published on Asimov's construction of a woman scientist in a field that tended to relegate women to the position of wife or daughter, but readers and fans have noted the importance of seeing a woman married to her work. Other critics dismiss her as a “man with breasts,” a characterization of a number of female characters created by male writers. As the protagonist in a number of the *Robot* stories, one who speaks for the robots at times, Calvin remains an important example of an early portrayal of a woman scientist.

Calvin is one of the main characters through which Asimov creates a world

in which he can explore the rapidly changing and increasingly complex technological world as it may relate to the future of humanity. The stories emphasize that moral and ethical responsibility will also become more complex. The old philosophical questions daunting humanity will not go away. Instead, with the adaptation of new technologies, such as the robot, these old questions will take on new perspectives.

As a nonfiction writer, Asimov displayed the clear ability to take the complexities of science and synthesize the data into prose that invites the general reader to grow in scientific knowledge. He demonstrates a true dexterity for balancing the jargon and specific data of science with the readability of narrative prose. By taking a historical approach to a scientific topic, Asimov guides the reader back to a time in which that science was in its simplest form, giving those without technical scientific backgrounds foundations in numerous topics. Whether writing about atomic theory, chemistry, or biology, Asimov strove to present science as an approachable and enjoyable subject worthy of a reader's leisure hours.

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CHRISTINE HILGER

ATWOOD, MARGARET ELEANOR (1939–)

Margaret Atwood is a well-known **feminist** author who has won major literary **awards**. She is a Canadian novelist and poet and, as the daughter of an entomologist, spent her early years in the largely uninhabited Northern Territories. She later explained that the experience left her unprepared for the ways of girls and women. She published her first book of poetry in 1961 while attending the University of Toronto and later received degrees from both Radcliffe College and Harvard University. Her writings treat such issues as feminism, mythology, and Canada; she often focuses on the damage that humankind perpetuates on the environment through technology. Atwood's work has been regarded as an indicator of feminist thought as it has evolved from the 1960s through the 2000s, and several of her works can be classified as science fiction or, as she prefers to call it, speculative fiction. Atwood was the 2000 recipient of the Booker Prize and has been recognized with numerous other awards.

Atwood's best-known novel, *The Handmaid's Tale* (1986), is set in a mid-twenty-first-century American misogynist **dystopia** dictated by religious extremists. Written during a period of renewed conservatism, *The Handmaid's Tale* depicts a society where women's rights have been revoked. Classified by function and deprived of the rights to possess money and to read and write, the women of the novel are limited to the roles of wives, servants, daughters, and reproductive slaves called "handmaids." The narrator, Offred, relates a nightmare of powerlessness and hypocrisy. While the novel owes a debt to George Orwell's 1984, *The Handmaid's Tale* is one of a small number of

dystopian novels that examines a particularly female dystopia.

Oryx and Crake (2003) also portrays a dystopian future; this apocalyptic novel demonstrates the disastrous consequences of the technological developments that are hailed today as progress. Using a male narrator for the first time, Atwood treats such topics as gene splicing, medical technology being used for vanity and greed, and a growing rift between science and the arts, as well as consequences of the sexual revolution. Narrated by the sole surviving human, Jimmy, *Oryx and Crake* relates how humanity has been destroyed. The most horrifying aspect of the novel lies in the fact that the tragedy occurs because of the very same discoveries and misuses of those discoveries that are evident in our own society.

See also: Canada (English-Speaking); Environmental Science Fiction; Neurodiversity.

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SARAH A. APPLETON

AUSTRALIA

It is debatable whether such a thing as distinctively Australian fantasy exists, except in the trivial sense that authors of fantasy fiction happen to have been born in Australia or spent some or their entire working career in Australia. Almost all fantasy by Australian writers, whether male or female, is indistinguishable in general style and

content from the bulk of North American and **British** fantasy. The great majority of fantasies written by Australians are set outside Australia, drawing on the medieval European trappings of **sword and sorcery** and the Western **gothic** apparatus of **horror**. Science fiction, by definition, observes no national boundaries, but it is disappointing that so few examples of the other forms of fantasy take up specifically Australian opportunities to thrill, appall, and charm the reader. Indigenous Australian tales of the Dreamtime have yet to reach much fictional accommodation with white Western fantasy; there is as yet no nationally or internationally prominent indigenous Australian writer of fantasy, male or female.

In the field of science fiction, too little has been published by Australian women to permit generalizations such as the tendency among American and British women to explore their science fiction characters' psyches and relationships more deeply and empathically than their male counterparts do. Early Australian female science fiction writers favored **utopian** fiction, sometimes with a time-travel component. The first Australian writer of science fiction was a woman, Catherine Helen Spence, who emigrated from Scotland in 1839 and published her novel, *Handfasted: A Romance* in 1879 under the nom de plume of Hugh Victor Keith. This novel draws on her Scottish background to explore the outcome of setting up a utopian community. Spence's work is now known only to scholars, as is Helen Simpson's 1933 novel, *The Woman on the Beast*, an apocalyptic **dystopian** tale set in 1999. The best of these utopian/dystopian novels, M. Barnard Eldershaw's *Tomorrow and Tomorrow and Tomorrow*, is a little better known now than at its publication in

1947, for in 1983 its authors (the pseudonym blends the names of Marjorie Faith Barnard and Flora Sydney Patricia Eldershaw) were presented the Patrick White **Award** for writers whose works have been unjustly neglected. Their politically astute novel concerns a future Australian society with both utopian and dystopian attributes.

More contemporary Australian science fiction written by women focuses on alien worlds and scientific and technological possibilities rather than on social utopias and dystopias. It is modernist rather than postmodern in style. This science fiction is mostly in the short story form, in part as a response to the publishing opportunities afforded by the setting up of science fiction magazines such as *Omega Science Digest* in the 1980s and *Aurealis* in the 1990s. Among these contemporary writers, Lucy Sussex has won a name for herself not only as a writer of science fiction and fantasy but also as an anthologist. The 1995 anthology *She's Fantastical*, edited by Sussex and Judith Raphael Buckrich, offers a representative range of contemporary science fiction, **magical realist**, and fantasy short stories by Australian women writers.

There are not many of these contemporary female writers of science fiction in Australia, nor are there many such writers of horror or dark fantasy. From 1995 onward, however, female horror writers have equaled the achievements of their male rivals, as measured by the Australian Aurealis Awards inaugurated in that year. In 1999, Christine Harris won an Aurealis in the horror novel category for *Foreign Devils*, while Kim Wilkins has won the award three times: for *The Infernal* in 1997 (this novel received the Aurealis fantasy novel award), *The Resurrectionists* in 2000, and *Angel of Ruin* in 2001. Wilkins's fiction

draws on the British and European tradition of gothic horror and the dark fantasy of **fairy tale**. One of her books is set in Berlin, another in nineteenth-century London. While horror fiction such as this finds a comfortable niche within the gothic genre, it bears little trace of its Australian origin. Arguably the most idiosyncratic voice in contemporary Australian horror writing is that of Anne Bishop, whose *Black Jewels* trilogy combines settings in hell with an exploration of sadistic sexual practices performed not *by* demons but *upon* them: her fantasy world is one in which cruel witches reign, subduing **vampiric** males by means of magically contracting penis rings.

The sudden flowering of Australian women's horror fiction in the 1990s was paralleled by a surge of women's sword-and-sorcery and historically and mythically inspired fantasy. Sara Douglass (the pen name of Sara Warneke) is the best known of these writers. After a series of short-listings, starting with her first novel, *BattleAxe* (1995), Douglass won the Aurealis Award for best fantasy novel in 2001 with *The Wounded Hawk*. When not inventing new worlds, Douglass draws her inspiration in part from classical Greek mythology, as in her *Troy Game* series, and also from the Bible, as in *Threshold*.

Trudi Canavan is a sword-and-sorcery practitioner offering her own twist on the clichéd dark lord of post-**Tolkien** fantasy in her *Black Magician* trilogy. Gillian Rubinstein, already established as a science fiction writer for young adults with her *Space Demons* trilogy, turns to ancient **Japan** for the settings, social order, and ninja-like exploits of her *Tales of the Otori* trilogy, published under the pseudonym Lian Hearn.

These and a host of other Australian fantasies by women writers offer engrossing entertainment to their

readers, while staying well within the boundaries of their respective sub-genres. There is as yet no female Australian writer of fantasy for adults as innovative or as profoundly challenging to the reader's beliefs and values as the great American fantasist **Ursula K. Le Guin**.

It is in literature for children and young adults that Australian writers, male and female, have most fully taken up Australian settings and themes for fantasy adventures, though here again the great majority of writers have set their fantasies in lands and landscapes far from Australia, drawing on societies and belief systems in no sense Australian for their fantasy kingdoms and priesthoods. Isobelle Carmody's *Legendsong* series, for example, is introduced with a prelude set on the polar ice and an attribution to the "unykorn," while the characters of her *Obernewtyn Chronicles* include guildmasters and a Druid. Margo Lanagan's haunting short story "Singing My Sister Down," which won the Aurealis for best young adult fantasy story in 2004—appearing in the collection *Black Juice*, which won the Best Collection World Fantasy Award for 2005—is set in a tar pit (a geological feature not to be found in Australia). Where fantasy for children and young adults is set in Australia, as in Rubinstein's *Space Demons* trilogy, this setting is hardly integral to the story and could quite readily be replaced by locations in, say, **Canada**.

With regard to Australian fantasy whose Australianness is ingrained and essential, there are few candidates. In the first half of the twentieth century, the outstanding fantasy work was Norman Lindsay's 1918 *The Magic Pudding*, the Australian equivalent of England's *The Wind in the Willows*—equally male oriented, equally alive to the charms of

life on the road and bachelor freedom. Mem Fox's 1983 picture story book *Possum Magic*, illustrated by Julie Vivas, is the female answer to *The Magic Pudding*. Where Lindsay celebrates male roguery and Australian mateship, Vivas and Fox celebrate female affection within the family between two anthropomorphized possums (a small marsupial found in Australia and elsewhere), Grandma Poss and her granddaughter Hush. Where Lindsay's pudding aggressively demands to be eaten, Hush and Grandma search out characteristic Australian dishes such as pavlova and pumpkin scones in order to break the spell that has consigned Hush to invisibility. Gently humorous, touching, and a paean to family affection, *Possum Magic* confronts the masculine model of **quest** story at all points.

Possum Magic celebrates Australian wildlife and white Australian cities and foodstuffs, but nowhere acknowledges the traditional Aboriginal ways of life. The fantasy writer who has most fully acknowledged and made creative use of indigenous Australian understandings of the land and its inhabitants is Patricia Wrightson, winner of the Hans Christian Andersen medal in 1986. At the start of her young adult Wirrun trilogy, Wurrin, a young urban Aborigine, knows nothing of his people's tribal lore but is called to save all Australians—indigenous peoples, immigrants, and Dreamtime spirit beings alike. Wrightson is alive to the dangers of cultural appropriation and takes care not to incorporate into her fictions the more sacred beings and stories of ancient Aboriginal culture. Within these self-imposed constraints, the Wurrin trilogy is to date the most successful attempt by any writer of fantasy, male or female, to bring Western fantasy into dialogue with indigenous understandings of Australia.

See also: "The Creation of Literature for the Young" (vol. 1).

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ALICE MILLS

AWARDS: LITERATURE FOR YOUNG PEOPLE

Categories of literature, including science fiction and fantasy (SF/F), are not clearly delineated in works for children and teens. The literature for young people can be considered a genre that eclipses the traditional genre lines. Picture books are a genre in themselves among works for children. Because so many picture books feature **animal** characters or fantastical elements, awards for picture books are not considered here. Instead, the focus is on the major awards for authors of young adult (YA) and children's literature. Works of science fiction and fantasy, including those written by women, are among the winners of all the major awards in this field, where women are well represented.

The international Hans Christian Andersen Award for Writing is awarded

every other year by the International Board on Books for Young People (IBBY). From its inception in 1956 through 2006, women have won roughly half the awards. Of those fourteen women authors, eleven have written at least some speculative fiction. In the early days of the award, it was given to an author for a particular book rather than a body of work. The first winner, Eleanor Farjeon (UK, 1956), won for her collection of short stories, *The Little Bookroom*, which includes works of fantasy. Sweden's **Astrid Lindgren** won in 1958 for *Rasmus Pa Luffen* (Rasmus and the Vagabond), but she is best known for her fanciful books starring Pippi Longstocking.

Since 1962, an author's entire set of works has been considered as the basis for the award. Three women authors from the United States have won for their life's work, two of whom wrote speculative fiction. **Virginia Hamilton** (1992) wrote more than thirty books, including science fiction, fantasy, and collections of folktales. Katherine Patterson (1998) is best known for realistic fiction, but she also wrote folktales. Other women writers of speculative fiction who have won the award are Tove Jansson (Finland, 1966), Maria Gripe (Sweden, 1974), Christine Nöstlinger (Austria, 1984), Patricia Wrightson (Australia, 1986), Annie M. G. Schmidt (Netherlands, 1988) and Anna Maria Machado (Brazil, 2000), who writes **ghost stories** as well as contemporary fiction for young readers. New Zealand author Margaret Mahy won the 2006 Hans Christian Andersen Award. Her works include science fiction, fantasies, ghost stories, adventures, and mysteries.

The world's largest children's and youth literature award is the Astrid Lindgren Memorial Award founded by the Swedish government in Lindgren's memory after her death in 2002. The

prize of five million Swedish crowns (approximately \$700,000) is given for a significant contribution to children's literature in the broadest sense—thus, winners can be writers, storytellers, illustrators, or organizations. Two Andersen Award winners have also won the Lindgren Award: Nöstlinger (2003) and Patterson (2006). A third woman to win the Lindgren Award is Lygia Bojunga (Brazil, 2004), who combines fantasy and reality in her works for young people.

The longest-lived major children's literature award is the John Newbery Medal, given annually since 1922 by the American Library Association (ALA) to an author for the most distinguished contribution to American literature for children. Nonfiction and poetry titles have won the award, though generally it goes to a work of fiction. In eighty-five years, the Newbery Medal has been awarded to a writer of speculative fiction eighteen times, ten of those to women. Of the 279 Newbery Honor books from 1922 through 2007, 59 were speculative fiction, of which 61 percent were written by women. Well-known women authors in the fields of science fiction and fantasy who have won are **Ursula K. Le Guin** for *The Tombs of Atuan* from the Earthsea series (1972 Newbery Honor); Susan Cooper for two books in the Dark Is Rising series, *The Dark Is Rising* (1974 Newbery Honor) and *The Grey King* (1976 Newbery Medal); **Madeleine L'Engle** for *A Ring of Endless Light* (1981 Newbery Honor); and **Robin McKinley** for *The Blue Sword* (1983 Newbery Honor) and *The Hero and the Crown* (1985 Newbery Medal).

Works for young people translated into English are eligible for the ALA's Mildred L. Batchelder Award, which was first given in 1968. A work of science fiction or fantasy has won the Batchelder eight times, half going to

women. Astrid Lindgren won the 1984 Batchelder for the fantasy *Ronia, the Robber's Daughter*. The 2000 Batchelder went to Danielle Carmi's story of two boys' otherworldly experience from Israel to Mars, *Samir and Yonatan*. Cornelia Funke won the Batchelder Medal in 2003 for *The Thief Lord*, translated from the German by Oliver Latsch; since that award several of her fantasy books have been published in the United States including *Inkheart* and its sequels. A first novel, *The Last Dragon* by Silvana De Mari, translated from the Italian by Shaun Whiteside, won a Batchelder Honor in 2007.

The Michael L. Printz Award for Excellence in Young Adult Literature was first awarded by the ALA in 2000. One-fourth of all the Printz Award and Honor books are speculative fiction. Margo Lanagan won a 2006 Printz Honor for her collection of short stories, *Black Juice*; the title story was also a finalist for the 2006 Hugo in the Short Story category. Meg Rosoff won the 2005 Printz for her near-future story of **war** and love, *How I Live Now*. **Nancy Farmer's** science fiction novel *House of the Scorpion* was a 2003 Printz Honor, as well as a 2003 Newbery Honor. In addition, Farmer won Newbery Honors in 1995 for the science fiction work *The Ear, the Eye and the Arm: A Novel* and in 1997 for the fantasy *A Girl Named Disaster*.

The National Book Foundation has presented the National Book Award to outstanding books since 1950, and in 1996, the foundation added the National Book Award for Young People's Literature. The first year of the award, Farmer's *A Girl Named Disaster* was a finalist, and in 2002 she won the award for *House of the Scorpion*. **Canadian** author Martine Leavitt's fantasy *Keturah and Lord Death* was a 2006 finalist. Between 1969 and 1983, the National Book Foundation had several awards

for children's literature. Le Guin won the 1973 National Book Award for children's books for the *Farthest Shore*, Eleanor Cameron won the award in 1974 for *Court of the Stone Children*, and L'Engle won in 1980 for children's paperback book for *A Swiftly Tilting Planet*.

The **British** equivalent of the National Book Award is the Costa Book Awards, which from its establishment in 1971 until 2006 was known as the Whitbread Book Awards. The annual prize is administered by the Booksellers Association of Great Britain and Ireland. A children's book category was added in 1972. In 1976, Penelope Lively won for *A Stitch in Time*, a novel with some fantasy elements, and in 1991, Diana Hendry won for the fantasy *Harvey Angell*. In 1999, **J. K. Rowling** won the Whitbread Award for *Harry Potter and the Prisoner of Azkaban*. The YA novel *Not the End of the World* by Geraldine McCaughrean won in 2004; it tells the story of the women in Noah's ark. Kate Thompson's *The New Policeman* is a YA fantasy in which an Irish teen discovers a time leak between our world and the land of fairies.

The UK's Library Association awards the Carnegie Medal to an author for a work for young readers. Since 1936, only six women have won for a work of speculative fiction. Mary Norton won the 1953 Carnegie Medal for *The Borrowers*, Philippa Pearce in 1958 for *Tom's Midnight Garden*, Lively in 1973 for *The Ghost of Thomas Kempe*, Margaret Mahy in 1984 for *The Changeover: A Supernatural Romance*, Susan Price in 1984 for *The Ghost Drum: A Cat's Tale*, and McCaughrean in 1988 for *Pack of Lies: Twelve Stories in One*.

Awards specifically for science fiction or fantasy works are not well known in the children's literature field, but they are known to the SF/F community. The

Science Fiction Writers of America, the organization that awards the Nebula, recently added an award for YA science fiction or fantasy, the **Andre Norton Award**, and the first two award winners were women. The first award, given in 2006, went to Holly Black for *Valiant: A Modern Tale of Faerie*. In 2007, Justine Larbalestier won for *Magic or Madness*. The Golden Duck Awards are given by a committee organized for the purpose of recognizing children's science fiction literature. Since 1992, an award has been given in three categories: Picture Book, Middle Grade, and Young Adult. Five women have won the Eleanor Cameron Award for Middle Grades, and five have won the Hal Clement Award for Young Adults.

See also: Awards: Science Fiction and Fantasy Literature.

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PATRICIA BEZZANT CASTELLI

AWARDS: SCIENCE FICTION AND FANTASY LITERATURE

Three awards are generally recognized within the science fiction and fantasy field as the most important: the Hugo, the Nebula, and the World Fantasy. Several others are prominent, including the British Fantasy Awards, the British Science Fiction Awards, the Locus, and the Sunburst. Awards named in honor of writers include the Stoker, Campbell, Sturgeon, Clarke, Dick, and the Tiptree, all but the Tiptree named for male writers. In addition, some newer awards show potential for becoming influential, including the Spectrum, the Fountain, and the Carl Brandon Society's twin literary prizes, the Parallax and the Kindred.

For much of science fiction and fantasy's modern history, recipients of the genre's awards have primarily been men, reflecting the larger number of published works by men. Current informal surveys of published short fiction generally result in a female-to-male author ratio of anywhere from 1:5 to 2:5. Most current awards' nominee lists in all fiction categories yield a ratio of one to four. In the case of artists and illustrators, the inequalities are more marked: to date, the sole woman who has won a Hugo for professional artist did so as part of a collaborative team (**Diane Dillon**, 1971 winner with her husband, Leo Dillon, first nominated in 1969). The roster of the Chesley Award's twenty-plus-years of winners, given out annually by the Association of Science Fiction and Fantasy Artists, is overwhelmingly male.

The first woman to win a major genre award was Juanita Coulson, coeditor with husband Robert Coulson of *Yandro*, which took the Hugo for best fanzine in 1965. This landmark was achieved twelve years after the

awards were established. The first woman to win a major award for a professional work of speculative or fantastic fiction was **Anne McCaffrey** for her novelette “Weyr Search,” which tied for the Hugo in 1968 with Philip Jose Farmer’s “Riders of the Purple Wage.” McCaffrey was also one of the first women to receive a Nebula; her novel *Dragonrider* won in 1969, three years after the award’s inception, and the same year that **Kate Wilhelm** won for her short story “The Planners.” The World Fantasy Awards produced woman winners in their first year, 1975, selecting **Patria A. McKillip**’s *The Forgotten Beasts of Eld* as best novel and giving **Betty Ballantine** the Professional Special Award along with her husband, Ian Ballantine.

Since critics, historians, and scholars often refer to the lists of earlier award winners when surveying the field, the past predominance of male winners can extend into the present and further the idea that, within the genre, women’s contributions are of little significance. An example of one extreme in women’s status in relation to genre awards is the Grand Master Award, given by the officers of the Science Fiction and Fantasy Writers of America (SFWA) to “a living author for a lifetime’s achievement in science fiction and/or fantasy.” **Andre Norton**’s selection in 1984 was the first time a woman was given this award. The “Grand Master”—its name unfortunately **gender-specific**—was founded nine years earlier, in 1975; not for nearly twenty more years would another woman receive this honor: **Ursula K. Le Guin** in 2003.

Although far fewer women than men receive genre literary awards, by some systems of reckoning the two most frequent winners to date are women: Le Guin and Connie Willis. Willis has taken the top three awards more times than any other author: she has nine

Hugos, six Nebulas, and two World Fantasy Awards, as well as winning numerous readers’ polls and nine Locus Awards. Le Guin holds five Hugos, five Nebulas, two World Fantasy Awards, nineteen Locus Awards, three Tiptrees, and many other honors; in addition to her SFWA Grand Master status, she is the recipient of three other recognitions for her overall lifetime literary achievements.

In contrast to all the other awards in the field, the **James Tiptree Jr.** Award, founded in 1991, has recognized a majority of women. The award, for science fiction or fantasy that “expands or explores our understanding of gender,” was named with conscious irony for the male pseudonym of author Alice Sheldon. Of the twenty-five Tiptrees given as of 2006 (there have been some years in which nominees were tied), seven have gone to men and eighteen to women. Three retrospective awards have been given. The James Tiptree Jr. Award was founded by two women, Pat Murphy and Karen Joy Fowler. It is administered by a “motherboard” and funded in part by bake sales stereotypically associated with the smaller and more “domestic” scope of women’s causes.

Two women designed the physical emblem of the Nebula Award: Kate Wilhelm and Judy (Blish) Lawrence. From Wilhelm’s sketches of spiral nebulae, she and Lawrence developed a glittering, swirling shape for the award in Lucite and supported on a black plastic base.

A woman became the first genre author awarded the prestigious non-genre MacArthur Foundation fellowship when it was granted to **Octavia Butler** in July 1995. Ursula Le Guin was named a “Living Legend” by the U.S. Library of Congress in April 2000. As of 2007, no genre equivalent of the

Awards: Science Fiction and Fantasy Literature

Orange Prize, given to the best novel in English by a woman, exists.

See also: Awards: Literature for Young People; "The James Tiptree Jr. Award" (vol. 1).

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NISI SHAWL

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B

BALLANTINE, BETTY (1919–)

Betty Ballantine, or Elizabeth Norah Ballantine née Jones, is an **editor** and publisher of science fiction and fantasy. She was born in **India** on September 25, 1919, to a second-generation colonial family. She moved to the Channel Islands at the age of twelve and there, seven years later, met Ian Ballantine. After a whirlwind courtship, they married on June 22, 1939. The couple moved almost immediately to the United States to open a new branch of Penguin Books, which imported **British** books in the increasingly popular paperbound format. As vice president of the company, Betty Ballantine handled bookkeeping, invoicing, and secretarial tasks. In 1945, the Ballantines left Penguin to assist in the formation of Bantam Books, a general-interest paperback reprint house.

With increasing interest in publishing original works, the couple left Bantam in 1952 to found Ballantine Books, a general-interest press. Although it is notable as the first press to publish simultaneously in hardcover and paperback, the house found its niche with paperback originals, especially science fiction, fantasy, mystery, and western novels. Over time, Betty Ballantine herself took on the bulk of the editorial work, pursuing a commitment to mentoring young writers. She also took a personal interest in bringing science fiction, then available almost exclusively in the **pulp science fiction** magazines, to a larger audience. Authors like **Arthur C. Clarke** and **Anne McCaffrey** flocked to the press, drawn by excellent pay and

respect for their work. In 1965, the press released the official American paperback edition of **J. R. R. Tolkien's** *The Lord of the Rings* (1954–55). Its popularity inspired Ballantine and Lin Carter to open the Ballantine Adult Fantasy Series, which brought classic works by Lord Dunsany, H. P. Lovecraft, **Evangeline Walton**, and others to readers hungry for fantastic fiction.

Random House purchased Ballantine Books in 1973, and the couple managed its paperback imprint until their retirement in 1974. In 1972, the Ballantines created Rufus Publications, a private company that handles a variety of commercial and personal projects, among them several books released in partnership with Peacock Press, an imprint of Bantam devoted to fantasy art books such as *Faeries* (1981) and *Dinotopia* (1992). The company also employs their son, Richard.

The Ballantines shared their professional **awards** until Ian's death in 1995. They received special World Fantasy Awards in 1975 and 1984, a Science Fiction and Fantasy Writers of America (SFWA) award for professional achievement in 1985, and the 1995 Literary Marketplace Lifetime Achievement Award for their pioneering work in mass-market paperback publishing. Betty Ballantine received a special SFWA President's Award in 2002 and a special Hugo Award for lifetime achievement in 2006. She lives in Bearsville, New York, and still works as a freelance editor. She also serves on the Advisory Board of the Science Fiction Museum and Hall of Fame in Seattle.

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KELLIE M. HULTGREN

BARR, MARLEEN (?-)

Marleen Barr, Ph.D., won the Science Fiction Research Association's Pilgrim Award in 1997 for her feminist scholarship on science fiction (SF). She has also won three Fulbright awards (1983, 1989, and 2006) to universities in **Germany**. Barr is among the first generation of feminist academic scholars who worked to bring speculative fiction by women writers into academic discourse and the literary canon.

Barr has published a number of essays in major anthologies dedicated to the fantastic, edited or coedited five major anthologies, and published four monographs, as well as a novel (*Oy Pioneer! A Novel*, 2003). In 2004, she coedited with Carl Freedman the first Special Topic issue on SF (*Science Fiction and Literary Studies: The Next Millennium*) for PMLA, the quarterly journal of the Modern Language Association, the largest academic association of literature and languages scholars. While this collection was controversial, among both academics who work with science fiction and those in literary studies, it remains an important milestone for academic study of science fiction.

Barr's major contributions to the field of **feminist science fiction** criticism are her groundbreaking anthologies, which include essays and chapters on major women writers, and her monographs. The latter are ambitious attempts to draw on critical theories and increasingly on a range of texts from popular

culture in order to argue for the inclusion of feminist SF into the literary canon and as an appropriate subject for feminist academic work. Her later work has also considered questions of genre and the theories and methods of cultural criticism.

Of interest to scholars interested in the development of feminist SF criticism are two of Barr's edited anthologies. The first, *Future Females: A Critical Anthology* (1981), contains fifteen essays and a bibliography by Roger Schlobin. The scholars and writers are Barr herself, Arthur Asa Berger, Jeffrey Berman, **Suzy McKee Charnas**, Norman N. Holland, Anne Hudson Jones, Susan Kress, James D. Merrit, Carol Pearson, Eric S. Rabkin, **Joanna Russ**, Scott Sanders, Lyman Tower Sargent, and Edward Whetmore. Nearly twenty years later, Barr edited *Future Females, the Next Generation: New Voices and Velocities in Feminist Science Fiction Criticism* (2000), with essays by a number of major feminist SF critics, including Veronica Hollinger, Anne Cranny-Francis, Joan Gordon, Jeanne Cortiel, Robin Roberts, and Elyce Ray Helford. A comparison of the essay topics, critical arguments, theories, and methodologies in these two books shows the development of the field of feminist SF criticism.

In her monographs, Barr argued in 1987 for the use of feminist theory in reading speculative fiction by women (*Alien to Femininity: Speculative Fiction and Feminist Theory*). The use of *speculative fiction* rather than *science fiction* shows her interest in a wide range of fantastic subgenres. Her questioning of genre boundaries has continued over the years, with later work such as *Feminist Fabulation: Space/Postmodern Fiction* (1992) and *Genre Fission: A New Discourse Practice for Cultural Studies* (2000). Barr increasingly works to make critical spaces in literary and cultural discourses for women's

work to exist, at times linking fantastic works by women with works by men that would not necessarily be considered “science fiction”: authors such as Salman Rushdie, Buchi Emecheta, Haruki Murakami, and Paul Theroux (*Lost in Space: Probing Feminist Science Fiction and Beyond*, 1993).

See also: Lefanu, Sarah; Rosinsky, Natalie Myra.

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ROBIN ANNE REID

BATTLESTAR GALACTICA

Battlestar Galactica was a science fiction series that originally aired in 1978 but returned in 2004 in a new incarnation that depicts humanity’s desperate struggle for survival after a surprise attack by the Cylons. The Cylons are an **artificial life** form, a race of machines created to serve humanity that rebelled, escaped, and disappeared into space for more than forty years without contact. In the new series, Cylons have learned to use biomechanical engineering and have evolved into twelve **clones** modeled on humanity. The clones can pass for human, and the Cylons infiltrate the twelve colonies—human worlds—sabotage defense computer mainframes, achieve complete surprise in a coordinated nuclear attack, and reduce

humanity to a population of less than fifty thousand in a genocidal campaign. Led by the aging warship *Galactica*, the remnants of humanity gather together in a motley fleet of ships and flee into the deep of space, harried by the pursuing Cylons, while searching for the mythical lost thirteenth colony—Earth. *Battlestar Galactica* explores contemporary issues such as terrorism, torture, rape, abortion, election fraud, identity politics, and racism, among many others, displaced through science fiction motifs such as robots and clones.

One of the things that make this rendition of the show different from the original series is that women hold positions of power and importance in the government and the military. On the human side of the equation, Laura Roslin (Mary McDonnell), former secretary of education, becomes the de facto president of the twelve colonies after forty-two others ahead of her in the chain of succession die in the attacks. She has to make difficult decisions in her capacity as president to safeguard the future of the human race: leaving people behind to die on ships incapable of making light-speed jumps, sanctioning the torture of a Cylon prisoner, or declaring abortion illegal with humanity on the brink of extinction. Lt. Kara “Starbuck” Thrace (Katee Sackhoff) is a promiscuous, card-playing, hard-drinking maverick of a fighter pilot recognized as the best in the fleet (the Starbuck of the original series was male). Finally, the ill-fated Adm. Helena Cain (Michelle Forbes) of the recently discovered battlestar *Pegasus* is the highest-ranking military officer, who temporarily assumes command of the colonial fleet when Comdr. William Adama (Edward James Olmos) yields control to his superior officer.

The Cylon characters feature two significant female Cylons considered to be

the “Heroes of the Cylon.” The first is Number Six (Tricia Helfer), a beautiful blonde Cylon, who seduces brilliant human scientist Gaius Baltar (James Callis) into betraying humanity by giving her access to humanity’s computer defense networks. The second, Sharon Valerii, call sign “Boomer” (Grace Park), is a Cylon sleeper agent who thinks she is human. Copies of Sharon, the eighth Cylon model, are instrumental in the assassination attempt on Adama as the first season concludes, as well as in the Cylon fertility experiment that proves to be successful as the series unfolds. Lucy Lawless, star of **Xena: Warrior Princess**, also appears as Cylon Model Three, posing as D’anna Biers, an investigative journalist.

See also: Colonization; Dystopias; Genetic Engineering; Space Opera; War and Peace.

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ISIAH LAVENDER III

BISEXUALITY

Bisexuality has generally been portrayed positively in science fiction by women. It is most frequently depicted as the natural result of a questioning of **gender** and sexuality and not as unusual or as an indication of characters’ incomplete acceptance of their **homo-sexuality**. A number of authors have created bisexual characters, most of whom live in societies in which bisexuality is acceptable or even the norm.

Marge Piercy’s *Woman on the Edge of Time* (1976) presents a **utopian** future

society in which gender differences are not significant enough for most people to have an exclusive interest in one sex or the other. **Ursula K. Le Guin**’s *The Dispossessed* (1975) has a bisexual male protagonist in a society that is accepting of a variety of orientations. And the world of **Elizabeth A. Lynn**’s *Chronicles of Tornor* trilogy (1979–80) is essentially bisexual.

Bisexual cultures are not necessarily egalitarian. In **Marion Zimmer Bradley**’s *Ruins of Isis* (1978) and N. Lee Wood’s *Master of None* (2004), women are in control. Their bisexuality is the result of that inequality and is an approximate mirror of male sexual behavior in some historical societies. Women are interested in men sexually and reproductively (and sometimes dynastically), but generally form deeper **romantic** relationships only with other women.

Some books that do not explicitly address sexual orientation take place in worlds in which orientation does not appear to exist as an identity category. Such is the case in **Melissa Scott**’s *The Jazz* (2000), in which characters do not use the label *bisexual*, but a particular gender is not a prerequisite for a sexual relationship.

Most frequently, bisexual characters are depicted as having had a past lover or lovers opposite in sex to the present one. Chris Moriarty, author of *Spin State* (2003), describes her protagonist Catherine Li’s sexuality as “equal opportunity,” adding that Li “lives in a future with much more fluid attitudes about gender and sexuality” (<http://www.lesbiansciencefiction.com/LSFCharbyAuth0004.html>).

While a number of authors have thus suggested that bisexuality would be the logical outgrowth of a culture with less socially enforced difference between men and women or of a matriarchy, a few argue for the acceptance of bisexuality in our world. Candas Jane Dorsey makes

that argument in her book *A Paradigm of Earth* (2001), where she creates characters who are bisexual, polyamorous (simultaneously having male and female lovers), and, ultimately, happy.

Sometimes specific aspects of the plot render exclusive homo- or heterosexual-ity unimportant, unnecessary, or impossible. **Octavia Butler's** (biological, not supernatural) **vampires** in *Fledgling* (2005) are attracted to both sexes; the author reportedly explained that vampires have "no reason not to be bisexual, since both men and women have blood" (<http://community.livejournal.com/octaviabutler/7679.html>). An erotic interest in a **clone** group (Le Guin's "Nine Lives," 1969; **Kate Wilhelm's** *Where Late the Sweet Birds Sang*, 1976) or in fellow machine-bred people (**Maureen McHugh's** *Nekropolis*, 2001) result in characters that are in effect bisexual. The ability of characters to change gender (**Élisabeth Vonarburg's** *Silent City*, 1981; **Tanith Lee's** *Drinking Sapphire Wine*, 1977) or to inhabit synthetic bodies (Laura Mixon's *Proxies*, 1998) also results in bisexual behavior.

See also: Lesbians; Queer Science Fiction.

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VICTORIA SOMOGYI

BRACKETT, LEIGH (1915–1978)

Leigh Brackett was a popular presence in mid-twentieth-century American science fiction. She is best known for her skill in writing **space opera**—she was

labeled the "Queen of Space Opera"—as well as for her screenplay for the second Star Wars film, *The Empire Strikes Back* (1980). Brackett's writing is characterized by vivid imagery and realistic dialogue. She worked across a range of media and influenced numerous other writers.

Brackett's early works, short stories such as "Martian Quest" and "Enchantress of Venus," were published in the **pulp science fiction** magazines: her first stories appeared in *Astounding Stories* in 1940. Despite the reputation of the pulps as a male-dominated field of production, women writers such as Brackett did play a role in the shaping and development of the genre. In a period where space opera was popular, Brackett's work showed the influence of key writers in this field—particularly, Edgar Rice Burroughs—while still constructing an original voice. Her knowing, even playful, reworkings of common ideas in the subgenre led her to construct intricately imagined societies, rounded characters, and memorably vivid landscapes. Despite using male protagonists, she portrayed female characters as active, capable, and complex. Brackett's longer fiction, including *The Sword of Rhiannon* (1953), *The Ginger Star* (1974), and *The Hounds of Skaith* (1976), depicted worlds and societies undergoing social change, embedded within their environment and with their own histories. She also explored the consequences of a nuclear apocalypse and the construction of a rural religious community in *The Long Tomorrow* (1955).

Brackett's adaptability was shown in her ability to cross media, demonstrated by the plays and television and film screenplays she wrote. She also crossed genres, writing westerns (*Rio Bravo*, 1959) and film noir (*The Big Sleep*, 1946). She wrote the first draft of the screenplay for *The Empire Strikes Back* shortly before her death. Brackett was an active

part of the science fiction writing community: she collaborated with Ray Bradbury and with her husband, Edmond Hamilton. Other science fiction writers, notably **Marion Zimmer Bradley** and Michael Moorcroft, have acknowledged Brackett's influence.

Brackett has occupied an uneasy place in the **feminist science fiction** canon, caught between the desire to reclaim a "herstory" of science fiction and a critical preference for explicitly feminist texts. Brackett is a key example of women that published science fiction before Second Wave **feminism**. However, a number of factors have resulted in the lack of critical attention to her work. She is cited as an exemplar in response to feminist critiques but worked mainly in the subgenre of space opera—not known as an especially fertile area for feminist writers. She was not engaged with feminism either in her life or in her texts. Nonetheless, Brackett's work exemplifies the negotiation of generic tropes undertaken by women writers of science fiction.

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KAREN HALL

BRADLEY, MARION ZIMMER (1930–1999)

Marion Zimmer Bradley was an **award-winning** American author best known for her long-running Darkover series of science fiction novels and her worldwide best-selling fantasy novel *The Mists of Avalon* (1983). In her long and prolific career, Bradley published more than

sixty novels in several genres and more than thirty anthologies as **editor**. She encouraged and published many young writers in her *Sword and Sorceress* anthology series (1984–2004) and her own **small-press** magazine, *Marion Zimmer Bradley's Fantasy Magazine* (1988–2000). She was married twice and had three children.

Bradley grew up in a farming community near Albany, New York, in the midst of the Great Depression. She tried very early to escape from her poor family and fled into the literary world of the early **pulp science fiction** magazine. She first started contributing to the letter columns of the pulp magazines of the era, then began writing stories of her own. Eventually, two stories, "Keyhole" and "Women Only," were published in October 1953. Bradley's first science fiction novel, *The Door through Space*, followed in 1961. Her early novels and stories are especially influenced by the works of **Leigh Brackett** and **C. L. Moore**.

In the 1960s, Bradley developed her series of science fiction **romances** set on the planet Darkover, a **lost colony** of Earth. Her first few novels in the series, such as *The Planet Savers* (1962) and *The Sword of Aldones* (1962), are typical examples of the male-centered adventure stories of the time. Starting in the early 1970s, Bradley expanded the scope and depth of her novels considerably by focusing on female characters and exploring **gender** roles and questions of sexual identity. Bradley's maturation as a writer culminated in the **Amazon** trilogy: *The Shattered Chain* (1976), *Thendara House* (1983), and *City of Sorcery* (1984).

The Mists of Avalon is probably Bradley's best known and undoubtedly her most commercially successful novel. It has received by far the most critical attention of all her many works, and its success encouraged Bradley to write

several prequel novels. The novel was a best-seller all over the world and was adapted into a successful television miniseries in 2001. Some critics have accused Bradley of being too overtly anachronistic in her portrayal of clashing religions, while others have praised her innovative portrayal of female **Arthurian** characters.

Although Bradley's novels have been translated into more than a dozen languages, much of her early work is out of print. *The Mists of Avalon* won a Locus Award in 1984. In 2000, Bradley was posthumously awarded a World Fantasy Award for lifetime achievement. Several other novels have been nominated for both Hugo and Nebula awards.

See also: Feminist Spirituality.

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OLAF KEITH

BRIN, DAVID GLEN (1950–)

David Brin is an **award**-winning American author who writes science fiction from a pro-science, rationalist point of view in which progress toward a responsible, caring society grows out of technological empowerment. His protagonists typically triumph through intelligence and their ability to inspire loyalty in others. Ten-time winner of science fiction's most coveted awards in the decade following his debut novel,

Sundiver, in 1980, Brin's work is complex enough to acknowledge the obstacles that frustrate his generally optimistic worldview. In a typical Brin novel, systems of social control based on prejudice, greed, or duplicity prevent humanity from achieving **utopia**, or at least something closer to a just society. Brin's characters often exemplify how champions can help humanity learn from such mistakes without necessarily resorting to the same methods as their unscrupulous enemies. In *The Postman*, for example, which received four awards in 1985 and was made into a movie in 1997, the protagonist gives hope to a fallen, post-holocaust world by restoring reliable mail delivery between communities struggling to reestablish civilization.

Brin's vision of a just society includes equality for women in particular, and for all sentient beings. The Uplift series, starting with *Sundiver*, deals with the struggle to get new species launched as sentient beings in the right way. Paternalistic overtones occur in some books, in which sympathetic male characters empower the success of more vulnerable beings, including important female characters. Other books go out of their way to grant women a central role in the action. *Glory Season*, published in 1993, features the world of Stratos, where groups of biologically altered women, created through **cloning**, dominate a low-technology society in which men have been marginalized. Even here, however, the journey undertaken by the female protagonist, from malcontent to progressive leader, is mediated by her association with an off-world male visitor from an unaltered branch of humanity. Whether Brin's novels are **feminist** in their outlook toward women is debatable, but female heroes abound in his work and are sympathetically portrayed.

Brin trained as a scientist, receiving a Ph.D. in space science from the

University of California in 1981, and has taught at the postsecondary level. His nonfiction publications and appearances as guest speaker cover a wide range of interdisciplinary interests, including evolution, communication, and exobiology. His book *The Transparent Society* argues the case for benign surveillance in the name of accountability. Brin has received two Hugo Awards (1984 and 1987), the Nebula Award (1984), the Balrog Award (1985), the John W. Campbell Jr. Memorial Award (1986), and four Locus Awards (between 1984 and 1995).

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LYNDA WILLIAMS

BRITAIN

Fantastic literature in Great Britain is crowned by **Mary Wollstonecraft Shelley's** *Frankenstein* (1818), and female British science fiction is known for its diversity of authors, characters, and approaches. At the same time, British science fiction and fantasy (SF/F) literature by or concerning women often noticeably clusters in certain areas.

A roll call of British authors is an eclectic one, and a brief list to indicate this variety includes the following names: Susanna Clarke, Daphne Du Maurier, **Mary Gentle**, **Nicola Griffith**, Frances Hardinge, Liz Jensen, **Diana Wynne Jones**, **Gwyneth Jones**, **Tanith Lee**, **Doris Lessing**, **Naomi Mitchison**, Celia Rees, Justina Robson, **J. K. Rowling**,

Josephine Saxton, Steph Swainston, Karen Traviss, Jo Walton, and Liz Williams. Britons **Pat Cadigan**, Gwyneth Jones, and Tricia Sullivan have won the Arthur C. Clarke Award, with several others receiving Hugo or World Fantasy awards for their work. While many of these writers have provided a consistent presence in SF/F writing, others have had dramatic and often sudden success.

British authors excel in their ability to effectively present strong SF/F themes to mainstream audiences. Writers such as Du Maurier, Jensen, Diana Wynne Jones, Lessing, and Rees are testimony to this. Although different, all five have produced non-SF/F texts that present different writing styles and effectively subvert traditional perceptions of science fiction or fantasy writing. These authors in particular also demonstrate an ability to depict real female characters who could easily exist outside a science fiction context. Various different attitudes underscore this success, however. While Du Maurier's writing is unequivocally accepted as mainstream, despite her use of **alternative history**, time travel, and the uncanny in much of her writing, it is alleged that Lessing's Canopus in Argos series (1979–83) caused her to be removed from the short list of the Nobel Prize for Literature for *The Golden Notebook* (1962). This attitude may account for the tendency of British writers and their publishers to cater their writing to a more general reader and to advertise it as such. Lessing's 2007 Nobel win may lead to changes in attitudes.

More recently, historical fantasy has become a much more accepted form of popular writing. Susanna Clarke's Elseworld novel *Jonathan Strange and Mr Norrell* (2004) was published without the usual trappings of fantasy literature, despite being a tale of magic during the Napoleonic **War**, and Michelle Paver's

Chronicles of Ancient Darkness series (2004–06) has also become a huge success. Paver's children's books are marked for their blend of history and fantasy, most notably the use of magic and ritualism within a strongly researched historical backdrop.

An obvious addition to these popular texts is Rowling's phenomenally successful Harry Potter series. Sales have made her one of the most well-known and wealthy authors in the world, with each book selling in the millions and followed by rapid dramatization as films. Rowling's intense authorial control is reflected by the fact that the Harry Potter books cannot be quoted from directly in literary or critical reviews, although her stories have provoked one of the largest **fan fiction** fandoms on the **Internet**, with over four million sites containing stories and **slash fiction** about her characters.

The British Isles themselves also have a potent effect on many authors. The richness of **Arthurian** legend and Celtic mythology have influenced many international authors, including **Marion Zimmer Bradley's** Avalon series—a **feminist** retelling of the Arthur story with a series of prequels that reinvented pagan mythology from a woman's point of view—and Juliet Marillier's Celtic stories, which focus on the experience of women in a fantastic version of Ireland and the Scottish Isles. There is as well a long-running tradition of reinscribing these tales through books such as Thomas Malory's *Morte d'Arthur*, Edmund Spenser's *The Faerie Queene* (1596), and **Christina Rossetti's** "Goblin Market" (1862). Although many of these stories bear little resemblance to historical events, British folklore and legends contain a number of powerful female characters who have been adapted in a variety of ways. There is often a degree of research with these books that

provides a historicized veneer and is thus appealing, but the fantastic aspect of this writing enables authors to enhance the potential role of women within these books. The result is often a modern interpretation of historical practice, which often contains actions that women simply could not take during the historical period. However, this genre of writing is popular for this exact reason: the fantastic allows historical flexibility that more mainstream fiction does not permit.

Characterization of significant female figures is something at which the British excel. These figures span the spectrum of SF/F genres and media. The eponymous Alice from Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1872) has, of course, been the progenitor of many imitations, as well as setting a precedent for surrealist fantasy in the twentieth century. Carroll's texts demonstrate the enduring ability of British authors to transcend readership groups, in this case nominally aiming their authorship at children but actually employing adult subtexts, often in disturbing ways. At the other end of the century, Lyra Belacqua of **Philip Pullman's** *His Dark Materials* trilogy (1995–2000) undergoes a sexual awakening and the reinscription of original sin. Pullman's representation of Lyra as a new but determinedly flawed Eve has caused considerable controversy, as have his strongly anti-church, anti-establishment views. Molly, from **William Gibson's** *Neuromancer* (1984), is another figure frequently cited as a pioneer. As the first female character in cyberpunk writing, her characterization is distinctive, helping to set the tone for the genre. She inverts the traditional protector role and is a streetwise warrior who defends the more vulnerable Case. Molly is slightly one-dimensional, but has had a clear influence on women characters in

the genre, as seen in such characters as Trinity from **The Matrix** (1999), who clearly emulates Molly.

The British comic-book industry has also contributed a series of lasting female icons, among them the characterization of Death as a gamine goth teenager in **Neil Gaiman's** Sandman books and *Death, the High Cost of Living* (1994), the psionic Judge Anderson from the 2000AD comic series, and, perhaps most notably, the feminist pastiche Tank Girl created by Jamie Hewlett and Alan Martin in *Deadline* magazine (1988–94). Tank Girl, a baseball-bat-carrying outlaw who drives around an apocalyptic **Australian** outback causing mayhem, gathered a cult following in the late 1980s and was made into a film in 1995. In this case, the film proved that the subtleties of the comic did not translate well, as Tank Girl became a simple heroine figure rather than the deliberately subversive character of the comics.

Ultimately, the British literary scene is both diverse and flourishing, with both male and female authors contributing to the field in a positive and ongoing manner. While contributions from the United Kingdom also have their share of vague or reductively portrayed women, it is encouraging to see that authors like **Terry Pratchett** are capable of producing strong female figures such as Susan Sto Helit without needing to draw unnecessary attention to this aspect of their work.

See also: British Science Fiction Film.

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ESTHER MACCALLUM-STEWART AND
JUSTIN PARSLER

BRITISH SCIENCE FICTION FILM

Ever since *The Perfect Woman* (1949), in which a male scientist tried to construct an entirely obedient female robot, one of the defining themes of science fiction (SF) film in **Britain** has been an **eroticized** fear of uncontrollable women. In the 1950s and 1960s, the main period of genre production, British science fiction films' chief source of anxiety was not Communism, as it was for American films, but the growing assertiveness and independence of housewives and career women. Transmuting paranoia into allegory, British SF films habitually represented women as alien threats to normality and the British way of life: "a passionate, carnal, destabilizing presence in opposition to the emotionally cool scientific, military and political establishments which so closely delineate the films' masculinist notions of nationhood" (Chibnall, "Alien Women," 72).

In *Four Sided Triangle* (1952) and *Spaceways* (1953), terrestrial working women encroached on the realm of the male scientist, while in *Devil Girl from Mars* (1954), *Fire Maidens from Outer Space* (1954), *The Strange World of Planet X* (1957), *Unearthly Stranger* (1963), *Invasion* (1966), and *The Body Stealers* (1969), women were literally creatures from another world, whose alluring Otherness both threatened men and fed their masochistic fantasies. This erotic component of the "alien women" cycle became especially overt in exploitation

movies such as *Zeta One* (1969), *Toomorrow* [sic] (1970), *The Sexplorer* (1975), and *Lifeforce* (1985), in which alien femmes fatales either seduced earthmen or kidnapped them as studs to repopulate their dying planets.

Although it is arguable that the most intelligent and ambitious British SF films—for example, *The Damned* (1961), *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *Zardoz* (1973), *The Man Who Fell to Earth* (1976)—are pessimistic fables of masculine alienation and violence, a surprising number of British SF films do boast sympathetic central roles for women. Compared with the alien women cycle, however, such films as *The Day the Earth Caught Fire* (1961), *Quatermass and the Pit* (1967), *Memoirs of a Survivor* (1981), *1984* (1984), and *Supergirl* (1984) have relatively little in common thematically or in terms of **gender** representation. The one exception—and at present the most commercially viable category of British science fiction film—is the run of SF-slasher movies from *Alien* (1979) and *Saturn 3* (1980) to *Hardware* (1990), *Resident Evil* (2002), *Creep* (2005), and *The Descent* (2005), in all of which (male) monsters pursue and are killed by beautiful young “final girls.” The “final girl,” defined as the last character in the film left alive, is a **horror** film convention.

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IAN Q. HUNTER

BRONTË SISTERS

Charlotte (1816–1855), Emily (1818–1848), and Anne (1820–1849) Brontë are the most celebrated literary sisters in the world. They wrote some of the most popular, and shocking, novels in English literature. The Brontës grew up in Haworth, a remote village on the Yorkshire moors. After the deaths of their mother (in 1821) and two elder sisters Maria and Elizabeth (in 1825), the sisters were left alone with their brother Branwell and their father, the Reverend Patrick Brontë. Their daily routines included painting, reading, and a daily regimen of writing. Branwell died in 1848, followed by Emily, of tuberculosis, in 1848. Anne would follow in 1849, leaving Charlotte alone. She lived until 1855, dying nine months after being married.

The sisters published a joint book of poetry in 1846 using the pseudonyms of Currer, Ellis, and Acton Bell. They followed with three novels published in 1847: Charlotte’s *Jane Eyre*, Emily’s *Wuthering Heights*, and Anne’s *Agnes Grey*. Anne went on to publish *The Tenant of Wildfell Hall* in 1848, and Charlotte wrote three more novels: *Shirley* (1849), *Villette* (1853), and *The Professor* (1857). Their work is realistic in its frank portrayals of **gender** and socioeconomic power, but it can be fantastic as well: *Wuthering Heights* has ambiguous supernatural elements and *Villette* has passages that evoke spiritualism.

But the most fantastical of the Brontë fictions were written years before. Begun after Branwell received a set of wooden toy soldiers as a gift, the *Angria* stories were about an alternate Earth as imagined primarily by Charlotte and Branwell. Its **Romantic** kingdoms were

led by generals based on the soldiers and ruled by the Duke of Zamorna. There were maps, plays, watercolors, imaginary magazines, and countless little books, all added to for years. When Charlotte went off to school, Emily and Anne countered with their own imaginary kingdom: the land of Gondal. Though very little of the Gondal tales survive (only as bits and pieces in their poetry), the Angria tales can be read in four volumes attributed to Charlotte: *High Life in Verdopolis*, *Juvenalia*, *Stancliffe's Hotel*, and *The Green Dwarf*.

See also: Alternative History; Fan Fiction.

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BRAD J. RICCA

BRYHER

See: Ellerman, Annie Winnifred

BUFFY THE VAMPIRE SLAYER AND ANGEL

Created by **Joss Whedon**, *Buffy the Vampire Slayer* aired on the WB network from 1997 to 2002. Inspired by Whedon's 1992 movie of the same name, the television series featured Sarah Michelle Gellar as Buffy Summers, a teenager with superhuman powers who subverts the tradition of the blonde who inevitably dies in **horror** films. This subversion of conventional horror characterization not only drew fans to the show but inspired academic scholarship on **gender** issues.

Buffy is the "Chosen One" who defends the world from evil. Initially a reluctant hero who just wants to be a normal girl in Sunnydale, California,

the clever and fashion-conscious Buffy is quickly empowered by her gift, with the help of her "Watcher" Giles (Anthony Head). Flanked by friends Xander (Nicholas Brendon), **lesbian** witch Willow (Alyson Hannigan), and Angel (David Boreanaz), a **vampire** with a soul, Buffy frequently faces and averts the apocalypse, but constantly suffers tragedy in her personal life. The death of her mother in Season 5 gives the devastated slayer even more responsibility as guardian of her younger sister Dawn (Michelle Trachtenberg). Alongside Buffy's development, Willow's powers grow until she emerges as the most powerful witch on Earth and nearly destroys the world in the wake of her partner Tara's (Amber Benson) death in Season 6. Season 7 brings back Faith (Eliza Dushku), a slayer from the third season, and introduces dozens of young women who could potentially be the next slayer. Willow unites their power in a final battle of good against evil, and the women are victorious. The vampire Spike (James Marsters), a foe-turned-ally, sacrifices himself, but later returns in the spin-off series *Angel*.

Angel premiered in 1999 on the WB and picks up at the end of Buffy's third season. Tortured by his murderous past as a savage killer, which is recapped in flashbacks, the centuries-old vampire repents his sins by protecting the people of Los Angeles. In the first episode, Angel reunites with wealthy and spoiled Cordelia (Charisma Carpenter), a frequent character on Buffy. She becomes an employee at Angel Investigations, which handles supernatural cases. Through the five seasons of *Angel*, Cordelia's character evolves into a prophet, love interest, and higher being. She sheds the vanity of her youth to become a woman devoted to helping others, even in the final moments before her death in Season 5. The other prominent

female character is Fred Burkle (Amy Acker), a bookish Southern girl who is rescued by Angel from a hell dimension. Like Cordelia, she is a crucial player at Angel Investigations and also transforms into a female with great power. In the final season, her body and soul are possessed by the ancient demon Illyria.

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ROXANNE HARDE AND ERIN HARDE

BUJOLD, LOIS McMASTER (1949–)

Lois McMaster Bujold is an American author who was the only science fiction writer besides **Robert A. Heinlein** to have won five Hugo **Awards** as of 2005. As a child, she read science fiction (SF) and fantasy brought home by her father, an engineering professor. She began writing at a young age but decided to write professionally only after she was married and had two children. Bujold finished and submitted one novel while beginning another. As a result, she received contracts for three books in 1985. She has published over twenty books (novels, novellas, and short story and essay collections), including coediting the first anthology of original military SF by women (*Women at War*, with Roland J. Green, 1988).

Bujold writes both science fiction and fantasy. Her primary genre was science fiction, but in recent years she seems

to be publishing primarily fantasy novels. Her early work is **space opera**, both stand-alone works and the Vorkosigan series set in a future history after Earth has **colonized** multiple planets. Because of cultural and historical differences, each planet and space station has a different political and economic system. Technology levels differ, and Bujold foregrounds the connections between **education**, civil rights, technology, political systems, economics, and family structures. Bujold's futures are not **utopias**; there are planets where individuals and corporations can enslave human beings. Genetic material is bought and sold. **Wars** are fought over planetary resources. Bujold's galactic scenario allows her to explore the intersections between technology and economics, such as **genetic engineering** and **cloning**, within different political systems such as feudalism, electoral democracy, or the interstellar corporate control of a space habitat or planet.

Bujold has been praised by fans and critics for her strength in character development. She blends genre conventions of space opera with characters, male and female, who are not the conventional heroes of military space stories. Miles Vorkosigan, the protagonist of ten of her books, is born with a **disability** due to an assassination attempt using poison gas. Born into a noble family on a feudal planet, Miles's physical disabilities would have resulted in his death a generation earlier. On Barrayer, because of past nuclear bombing, any "mutant" (defined as any child with a visible deformity) was killed at birth. Raised by his Barrayeran father and Betan mother, who met and married while serving in warring systems' armies and whose marriage is described in two of Bujold's earlier novels (*Shards of Honor*, 1986; *Barrayer*,

1991), Miles cannot meet Barrayar's physical requirements for military training. He ends up hijacking a spaceship and leading a double life through the creation of a conventionally heroic mercenary military leader. Over time, he moves from the military to the diplomatic service, marries, and has children. Miles's character development is from adolescent arrogance to mature awareness of tragedy.

In other novels, Bujold has created the only all-male planetary society that is not a **dystopia**, in *Ethan of Athos* (1986). On Athos, men who wish to start a family must earn social credit points before they can sire children. One of the easiest ways to earn social credit points is by being a caretaker for children. Male children are created by fertilizing selected ova from ovarian tissue cultures with the potential father's sperm, with the resulting male fetus being brought to term in a technological womb. In an exploration of parenting combined with engineering, Leo Graf, in *Falling Free* (1988), is an engineer hired to train a genetically engineered race called Quaddies. The Quaddies, who have four arms and no legs, were created in a corporate research and development project to serve as perfect space workers. Their natural environment is space, and they live well without gravity, unlike humans who cannot work long in freefall without irreversible physical effects. When the Betan invention of artificial gravity makes the Quaddies "obsolete," the corporate administrators decide to sterilize them and imprison them on Earth. Leo finds himself helping the Quaddies capture their space habitat and travel to another system to establish their own colony.

Bujold has written fantasy novels as well as science fiction. The novels blend conventional elements of **sword-and-sorcery** novels with Bujold's trademark

characterizations. Her fantasy novels have both male and female protagonists who suffer the effects of being chosen by deities. The protagonist of *The Curse of Chalion* (2001), Cazaril, fought in a war, was captured, and was tortured as a rower on an enemy ship. The sequel, *The Paladin of Souls* (2003), focuses on an older noblewoman, Ista Dy Baocia, who is widowed and embarks on a spiritual **quest**. Neither magic nor swordplay provides easy solutions to the problems these characters face, ranging from curses and demonic possession to distrust among family members and the failure to find respect and love. *The Hallowed Hunt* (2005) is set in the same world as *Chalion* and *Paladin*, and her latest, the Sharing Knife duology (*Beguilement*, 2006; *Legacy*, 2007) begins a new series. The two latest novels focus on men and women brought together by the need to save their worlds and people from evil. Bujold's fantasy novels have been praised for the rich levels of spirituality and cultural detail she provides.

Some critics argue that Bujold's novels tend to the formulaic and that her focus on characterization softens the focus of the science fiction material. Others, including some **feminist** critics, praise her blend of key science fiction and fantasy conventions with a more complex sense of characterization, as well as her use of a physically disabled character. Bujold's work has been translated into fifteen languages and has won a number of prizes. Her Hugoes are for "The Mountains of Mourning" (1989), *The Vor Game* (1990), Barrayar, *Mirror Dance* (1995), and *The Paladin of Souls*. Two of Bujold's novels and a novella have won Nebula Awards: *Falling Free* (1988), *Mirror Dance*, and "The Mountains of Mourning." *The Curse of Chalion* won the Mythopoeic Society's Award for Adult Fantasy. Other novels have been

nominated for both Hugo and Nebula awards.

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ROBIN ANNE REID

BULL, EMMA (1954–)

Emma Bull is an **award**-winning American writer who has written, individually and in collaboration, works in a number of fantastic genres including **urban fantasy** (*War for the Oaks*, 1987), science fiction (*Falcon*, 1989), postapocalyptic fiction (*Bone Dance*, 1991), and epistolary historical fiction (*Freedom and Necessity*, coauthored with Steven Brust, 1997). She has produced blended-genre works such as the fantasy/western novel *Territory* (2007) and the fantasy/detective novel *Finder: A Novel of the Borderlands* (1994). Bull coedited the *Liavek and Borderlands* shared-world anthology series with husband Will Shetterly for **Terri Windling**. She has also created a picture book, *The Princess and the Lord of Night* (1994), illustrated by Susan Gaber, and has cowritten a script for *The X-Files* and a number of screenplays with Shetterly.

Bull is a musician who has performed and recorded music with two groups (Cats Laughing and Flash Girls). Her appreciation of and love for music informs a number of her novels. Eddi McCandry, the protagonist of *War for the Oaks*, which won a Locus Award for best first novel, is an out-of-work guitar player pulled into the **war** between the Dark (Unseelie) and Light (Seelie) Courts of Fairy. The Phouka, who has chosen her as the Seelie Court’s representative human to bring actual death to the battlefield, says he picked her because of her music. He explains that Fairy has always been drawn to musicians because they exist in both the material and nonmaterial worlds. Sparrow, the protagonist of *Bone Dance*, makes a living in postnuclear Minneapolis by scavenging videos and CDs to sell.

Born in Torrance, California, Bull attended Beloit College, graduating with a B.A. in English in 1976. She married Shetterly in 1976, and they moved to Minneapolis. She worked as a freelance journalist, but attending her first science fiction (SF) convention introduced her to others interested in writing SF. They formed a writing group, officially the Interstate Writers’ Workshop but also known as “the Scribbles.” In addition to Bull and Shetterly, the group included Brust, Kara Dalkey, Pamela Dean, and Patricia Wrede.

Bull and Shetterly currently live in Arizona. They are members of the Endicott Studio of Mythic Arts founded by Windling. The Endicott Studio focuses on “interstitial” arts, art forms that blend the conventions of multiple genres. Bull’s interest in blending genres, especially finding a mythic element in stories, has been clear from her first novel *War for the Oaks*, which showed the Courts of Fairy battling over control of Minneapolis, to her latest novel *Territory*,

which shows the mythic underpinnings of the Gunfight at the OK Corral.

Bull's female protagonists are independent, working as musicians, journalists, or police officers. Sparrow of *Bone Dance* is an **asexual androgyne**, ambiguously **gendered**, who turns out to be a **clone** created for the use of telepathic soldier-assassins called the Horsemen. During the novel, the Horsemen come to Minneapolis and precipitate a crisis in Sparrow's life.

See also: "Music: Twentieth Century" (vol. 1).

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ROBIN ANNE REID

BUTLER, OCTAVIA (1947–2006)

In 1995, Octavia Butler became the first science fiction writer to receive the MacArthur Foundation Genius Grant for her writing; in addition, she has won science fiction's most prestigious **awards**—the Hugo and Nebula—several times. She was one of very few black, and even fewer black female, science fiction writers. In 1995, in *Bloodchild, and Other Stories*, Butler stated she could count only four black science fiction writers who made a living from their science fiction: **Samuel R. Delany**, Steven Barnes, Charles R. Saunders, and herself. By 2006, it became possible to add **Nalo Hopkinson** and **Tananarive Due** to the list. Butler wrote three series—Xenogenesis, Patternist, and Parable—as well as stand-alone novels and short stories.

Born and raised in Pasadena, California, Butler was the only child of Laurice and Octavia Butler; Laurice, a shoe

shiner, died when she was a baby, and her mother, who worked as a maid, raised her with the help of Octavia's grandmother. Butler began to write at the age of ten; at twelve, after seeing a poorly made science fiction film, she decided she could write better material and began her work in the genre. A daydreamer by disposition, she also was diagnosed with dyslexia—a combination that made school difficult. However, she received an associate's degree from Pasadena City College in 1968 and then attended California State University, Los Angeles; University of California, Los Angeles, Extension; and the Clarion Science Fiction Writer's Workshop while working odd jobs.

Butler's first publication was "Crossover," printed in the 1971 anthology of the Clarion Science Fiction Writer's Workshop, but she experienced several years of rejection after this success. In 1976, she published her first novel, *Patternmaster*, which would become part of the Patternist series. *Kindred*, published in 1979, is her best-known novel; it was reissued in a twenty-fifth anniversary edition in 2004. Many of her earlier novels have been republished lately, illustrating the recent surge of interest in Butler's work.

Writing what more accurately might be described as science fantasy since it is not concerned with the mechanics of technology, Butler focuses on the relations of domination and subordination, especially in reference to race, **gender**, and sexuality. Community, difference, and the human body are central to her focus as well. The human body is imaged as a site of contestation, adaptation, and mutation within these relations of power, and the formation of community is an imperative for the well-being of her characters: those who resist community and favor isolation or insist upon dominating others are doomed.

Although the master–slave relationship is literalized in *Kindred*, which concerns itself with a contemporary black woman pulled into antebellum Maryland and forced to act as both slave and savior to a man who would become her ancestor, other texts have concerned themselves with contests of power. The Patternist series focuses on a society inhabited by both “mutes” (humans with no psychic abilities) and those with psychic (and other) abilities. The Xenogenesis series shows how human survivors are rescued by aliens from a holocaust of their own creation. The aliens are driven to control the reproduction of humans (by the need for biological diversity and a sense that the combination of violence and hierarchical behavior in humans causes them to self-destruct). The Parable series shows conflicts between humans in a near future suffering the effects of global warming, pollution, racial and ethnic tensions, new diseases, and increased disparities between rich and poor.

Although she wrote *Fledgling* (2005), her last novel, as a self-described “lark,” these motifs are central to this text as well, since the protagonist, who seems to humans to be a young girl, is a black **vampire** in her fifties who relies upon both male and female human symbionts (to whom she gives and receives pleasure) for her survival and with whom she must form community. She also must battle those who believe in maintaining a “pure” vampiric form untainted by the DNA of humans, echoing the practice of racial eugenics.

The relationships of domination and subordination within these texts are not simply oppressor and victim narratives, however: those in her texts who existed as subordinates often either exercise their own forms of power and/or resistance or gain something from the dominant–subordinate relationship.

Neither was she a believer in **utopias**, often constructing **dystopias** instead. The belief of the Oankali in the Xenogenesis series—that humans have a tragic combination of intelligence and hierarchical behavior—seems to inform all of her texts. Her work clearly articulates the construction of power and identity in our own world through a strategy of displacement, as does most science fiction.

Butler’s work has been well received by critics and readers alike. Her work has been the subject of dissertation chapters, journal articles, and book chapters due to its complexity, beauty, and sociopolitical awareness. She won Hugo Awards for best novel (*Parable of the Talents*, 1999), best novelette (*Bloodchild*, 1984), and best short story (“Speech Sounds,” 1984) and the Nebula Award for best novelette (*Bloodchild*); *Parable of the Sower* and *The Evening and the Morning and the Night* were nominated for Nebula Awards for best novel (1994) and best novelette (1987), respectively. *Parable of the Sower* was also a New York Times Notable Book of the Year. The PEN Center West presented her with a lifetime writing achievement award in 2000.

See also: “Intersections of Race and Gender” (vol. 1); “Speculating Sexual Identities” (vol. 1).

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ALYSON R. BUCKMAN

C

CADIGAN, PAT (1953–)

Pat Cadigan is an American author who is one of the key writers of the cyberpunk movement. Her unofficial title of the “Queen of Cyberpunk” indicates her role as the only female first-generation cyberpunk writer. However, like **William Gibson**, Cadigan does not identify herself as writing cyberpunk. Her first novel was *Mindplayers* (1987), but it was her second and third novels—*Synners* (1991) and *Fools* (1992), both of which won the Arthur C. Clarke **Award**—that placed her in the forefront of contemporary science fiction. *Synners* is concerned with human “synthesizers” (individuals who can create music videos from their minds), and the familiar cyberpunk theme of jacking into someone else’s brain raises questions about identity and memory.

Cadigan’s work draws heavily upon the detective genre, as is evident in *Fools*, in which an actress wakes up in a hologram pool with a memory of murder. This work is concerned with the ethics of identity exchange. Cadigan has published short stories in numerous magazines, for example, *Omni* and *Isaac Asimov’s Science Fiction Magazine*, as well as in her collections *Patterns* (1989), *Dirty Work* (1993), and *Home by the Sea* (1993) and in numerous anthologies, including such key science fiction works as *Mirrorshades: The Cyberpunk Anthology* (1986). Among her recent works are the acclaimed *Tea from an Empty Cup* (1998) and *Dervish Is Digital* (2001), both of which blend science fiction with crime thriller. She has also

published two novelizations of films (*Cellular*, 2004; *Jason X*, 2004) and edited *The Ultimate Cyberpunk* (2002), which showcased a new generation of cyberpunk writers.

Profiled by *Elle* magazine (May 1992) as one of the women writers whose work is reshaping the field of science fiction, Cadigan has been a key feature on the lecture circuit. However, much of her work is out of print, and the commercial success of other cyberpunk authors like Gibson and Neal Stephenson has eluded her. Born in New York, Cadigan was educated at the University of Massachusetts and the University of Kansas, graduating from the latter in 1975. She worked as a writer for Hallmark Cards before becoming a full-time writer in 1987. She moved to England in 1996, where she now lives.

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STACY GILLIS

CANADA (ENGLISH-SPEAKING)

Literature of the fantastic—science fiction (SF), fantasy, and **horror**—in Canada has its roots in the myths and legends of North America's aboriginal peoples, though the primary influences on most Canadian fantastic literature have been European (notably English) and American literature. The economic realities of Canada, a geographically vast but sparsely populated country, have meant that the primary markets for Canadian SF and fantasy have been outside the country. Figures such as A. E. van Vogt and Gordon R. Dickson left the country, while only a few (such as Spider Robinson) have come in. Most of the writers who have stayed, including major literary figures such as **Margaret Atwood** and genre authors like **Phyllis Gotlieb** and Robert J. Sawyer, publish some or all of their work outside of Canada. Consequently, only comparatively recently has Canada developed a significant number of genre writers.

The earliest significant example of English-language Canadian SF is James de Mille's *A Strange Manuscript found in a Copper Cylinder* (1888), a satirical fantastic-voyage narrative with debts to Edgar Allan Poe's *Narrative of Arthur Gordon Pym* (1838). Its originality lies in the way it problematizes and destabilizes "normal" values and systems as it satirically interrogates Eurocentric, white ethnocentric, and patriarchal schemata. It is one of the great Canadian novels of the nineteenth century. Much of the best subsequent Canadian SF adopts a similar, skeptical outsider stance.

Canadian literature is especially concerned with the individual's difficult relationship with the landscape and

nature, and the earliest developments in fantasy especially reflect this interest. Many early works play on the possibility of supernatural forces inhabiting the landscape or on the possibilities of anthropomorphic or animistic treatments of the natural **environment** (e.g., Howard O'Hagen's *Tay John*, 1939). In the late nineteenth century, writers such as Charles G. D. Roberts and Ernest Thompson Seton developed **animal** tales that combined realism with deep sympathy for animal protagonists, treated not quite anthropomorphically but not quite naturalistically. Such interests are reflected widely in subsequent Canadian SF and fantasy, from the works of Atwood to Marian Engel's novel *Bear* (1976), about a woman who has an affair with the eponymous animal. However, perhaps the most significant such work is Frederick Philip Grove's *Consider Her Ways* (1947, but apparently planned in 1892–98), which recounts the **quest** of thousands of ants from Venezuela to New York. Again, the focus is a satirical view of humanity from an unconventional outside perspective.

The genre market for SF and fantasy did not bloom in Canada as it did elsewhere, so the majority of writers exported their work, and many mainstream writers felt freer to explore the genres than they might have in more ghettoized markets. Consequently, many of Canada's mainstream writers, such as John Buchan, Robertson Davies, Timothy Findley, Thomas King, W. P. Kinsella, Stephen Leacock, Brian Moore, P. K. Page, E. J. Pratt, Leon Rooke, Duncan Campbell Scott, Jane Urquhart, Sheila Watson, and others, have written at least some work that qualifies as SF or fantasy. Margaret Atwood is the most notable of these, with two SF novels (including *The Handmaid's Tale*, 1985) and several short

stories and poems that have SF or fantastic elements. She uses SF tropes effectively to engage critically with North American culture from a **feminist** perspective. Atwood, however, has denied she writes SF—despite being the guest of honor at the 2003 Academic Conference on Canadian Science Fiction and Fantasy.

Canadians have made significant contributions within the genre. Horace L. Gold, for instance, was Canadian. Van Vogt, one of the most important architects of the Golden Age, was also Canadian and wrote most of his most highly regarded work before immigrating to the United States. Dickson is another significant early Canadian contributor to genre SF.

Phyllis Gotlieb deserves special recognition as the major homegrown Canadian SF author. Her first work appeared in the late 1950s, and though she has not been prolific, her particularly dense, complex, challenging, insightful, and poetic SF (some in fact published as poetry) was until at least the 1980s the high-water mark in Canadian SF. Gotlieb transforms Canadian thematic interests in inimical landscapes, survival, and the contingency of civilization into powerful SF tropes. She also offers incisive critiques of colonialism and capitalism and uses the SF milieu to interrogate concepts of cultural difference, especially in her depiction of highly original aliens and her exploration of **pregnancy and reproduction**.

As Gotlieb is to SF, Guy Gavriel Kay is to fantasy. He worked with Christopher Tolkien in the 1970s on **J. R. R. Tolkien's** *Silmarillion*, and his fantasy is clearly indebted to Tolkien structurally and thematically. Kay's Fionavar Tapestry trilogy (1984–86) is a parallel-world fantasy in which several characters from Earth are transported to the “first world,” of which

all others are reflections, and engage in an **epic** conflict with the forces of evil. His subsequent work has been more adventurous, imagining a series of worlds paralleling various periods in human history (medieval Europe, Anglo-Saxon England, the Byzantine Empire) but often featuring no other overt fantasy element. These works problematize binary concepts of good and evil, often basing their plots on cultural clashes in which reader identification is invited for opposed groups in the novel. *The Lions of Al-Rassan* (1995), set in an analogue of medieval Spain, is especially interesting in its depiction of cultures analogous to Catholic, Jewish, and Islamic ones, none of which is depicted as either unambiguously good or evil. Kay's cultural evenhandedness applies to fantasy the Canadian ideal of a cultural mosaic, a multicultural society in which cultural difference is encouraged rather than assimilated into a dominant cultural model.

The artistic, if not always commercial, success of such writers underscores the explosion in Canadian SF and fantasy since 1980. The first anthology of Canadian-themed SF, *Other Canadas*, edited by John Robert Colombo, appeared in 1979, and numerous subsequent collections of new and reprinted material, notably the *Tesseract* series (beginning in 1988, with nine volumes published as of 2006), reflect the burgeoning of Canadian SF. Fantasy-related anthologies have focused on supernatural horror and **ghost stories**, reflecting the strong **gothic** theme in Canadian literature, as well as the influence of aboriginal myths and legends. The *Northern Frights* series, edited by Don Hutchinson (beginning in 1992, with five volumes published as of 2006), attests to the health of such fiction in Canada.

Major Canadian authors of SF and fantasy to emerge since this explosion

include such immigrants as American-born **William Gibson**, who played a major role in creating cyberpunk and whose work demonstrates the genre's ability to incorporate powerful and complex treatments of the female **cyberbody**, despite cyberpunk's reputation as a masculine genre; Gibson's term for cyberspace, *matrix*, foregrounds the fundamental role of the feminine in his vision. Another immigrant is Caribbean-born **Nalo Hopkinson**, a slipstream writer whose mixture of SF, fantasy, **magic realism**, horror, and other generic forms reflects her sense of her hybrid status. Her first novel, *Brown Girl in the Ring* (1998), won the 1997 Warner Aspect First Novel Contest and the 1999 Locus First Novel **Award**; Hopkinson also won the John W. Campbell Award as best new writer that year. Other Canadian SF and fantasy writers of note to emerge in this period include **Charles de Lint**, Candace Jane Dorsey, Dave Duncan, Terence M. Green, Tanya Huff, Garfield and Judith Reeves-Stevens, Robert J. Sawyer, Karl Schroeder, S. M. Stirling, Peter Watts, Andrew Weiner, and Robert Charles Wilson. Both the Aurora Award (established in 1980) and the Sunburst Award (established in 2001 and named for Gotlieb's first novel) recognize accomplishments in Canadian SF and fantasy.

The growth in literature of the fantastic has generated a significant academic and critical interest in Canadian SF and fantasy, beginning with David Ketterer's study *Canadian Science Fiction and Fantasy* (1992). A series of eight (as of 2006) Academic Conferences on Canadian Science Fiction and Fantasy have been held since the mid-1990s; two volumes of proceedings, with a third forthcoming, and an issue of *Foundation* (no. 81, Spring 2001) have published papers from these conferences. The series of symposia on Canadian literature held at

the University of Ottawa dedicated one year (2001) to Canadian SF and fantasy, with a volume of proceedings appearing in the *Reappraisals: Canadian Writers* series.

Canadian SF and fantasy in the early twenty-first century is more diverse, popular, and acclaimed than it has ever been and promises to grow only more successful.

See also: Canada (French-Speaking); Czerneda, Julie.

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DOMINICK GRACE

CANADA (FRENCH-SPEAKING)

Women have played a key role in contemporary Canadian French-language science fiction (SF), and they continue to make significant contributions to French-Canadian science fiction and fantasy (SF/F). Indeed, it may be argued that their presence has shaped the way in which genre writing is practiced in Québec, for their works often blur the lines between science fiction and fantasy. Furthermore, some of the most respected French-Canadian women

writers of the so-called mainstream have used elements of SF/F in their works, developing a contemporary, neo-fantastic form. Today, a new generation of female writers is contributing to the growth of heroic and dark fantasy as significant genres in Québec. Although the field of SF/F illustration is limited, women have also ventured into this realm.

French immigrant **Élisabeth Vonarburg**'s literary direction of the specialized review *Solaris* and her organization of the first Science Fiction of Québec (SFQ) convention, the annual Congrès Boréal, mark 1979 as a watershed year in the development of an SF/F movement in Québec. That same year, Esther Rochon cofounded another genre-based periodical, *imagine* Agnès Guitard, Francine Pelletier, and Annick Perrot-Bishop soon joined the growing movement. In addition to short stories like "Coineraine" (1983), Guitard published a novel exploring extrasensory perception and possession, *Les Corps communicants* (*Communicating Bodies*, 1981), but she left the field soon after. Pelletier remains an important figure in the milieu. In addition to a number of young adult SF/F novels, she published the Sand and Steel trilogy (*Le Sable et l'acier*, 1997–99) and another novel, *Les Jours de l'ombre* (*Days of Shadow*, 2000), for adults. Her works all feature female protagonists exploring their roles in future or extraterrestrial worlds. Her short stories "Guinea Pig" (1987), "The Mother Migrator" (1987), "Empty Ring" (1996), and "The Sea Below" (1999) have been published in the English-language *Tesseract* anthologies. The brightest new star on the SFQ horizon is Sylvie Bérard. Her prize-winning novel of Terran **colonization** of the desert planet Sielxth, inhabited by intelligent lizards, *Terre des autres* (*Land of Others*, 2004), provides a

sophisticated exploration of race relations and will appear in English.

Often viewed as Siamese twins, science fiction and fantasy have developed in dialogue with each other in Québec, and the lines between them may often be blurry, as best illustrated by the work of one of the province's most respected writers, Esther Rochon. Her *Vrénalik* novels (1974–2002) have been seen as an allegory for Québec in their depiction of the isolated Asven people, the four-hundred-year-old curse that brought them almost to the brink of extinction, and their ultimate return to prosperity. Her *Chroniques infernales* (*Hell Chronicles*, 1995–2000) series, concerned with redemption rather than punishment, represents the first attempt by a French-Canadian writer to envision hell. Rochon's only novel available in translation, *The Shell* (1985), explores the sensual relationship between a human family and a giant nautilus; its imagery links it to **feminist** experimental writing. Feminism is central to Louky Bersianik's *The Eugelionne* (1976), a critique of sexual inequality on Earth, which features an extraterrestrial as its title character but has only a marginal relationship to SF.

Even before feminism's call for the portrayal of positive female images, a number of women pioneered SF/F works in the field of juvenile literature. In the 1960s, Suzanne Martel (*Robot Alert*, 1981) and her sister Monique Coriveau typically featured male protagonists, but they broke new ground in Québec's budding youth literature. Martel's *The City Underground* (1964) became a young adult Canadian classic and Coriveau's trilogy *Compagnon du soleil* (*Companion of the Sun*, 1976) was the first multivolume SF novel published in Québec. Since then, such women writers as Marie Warnant-Côté (*The Diabolicave*, 1992), Johanne Massé,

and more recently Louise Lévesque and Michèle Laframboise have regularly published SF/F for the young. Even Rochon and Vonarburg occasionally contribute to this field, and female main characters in youth literature have become commonplace today, even in works by men, as in Fredrick D'Anterney's *Storine* novels.

Heroic fantasy, a new genre for Québec at least, has developed in part because of the support of a young audience. Anne Robillard's *Chevaliers d'Émeraude* (Emerald Knights) series (2002–), selling more than 500,000 copies, owes its popularity to the inclusion of both male and female knights and an engaging main character, Princess Kira, whose sense of difference and physical awkwardness (she is a cross-species hybrid) reflects the perspective of its teenage readers. While Julie Martel has contributed a number of youth novels to this field, Héloïse Côté's ambitious trilogy *Les Chroniques de l'Hudres* (The Chronicles of Hudres, 2004–06) targets an adult audience. Although it includes a powerful priestess, its first volume mostly reproduces traditional **gender** roles with predominantly male heroes. The related genre of dark fantasy appears in the work of Natasha Beaulieu, as found in her story "Laika" (1994).

Outside the active community that openly declares an affiliation with SF/F, a number of women associated with the literary mainstream have experimented with motifs from those genres. These sometimes ambiguous works include several novels by Québec's best-known author, Anne Hébert. Her *Children of the Black Sabbath* (1975) depicts a nun haunted by a childhood of incest and witchcraft in rural, Depression-era Québec. Hébert's *Héloïse* (1980) presents a tale of **vampires** in contemporary Paris; *In the Shadow of the Wind* (1982) concludes with an

enigmatic disappearance of two girls on the shores of the Gulf of St. Lawrence; and several stories in *The Torrent* (1950) flirt with the fantastic.

Marie José Thériault, daughter of writer Yves Thériault, explores the themes of witchcraft and metamorphosis in her collection of stories *The Ceremony* (1978). It depicts female figures from legend and mythology, often in a threatening light and includes Thériault's retelling of the biblical story of Bathsheba from the pagan queen's point of view. Carmen Marois also published a collection of traditional fantastic tales, *L'Amateur d'art* (*The Art Lover*, 1985).

In contrast with the classic French fantastic, in which a bizarre, often supernatural, incident intrudes upon and destabilizes what is an otherwise realist narrative, critics have begun to identify a neo-fantastic in Québécois literature from the 1970s and 1980s. This contemporary form reflects a postmodern destabilization of reality itself; the protagonists in the neo-fantastic narrative encounter a world that is absurd and random, in which relativism and multiplicity reign. The work of Claudette Charbonneau-Tissot (under the pseudonym Aude) typifies this style. In her collection of stories *The Compulsion* (1976), a female first-person narrator grapples with reality as it is defined by the rest of society, fading in and out of states that could be dreams, madness, or simply a more accurate perception of the absurdity of the postmodern world.

This type of experimental writing may borrow from several genres without conforming to the reader's expectations of any single form. For example, Claire de Lamirande's novel *L'Opération fabuleuse* (*The Fabulous Operation*, 1978) depicts a world-class surgeon, Maude Vermeer, who invents a machine that can perform the "fabulous operation"

of the title, although the SF trope of scientific advance is not presented in any plausible way. Lamirande's idiosyncratic novel of espionage and intrigue *La Rose du temps* (*The Rose Window of Time*, 1984) reveals a relationship to **alternative histories** and time-travel stories in the title's use of the figure of time as a stained-glass rose window and in its focus upon a 1967 assassination attempt of Charles de Gaulle and the mayor of Montréal that never happened.

Twin sisters Anne Dandurand (*Deathly Delights*, 1991; *The Cracks*, 1992; *Small Souls under Siege*, 1995) and Claire Dé (*Desire as Natural Disaster*, 1995) also use the tropes of SF/F in their postmodern feminist texts. Their story written in collaboration, "Metamorphosis," plays with Franz Kafka's text; set in the near future, it depicts a woman buying a lobster, then turning into one when she is raped and avenging the crime by ripping her assailant apart with her claws.

In the narrow field of SF/F illustration, two women stand out for their contributions. Michèle Laframboise illustrates comic books, as well as adult and young adult SF novels, and Laurine Spehner has impacted the look of SFQ with her cover art and illustrations for novels and magazines.

See also: Canada (English-Speaking); "The Creation of Literature for the Young" (vol. 1); "Intersections of Race and Gender" (vol. 1).

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AMY RANSOM

CAROL, AVEDON (1951–)

Avedon Carol is an American-born fan writer and blogger noted for her **feminist** views, her distrust of governmental and religious authority, and her opposition to censorship. She was born in Maryland in 1951 and discovered fandom in 1974, joining the Washington Science Fiction Association and attending Disclave, the Washington, DC, science fiction convention, for the first time that year. Soon she was publishing a personal fanzine, *The Invisible Fan*. In addition, she was a charter member of A Woman's APA, the feminist amateur press association that soon became all-woman writing and publishing AC/DC. She has also written for other amateur press associations, including Oasis, Mixed Company, ALPS, and Intercourse.

In the 1980s, she continued to publish fanzines, including *Blatant*, another personal zine, and *Rude Bitches*, coedited with Lucy Huntzinger. In 1983, she won the Trans-Atlantic Fan Fund, a fannish fund that alternately brings popular fans from the United States to Great **Britain** and vice versa, and traveled to the United Kingdom. There she met British fan Rob Hansen, and she urged him to run the following year. He won, and after his visit, they married and Carol moved to London, where she remains.

Carol and her husband joined with Vince Clarke, Pam Wells, and John Harvey to edit *Pulp*, one of the most popular British fanzines of the 1980s. In 1987, she was a guest of honor at WisCon, along with **Samuel R. Delany** and

Connie Willis. She was nominated for the Hugo **Award** for best fan writer in 1989, 1991, and 1992.

Carol became a spokesperson for Feminists against Censorship, making public appearances, writing *Nudes, Prudes and Attitudes: Pornography and Censorship* (1994), and coediting (with Alison Assiter) *Bad Girls and Dirty Pictures: The Challenge to Reclaim Feminism* (1994). In the 1990s, she moved onto the **Internet**, appearing in the rec.arts.sf.* newsgroups, and since 2001 she has run the popular blog *The Side-show* (<http://sideshow.me.uk>).

See also: "Fandom" (vol. 1); "WisCon" (vol. 1).

ARTHUR D. HLAVATY

CARTER, ANGELA (1940–1992)

Angela Carter was a major **British** writer of the twentieth century whose multifaceted work is marked by an idiosyncratic blend of surrealism, **gothic horror**, fantasy, **magical realism**, speculative fiction, and black humor as well as an acute awareness of current trends in **feminist** thought. Born in Eastbourne, Sussex, and educated at Bristol University, she is the author of nine critically acclaimed novels, four short-story collections, numerous sharply perceptive journalistic pieces (collected in *Shaking a Leg*, 1997), and a provocative book on the Marquis de Sade (*The Sadeian Woman*, 1979).

Carter is best known for her **erotically** charged postmodern reworkings of popular **fairy tales**. Published in 1979 as *The Bloody Chamber*, these stories have become landmarks of fantastic literature and helped to initiate a wave of innovative approaches to the fairy-tale genre by both literary critics and other female writers. Carter also edited the two-volume *Virago Book of Fairy Tales* (1990, 1992), a collection of lesser-known tales from across the

world featuring a wide variety of female protagonists.

Most of Carter's texts are concerned with deconstructing patriarchal images of femininity and female sexuality as they are perpetuated in myth, literature, and art. Her preferred method for "demythologizing" these powerful fictions, which insist on women's passivity and subordination, was to create intricate intertextual webs. *Intertextuality* refers to a writer reworking or referring to previously produced cultural, literary, or artistic materials. By drawing from the cultural archive of Western European imagination to rewrite familiar stories from a female perspective and using irony, exaggeration, and pastiche, Carter not only emphasizes the artificiality and inherent contradictions of these myths but also points out liberating possibilities for transformation. Her postmodern preference for writing about liminal, or threshold, and grotesque figures and her constant efforts to stretch the limits of genre by mixing characteristics of realist and antirealist modes of writing express a wish to transcend the fixed binaries at the heart of Western culture.

Despite their realistic settings, her early novels *Shadow Dance* (1966), *Several Perceptions* (1968), and *Love* (1971) evoked a disturbingly gothic atmosphere, but it is in *The Magic Toyshop* (1967) that Carter's distinctive style, with its use of folklore and fantastic elements, fully emerges for the first time. In images drawn from Sigmund Freud, E. T. A. Hoffmann, Greek mythology, and the Bible, this novel describes the rite of passage of fifteen-year-old Melanie, orphaned and sent to live with her estranged relatives. Her domineering uncle is a puppeteer who prefers his artificial creatures to the living members of his silently rebelling family. The mechanical doll is a

recurring image in Carter's work, used here to illustrate the conditioning of men and women into prescribed societal roles.

Heroes and Villains (1969) is a **dystopian** novel with parodic elements set in a postnuclear world. The protagonist, Marianne, is torn between the elite society of the "Professors" and the tribal culture of the "Barbarians." Referencing Jean-Jacques Rousseau and other **utopian** writers, Carter exposes the violence underlying the patriarchal ideals on which both surviving factions have based their collective fictions. *The Infernal Desire Machines of Doctor Hoffman* (1972), a mixture of the phantasmagoric and the picaresque, tells the tale of a city under attack from devices capable of producing hallucinations.

The performative qualities of **gender** and its cultural construction are explored in *The Passion of New Eve* (1977), Carter's most radical novel. In this surreal and darkly satirical tour de force, Evelyn, a chauvinistic Englishman, finds himself in a nightmarish America, where he is surgically transformed into the perfect woman, Eve, by a self-proclaimed Mother Goddess. Enslaved by a violent patriarch, Eve is finally united with his/her idol, Tristessa, a gorgeous film star, famous for portraying suffering heroines, who turns out to be a female impersonator. Carter's last two novels are more celebratory and comedic in nature. The carnivalesque *Nights at the Circus* (1984), set in fin-de-siècle England and **Russia**, tells the sprawling tale of Fevvers, a winged trapeze artist. *Wise Children* (1991) is a bawdy comedy about the twin daughters of a Shakespearean actor.

Carter's short stories, collected in *Burning Your Boats* (1995), continue her explorations of cultural myths and fantasies. Her subversively sensual interpretations of European fairy tales are

written in an ornate, densely poetic prose decidedly different from the simple style typical for the genre. These stories both restore details salvaged from older versions of the subsequently "sanitized" tales and interfere with the expected progression of the plot, mostly by radically changing the conventional ending: Bluebeard's young bride is rescued not by her brothers but her pistol-wielding mother ("The Bloody Chamber"); the **animal** bridegroom's tongue reveals the hidden fur beneath the heroine's skin ("The Tiger's Bride").

The notion that the power of the heroine's sexuality might match that of her predatory male counterpart is a theme Carter also explores in her most famous tale, "The Company of Wolves." Mixing folklore with variations of "Little Red Riding Hood," Carter changes Charles Perrault's gullible girl back into a "wise child," resourceful and fearless, and the Grimm Brothers' introduction of a fatherly rescuer is countered by fusing the hunter and the beast into the figure of a werewolf. Both the adolescent girl and the werewolf are presented as borderline creatures, each responding to the outsider status perceived in the other: The taming of the monster is a moment of self-discovery.

Carter also supplied the screenplay for Neil Jordan's film *The Company of Wolves* (1984), based on several of her wolf stories. By explicitly dealing with cannibalism, incest, bestiality, and female sexuality, Carter highlights the latent violence and eroticism at the heart of the fairy-tale genre. She rewrites texts originating in a predominantly female oral tradition, which male writers sought to "fix" into static, more conventional forms, and thereby emphasizes the essential fluidity of meaning and the close relationship between reading and writing.

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DOROTHEA SCHULLER

CARTER, RAPHAEL (?-)

Raphael Carter identifies alternately as **androgynous**, intersexual, epicene (having the characteristics of both the male and the female), neuter, **gender** outlaw, or **transgendered** and has expressed preference for the gender-neutral pronouns *zie* and *zir*. Carter's interest in reexamining conventional notions of sex and gender is clear in the short story "Congenital Agenesis of Gender Ideation," which won the 1998 **James Tiptree Jr. Award** and was nominated for the 1999 Theodore Sturgeon Memorial Award. After *The Fortunate Fall* (1996), Carter was a nominee for the John W. Campbell Award for best new writer two years running.

"Congenital Agenesis" is structured as a scientific paper by K. N. Sirsi and Sandra Botkin, two researchers who discover a disorder that impairs gender perception. The fictional researchers discover subjects who cannot successfully identify individuals as "male" or "female," but instead have twenty-two categories they use to identify people they meet on a scale that covers subtle variations of biological sex characteristics. This so-called disorder calls into question the researchers' own, more

conventional understanding of both biological sex and gender as corresponding to a simple binary.

The Fortunate Fall (1996), Carter's debut novel, raises many more conventional questions about gender and sexuality. The cyberpunk novel tells the story of Maya Andreyeva, a twenty-third-century reporter who transmits her thoughts and experiences to the viewing public. While conflicts between external and internal identity are briefly touched on in Andreyeva's story, her main concern is with the secret that has been excised from her memory: Andreyeva is sexually attracted to women, which is a harshly punished crime for the women of her world. While critics loved the book, none noted the novel's questions of sexuality, love, and desire. Instead, the reviewers focus on the technology and other cyberpunk aspects of the world.

Carter has also written nonfiction on issues of intersex and gender ambiguity. *Zir* "The Murk Manual: How to Understand Medical Writing on Intersex" is a tongue-in-cheek glossary of medical terms used with intersex patients, and "The Androgyny RAQ (Rarely Asked Questions)" was at one time a heavily cited **Internet** resource (now no longer available) in which Carter raised questions of philosophy, etiquette, and terminology. In "403 Forbidden: Online Androgyny: M or F—r None of the Above?," *zie* discusses the gender-invisibility of adopted online personae.

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DEBORAH KAPLAN

CAVENDISH, MARGARET LUCAS, DUCHESS OF NEWCASTLE (1623–1673)

Margaret Cavendish was responsible for many literary “firsts” at a time when the reading public was extremely critical of women writing. She was the first Englishwoman to publish widely and the first to write a biography of her husband, her own autobiography, and what can be called a science fiction novel, complete with a new planet, alien life, out-of-body travel, and inventions that anticipate modern scientific developments.

She was born the eighth and youngest child in the aristocratic Lucas family of Essex, England. Like most seventeenth-century noblewomen, she was educated at home. When the English Civil War erupted, she became a lady-in-waiting to Queen Henrietta Maria, following her into French exile. There she met and married William Cavendish, Marquis (later Duke) of Newcastle. After Charles II’s restoration to the throne, the couple returned to the duke’s English properties.

Lady Cavendish’s central characters are usually women. Female **utopias** figure in several works, most notably her 1668 play *Convent of Pleasure*, in which the heroine establishes an all-woman refuge of sensual delights before falling in love with and marrying a cross-dressing prince.

Cavendish wrote *The Description of a New World, Called The Blazing World* in 1666. In this narrative, a lady is abducted and carried off to sea. Her captor’s ship is driven far north by a storm, and all but the lady freeze to death. She discovers that her planet is joined at its North Pole to another planet, the Blazing World, which is perpetually lit by its own sun and passing comets. As her ship drifts from one planet into the other, the lady is

rescued by bear-men and taken to the new world’s emperor, who marries her.

The Blazing World is occupied by numerous intelligent and friendly species: among these are multihued men, philosophical bear-men, bird-men who reveal the secrets of weather, and worm-men who discuss subterranean matters. The Blazing World is also home to “immaterial spirits” who speak to the empress about such spiritual matters as the Cabbala, a method of interpreting the mysteries of life. In order to write a new Cabbala, the empress seeks the aid of a character named the Duchess of Newcastle. The two women learn to create imaginative worlds and to travel outside of their bodies. When the empress’s Earthly home is threatened by **war**, the resources of the Blazing World—including submarines—are used to subdue the attackers. The story concludes with the parting of the friends: the empress remains in the Blazing World, while the Duchess of Newcastle returns to her husband on Earth.

In her desire for literary fame, Cavendish inserted herself into her works. She died at the age of fifty in 1673 and is buried beside her husband in Westminster Abbey. Her monument shows her holding an open book, with pen and ink pot at hand.

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JUDITH ANDERSON STUART

CHANT, JOY (1945–)

Joy Chant (pronounced CHAINT) is an **award**-winning English fantasy writer. She was born Eileen Joyce Chant on January 13, 1945, in London. She became Eileen Joyce Rutter when she married Peter Brown Sayers Rutter on August 29, 1981, but has maintained her original name professionally. A graduate of the College of Librarianship in Wales, where she produced *Fantasy and Allegory in Literature for Young People* (1971), Chant served as a librarian and lecturer on librarianship from 1966 to 1978. Noted for her part in the strong wave of original fantasy that followed **J. R. R. Tolkien** and C. S. Lewis, Chant published three novels set in the world of Khendiol: *Red Moon and Black Mountain: The End of the House of Kendreth* (1970), *The Grey Mane of Morning* (1977), and *When Voiha Wakes* (1983). A further Khendiol story, “The Coming of the Starborn,” appeared in Maxim Jakubowski’s anthology *Lands of Never* (1983). Chant also wrote *The High Kings* (1983), a collection of **Arthurian** stories that combines the Matter of **Britain** with the *Mabinogion*.

Chant’s novels of Khendiol appeal equally to young adults and adults. Her early reading experiences—folklore, myth, legend, and history—predisposed her to heroic language and legendary tales. She began developing the history, customs, and religions of Khendiol while still a child, accumulating so much information that new facts seemed more discovery than invention. The novels take place in a variety of time periods and focus on several distinct cultural groups. The Khentorei are unicorn-riding nomads whose horse-worship, royal sacrifice, code of honor, and respect for nature are reminiscent of Native American, Mongol, and Celtic traditions; a goddess

associated with earth magic plays a strong role. The Starborn, descendants of gods and wielders of the Star Magic, are led by a princess; the life-force of each enchanter is linked to an actual star, which goes out if that enchanter dies or marries a mortal. The people of Halilak have a matriarchal society, run cooperatively by women who rear their children independent of their transient male lovers; the men live in a separate town, each belonging to a craft lodge, denied literacy and limited in the types of crafts they may pursue.

Chant’s awards include Mythopoeic Fantasy Awards for *Red Moon and Black Mountain* in 1972 and *When Voiha Wakes* in 1984. *The High Kings* won the World Fantasy Special Award for Professional Work in 1984.

See also: “The Creation of Literature for the Young” (vol. 1); *Fairy Tales and Folklore*.

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LYN C. A. GARDNER

CHARNAS, SUZY MCKEE (1939–)

Suzy McKee Charnas is an American science fiction and fantasy author, best known for her Holdfast series, a unique **feminist science fiction** (SF) series that not only reflects twenty-five years of feminist theorizing but also anticipates many of the key issues (hybridity, post-colonial concerns) of postmodern theory. Extraordinary for the genre, the

third part of the Holdfast series, *The Furies* (1994), presents a yet unrivaled savage description of a literal **war** of the sexes, with women (“fems”) committing the atrocities they were once subjected to as slaves.

As a descendant of a long line of strong women and born into a family of artists, Charnas claims to have begun writing at the age of six. She lives with her husband, her two children, and other relatives in New Mexico. Charnas has written more than fifteen books and short stories of SF, (dark) fantasy, and **horror** as well as young adult fiction, some under her pseudonym Rebecca Brand, and two nonfiction books. In *My Father's Ghost* (2002), Charnas commemorates her estranged relationship with her father. Some of her work is available as electronic fiction online.

Initially inspired by the Women's Liberation Movement, Charnas looks at the intersection of **gender**, race, and class in her science fiction. In her post-apocalyptic Holdfast series, she explores the pathology of society's sexism and racism taken to extremes and alternatively inflicted by both sexes. With *Walk to the End of the World* (1974), the series sets out as a harsh (eco)feminist colonial **dystopia** in a bleak post-holocaust patriarchal and homogeneous society where fems, women reduced to **animal** status, are used as breeders and slaves and people of color are referred to as “unmen.” The almost pastoral *Motherlines* (1978) presents two separatist all-female societies. While the escaped Free Fems of the Tea Camp establish a matriarchal dystopia, the parthenogenic Riding Women of the Grasslands, modeled on **Amazons**, represent an alternative potential **utopia**. *The Furies*, about the fems' return to the Holdfast, describes a masculinist dystopia, the fems' establishment of a

neocolonial system, and a raging war of the sexes. *The Conqueror's Child* (1999) concludes the series with a utopian reconciliation of the two sexes and the races that depicts the continuous process of a utopia in the making rather than the unattainable utopia of perfection. Charnas's allegory of the building of a new utopian world moves from one patriarchal society to a plurality of five societies, and from a white supremacist society to a multicultural, multiethnic, multireligious society.

In the Holdfast novels, Charnas stresses particularly the necessity of experiencing both victimization and mastery for a catharsis, a shift from the nuclear biological family to families of psychological affinity, from genetic to nonpossessive generational progeny. Other utopian issues are “share-parenting” and, most poignantly, the individual experience of “borderwalking,” the slipping in and out of different societies, cultures, and other modes of existence (male/female, sane/mad, human/animal). Borderwalking these binaries empowers the female protagonist Aldera, who develops from passive slave runner and messenger of men's words in *Walk to the End of the World* to messenger of fems' freedom in the sequels, from escapee and societal outsider to conqueror, politician, and finally mythic god-figure.

Charnas's dark fantasy *The Vampire Tapestry* (1980), a recasting of the **vampire** legend as a postmodern survival story, continues to explore the theme of the beast within, the similarity between humans and animals, and the nonsensicality of stereotyping and binarisms. Just as Servan, one of the main male characters in the Holdfast series, is characterized as a slick, malicious human predator, Charnas depicts vampires here as our estranged cousins, an almost extinct branch of humankind. The anachronistic

protagonist, Dr. Weyland, has adapted so well to the twentieth century that he undergoes therapy. He is a respectable professor of anthropology and the director of a sleep lab, clearly an evolutionary deviation rather than a supernatural monster. Weyland is a very civilized vampire, who uses the sleep lab as a convenient means for a steady supply of victims, whom he does not kill, but only feeds on. When this tragic hero is savagely victimized and persecuted, he retaliates and goes into hibernation to wait for more civilized times.

Charnas's work has been nominated for a variety of **awards** and has won the Hugo for the short story "Boobs" in 1990, the Nebula for the novella "The Unicorn Tapestry" in 1980 (a chapter out of *The Vampire Tapestry*), the Tiptree Retrospective Award for three books of the Holdfast series (*Walk and Motherlines* in 1996 and *Conqueror's Child* in 1999), and the Gaylactic Network Spectrum Award in 2003, again for the Holdfast series. In addition, her novel *The Kingdom of Kevin Malone* won the Mythopoeic Fantasy Award for Children's Literature in 1994.

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DUNJA M. MOHR

CHERRYH, C. J. (1942–)

C. J. Cherryh is the pen name chosen by Carolyn Janice Cherry. She began writing at a young age, earned a B.A. in Latin and an M.A. in classics, and taught high school for ten years before undertaking a full-time career as a writer. She won the John W. Campbell Memorial **Award** for best new writer in 1977. With almost no publications to her credit prior to her first novel, Cherryh represents an early example of writers of her era who circumvented the strong science fiction magazine market yet became a novelist. Her varied output includes as of 2006 more than sixty novels, short-story collections, and works of nonfiction, translations, and edited texts.

Writing a wide range of fiction, Cherryh's work includes an ongoing science fiction series that began with *Foreigner* (1994) and a "high fantasy" series that began with *Fortress in the Eye of Time* (1995). Her books are strongly realistic, the psychologically oriented prose reminiscent of Henry James. The most

important challenges her characters face and overcome are internal. Cherryh frequently structures conflicts in her novels between the status quo and an unjust usurper, and her characters often struggle to discover or maintain their loyalty to existing authority in a way that promotes the best outcome.

Cherryh consistently demonstrates the ability to craft worlds that work in a comprehensive way. Her training in history and interest in archaeology inform her construction of fictive environments that reflect plausible connections between biology, the **environment**, and culture in fields as varied as economics, psychology, linguistics, **architecture**, and the hard sciences. Although less overtly political than some of her early contemporaries, Cherryh is recognized for her strong women characters, including military leader Signy Mallory, marine Bet Yeager, and scientist-political leaders Arianne Emory I and II. She claims the only overt attention she has given to **gender** issues appears in the Chanur novels, which include a subplot about a lone male's struggle against cultural stereotypes for acceptance by his female spacefaring relatives.

Cherryh's critical reception has at times been mixed. Her use of what she calls "third-person intensive" narration, coupled with elegantly complex prose and vocabulary, has proven more challenging than some readers would prefer. Others see this complexity as validation of Cherryh's prose as literary in nature. In addition, whereas her early work showed remarkable variety, recent reviewers note the formulaic nature of the latest texts in her series fiction.

A builder of complex and rich worlds in many genres, some of her memorable creations include the Alliance/Union background of her company **war**

novels, such as Hugo Award winners *Downbelow Station* (1981) and *Cyteen* (1989). *Foreigner* (1994) is one of Cherryh's most vivid creations. It includes the *atevi*, tall, ebony-skinned humanoids who share their planet with a human **lost colony**, and tells the story of Bren Cameron, a translator who is (initially) nearly the only human able to competently translate the mathematically intense and biologically impacted *atevi language*.

Cherryh's main contributions to the world of fantastic fiction include commercially risky early novels that highlight alien languages and experimental prose, her rigorously developed fictional backgrounds, and her use of rich yet challenging prose in a field that more frequently rewards ease of reading. Entering her thirtieth year as a published novelist in 2006, Cherryh shows no sign of slowing her output.

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EDWARD CARMEN

CHINA

In the West, science fiction (SF) and fantasy have a reputation as children's literature and popular fiction, both of which dominated the assessment of this genre until at least the later 1960s. With subsequent increased interest in academic circles as well as the advent of a wave of authors who both took their craft seriously and were taken seriously, some Western science fiction has escaped this dismissive framework. It is unfortunately still there for Chinese SF.

There has been an active, if small, science fiction community of some twenty to thirty active SF writers in China for at least two decades, as verified in the pages of *Science Fiction World* (Ke Huan Shi Jie), the major publishing venue for Chinese-language fiction in China. But Chinese SF writers suffer from two other barriers to success both within the Chinese-speaking world and outside of it. The first is indigenous to China and is both a political and an economic barrier: a limitation on the genres approved for indigenous publishers and the writing community. As described in Qingyu Wu's critical work *Female Rule in Chinese and English Literary Utopias* (1995):

Creative writing has been limited to the methods of realism or **romantic** revolutionary realism and Communism, the paradigm of **Marxist** scientific **utopia**, which offers the vision of an affluent society without class, state, family, marriage or private ownership, has dwarfed all other possible utopian dreams and has become the only permitted legitimate and ultimate Chinese utopia. (11)

The second hurdle is similar to that encountered by writers of other non-English-language SF: the public taste for SF among non-English-speaking readers is for translations from English—a problem identified by many European writers in Italy, **France**, **Germany**, Spain, and Scandinavian and Slavic countries.

Despite these barriers to success, there is a small body of Chinese SF and even of **feminist** Chinese SF, beginning with a tradition of feminist utopias that Wu chronicles in the English-language *Female Rule*. Even then, several of the works she mentions—while either representing strong women or arguing for

the liberation of women from such problems as footbinding and the Confucian ethical system that dictates their “natural” second-class status—were written by men. They nevertheless deserve mention because they have influenced later writers.

Wu takes a historical view with five Chinese utopian novels, two of which are worth mentioning in the present context. *The Destiny of the Next Life* (1751), by Chen Duansheng, was written as seventeen books in poetic form of the *tanci*, the book for singing that was supposed to be uniquely suited to women's literary interests. In this work, Duansheng's heroine Meng Lijun, reincarnated from a concubine, “becomes an avenging agent who resists a woman's fate of marriage and reaches the position of Zaixiang (prime minister)” (53), thus embodying an alternative future for women. The modern novel *Remote Country of Women* (1994) brings a woman from a “minority peoples” feminist utopia into the modern China of the Cultural Revolution (1966–76) and its disastrous aftermath for normal human social relations. Although the novel is by a male author, Bai Hua, his sensitive use of a marginalized, female-oriented society to reflect on the destructive forces of contemporary, politicized patriarchy creates a lens into the dilemmas of Chinese men and women trying to imagine past the utopian dreams that have failed.

There are a few women writers among the small number of SF writers in China; perhaps one in ten is female. Yan Wu, himself a writer, critic, and college professor in Beijing, has provided a short list that gives an idea of the genre writers, starting in the 1980s when *Science Fiction World* began publishing. The earliest is Ji Wei, originally from Shanghai, who began in SF but later became a mainstream writer and

moved to Great **Britain**. Her several anthologies of SF were largely aimed at younger readers. The 1990s brought a much larger number of women writers into the SF field, including Bi Shumin, a doctor, clinical psychologist, and famous mainstream writer living in Beijing. Her novelette *Prof.'s Ring* is science fiction, the story of a doctor of Chinese medicine whose fingers have a special ability to sense the feelings of the patients. Ling Chen, now an **editor** of a computer magazine, lives in Beijing and has published a dozen SF novels, novelettes, and short stories; her most famous SF work is *Messenger*. Zhao Haihong worked as a teacher in a college in Hangzhou and published several SF short stories as well as translating some works from English. Her most recent work is a short-story collection, *Gathering in 1937* (2006). Zhang Jing is a children's SF writer living in Qingdao, Shandong province, while Mi Lan, living in Wuhan, published a story titled *Red Dancing Shoes* in the 1990s that was very popular with SF readers.

There are also a few mainstream writers whose talent is considerable and who have been honored within the Chinese literary community. They sometimes make use of recognized science-fictional techniques or themes, often to connect their contemporary characters to the past through a mythic dimension. One of the more famous, as well as controversial, of these writers is Can Xue, whose works have started to appear in translation. Her work has been critiqued as **magical realism**, and she states that she is striving to find a language for the dislocation of normal human relationships that are caused by the extreme control exerted by the government over the people of China. One of her claims is that many normal human emotions must be suppressed due to economic and social hardship,

causing an atomization of individuals. Her works have a dreamlike quality where husband and wife, as in "The Date" or "Dialogues in Paradise" (in the anthology of that name), cannot make human connections with each other. She symbolizes this atomization with many first-person representations of events with only an abstract cause-and-effect relationship. In "Dialogues," for example, a series of pastiches in nonlinear time are linked for the female narrator only by the smell of the tuberose. The unreality of her life is both figured and represented by her dislocation from usual time.

Other writers such as Hong Ying illustrate the corruption of government at all levels by reincarnating historical individuals who have been destroyed by the system into current ones, but as a psychic, not a physical, reincarnation. Thus her novel *Peacock Cries* (2003, 2004), known for its criticism of the Yangtse River dam projects, also plays on mythology to expose two generations of corruption.

Both of these writers use magical realism, and mythic time- and character-symbols, in order to speak what can hardly be spoken. In fact, some of Hong Ying's work is banned in China because it is too easily read as criticism, and Can Xue, like many of her female precursors in the Western world, is often dismissed as being crazy, although, at the same time, her talent as a writer is widely acknowledged.

As both of these writers assert, and as Wu details in *Female Rule*, there are many issues of **gender** injustice in China that can be addressed through science fiction. Unfortunately, while the genre is still seen as children's literature, leaders in China have always taken literature seriously, so the writers cannot count on getting their message across under the guise of a children's

story as they could in the United States during the 1950s and 1960s. Still, SF readers can expect to see more of their work in the future as more individuals in the SF community learn the language and work to translate and make their works available to a larger world.

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JANICE BOGSTAD AND YAN WU

CHRISTINE DE PIZAN (c. 1365–c. 1431)

Christine de Pizan is one of the few female writers of the fourteenth century to achieve renown during her own lifetime. She has returned to popularity among modern writers, as well, primarily due to the perceived **feminist** stance of many of her works. Indeed, Christine's most famous work, *Le Livre de la Cité des Dames* (*The Book of the City of Ladies*) may even have begun a centuries-long literary *querelle des femmes*, a debate echoed in the medieval and Early Modern English "woman question." Despite her repeated defenses of women, though, Christine issued no demands for reform. Her work is more of an apologia on women than an assault on the structure of her own society, and even *City of Ladies* cannot truly be considered a feminist work by contemporary definitions.

Despite that qualification, Christine's achievements remain remarkable. Born in Italy, Christine's family moved to **France** when her father joined the Court of Charles V. Like her father, Christine depended upon royal patronage for most of her adult life. Her childhood and early adulthood were unusually edenic; she received the intellectual training that she later deployed as a professional writer, and she was fortunate enough to marry for love. When her husband died after ten years of marriage, though, Christine was left a virtual pauper and turned to writing for a means of support.

Christine's early lyric poems gained her popularity, and in minor ways they echo the concerns of her more mature poetry, letters, and political works. But it is not until her entry into the *Querelle de la Rose* (*Quarrel of the Rose*) that Christine's concerns over courtly love and the treatment of women become fully apparent. Responding to the misogynist elements of the allegory *Romance of the Rose*, Christine first wrote against it in 1401. She followed that letter with several other works defending her own stance against the *Rose* and continuing to decry its negative portrayals of women. In *City of Ladies*, written around 1404 or 1405, Christine writes her own allegory of virtuous women.

Later in her life, Christine entered the political arena, writing impassioned pleas for a just government of her adopted country. Disturbed by a France torn apart by rival factions and left almost anarchic in the wake of civil war, Christine's works encouraged peace and unity. Toward the end of her life, after a literary silence lasting more than ten years, she returned to writing with her last work, a celebration of Joan of Arc and her victories over the English. Biographers, dependent upon Christine's works for most of the details

of her life, are uncertain whether she died before or after Joan's own terrible execution at English hands.

Notable as the first woman in Europe to write professionally, Christine de Pizan remains significant in our own era for her spirited defense of women and her engagement in the varied controversies of her time. If not truly a feminist, she is nonetheless a significant writer in the literary canon.

See also: "The Middle Ages" (vol. 1).

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WINTER ELLIOTT

CLARKE, ARTHUR C. (1917–2008)

Arthur C. Clarke is an **award-winning British** science fiction (SF) author who long made his home in Sri Lanka. He was one of the most celebrated science fiction writers of the twentieth century, known for his inspiring visions of the future and hard extrapolation. With more than thirty science fiction novels and numerous short stories to his credit, he is one of the most widely read SF writers. Even though one of the common criticisms against his fiction writings concerns the lack of depth in his characterization, his female characters

make an interesting conglomeration of intelligent, attractive, and self-driven women. In contrast to the stereotypical female characters that the **space operas** of the early twentieth century exhibited, Clarke's female characters are neither treated as sex symbols nor are portrayed as the marginalized "other" sex. They are independent, assertive, nonmanipulative women, comfortable with their sexuality and feminine charm. They carry themselves with dignity and mostly share an equal footing with their male counterparts.

The characters of Dr. Laura Ernst and Ruby Barnes in *Rendezvous with Rama* (1972), as well as Sasha, Tanya, and Zenia in *2010: Odyssey Two* (1982), are examples. These women are experts in their chosen fields and are as excited and committed as are the men aboard the spaceships. In *3001: Final Odyssey* (1996), Clarke makes the female characters of the third millennium more vocal; they are seen to be freely airing their views on all matters, including sex. While Indra refers to circumcision that was being followed in the twenty-first century as "genital mutilation" that she considers "atrocious," Aurora, the woman protagonist Frank Poole meets while flying, rejects him because he is "mutilated." Mirissa in *Songs of Distant Earth* (1986) is the most intelligent person of her land, Thalassa. Though she is married to Brant, the plot has her falling in love with the spacefarer Loren. Her decision to be with Loren for a while and mother his child is indicative of Clarke's commitment to delineate independent women. In *Imperial Earth* (1976), he speaks of another category of women referred to as "Mothers" who are involved in the technology of **cloning**.

Female characters in Clarke's science fiction seem to be sexually liberated and know how to exercise their right to choose. They enjoy a freedom that only

a society which treats both the sexes as equal can offer. Clarke's fictional worlds are often futuristic, and the cultures attribute maturity to men and women who view the world not through the prism of sexual bias but with a clear-sightedness that fits Clarke's vision of an evolved society.

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GEETHA B.

CLAYTON, [PATRICIA] Jo (1939–1998)

Jo Clayton is an American author of science fiction (SF) and fantasy who began publishing her novels in 1977, during what is considered by **Marleen Barr** and other scholars to be the golden age of **feminist science fiction**. More than a million copies of Clayton's thirty-five books have sold worldwide. Her background included a childhood of storytelling, perhaps as a result of her being named in part for the character of Jo March in *Little Women*. She spent significant time in academia in both student and teacher roles, and even a brief period at a teaching convent, leaving before taking final vows.

Due to the timing of her first publication, Clayton was able to enjoy the relative freedom of creating a strong female protagonist who could stand alongside those of contemporaries such as **C. J. Cherryh** and **Andre Norton**. Aleytys, the protagonist of the nine-novel Diadem Saga, is the involuntary bearer of the Diadem, an ancient artifact that bonds itself inseparably to its wearer, enhancing psi powers and entrapping

the bearer's soul upon death. Aleytys and her comrades bound in the Diadem embody many traditional female archetypes, including Mother, Maiden, Crone, and even Warrior.

Although powerful, self-reliant heroines who triumph over barriers to their success typify Clayton's novels, her fiction is characterized by an awareness of multicultural concerns as well. The novels in the Diadem Saga, in particular, describe the adventures of fully realized characters of different sexes, sexualities, and species. Aleytys has several diverse relationships over the decades-long search for her mother. Clayton even explored borderline taboo subjects, such as underage sexuality, through Shadith, a woman trapped in the Diadem for centuries, released into the body of an adolescent in one of the several Diadem subseries. Clayton's science fiction also predicted several contemporary technological devices, including a security tracking bracelet in the Shadow novels.

Clayton is often praised for her appealing and three-dimensional heroines, the originality of her characterizations, the gripping action and adventure of her plots, and her readable prose. On the other hand, she has been criticized for writing novels that are too intricate and complex, developing too many subplots and characters, and having insufficient or unsatisfying endings to both novels and series.

Clayton was an early participant in the speculative fiction community on the **Internet** through GENie. She was diagnosed with multiple myeloma, a bone marrow cancer, in 1996, and remained an active part of the electronic community through her hospitalization until her death. The Oregon SF Emergency Fund, established as the Clayton Memorial Medical Fund, remains active. Upon her death,

Senator Tom Harkin of Iowa entered a tribute to her into the *Congressional Record*.

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MARYELIZABETH HART AND ALEXIS HART

CLONING

The fantasy of human cloning, or related processes such as parthenogenesis (a form of reproduction in which the egg develops into an individual without being fertilized), has found imaginative expression in fictional texts throughout the ages. This work has provided representations of the coded sexual politics of creation myths, reproductive scenarios, and **utopian** visions of **gender** egalitarianism and autonomy, even if at the price of removing the opposite sex. Examples of cloning range from the story of the conception of the Virgin Mary to the women-only worlds of, for instance, Mary E. Bradley Lane's *Mizora* (1890), **Charlotte Perkins Gilman's** *Herland* (1915), **Joana Russ's** utopian *Whileaway in The Female Man* (1975), and **James Tiptree Jr.'s** "Houston, Houston, Do You Read?" (1976). Separatist communities, which these women-only societies represent—with the exception of *Herland*, where they are receptive to men provided the latter accept their rules—are based on a powerful wish for independence from men and can be regarded as a forceful strategic political gesture toward that self-sufficiency and self-government. Other relevant examples of societies of women where they reproduce without men are **Sally Miller Gearheart's** *The Wanderground* (1976), **Suzy McKee Charnas's** *Motherlines* (1978) and *Furies* (1994), **Joan Slonczewski's** *A Door into Ocean* (1986), and **David Brin's** *Glory Season* (1993).

The instances of narratives explicitly about cloning written by women or featuring cloned women are plentiful, including Aldous Huxley's *Brave New World* (1932), but they reach a peak in the 1970s, coinciding with the rise of Second Wave **feminism**. Thought-provoking narratives dealing with human cloning and its multiple and far-reaching ramifications—in terms of sexual politics, maternal genealogies, and a new psychological map for society—include **Ursula K. Le Guin's** "Nine Lives" (1969), **Naomi Mitchison's** *Solution Three* (1975), **Pamela Sargent's** *Cloned Lives* (1976), **Kate Wilhelm's** *Where Late the Sweet Birds Sang* (1976), **Joan D. Vinge's** *The Snow Queen* (1980), **C. J. Cherryh's** *Cyteen* (1988), and Fay Weldon's *The Cloning of Joanna May* (1989). Eva Hoffman's *The Secret: A Fable for Our Time* (2001) concerns a woman who decides to have a cloned daughter, and Mitchison's "Mary and Joe" (1962) also deals with a mother and cloned daughter.

In philosophical terms, these narratives deconstruct the long-standing patriarchal tradition that considers woman as the "Other" of man, a narrative to which Simone de Beauvoir so forcefully called attention in *The Second Sex* (1949). From a psychological point of view, in turn, the narratives signal the end of the Oedipus Complex, suggest alternative family configurations, and remind us of the necessity to reflect on the bioethics of these potential social players. The idea of human cloning seems to hold a particular fascination for women writers, who see in it a way of circumventing a patriarchal attitude toward science, women's bodies, and power hierarchies, providing the possibility of separating women's reproductive capacities from male input and thus bringing about Shulamith Firestone's vision that the

reproduction of the species by one sex for the benefit of both would be replaced by (at least the option of) artificial reproduction: children would be born to both sexes equally, or independently of either, however one chooses to look at it. ... The tyranny of the biological family would be broken. (*Dialectic of Sex*, 11)

In addition, cloning could offer gay and **lesbian** couples the chance to have their own biological children, a vision fictionally dramatized in Leona Gom's *The Y Chromosome* (1993) and **Nicola Griffith's** *Ammonite* (2002). Indeed, the advent of human cloning might potentially lead to greater equality between women and men in the social and family arenas, especially if coupled with the introduction of artificial wombs, which would mean that women would be autonomous from men in terms of reproduction, a scenario that would effectively amount to the fulfillment of the old dream of parthenogenesis. Cloning and parthenogenesis, on the other hand, could also spell male procreative autonomy from women, with worrying consequences in both cases. Even therapeutic cloning could result in women's exploitation, since many eggs would be necessary to carry out the cloning procedure.

See also: Feminist Science Fiction.

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MARIA ALINE SEABRA FERREIRA

COLERIDGE, SARA (1802–1852)

Sara Coleridge was a **British** author best known for *Phantasmion* (1837), the first fantasy novel for children. *Phantasmion* recounts the adventures of a young orphan, Prince Phantasmion, who is given miraculous powers by his fairy guardian Potentilla. She materializes out of a pomegranate tree and grants him the powers of insects, such as a spider's sucker-feet, grasshopper legs, butterfly wings, and a warrior ant's strength. *Phantasmion* uses his powers to journey to neighboring kingdoms, where he becomes embroiled in political intrigues, discovers the secret history of his parents' marriage and his father's treachery, and falls in love with the beautiful young maiden Iarine. All ends well, and when *Phantasmion* returns home, he returns as a strong, even militaristic, national leader. Although the novel was never widely known, it was well received by critics, who appreciated its poetic language and the many poems embedded throughout the narrative.

Coleridge was a lifelong sufferer of "nervousness," a somewhat unspecific nineteenth-century term for a physical and emotional disorder, and she took laudanum, an opium derivative, to

alleviate its symptoms. She soon became addicted. Her father, poet and philosopher Samuel Taylor Coleridge, had been an opium addict, and Coleridge's writings often questioned if a predilection for opium use and nervousness was inherited. *Phantasmion* was written during a period of Sara Coleridge's life when her opium intake was extreme and she was suffering from an emotional breakdown. Because *Phantasmion* contains repeated motifs of intoxicating potions, ruby-colored liquors, and flowers that cause sleep or paralysis, scholars have interpreted the work as a thinly veiled exploration of the effects of opiate use and the struggle for self-mastery over bodily cravings.

As the daughter of Samuel Taylor Coleridge and an author in her own right, Sara Coleridge's life story has interested **feminist** scholars. She barely knew her father, for he abandoned his family when she was very young. However, after his death in 1834, she dedicated the rest of her life to recuperating his works for posterity. Coleridge (initially in conjunction with her husband and first cousin Henry Nelson Coleridge) collected, edited, and then published almost all of her father's miscellaneous writings in scholarly editions. Most of Coleridge's literary output was in the field of scholarly editing and translation, but she did write creative works for children. In addition to *Phantasmion*, these include several volumes of unpublished poetry and the popular poetry collection *Pretty Lessons in Verse* (1834), from which "January Brings the Snow" is frequently reprinted in nursery rhyme books. Although scholars such as Virginia Woolf and Bradford Mudge Keyes have suggested that her devotion to her father's memory stifled her own creative output, *Pretty Lessons in Verse* and *Phantasmion* are carefully crafted

children's books, and selections from both works are still in print.

See also: "The Creation of Literature for the Young" (vol. 1); "Nineteenth-Century Fiction" (vol. 1); "Nineteenth-Century Poetry" (vol. 1).

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DONELLE RUWE

COLONIZATION

Colonization, a recurrent theme in science fiction (SF) and fantasy, can be broadly understood as the act of establishing settlements on another territory, uninhabited or inhabited. Thus, a colony is a territory under the political control of a parent or "metropolitan" state. Although colonization has been a repeated and long-standing characteristic of human history, it has a particularly important meaning and significance in terms of the particular form of empire-building undertaken by European countries over the past five centuries. Especially during the nineteenth century, colonization was presented as being a vital part of a laudable "civilizing" mission, centered around the development of "savage" or "barbaric" populations. However, the rhetoric of progress disguised the often violent and economically exploitative actualities of European colonial endeavors: the conquest and control of land was synonymous with the conquest and control of people and material resources.

A genre very much concerned with ideas about exploration, expansion, and territory, science fiction is replete with references to and images associated with colonization, from the representation of the cannibalistic Morlocks in H. G. Wells's *The Time Machine* (1895) to the off-world colonies in Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968) and the Fiorina 161 penal colony in David Fincher's **Alien³** (1992). In addition to futuristic visions and allegorical representations of colonial encounters between humans and aliens, the science fiction device of time travel has been used to explore the history of colonization and enslavement.

Octavia Butler deploys this device in her novel *Kindred* (1979), in which an African-American woman, Dana, travels back in time to a plantation in pre-Civil War Maryland to save the life of her white ancestor. **Feminist** writers have been particularly concerned to explore the conjunction of colonial and **gender** oppression, examining the forms of double colonization experienced by women subjected to both colonial and patriarchal oppression.

Ursula K. Le Guin's collection of novellas *Four Ways to Forgiveness* (1995) engages with this dual concern in its depiction of the planet Werel and the uprising of its colony Yeowe, while **Nalo Hopkinson**'s novel *Midnight Robber* (2000) draws on Caribbean mythology to reconceptualize technological possibilities from the perspective of an African diasporic culture. Hopkinson's representation of the artificial intelligence network Granny Nanny playfully references the revolutionary and matriarchal figure Nanny of the Maroons and nanotechnology. Such post-colonial science fiction brings together the explorations of colonial histories and legacies central to postcolonial theory and the futuristic visions and reimaginings of fantasy writing.

See also: "Intersections of Race and Gender" (vol. 1); "Nineteenth-Century Fiction" (vol. 1).

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REBECCA MUNFORD

COMEDIC SCIENCE FICTION AND FANTASY

Many writers of science fiction (SF) and fantasy employ humorous anecdotes, plot points, or outright jokes in their books without making the humor the focus of the work. However, with the advent of works such as **Henry Kuttner**'s serials for *Thrilling Wonder Stories* in the late 1930s, L. Sprague de Camp and Fletcher Pratt's *Compleat Enchanter* in the 1940s and 1950s, some of Fritz Leiber's stories about Fafhrd and the Grey Mouser at around the same time, and singleton novels such as James Schmidt's *The Witches of Karres* (published as a novelette in 1949) and **Robert A. Heinlein**'s *Have Space Suit—Will Travel* (1958), there began to be a recognizable subgenre of comedic SF and fantasy.

Over time, humorous fantasy and science fiction have broken up into several categories. First, there are works which are outright and direct parodies of other specific books, television shows, or genres, such as National Lampoon's *Bored of the Rings* (1969) or the 2002 *Barry Trotter and the Unauthorized Parody*. These are written almost

entirely by groups of men, with one notable exception: **Diana Wynne Jones's** *The Tough Guide to Fantasyland* (1996), which is both a riff on the standard-issue medieval-feudal Dungeons-and-Dragons-like fantasy novel and a parody of a popular European series of travel books. Generally, the life span of this kind of work is linked closely to the popularity of the work or genre that inspired it; highly specific parodies may be briefly and intensely popular but tend to fade quickly, whereas works of more general parody such as Jones's have an intrinsically longer shelf life.

Second, there are works that are not direct parodies but are set in universes which allow for the inclusion of multiple references and parodies either around the edges or occasionally centrally. This area is where **Terry Pratchett**, Douglas Adams, Jasper Fforde, Piers Anthony, Robert Asprin, and Tom Holt, among others, work and is the most popular mode for writers whose output is entirely or almost entirely comedic. Very few women have devoted their careers to speculative comedy to the extent that the male writers previously listed have, but there are several. One notable example is **Esther Friesner**, whose trilogy of novels including *Gnome Man's Land* (1991), *Harpy High* (1991), and *Unicorn U.* (1992) are teen-comedy-meets-magic romps. She also edits the *Chicks in Chainmail* series of anthologies, which are **sword-and-sorcery** spoofs. Other examples include Jody Lynn Nye, who wrote an elves-in-the-university-library trilogy, among other works, and Connie Willis, whose *To Say Nothing of the Dog* (1997) is a send-up of Victorian literature, time-travel fantasy, and Jerome K. Jerome's humor classic *Three Men in a Boat* (1889). The Jane Austen-like Cecelia and Kate series, beginning with *Sorcery and Cecelia; or, The Enchanted Chocolate Pot* (1988), by Caroline

Stevermer and Patricia C. Wrede also fits into this category.

Lastly, there are works of speculative comedy that are not intended to be parodies or references of any sort. Connie Willis's *Bellwether* (1996) is a notable example of this kind of work, as are portions of **Lois McMaster Bujold's** Vorkosigan series. Many books of this type wind up labeled as young adult literature, including most of the work of Diana Wynne Jones, the work of Ysabeau Wilce, and **Tanith Lee's** *Black Unicorn* (1989).

As mentioned previously, it is rare for women to make comedic speculative works the central work of their careers. In fact, the rarity of women writing humorous fantasy and SF can be shown by an examination of the tables of contents of several short-story collections: *The Mammoth Book of New Comic Fantasy* contains twenty-nine male contributors and five female ones, and *The Mammoth Book of Awesome Comic Fantasy* contains twenty-seven male contributors and five female contributors, of which one (Friesner) is represented twice. *The Mammoth Book of Seriously Comic Fantasy* has twenty-eight male contributors and eight women. This ratio is fairly consistent, especially since it should be noted that, although these anthologies share the same **editor** and publisher, the Mammoth series of anthologies is the only regularly printed series of comic speculative short story anthologies now extant, and no similar series exists for science fiction.

In addition, the subcategories of dark or ironic humor, postmodernist and metafictional humor, and specifically political humor, all of which are already rare in speculative humor, are even scarcer when written by women. **Angela Carter's** short fiction contains a streak of dark comedy, as does **Joanna Russ's** work; Carter also dabbled in

metafictional deconstruction and experimentation in pieces like “Overture and Incidental Music for A *Midsummer Night’s Dream*,” and Russ’s short story “Clichés from Outer Space” is a specifically **feminist** look at the process of SF editing and story selection. However, the comic novel that is most notable for explicitly examining feminism and the position of women in a fantasy environment is Terry Pratchett’s *Equal Rites* (1987). Pratchett’s work has often had well-rounded female protagonists and subsidiary characters, and *Equal Rites*, written early in his career, is a rare example of a political comedy that does not entirely fail at either politics or comedy.

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LILA GARROTT-WEJKNORA

CONSTANTINE, STORM (1956–)

Whether working in short or long forms, British dark fantasy writer Storm Constantine’s work demonstrates her distinctive vision, one which focuses on marginalized characters who exist on the fringes of society, incorporates magical and mythic elements, and includes sex and sexuality, often neither heterosexual nor heteronormative, that is often the catalyst for or provides access to the fantastic and transformative.

Constantine is best known for her Wraeththu trilogy: *The Enchantments of Flesh and Spirit* (1987), *Bewitchments of Love and Hate* (1988), and *Fulfillments of Fate and Desire* (1989), which were first published individually and then in an

omnibus edition called simply *Wraeththu* (1993). The novels are set in a world where the human race is in decline and a new race of **androgynous** hermaphrodites, the Wraeththu, has risen to power. The Wraeththu have the ability to infect humans with their blood, a process called *inception* that begins to change the humans to Wraeththu. The change is sealed through an act of sexual union, *aruna*, with another Wraeththu. Constantine revisited the world of the Wraeththu, expanding its cosmology, in her Wraeththu Histories trilogy: *The Wraiths of Will and Pleasure* (2003), *The Shades of Time and Memory* (2004), and *The Ghosts of Blood and Innocence* (2005).

In addition to her Wraeththu novels, Constantine produced several other popular series. She moved from the secondary-world fantasy of the Wraeththu to dark **urban fantasy** in her Grigori trilogy: *Stalking Tender Prey* (1998), *Scenting Hallowed Blood* (1999), and *Stealing Sacred Fire* (2001). The Grigori series also features characters that are offshoots of humanity, in this case fallen angels who mated with mortal women to produce the Nephilim.

Constantine’s contribution to the **epic fantasy** genre is her Magravandias trilogy: *Sea Dragon’s Heir* (2000), *The Crown of Silence* (2001), and *The Way of Light* (2002). This series focuses on the saga of the royal Palindrake family and blends the tropes of the epic fantasy genre with a decidedly dark **gothic** sensibility and sexuality.

Constantine’s short fiction can be found in several collections. *The Oracle Lips* (1999) features some stories from her Wraeththu, Grigori, and Magravandias Chronicles sagas, as does *The Thorn Boy, and Other Dreams of Dark Desire* (2002).

While she is best known for her fiction, Constantine has also released

several nonfiction books on occult topics. She is one of the founders of *Visionary Tongue* (1996), a **small-press** magazine with both print and electronic incarnations. The magazine, inspired by Constantine's work teaching creative-writing classes, was intended to nurture and promote new talent. In 2003, she launched Immanion Press, where she is the managing **editor** and commissioning director. While she began the press in order to keep her back-catalogued novels in print and available to her readers, it now provides similar services for other writers as well as soliciting submissions from and publishing new and aspiring writers.

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BARBARA LYNN LUCAS

COSPLAY

Cosplay refers to the practice of dressing and performing as a favorite character from popular culture media. The term *cosplay*, a portmanteau of *costume* and *play*, came into use during the 1980s among fans of **Japanese** graphic stories (manga) and animations (anime) that had been disseminated via mass media to worldwide audiences. Eventually the term came to be applied to masquerades and performances of characters from Euro-American media-conveyed fantasies and science fictions, such as characters from the **Star Trek** television series, Star Wars movies, or more recent Harry Potter narratives.

Also, cosplayers create and masquerade as original characters of a general type, such as anthropomorphic creatures or furies, fairies, **vampires**, schoolgirls, or little girls in **erotic** costumes (**gothic** Lolitas) without a specific character reference. Although there are precedents for period dress play, as, for example, in the Civil War battle enactments or Renaissance festivals of North America, cosplay differs in that the masqueraded persona represents not historical reality but a fictional character imaged in ahistorical time and space.

Interest in cosplay generally begins in early to mid-adolescence among young people who share common fan interests in a particular media narrative or expression of popular culture, and it may continue to be practiced well into adulthood. Private cosplay masquerades take place among parties of friends or members of local fan clubs. Occasionally, nightclubs and amusement parks will cater to cosplay crowds by offering semiprivate environments for cosplay.

The most spectacular displays of cosplay, however, occur at huge public events such as manga, anime, science fiction, fantasy, or gaming conventions. Amateurs cosplay as a way of expressing affection for a favorite character, meeting other fans and cosplayers, practicing poses, and enjoying the attention of photographers. Experienced cosplayers may enter formal costume and performance competitions, which are major features of fan conventions, with awards given at several levels of competence for excellently crafted costumes or performances. Highest accolades go to those who create elaborate costumes entirely by hand. These events are quite competitive. Contestants often begin planning well ahead of time, spending

thousands of dollars and hours creating costumes, and practicing poses, monologues, or skits. Contest winners can expect to receive small gifts or monetary prizes, but these are rarely sufficient to offset the cost of the costumes created for the events. The true satisfaction comes from having created excellently crafted costumes and receiving praise, recognition, and elevated status within fan communities.

Cosplayers report many reasons for their interests in this creative activity, such as the pleasure of dressing up and pretending to be someone else, the obsessive desire to experience the “soul” or gestalt of a beloved fictive, the craving for praise and recognition, the satisfaction of creative expression, or the fulfilled sense of belonging to a community of persons with similar interests. There is a common misconception about those who engage in these activities, however, that can be readily dismissed: that cosplayers tend to be misfits, socially inept or immature individuals who lack realistic goals or opportunities for successful careers in the real world. In fact, the knowledge, skills, and social interactions required of cosplay participation demand intelligence, interdisciplinary knowledge, imagination, and developed talents in one or several of the creative arts. Cosplay activities stimulate interest in history and culture and encourage a range of complex cognitive and social abilities, including analytical and predictive reasoning, problem solving, perseverance, social flexibility, tolerance for others, skills of negotiation, and ability to work collaboratively toward a common goal.

The hobby appeals equally to adolescent and young adult women and men, although some fandom genres attract more participants of one **gender** than another. For example, male cosplayers

are less likely to cosplay delicately featured characters and more likely to portray characters from stories featuring robots, American comic heroes like Batman or Superman, or characters from male-dominated **epics** like **J. R. R. Tolkien’s** *Lord of the Rings* (1954–55). The physical demands of a particular character place limitations on what might be convincingly recreated in terms of physique or characteristic features; nevertheless, cosplayers masquerade as an amazingly wide variety of male and female characters, and it is not unusual to find representations of opposite-sex personas. In fact, the popularity of cross-dress cosplay (females dressing as male characters or vice versa) among heterosexual youths has attracted the attention of social and cultural researchers. Antonia Levi in *Samurai from Outer Space* (1996) suggests that the phenomenon may be traced to manga and anime’s story-line roots in ancient Shinto folktales of sexually ambiguous gods, warriors, and other heroes or to more recent influences of all-male Kabuki and all-female Takarazuki theaters. Many cosplayers downplay concerns regarding sexual identity and cross-dressing by describing the benefits of experiencing life from different points of view. Nevertheless, Western academics ponder implications of this socio-aesthetic fad on the self and social identities of youths.

Detractors argue that cosplay is a self-indulgent hobby that may trigger obsessive consumerist behaviors. The time and expense required of cosplay participation suggests an upper-middle-class demographic with disposable income and leisure time. The extravagances of cosplay increase the distinctions between the social and cultural worlds of upper-middle and lower social classes. Cosplayers’ aesthetic preferences for slender **androgynous**

bodies, pale skin, and delicate features may inadvertently promote racial hierarchies. Casually cross-dressed representations challenge social taboos and threaten the status quo of mainstream standards regarding gender and sexual identity.

The positive effects of cosplay, on the other hand, may include a revival of traditional needlework and craft-making skills. The concept of transforming a two-dimensional image of a manga, anime, or other imagined character into three-dimensional form is a spatial challenge. The accoutrements of cosplay require the knowledge and advice of seamstresses, milliners, wig-makers, cosmetologists, shoemakers, weapon makers, and others with skills of couture, stagecraft, and theater. Ultimately, the international popularity of cosplay and significant number of cosplayers who are being inspired to pursue careers in the fashion, craft-making, theatrical special effects, and the performance arts may influence social ideals and cultural aesthetics well into the twenty-first century.

See also: "Anime and Manga" (vol. 1).

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MARJORIE COHEE MANIFOLD

COTTINGTON, LADY

Lady Angelica Cottingham is a creation of illustrator Brian Froud and writer Terry Jones. First appearing in *Lady Cottingham's Pressed Fairy Book* in 1994, she is the central character of both it and *Lady Cottingham's Pressed Fairy Letters* (2005). The Fairy Book appears in the manner of personal pressed flower collections and wildlife-spotting books, as Angelica, sorely taunted by fairies that appear only to her, begins snapping the pages of her book closed and squashing the fairies between the pages. She then annotates the resultant images, often alongside commentary on her daily life. Subsequent works in the series build on this motif, adding epistolary, photographic, tactile, and even olfactory elements.

Not simply a clever take on scrap-book collections, a narrative unfolds within and between the various notes, letters, and works, which—as of this writing—includes the *Fairy Book* (both the 1994 original and an updated and expanded "10³/₄ Anniversary Edition" in 2005), *Fairy Letters*, *Lady Cottingham's Fairy Album* (2002), and *Strange Stains and Mysterious Smells: Quentin Cottingham's Journal of Faery Research* (1996). *Fairy Letters* is especially notable in this respect as it builds on the pattern established by the *Fairy Book*; the squashed fairies and annotations are joined by correspondence between Angelica and a number of historical and literary figures, including Sir Arthur Conan Doyle, Beatrix Potter, Annie Oakley, and Rudyard Kipling, thus making this work the most extra-textual of Froud and Jones's Cottingham series.

While the *Fairy Book* and *Fairy Letters* are presented as penned by Angelica Cottingham, the other books in the series are by different members of the

Cottington family, whose separate narratives expand on and fill in missing details in Angelica's own story. The *Fairy Album* is the creation of Angelica's missing older sister, Euphemia, while *Strange Stains* is by Quentin, Angelica's institutionalized twin brother. As *Strange Stains* is the second book in the series, it expands on the *Fairy Book* format with a more rounded sensory focus, adding to the catalogue of fairies in stain and smell form. It is, however, solely concerned with Quentin; the *Fairy Album*, on the other hand, contains Euphemia's photographs and journal entries, accompanied by Angelica's annotations and more pressed fairies, thus creating a layered narrative between the two sisters.

Additionally, the fictional Lady Cottington and her encounters with fairies invoke the real case of the Cottingley Fairies, as represented in five photographs taken by Frances Griffiths and Elsie Wright beginning in 1917 in Cottingley, England. The photographs were a source of great controversy for a number of years as, until the late 1980s, the cousins alternately evaded answering questions and insisted that they were true representations of the fairies that lived at the bottom of Wright's garden. Conan Doyle became a staunch supporter of the legitimacy of the photographs; thus his appearance as Angelica's correspondent in *Lady Cottington's Pressed Fairy Letters* brings the real and fictional worlds full circle, simulating authenticity within Froud and Jones's work.

See also: Britain; Fairy Tales and Folklore.

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EDEN LEE LACKNER

CYBERBODIES, FEMALE

Cyberbodies can be defined as bodies that are produced through, or imagined in, digital media or cyberspace. They include game avatars, virtual personas, synthespians, animations, and figures of artificial intelligence (AI) or **artificial life** (alife). Cyberbodies appear in computer game spaces, virtual reality scenarios, digital art installations, AI and alife programming, film, novels, and multiple **Internet** applications. The most commonly interchangeable term is *avatar*, and one of the most famous female game avatars is Lara Croft. The Lara Croft character first appeared in the *Tomb Raider* (1996) game series, which originated in **Britain** for the PlayStation and Sega Saturn consoles.

Male programmers, writers, graphic artists, and large commercial technology and communications companies have predominantly constructed female cyberbodies as young, white, sexualized females. However, female cyberbodies have also been significant in **feminist science fiction** (SF) novels such as **Melissa Scott's** *Trouble and Her Friends* (1995) and *Dreaming Metal* (1997), **Pat Cadigan's** *Synners* (2001), and Caitlin Sullivan and Kate Bornstein's *Nearly Roadkill* (1997). Female cyberbodies have also appeared in visual art installations, such as Victoria Vesna's *Bodies Incorporated* (1996), and in feminist SF film.

In feminist SF, female cyberbodies are used to represent and emphasize the blurring of boundaries between machines and bodies, but they are also used to destabilize and redefine other binary categories such as natural/artificial, male/female, and **homosexual/heterosexual**. Examples of the use of cyberbodies to destabilize categories include Shu Lea Cheang's *Brandon* (1999), the first virtual installation

commissioned by the Guggenheim Museum, and *Teknolust* (2002), a feature film by visual artist and filmmaker Lynn Hershman Leeson. In the first example, Cheang coordinated a virtual exhibit about Brandon Teena, the Nebraska **transsexual** who was raped and murdered in 1997. In this exhibit, the interactivity and mobility of digital media were exploited to examine the relationality and mobility of identity, materiality, sex, **gender**, and sexuality.

In *Technolust*, three “self-replicating automata” (SRAs) are figured as both materially and virtually instantiated, in an exploration of the relationship between these characters, their creator, and other humans. Tilda Swinton plays four characters: the scientist creator and the three SRAs. This text combines the image of the twin or **clone** with that of the cyborg and replicant in a figuring of female cyberbodies that allows them to move out of cyberspace into the built environment.

Female cyberbodies have the capacity to connect material bodies and virtual spaces, and virtual bodies and material spaces. They disrupt and reinforce categories of gender, materiality, and genre. And they inhabit multiple fictions and digital cultures, including online and virtual pornography, game spaces, art installations, medical imaging, and Hollywood film.

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KATE O’RIORDAN

CZERNEDA, JULIE E. (1955–)

Julie Czerneda is an **award**-winning **Canadian** author who is best known for her biology-based science fiction (SF) series, including the Trade Pact Universe, the Web Shifter books, and the Species Imperative trilogy. Her 2001 stand-alone novel *In the Company of Others* won the Prix Aurora Award and the *Romantic Times* Reviewer’s Choice Best SF Award and was a finalist for the Philip K. Dick Award for Distinguished SF. Czerneda is also the **editor** of more than nine anthologies, several of which are geared for use in her innovative Science Fiction in the Classroom program.

Czerneda grew up on air force bases around Canada. She attributes her love of writing to her mother, who gave her a typewriter when she complained about the end of a story and told her to write her own version. As an adult, she earned a degree in biology and wrote nonfiction and textbooks before settling with her husband and children in Ontario and turning to fiction. Her first novel, *A Thousand Words for Stranger*, was published by DAW Books in 1997. The first in the growing Trade Pact Universe series, it explores the long-term effects of selective breeding among the powerful telepathic species known as the Clan.

Imaginative extrapolations on the interactions of biology and culture in spacefaring civilizations have earned Czerneda the respect of critics and fans alike. Her second novel, *Beholder’s Eye* (1998), was the first of her popular Web Shifter series. Esen, the protagonist, is the youngest of an extremely long-lived species of energy beings who use their ability to take any material form at will to collect information about the various civilizations they encounter. When an unknown assailant begins hunting her elders down one by one, the immature

Esen reveals her true nature to a human and partners with him on the run for her life. The grim subject matter is leavened by Esen's cheerful curiosity toward the various aliens she encounters. The universe, through Esen's eyes, hosts immeasurable good as well as evil, and acknowledgment of and respect for difference is the key to navigating either successfully.

The theme of friendship across all boundaries increasingly dominates Czerneda's work, tempering the grim question at the heart of her *Species Imperative* trilogy, which asks what might happen if differences become irreconcilable on an evolutionary scale.

Czerneda is one of the most accessible modern SF writers, maintaining daily contact with her fans and peers

through her popular Sff.net newsgroup. She also uses the informal venue to mentor and recruit first-time authors for her anthologies. Her mentoring efforts extend to teachers as well as writers. Through *Science Fiction in the Classroom*, she trains grade-school teachers to generate interest in science through the use of fiction and film. Her efforts to incorporate speculative fiction into the classroom have also spawned the *Wonder Zone* anthology series.

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SHANNAN PALMA

D

DATLOW, ELLEN (1950–)

Ellen Datlow is an American **editor** and writer who is perhaps best known for her long and successful collaboration with **Terri Windling** on the popular *The Year's Best in Fantasy and Horror* series. Datlow is widely recognized as an influential voice in science fiction (SF), fantasy, and **horror**. Her extensive contributions to those genres have garnered numerous **awards**, including seven World Fantasy Awards, two Bram Stoker Awards, two Hugo Awards (Best Editor, 2002 and 2005), an International Horror Guild Award, and a Locus Award (Best Fiction Editor, 2005). Datlow has also been acknowledged for her contributions to the SciFiction website, which won the 2005 Hugo Award for best website and the Wooden Rocket Award for best online magazine for 2005.

As the fiction editor of *Omni* from 1981 to 1998, Datlow published the works of famous SF, horror, and fantasy writers, including **Ursula K. Le Guin**, Peter Straub, **Stephen King**, **Pat Cadigan**, Clive Barker, **William Gibson**, and K. W. Jeter. Her work with *Omni* also led to editing the *Omni Best Science Fiction* compilations (1991–93), *OmniVisions One* (1993), and *OmniVisions Two* (1994). She has edited seven volumes of the *Omni Book of Science Fiction* and also worked as the editor for *Omni Online*. With her former colleagues at *Omni*, Datlow created *Event Horizon: Science Fiction, Fantasy, and Horror*, another website, which ran in 1998–99.

A significant amount of Datlow's editorial work has been collaborative. In 1987, she was assigned, along with

Windling, to the *Year's Best Fantasy and Horror* project. Datlow's background in horror and dark fantasy was complemented by Windling's knowledge of **fairy tales** and high fantasy. Together they edited sixteen volumes of the popular, groundbreaking anthology that introduced readers to up-and-coming as well as established authors in the genres. Their collaboration led to other projects, including the fairy-tale anthologies *Snow White, Blood Red* (1993), *Ruby Slippers, Golden Tears* (1995), *Black Thorn, White Rose* (1994), *Silver Birch, Blood Moon* (1999), and *Black Heart, Ivory Bones* (2000). Another fairy-tale anthology, this one for young adults, *The Green Man: Tales from the Mythic Forest* (2002), won the World Fantasy Award for best anthology in 2003. Datlow and Windling have collaborated further on two anthologies of children's fairy tales, *A Wolf at the Door, and Other Retold Fairy Tales* (2000) and *Swan Sister: Fairy Tales Retold* (2003), and another young adult anthology, *The Faery Reel* (2004).

Datlow's solo editing work has included two anthologies on **vampirism**, *Blood Is Not Enough* (1989) and *A Whisper of Blood* (1991); two anthologies on **gender** and SF, *Alien Sex* (1990) and *Off Limits* (1996); and recently the anthology *The Dark: New Ghost Stories* (2003), which received an International Horror Guild Award.

More recently, Datlow has collaborated with Windling on *The Coyote Road: Trickster Tales* (2007), an examination of trickster myths. The two are also working on more anthologies for both adolescent and adult readers. Datlow now

collaborates with Kelly Link and Gavin J. Grant on *The Year's Best*. Her prolific and stellar contributions to the fields of fantasy, science fiction, and horror have made her one of the most respected editors working in the fields today. The Ellen Datlow Papers may be found at the University of Liverpool Library's Special Collections and Archives Reading Room. Her website, www.datlow.com, offers a comprehensive background on her career history, publications, and awards and includes numerous interviews.

ERICKA HOAGLAND

DeFord, Miriam Allen (1888–1975)

Miriam Allen deFord is an American writer who is responsible for one of the pithiest and most concise differentiations between science fiction (SF) and fantasy. In the foreword to her collection *Elsewhere, Elsewhen, Elsehow* (1971), she noted that SF and fantasy dealt, on the one hand, with implausible possibilities and, on the other, with plausible impossibilities.

DeFord was born in Philadelphia in 1888; both her parents were medical doctors and both were supporters of more liberal attitudes toward woman, including suffrage. Nevertheless, even within her family, she saw examples of male dominance. She became a suffragist in her teens and supported other issues important to women, such as birth control, as well as left-wing and radical social causes. She determined early never to have children—issues of **pregnancy and reproduction** feature frequently in her fiction—and she was determined to support herself, even when married. Significantly, she retained her own name professionally rather than adopting her husband's.

The bulk of her career as a writer was spent outside of SF and fantasy;

deFord spent years as a reporter and as a contributing editor to the *Humanist*, and she also wrote poetry, biographies, histories, and literary criticism, as well as several books about crime—notably biographies of Bonnie and Clyde and of Ma Barker—and numerous mystery stories. She began publishing within the SF and fantasy genres in 1946, with the story “Last Generation?” (collected in 1969 in *Xenogenesis*), producing some fifty SF and fantasy stories through 1973. The bulk of her output was published during the 1950s and 1960s, including almost half her SF and fantasy stories. Many of these are collected in *Xenogenesis* and *Elsewhere, Elsewhen, Elsehow*, but some twenty stories remain uncollected, including “The Malley System,” her contribution to the groundbreaking anthology *Dangerous Visions* (1967). She also edited *Space, Time, and Crime* (1964), bringing together her interests in speculative fiction and crime.

DeFord wrote both SF and fantasy with several common themes and recurring tropes—first contact, alien invasions, end-of-the-world scenarios. Several of her stories are about crime and punishment, and her wide literary interests are reflected in her work. Her most interesting stories, however, address issues of special importance to women's issues and societal roles. The bulk of the stories in *Xenogenesis* problematize and destabilize issues of reproduction. Her style is clear and economical, her wit dry. She is fond of twist endings or punch-line conclusions, which sometimes work to the detriment of her fiction, but at her best she powerfully challenges sexual stereotypes. “The Smiling Future,” for instance, skewers human (and especially male) pretensions by depicting humans as being surpassed by intelligent female dolphins, and “The Season

of the Babies” turns Jonathan Swift’s “A Modest Proposal” upside-down in its conversion of motherhood from the epitome of nurturing to the epitome of Epicureanism.

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DOMINICK GRACE

DE FRANCE, MARIE.

See: Marie de France

DELANY, SAMUEL R. (1942–)

Samuel R. Delany is one of the male science fiction writers most committed to the exploration of **gender**, race, and sexuality. A gay black American, he has multiple minority perspectives, and his work has long been influenced by **feminist** theory and practice.

Delany published his first science fiction novel, *The Jewels of Aptor* (1962), at the age of twenty and has continued to publish prolifically since. He is best known for his substantial and influential body of science fiction and science fiction criticism, though he works in a wide range of genres: his more than thirty books include autobiography, pornography, historical fiction, comics, **queer** theory, and literary criticism. Delany has been awarded four Nebula and two Hugo **awards**, in addition to the Pilgrim Award for lifetime achievement in science fiction criticism and scholarship and the William Whiteread Memorial for lifetime achievement in gay and **lesbian** writing.

Delany’s radical envisionings of unconventional gender and sexuality are not especially evident in his earliest texts, but his sympathies with feminism are usually visible. His first published novels merge science fiction with fantasy in

baroque postapocalyptic settings, where gender roles seem relatively fixed but there is always a wide array of strong, interesting female characters: Argo in *The Jewels of Aptor*, the aristocratic physicist Clea in the *Fall of the Towers* trilogy (1963–65), and San Severina in *Empire Star* (1966), to name a few. *Babel-17* (1966) was the first of his novels to feature a female protagonist—poet Rydra Wong—in an intellectually dense novel that takes its readers into the realms of linguistic theory and semiotics. *Babel-17* was also the first of Delany’s novels to explicitly invoke the unconventional sexual life the author was living (as recounted in Delany’s 1987 autobiography): several characters in the novel live in three-way sexual partnerships. Sex and gender arrangements outside the norm are further explored in *The Einstein Intersection* (1968), which features a three-sexed non-human species that lives among the ruins of human mythology.

Dhalgren, published in 1975 after a silence of several years, marked a turning point in Delany’s work as he moved away from traditional science fiction settings and into more experimental territory. Issues of race, class, and gender as well as **language**, perception, and consciousness are central to many of the narrative strands in this labyrinthine novel, which is a circular exploration of an uncertainly named protagonist in a mysterious, postapocalyptic city. *Dhalgren* has been celebrated for its representations of sexuality as well as its postmodern style and structure: its relatively frequent, frank, and explicit portrayals of the protagonist’s **bisexual** promiscuities and unconventional relationships anticipate Delany’s later pornographically explicit work.

After *Dhalgren*, Delany published two science fiction novels that reworked the conventions of **space opera** to offer feminist-inflected comments on the

nature of gender and sexuality. *Triton* (1976; republished under the original title *Trouble on Triton* in 1996) describes a society where any individual can switch between sex and race categories at will; for most individuals, these categories seem to hold meaning mainly when inflected with sexual desire. The protagonist of *Triton*, Bron Helstrom, is an anachronistic bigot who maintains twentieth-century ideas of a singular, essential masculinity and femininity. In the course of the novel, he undergoes surgery to become a woman, but because the woman he wishes to be could never exist outside of a sexist mind, he is unable to find any kind of fulfillment.

In *Stars in My Pocket Like Grains of Sand* (1984), Delany further explores gender and sexuality in a future placed several thousand years after that of *Triton*. This novel presents a galactic society of millions of worlds where, with myriad alien species in existence, biological sex is far from limited to male and female. Gender has no meaning except as a signifier of desire: in the galactic lingua franca of Arachnia spoken by protagonist Marq Dyeth, all sentient beings are referred to as *women*, and the gendered pronoun *he* is reserved for the object of a speaker's sexual desire. The reader must adapt to this shifting use of language (when Marq loses his desire for an individual, that person moves from a "he" to a "she") and in the process accept a world where "woman" rather than "man" is the standard for humanity and heterosexual male desire is no longer privileged.

Delany's major project in the 1980s was the Return to Nevèrjôn series: a four-volume collection of stories, essays, one novel, and several less classifiable texts, many of which continue the sequence of philosophical reflections on representation called "Informal

Remarks toward the Modular Calculus" that began in *Trouble on Triton*. The series makes use of the conventions of **sword-and-sorcery** fantasy in conjunction with philosophy and poststructuralist theory: Delany has called the series a "child's garden of semiotics." Return to Nevèrjôn has a framing narrative that focuses on mathematical theories and archaeological discoveries by the intellectual polymath K. Leslie Steiner, a fictional black woman under whose identity Delany has also published several pieces of criticism.

The Return to Nevèrjôn series explores stigmatized sexualities through the figure of Gorgik, a former slave who leads a revolutionary movement against slavery and who wears an iron slave collar for **erotic** satisfaction. "The Tale of Plagues and Carnivals" in *Flight from Nevèrjôn* (1985) was one of the first fictional responses to the AIDS epidemic and merges fantasy with Delany's own autobiographical narratives in a style that prefigures the frequent use of personal material in his later work. Among the most memorable of many feminist passages in this series is a creation myth told by the character Raven, who comes from a tribe of Amazons, in "The Tale of Potters and Dragons." In Raven's story, instead of the first woman's creation from the first man's rib, the second woman is made into man as punishment.

Delany's criticism explores the parameters of the science fiction genre, most famously in *The Jewel-Hinged Jaw* (1978) and *Starboard Wine* (1984); in interviews and essays, he has insisted that women's science fiction be allocated its rightful place in genealogies of the genre. Though he continues to write and publish abundantly both in fiction and nonfiction, in recent years Delany has moved away from science fiction and fantasy. His critical and

fictional works in the 1990s and 2000s include the set of literarily allusive historical fictions *Atlantis: Three Tales* (1995), the personal and cultural history *Times Square Red, Times Square Blue* (1999), and the “pornotopic fantasy” *The Mad Man* (2002).

See also: Homosexuality; Sex Changes; “Intersections of Race and Gender” (vol. 1).

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ALEXIS LOTHIAN

DE LINT, CHARLES (1951–)

Prominent **Canadian** writer Charles de Lint has endeared himself to contemporary **feminist** readers of fantastic fiction for his multidimensional female heroes. These women often discover their selfhood by discovering previously unknown powers when facing dangers from the fantastic realms that cross into the consensus world we call “reality.” The persistent lens de Lint directs on the abuse of women and children and of the homeless, displaced, and marginalized people of the

modern urban landscape only intensifies the power of his work.

Born in the Netherlands, de Lint immigrated to Ottawa, Canada, with his family at the age of four months in 1951. Counting from his first book, *Riddle of the Wren* (1984), to the present, he has published more than thirty-five novels or short-story collections, and he has also made his mark as a folk musician, cultural writer, and reviewer. De Lint’s earliest stories were set in secondary worlds that relied on Celtic and Druidic mythologies such as standing stones, horned gods, elves, hobs, and fairies, yet even these included pivotal female protagonists. With the 1984 **award**-winning novel *Moonheart*, as well as *Jack the Giant Killer* (1987) and its sequel *Drink Down the Moon* (1990), he began exploring **urban-fantasy** plots where the worlds of faerie and of the mundane could be traversed by some inhabitants of each, including his female protagonists.

While the first Canadian-urban fantasies were set in contemporary Ottawa, de Lint’s more recent novels have given birth to the invented modern city of Newford, Ontario. Built on the ruins of a city destroyed in the nineteenth century, it has all the trappings of urban life: a university, arts community, parks, and shopping malls. However, it is also inhabited by both welcome and unwelcome visitors from the spirit world. Newford provides a setting for commentary on the urban condition, in both its creative and darker aspects. Many of the characters, especially female ones, have been abused as children, wives, or lovers, only to discover that they have great destinies. De Lint also uses this setting to intermingle Celtic and Native American mythological practices, figures, and traditions.

While the Newford novels and stories can stand on their own, certain

characters appear in more than one work, such as the Crow Girls, shape-shifter-musicians who sometimes show up just in time to save a sister or a kindred spirit from some dark fate. The familiar characters from story to story are attractive because they share a secret knowledge: not only that is there a world of faerie, and a borderland into it, but also that our reality is held together by selective forgetting of occurrences that do not fit our current consensus.

In addition to the powerful, admirable, sometimes terrifying women on whom he focuses many of his stories, de Lint's male characters—shamans, shape-shifters, hobs, gypsies, computer nerds, musicians, writers, and artists—are not only **romantic** figures but also dependable helpmates, or grow into that state. De Lint's female characters are absorbing precisely because they triumph over evil circumstances often in spite of insecurities, social criticism, and marginalized lives, suggesting to readers the heroism of survival itself.

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DE PIZAN, CHRISTINE

See: Christine de Pizan

DICKINSON, EMILY (1830–1886)

Emily Dickinson was an American poet who was born and lived much of her life in Amherst, Massachusetts. Some studies paint Dickinson as a shy recluse, but others claim the opposite, saying that she not only had a wide circle of friends and family but also enjoyed visiting them. Her personal life—especially her sexuality—has long been a topic of controversy among some scholars. Her genius, though, has not. She published a few poems in her lifetime, but the majority would remain undiscovered until after her death when they were found by her sister. Carefully stitched into tiny bundles, Dickinson's poems were heavily edited before being published in 1890. Other editions followed, but it was only in 1955 that Thomas Johnson published her poems based on the original manuscripts. This new version sparked a critical renaissance for her meticulously drafted poems.

Dickinson's approach to her many subjects—whether they be volcanoes, suns, bees, or Death—is irregular, imaginative, and often fantastical. In some of her most famous poems, Dickinson imagines not only "stopping" Death but experiencing awareness after it occurs, as well. She also imagines communing with an otherworldly "Master" through a controversial set of poems and letters. Science, too, plays a key role in Dickinson's poetry. The product of an excellent girl's education at Amherst and Mount Holyoke, Dickinson often inserts specific scientific and astronomical facts into her verse. This method gives greater weight to her metaphors, acting, as science fiction does, to make the imagined more believable.

JANICE BOGSTAD

The figure of Dickinson has also inspired more traditional science fiction tales. **Jane Yolen's** Nebula **Award**–winning story “Sister Emily’s Lightship” (1997) tells of Dickinson meeting an alien. In *The Bird of Time* (1986), George Alec Effinger peppers his science fiction tale with Dickinson allusions. Similarly, Paul DiFilippo’s Steampunk trilogy includes a Walt Whitman–Emily Dickinson séance story titled “Walt and Emily” (1995). Lastly, Connie Willis’s Hugo Award–winning “The Soul Selected Her Own Society” (1997) offers a humorous “Wellsian perspective” on the Amherst poet.

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BRAD J. RICCA

DILLON, DIANE (1933–)

Diane Dillon is an American artist and illustrator (with her husband, Leo) of hundreds of book covers, chapter illustrations, album covers, posters, advertisements, and other media. The Dillons’ work is notable for its blend of motifs derived from their respective heritages—African, African American, and American folk traditions. Their style relies upon strongly outlined shapes and bright colors, reminiscent of woodcuts or other block-print illustrations. This technique was popularized by the couple in the late 1950s and through the 1960s.

Diane Dillon was born Diane Sorber in Glendale, California. Her father was a schoolteacher and sometimes inventor,

and her mother was a concert pianist and organist. Encouraged that her favorite artist, fashion cartoonist Dorothy Hood, was also a woman, Diane determined at an early age to pursue her own career in the arts. She began taking classes in art and design at Los Angeles City College and Skidmore College. At the Parsons School of Design, she met Leo Dillon for the first time. The two became close, despite their competitive tendencies, and married in 1957 following their graduation from Parsons. Their prolific career in illustration for literature began through their connection with science fiction author Harlan Ellison, who introduced the couple’s work to Terry Carr, the **editor** of the *Ace Specials* science fiction series. The Dillons’ distinctive woodcuts and drawings were used as cover designs and in the interiors of the books and quickly earned trademark recognition for this series.

The Dillons have been recognized many times for the vision, skill, and uniqueness of their collaborative work. They are the only artists to win the prestigious Caldecott Medal for children’s book illustration two years in a row: they took the award in 1976 for their work on *Why Mosquitos Buzz in People’s Ears*, and in 1977 for *Ashanti to Zulu*. Leo Dillon was the first African-American artist to be awarded the Caldecott. The Dillons are also the multiple recipients of the Boston Globe–Horn Book Award, the Coretta Scott King Award, the Hamilton King Award, the Gold Medal for Children’s Book Illustration from the Society of Illustrators, and, in 1971, the Hugo for their *Ace Specials* illustrations.

The couple lives in New York City, where they now often write the children’s books that they illustrate. Their son, Lee, is also a talented artist. Diane celebrated her fortieth anniversary with Leo in 1999.

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MICHELLE LAFRANCE

DISABILITY

Disabled characters are a staple of science fiction and fantasy: it may be more challenging to think of works which do not include a disabled character than to think of those which do. The fact of disability can assume many meanings within a fictional world.

The definition of disability rests in part on what is considered “normal” in a particular context. Science fiction writers can create entirely new worlds and societies within their stories, and in so doing expose and question common assumptions about what is considered normal. A good example of this theme is the *Twilight Zone* episode “Eye of the Beholder,” in which an attractive (by our standards) woman is considered hideously deformed and banished to a special “community” because she looks different from the identically monstrous people who are the norm within her world. The theme of non-conformity defined as disability within a society was treated with specifically **feminist** intent by **Joanna Russ** in *The Two of Them* (2005), which includes the female character Aunt Dunya, whose

desire to be a poet causes those around her to define her as mentally ill and keep her confined to a filthy cell.

A related theme is that of superior abilities defined as disability by the majority within society who lack such abilities. The X-Men series is based on this theme: the X-Men are mutants who have special abilities (Marvel Girl is telepathic and kinetic, Storm can control the weather, and so on) and are therefore feared and shunned by the “normal” people. The series develops another interesting theme—the mutant person as evil—in characters such as Mystique and Magneto. Notably, both the good and evil X-Men form associations and pool their abilities: the X-Men alliance and academy, and the Brotherhood of Evil Mutants, respectively.

A third theme treated in science fiction and fantasy is reconsidering what disability might mean and how disabled people might be treated in worlds that are more advanced medically and technologically than ours. **Anne McCaffrey's** Ship series, beginning with *The Ship Who Sang* (1969), is a good example of this theme. The series is set in a society in which children born with deformed bodies but normal minds may be trained to serve as “encapsulated brains” that provide the intelligence to operate machinery such as spaceships; the alternative for these children is extermination. **James Tiptree Jr.'s** “The Girl Who Was Plugged In” explores a similar theme: a woman with a deformed body is allowed to live in a perfect female body grown specifically for that purpose.

See also: Neurodiversity.

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SARAH BOSLAUGH

DUANE, DIANE [ELIZABETH] (1952–)

Diane Duane is an American writer living in Ireland with her husband, Peter Morwood. Her work includes the original series the *Tale of the Five* (fantasy) and the *Young Wizards* (science fantasy). She has also created television episodes for a variety of children's shows; screenplays for educational videos; **Star Trek**, *Spider-Man*, and *X-Men* tie-in novels; television scripts; and an interactive movie/computer game.

Duane was born in New York City. She became a registered nurse in 1974 and worked as a psychiatric nurse. Her training includes an interest in astronomy as well as **languages and linguistics**. Duane's original fantasy and science fantasy novels share common themes of alternative sexualities and the importance of healing and contain a pan-spirituality shown in a mythic structure that crosses genre boundaries.

The *Tale of the Five* series includes *The Door into Fire* (1979), *The Door into Shadow* (1984), and *The Door into Sunset* (1992), with a fourth and concluding book planned. This series is an alternate-world **quest fantasy** with a twist. The protagonist, Herewiss, is a prince who has spiritual-magical power that only women normally have. While searching for a focus for his power, he is called to help his lover, Freelorn, an

exiled prince. The third of the Five named in the series title is Segnbora, a warrior. Her power is so strong she has not been able to use it; while journeying with Freelorn and Herewiss, Segnbora encounters a dying dragon (Hasai), whose personality enters her mind after he dies. The fifth of the group is Sunspark, a fire elemental who loses a game of skill with Herewiss and becomes his companion and lover. In this world, **bisexuality** is the norm, marriage can be between any two individuals or any group as long as child-rearing responsibilities are agreed upon, and the major religion worships a goddess who exists in three forms (Mother, Maiden, Crone).

The *Young Wizard* series includes *So You Want to Be a Wizard?* (1983), *Deep Wizardry* (1985), *High Wizardry* (1990), *A Wizard Abroad* (1993), *The Wizard's Dilemma* (2001), *A Wizard Alone* (2002), *The Wizard's Holiday* (2003), and *Wizards at War* (2003). Written for young adults, the series focuses on Nita and Kit, who are twelve and thirteen. Both are bullied at school, Nita for being a girl who likes reading and astronomy, and Kit, who is Hispanic, for his accent and for having skipped a grade. In the first novel, they find their *Wizard's Manuals*. *Wizardry*, though based on talent, must be learned, including the *Speech*, a language allowing wizards to communicate across species. Some books focus on Dairene, Nita's young sister, who creates an intelligent race of computers on her first quest. The series follows the three protagonists through their **education** as wizards, but also through realistic problems, including Nita and Dairene's mother's death from cancer in *The Wizard's Dilemma*. Magic, in Duane's worlds, works like natural law, requiring time, energy, and sacrifice to master.

See also: "Feminist Spirituality" (vol. 1).

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ROBIN ANNE REID

DUE, TANANARIVE (1966–)

Tananarive Due is an African-American author who has won the American Book **Award** for her fiction. Her writing ranges from **horror** to supernatural thrillers to science fiction to historical fiction and includes a civil rights memoir coauthored with her activist mother, Patricia Stephens Due. Originally from Florida, Due earned a journalism degree from Northwestern University and continued her education as a Rotary Foundation Scholar at the University of Leeds, England, where she obtained an M.A. in English literature. While working as a columnist and feature writer for the *Miami Herald* in 1995, Due published her first novel, *The Between*, a supernatural tale depicting the life of Hilton James, a black judge living on borrowed time whose dreams are the key to protecting his family from a racist killer.

Most of Due's novels belong to the supernatural genre, although her short stories cover the spectrum of the fantastic. For example, the 2000 short story "Patient Zero" was anthologized in two of the best-known annual science fiction anthologies: David Hartwell's *Year's Best SF 6* and Gardner Dozois's *The Year's Best Science Fiction*:

18th Annual Collection. Likewise, her work appears in both of the pioneering *Dark Matter* anthologies edited by **Sheree Thomas**. Due's other supernatural novels include *My Soul to Keep* (1997); *The Living Blood* (2001), which garnered a 2002 American Book Award; *The Good House* (2003); and *Joplin's Ghost* (2005). Her fictional account of the historical Madame C. J. Walker, a pioneer in black beauty products, was based on research conducted by author Alex Haley. Entitled *The Black Rose* (2000), the book was nominated for a National Association for the Advancement of Colored People (NAACP) Image Award. Her civil rights memoir *Freedom in the Family: A Mother–Daughter Memoir of the Fight for Civil Rights* (2003), written with her mother, utilizes alternating chapters to cover events like sit-ins and jail-ins across the South of the turbulent 1960s of her mother's time juxtaposed against the younger Due's college days in the 1980s.

As companion novels, *My Soul to Keep* and *The Living Blood* comprise an unconventional **vampire** tale that describes the life of the African immortal Dawit and his love affair with an African-American woman, Jessica, which moves from Florida to various African countries and back again as supernatural and mundane forces shatter the family life the two have built together and threaten the world through their child Fana. *The Good House* involves Angela, the descendant of New Orleans voodoo priestess Marie Toussaint, a haunted house in a northwestern town, and a deadly curse. And *Joplin's Ghost* is a story about Phoenix Smalls, a young woman haunted by the **ghost** of the famous ragtime composer Scott Joplin, and how she makes it to the top of the music industry.

Due has taught at several writers' workshops, notably the Clarion Science

Fiction and Fantasy Writer's Workshop. She currently lives in Southern California with her family, where she and her husband, SF novelist and screenwriter Steven Barnes, practice their craft.

See also: Fairy Tales and Folklore; "Intersections of Race and Gender" (vol. 1).

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ISIAH LAVENDER III

DYSTOPIAS

In contrast to **utopias**, dystopias depict societies or realities in which all or parts of the population are oppressed and/or live in a horrific political, ecological, or socioeconomic environment. A dystopian work demonstrates to the reader how a fictional reality can critique contemporary society by taking the conditions, and contradictions, in that society to extremes. **Feminist** dystopias specifically address **gender** ideologies and issues and often use current social conditions to show the sexism inherent in societies that follow a patriarchal model. This examination of societal norms through the lens of dystopian novels, and the elements of hope in feminist dystopias in particular, can aid readers in moving toward change.

Although several feminist utopias were written in the late nineteenth and early twentieth centuries, the first truly feminist dystopia, Katharine Burdekin's *Swastika Night*, did not appear until 1937. In this novel, set six centuries in the future, Burdekin supposes that the Nazis succeeded in conquering all of Europe and, as a result, ignorant

women live in cages, reduced to their biological function of providing children. While several dystopias also appeared in the 1970s during the height of feminist utopian writing as an outgrowth of the Second Wave of the feminist movement, such as **Suzy McKee Charnas's** *Walk to the End of the World* (1974) and **Angela Carter's** *Heroes and Villains* (1969), the 1980s witnessed a movement toward dystopia in feminist writing as a result of the conservative backlash against the women's movement taking place in the United States.

The production of feminist dystopias began in earnest with **Margaret Atwood's** *The Handmaid's Tale* (1984) and **Suzette Haden Elgin's** *Native Tongue* (1984) and its sequel *Judas Rose* (1987), as well as Zoë Fairbairns's *Benefits* (1983). Atwood's near-future novel depicts an oppressive, fundamentalist Christian regime that categorizes and valorizes women by their reproductive functions, while Elgin's novels, set three hundred years in the future, show a United States in which women have been constitutionally returned to the status of minors subject to their fathers and husbands. *Benefits* also engages the reproductive-rights debate, in that mothers are paid by the government to stay home with their children; later, women become subject to state-controlled birth control in the drinking water. **Pamela Sargent's** *The Shore of Women* (1986) ostensibly begins as a feminist utopia, but the text ultimately reveals a dystopia in which men are treated as **animals**, needed only for breeding purposes, and an elite class of women controls the rest of society, which has stagnated under their abuse of power.

Octavia Butler's *Parable of the Sower* (1993) and *Parable of the Talents* (1997) explore a politically and socially chaotic United States in which a young woman founds a new religion and a

utopian community that is destroyed by the fundamentalist Christian government. **Ursula K. Le Guin** returns to her Hainish worlds in *Four Ways to Forgiveness* (1995), using four narratives—from a slave, a historian, a soldier, and an ex-revolutionary—to interrogate how **gender** and equality intertwine. Kim Stanley Robinson also explores this theme in *The Years of Rice and Salt* (2002), which imagines a dystopic **alternative history** in which 99 percent of Europeans have perished from the bubonic plague and Muslim and Chinese societies, with their patriarchal structures that severely disadvantage women, control most of the Earth.

Many feminist novels in the utopian genre juxtapose dystopian and utopian societies in order to demonstrate the advantages and disadvantages in both and to give the reader a clearer frame of reference for comparison to our own societal conditions. In **Joanna Russ's** postmodern novel *The Female Man* (1975), three of the four characters come from dystopic societies in which women are oppressed or in combat with men. Le Guin's *The Dispossessed* (1974) contrasts the utopian Anarres with the capitalist and militaristic Urras, while *Always Coming Home's* (1985) protagonist leaves her utopian tribal community to live in her father's gender-segregated military state. **Marge Piercy's** *Woman at the Edge of Time* (1976) fluctuates among the future utopia of Mattapoissett; the contemporary reality of a marginalized, lower-class Chicana forced into mental institutions; and, very briefly, two dystopic futures that might result from the mind-control experiments on the protagonist. *He, She and It* (1988), also by Piercy, depicts a utopian community of scientists alongside the "Glop," a teeming megapolis that encompasses most of the eastern United States and is

ruled by gang warfare, bordered by a corporate "city" whose employees are protected but heavily watched and tightly controlled, even in their personal lives. In *The Fifth Sacred Thing* (1993), Starhawk contrasts a future San Francisco that has transformed into a communal, pan-religious, pan-sexual society whose denizens have developed psychic powers with the militaristic state that attempts to take it over.

In **Sheri S. Pepper's** *The Gate to Women's Country* (1988), the women live in an ostensibly utopian community, contrasted with a fundamentalist Christian society in danger of extinction because of rampant polygamy and in-breeding. However, as the narrative eventually reveals, the seemingly benign women's community is not perfect: the ruling class is engaged in a covert **war** against men and militarism through a eugenics program. Gibbon's *Decline and Fall* (1996), by the same author, projects the United States into the near future where a religious cult and antiquated Catholicism are actively engaged in limiting women's reproductive freedom and, by extension, women's autonomy.

Other dystopias written by women that do not necessarily focus on gender equality include *Bone Dance* (1991) by **Emma Bull**, *The Ragged World* (1991) by **Judith Moffett**, *Slow River* (1995) by **Nicola Griffith**, *Dreaming Metal* (1997) by **Melissa Scott**, *Gaia's Toys* (1997) by Rebecca Ore, and *Speaking Dreams* (1997) by Severna Park.

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NAOMI STANKOW-MERCER

E

EDITORS, FAN

Fan editors print and distribute *fanzines*, amateur journals published for the love of the genre, generally priced cheaply or available in trade for other fanzines or for letters of comment. Fanzines developed from the letters sections of **pulp science fiction** magazines in the 1920s and 1930s. Originally mimeographed and later distributed via photocopies and **Internet** websites, fanzines vary in size, format, and circulation. Published by clubs and as personal missives by individuals, couples, and small groups, many are distributed through amateur press associations (APAs). The content includes a variety of social, humorous, and intellectual discussions about science fiction (SF) and fandom, with specialized language—puns, acronyms, and shorthand (e.g., *fanac* for fan activities, *gafiate* for “getting away from it all” or abandoning fandom, and words like *slan* taken from SF works).

There are some negative connotations to the word *fan*, but a basic definition is someone who does activities out of interest rather than for income. Fandom is a social network as well as a literary discourse, so the distinction between fans and professionals is difficult to define, and categories are not mutually exclusive. Many associated with fandom also write, edit, or do scholarly work in a professional capacity (e.g., **Judith Merrill**, Ginjer Buchanan, and Sandra Miesel), while some fanzines, including *Locus*, have evolved to what is called a “semi-professional magazine,” a Hugo **Award**

category generally involving regular publication, with paid contributors and staff. Recent scholarly interest in science fiction and popular culture has further blurred the line between fan writing and scholarly writing. Women’s contributions to science fiction culture also include writing **fan fiction**, including the subgenre of **slash fiction** (**romantic** stories between male characters, originating with **Star Trek**’s Kirk and Spock), and related activities like organizing conventions and regional clubs, **cosplaying**, and **filking** (performing SF parodies set to folk songs).

Many editors discussed in this entry have won the Hugo Award for fanzines, the terminology for which has shifted over the years, including both “Best Fan Magazine” and “Best Amateur Magazine.” Other notable fan editors include Marsha Brown for *Locus*, Noreen Shaw for *Axe*, **Avedon Carol** for various fanzines, **Susan Wood** Glicksohn for *Energumen*, and Joan W. Carr—a fictitious personality invented by H. P. “Sandy” Sanderson—for *Femizine*, the first **feminist** fanzine, which, although meant as a hoax, inadvertently helped create a proto-feminist SF community.

Dena Brown (née Benatan; 1951–) coedited *Locus* with Charles N. Brown, winning four fanzine Hugos. A member of the Pittsburgh science fiction group, Brown is noted for the comment at the 1970 Science Fiction Research Association conference, “Let’s take science fiction out of the classrooms and put it back in the gutter where it belongs” (<http://www.smithway.org/history/chap3d.html>).

Elinor Busby (née Doub; 1924–) coedited *Cry of the Nameless* with F. M. Busby, Burnett Toskey, and Wally Weber, winning a 1960 Hugo. *Cry* was the organizational voice of the Seattle fan group, the Nameless Ones. Elinor Busby has been fan guest of honor at several Westercons and a member of the 1961 Worldcon committee and of several APAs; she has self-published two fantasy novels in the Throwaway Princess series: part 1, *Lindormy*, and part 2, *The Quest Requested*.

Juanita Coulson (Ruth Wellons; 1933–) coedited *Yandro* with her husband, Robert “Buck” Coulson, winning the 1965 Hugo. She is author of at least sixteen science fiction, **fantasy**, or **gothic** novels, including *Dark Priestess* (1977), *The Web of Wizardry* (1984), and the Children of the Stars series. Coulson’s fiction is inspired by her music. A prominent filk singer, she received the Grand Mistress of Filking Award, has multiple nominations for Pegasus Awards, and was inducted into the Filk Hall of Fame at FilKONtario in 1996.

Lee Hoffman (Shirley Bell Hoffman; 1932–2007) was an author and fan, nominated for Hugos and Retro Hugos for her fanzine *Quandry*, a misspelling of “Quandary.” A Big Name Fan (BNF) who was first assumed to be male, Hoffman became known as Hoff-Woman after attending the 1951 Worldcon. Hoffman’s westerns are better known than her science fiction novels. The latter include *The Caves of Karst* (1969) and *Change Song* (1972), centering on adventure plots and coming-of-age themes. *In and Out of “Quandry”* (1982) collects essays and stories from *Quandry*.

Pat Lupoff (1937–) coedited *Xero* with Richard A. Lupoff and Bhub Stewart, winning the 1963 fanzine Hugo. *Xero* helped start comics fandom, with color coverage and serious articles by a range

of contributors. Lupoff has been a bookseller for more than twenty years and is the children’s buyer for Cody’s Books in Berkeley, California. Two volumes collect articles from *Xero: All in Color for a Dime* (1970) and *The Best of Xero* (2004).

Nicki Lynch coedits *Mimosa* (1982–present) with her husband, Richard Lynch. They have won six fanzine Hugos. Nicki Lynch has served on various con committees, is a member of several fan groups and APAs, was fan guest of honor at several conventions, and published fanzine *Chat* (1977–81). She received the 1981 Rebel Award for service to Southern fandom.

Felice Rolfe (now Maxam, née Perew) coedited *Niekas* with Edmund R. Meskys and Anne Chatland. Along with Bjo Trimble, Rolfe was involved with the Society for Creative Anachronism when it was closely tied to fandom in the 1960s. *Niekas* (the Lithuanian word for “nothing”) helped start Georgette Heyer fandom and is still printed by Meskys as an irregular sixty-four-page photo-offset fanzine, with a near-academic approach referred to as “sercon” (serious and constructive).

Bjo Trimble (Betty JoAnn Conway; 1933–) coedited a number of fanzines, including *Shangri l’Affaires*; Trimble coined “Bjo” as a fannish name. Trimble was instrumental in the “Save Star Trek” and “Name the Shuttle Enterprise” campaigns; she also directed the Los Angeles Science Fantasy Society, served on numerous convention committees, and is credited with starting art shows at the 1960 Worldcon. Trimble received the Big Heart Award (1964) and the International Costumers Guild Lifetime Achievement Award (1992) and has been recognized with guest of honor and fan guest of honor roles at numerous cons, including the 2002 Worldcon (with husband John).

Leslie Turek (1946–) received a 1990 fanzine Hugo for *The Mad 3 Party*, a planning and public relations fanzine for Noreascon 3. She also coedited the mimeographed *Twilight Zine* with Radcliffe college roommate Cory Seidman (now Panshin). A founding member of the New England Science Fiction Association, Turek was the first woman to chair a Worldcon (Noreascon II, 1980) and has been recognized with fan guest of honor roles at several regional conventions.

See also: Editors, Professional; “Fandom” (vol. 1).

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AMELIA BEAMER

EDITORS, PROFESSIONAL

While the iconic representation of science fiction editors has traditionally been a male face (as evidenced by the prominence of Hugo Gernsback in the history of the field or the dominance of male winners in the Best Editor category of the Hugo **Awards**), the reality is that women have also played an important and influential role as professional editors since the earliest days of the field. While it would be too simplistic to say that the presence of female editors in science fiction publishing has necessarily contributed a **feminist** perspective, it is nonetheless possible to see a distinct influence of these editors on the shape and development of the field.

During the canonical Golden Age of science fiction publishing, from the 1930s through the 1950s or early 1960s, a number of prominent genre magazines had female editors at the helm. Mary Gnaedinger edited the classic **pulp** magazine *Famous Fantastic Mysteries* (along with its companion publication, *Fantastic Novels Magazine*) from 1939 to 1953; during roughly that same period, Dorothy McIlwraith was editor at **Weird Tales**, and it was during McIlwraith’s tenure that *Weird Tales* moved away from its emphasis on Lovecraftian fiction and became more broadly embracing of new “weird” fiction from authors such as **Theodore Sturgeon**, **C. L. Moore**, and Ray Bradbury. In the period after the collapse of most of the classic pulp magazines (sometimes considered the end of the Golden Age), editor **Cele Goldsmith Lalli** used her role at *Amazing Stories* and *Fantastic* to help modernize genre fiction, encouraging a generation of newer writers (including Thomas M. Disch and **Ursula K. Le Guin**) to move away from the pulp model and toward a more literary style.

As professional editors of short fiction, women played a major role as anthologists from the 1970s onward. The most prominent editor in this period was **Judith Merrill**. In professional terms, Merrill was more active as a writer than an editor, but her work as the editor of a popular *Year’s Best* series (beginning in 1956) helped to solidly establish a new sense of identity in the field and helped Merrill in her role as an American advocate of the New Wave. In the 1970s, **Pamela Sargent’s** *Women of Wonder* anthology series, while possessed of a self-described antifeminist sensibility, nonetheless acted as a major venue for both female authors and strong female protagonists, as did **Marion Zimmer Bradley’s** multiauthor

Darkover anthologies. Throughout the 1970s and 1980s, women played a fairly prominent role as editors or coeditors of high-prestige showcase anthologies, a category that includes Hilary Bailey with the *New Worlds* series and Victoria Schochet and Melissa Singer with the *Berkley Showcase* anthologies. The most commercially successful female-edited anthologies in this later period, though, are undoubtedly the *Year's Best Fantasy and Horror* series, edited from 1988 through 2003 by **Ellen Datlow** and **Terri Windling**.

Examining the history of book-length fiction publishing, one also finds a significant presence of female editors, perhaps more significantly in the later period. Windling and Beth Meacham were both significant forces in developing strong fantasy and science fiction lines at Ace Books in the early 1980s, and both continued that work at Tor Books after leaving Ace. Since the 1990s, women have had an indisputably prominent role in genre publishing at all levels and in all forms.

One interesting trend throughout the history of science fiction publishing is the prominence of women who established their careers as professional editors working in conjunction with their husbands. **Betty Ballantine**, famous for advancing a more modern and innovative style of science fiction beginning in the 1950s, cofounded Ballantine Books with her husband, Ian. Judy-Lynn Del Rey, a similarly influential force in expanding the public face of the genre through the 1970s and 1980s, partnered with her husband, Lester, to start the Del Rey Books imprint. Other married editorial teams in modern science fiction publishing include Kristine Kathryn Rusch and Dean Wesley Smith (Pulphouse Press), Kelly Link and Gavin Grant (Small Beer Press), and Kathryn Cramer and David Hartwell (*New York Review of Science Fiction*).

Noting this pattern of collaboration between spouses should not be taken as an indication that the female editor's role is in any way diminished; to the contrary, in most of these pairs one could easily argue that the woman was the more significant or influential force. It does, however, reflect one typical pattern of female achievement in traditionally male-dominated fields; both science and politics provide a number of historical examples that support this pattern.

See also: Editors, Fan. SUSAN MARIE GROPP

EDUCATION

The theme of education is frequent and prominent in many science fiction and fantasy texts. A focus on the education of a character (or characters) allows authors the opportunity to educate—and delight—readers. As characters learn about the science or the magic that delineates the worlds that they inhabit, readers are given the opportunity to experience that science or magic as well. In turn, the education of characters is often an important step in their evolution into heroes or heroines. Frequently, authors show characters gaining wisdom and ability as they are educated.

The wonders of science fiction or fantasy worlds are put on display as characters attend schools, learn from wise leaders, or study rare texts. Many of **Mercedes Lackey's** Valdemar novels take place at the Collegium of Valdemar, where heralds, mages, and healers are trained. In **Anne McCaffrey's** *Dragonriders of Pern* novels, texts follow characters as they are educated in music at Harper Hall. **Diane Duane's** *Young Wizard* series describes characters who find and study *Wizards' Manuals* that have been hidden away in modern public libraries. **Elizabeth Moon's** *Legend of*

Paksenarrion trilogy follows the main character as she is educated in the military arts as well as in diplomacy and magic. Gregory Maguire's *Wicked: The Life and Times of the Wicked Witch of the West* (1995) shows how the heroine Elphaba is driven to reject the politically and socially corrupt Oz as a result of her experiences at college.

The best-selling and enormously popular Harry Potter series by **J. K. Rowling** revolves, for the most part, around the education of the main characters and the epic battles between good and evil that often take place on the grounds of the boarding school (Hogwarts School of Witchcraft and Wizardry) that they inhabit. Large sections of the seven-novel series depict Harry, Ron, and Hermione listening to lectures, writing papers assigned by the foot, or conducting magical laboratory experiments.

Often writers celebrate education as a means to better the self. Characters mature and strengthen as they attend school; they develop new ideas and master vital skills. Some authors focus on the ways in which characters must fight against class, race, or **gender** bias in order to receive these benefits of education. For example, Alanna, the main character in Tamora Pierce's *Song of the Lioness* quartet, must disguise herself as a man in order to learn the ways of a knight. Despite the prejudice she faces, Alanna's dedication to learning allows her to master the physical, tactical, and magical challenges she faces and to become the king's champion.

Finally, some science fiction can be used as a teaching tool for real-world readers. As educator Andrew Love explains on his Web page, students can sometimes learn more about science from science fiction than from the classroom. Science fiction can illustrate basic principles and methods in

engaging stories about situations and characters that do not and never did exist.

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CASEY COTHRAN

ELGIN, SUZETTE HADEN (1936–)

Suzette Haden Elgin is an American author who has published numerous science fiction novels, short stories, and poems. She has also published popular linguistics books and is known as the creator of **Láadan**, a **language** designed to express the perceptions of women. Themes frequently addressed in her works include language, women's societal roles and interpersonal relationships, and the effects of religious and political structures on individuals; she frequently addresses these themes with satire and other forms of humor. Elgin is an accessible public resource in these areas; for example, she maintains an active blog (<http://ozarque.livejournal.com>) in which these themes are frequently addressed, has published a bimonthly linguistics and science fiction newsletter since 1981, and keeps freely available online a Láadan tutorial and vocabulary updates responding to readers' requests. She also founded the Science Fiction Poetry Association in 1978, in which she continues to participate.

Born in Missouri, Elgin studied French, English, and music as an undergraduate

and linguistics as a graduate student, earning a Ph.D. at the University of San Diego in 1973. She began writing science fiction as a graduate student; her first publication in the genre, "For the Sake of Grace," appeared in 1969. In the 1970s, Elgin published the first four novels about Coyote Jones, a reluctant, bumbling agent of the Tri-Galactic Intelligence Service. His style of working clearly reflects Elgin's concern with possible modes of communication; he has both a gift—the power to control large numbers of people by mass telepathy—and a handicap: he lacks the ability, which has become commonplace in his time, to receive mental messages himself. In Jones's adventures on various planets, we see social structures such as religious and legal systems affecting interactions from the levels of individual to interplanetary.

The Ozark trilogy, which appeared in the early 1980s and was reissued in 2000 by the University of Arkansas Press, concerns one planet in this future universe; the ancestors of its population left Arkansas in the twentieth century and founded Planet Ozark, with a magic system based on principles of twentieth-century generative transformational grammar. In the mid-1980s, *Yonder Comes the Other End of Time* followed, in which a Coyote Jones mission to Ozark results in his failure to persuade the independent Ozarkers to join the Tri-Galactic Federation.

In these books, women take a variety of interesting roles, both as groups (the designated "Grannies" on Ozark) and as individuals, such as the divinity Drussa Silver in the Coyote Jones series; however, it is in the Native Tongue trilogy, published by DAW Books and later by Feminist Press, that the place of women in society becomes most overtly a central concern. A twenty-third-century group of women

linguists, on an Earth where repression of women has become far more severe and institutionalized than in the present, secretly create and spread a language, Láadan, specifically designed to communicate women's perceptions; on the premise that language can also affect ideas, they hope that the eventual widespread acquisition of the language will end violence on Earth. In the third novel, the plan fails, but the women characters succeed in using knowledge gained from the project to end world hunger.

In 1989, Elgin tied for the Rhysling Award for best short science fiction poem of the year. Works since 1993 have included science fiction short stories, poetry, and art, in addition to many nonfiction books on linguistics and communication.

See also: Feminist Science Fiction; "Genre Poetry: Twentieth Century" (vol. 1).

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Theresa McGarry

ELLERMAN, ANNIE WINNIFRED (BRYHER) (1894–1983)

Bryher was a British writer best known for her historical novels and her long relationship with the American imagist poet Hilda Doolittle. However, Bryher wrote one pre-**dystopia**, *Visa for Avalon*, that was published in the United States in 1965, but never in the United Kingdom; out of print for decades, it was reissued by Paris Press in 2004.

Bryher was born Annie Winnifred Ellerman on September 2, 1894, in Margate, England. Her father, Sir John Reeves Ellerman, was a shipping magnate and reputedly the wealthiest man in **Britain**. She read voraciously from an early age, especially histories and legends, both classical and British. Hers was an atypical Victorian girlhood: She accompanied her parents on their travels around Europe, the Mediterranean, North Africa, and the Middle East. Even though hers was a fairly liberal family environment for the time, she always resented not being born a boy. When the outbreak of World War I ended Bryher's formal study of archaeology, she turned to writing.

Ellerman took her pseudonym from her favorite of the Isles of Scilly. Married first to the American writer Robert McAlmon and then to the Scottish filmmaker and writer Kenneth Macpherson, Bryher's life companion was more particularly Doolittle, the American imagist poet known as H.D. Financially independent, broadly philanthropic, and multilingual, Bryher was friend, associate, publisher, and often financial supporter of the expatriate writers and artists who converged on Paris in the 1920s and 1930s. She repeatedly raised alarms about activities in **Germany** and the rise of fascism in the early 1930s. By 1940, she had been the means of escape for more than a hundred refugees from Nazi Germany, providing money, documents, respite, and conduit through her home in Switzerland until she too had to evacuate to England.

Bryher reinterpreted her experiences of the 1940s for the story of men and women trying to escape in *Visa for Avalon*. Although the country is not named in the novel, the world is clearly England, although it is a marginally futuristic culture where characters seem to

have little historical awareness or cultural memory. The name Avalon has no significance for them even though they hope to immigrate there. The story is about the impending end of a comfortable and inattentive way of life, of people caught between an uncaring impotent government and an uncaring destructive insurgency.

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ELIZABETH D. LLOYD-KIMBREL

ENVIRONMENTAL SCIENCE FICTION

This subgenre of science fiction (SF) known as environmental SF deals with humanity's place and actions within the biosphere, the ecological system of biological and nonbiological interdependencies that can be referred to as the "web of life." While nearly all science fiction examines the ways humans interact with and within their surroundings—whether those surroundings comprise spaces with advanced technology, estranging other worlds, or even alternate presents—environmental SF specifically engages the concerns of environmentalism: species extinction, global warming, deforestation, overpopulation, pollution, and other human-caused threats to the biospherical web. Further, this type of SF often expresses the theoretical underpinnings of modern environmental philosophies such as deep ecology, ecofeminism, and ecosocialism, while it also contributes to such philosophies with its narrative reflections.

Though science fiction's foundational works of the nineteenth century predate the emergence of the environmental movement in the 1960s, themes of current environmentalist interest show up in some of these works. **Mary Wollstonecraft Shelley's** *Frankenstein* (1818), for example, questions undisciplined science, and H. G. Wells's *War of the Worlds* (1898) comments on humanity's historical oppressions of nonhuman species and "inferior races." SF of the early and mid-twentieth century continued this pre-environmentalist tradition: Olaf Stapledon's *Last and First Men* (1930) and John W. Campbell's "Twilight" (1934), to name two, scrutinize the modern world's wasteful use of its natural base and the destruction of ecological systems in the name of human progress, respectively. But only after the publication of Rachel Carson's scientific treatise *Silent Spring* in 1962—that is to say, only after the popularization of environmentalism as a social cause—did science fiction, in its New Wave, begin to reflect regularly a critical attention to ecological themes and thus sprout the environmental SF subgenre.

Considered by many environmental historians to initiate the modern environmental movement, *Silent Spring* investigated the harmful impacts of industrial pesticide use on humans and nonhuman species. Carson's analysis provoked scathing and often sexist criticism from the chemical industry it challenged. She was dismissed as a hysterical woman, by the industry as well as by those in the scientific community who held fast to the belief that with science man could control nature. *Silent Spring* demonstrated that in controlling nature with chemical pesticides, "man" had only proven himself unaware of ecosystemic dynamics and as a result introduced ecologically

devastating contaminants into the environment. Significantly, with its attention to human-caused ecological problems, Carson's book shifted the relatively quiet conservation and preservation movement of the early and mid-twentieth century to the more vocal and proactive environmentalist movement that has since germinated a host of critical ecological perspectives and merged with other social causes.

Though still interested in saving this or that piece of land for its aesthetic beauty, modern environmentalism is most concerned with the fundamental beliefs and practices of society that lead to ecological decline. In its various forms, environmentalism today asks questions about the ecological viability of prevailing ideas and customs. For example, the *deep ecology* movement perceives a human-centeredness in modern ideas and practices; it calls on individuals to recognize the importance of all species in and of themselves, as it also emphasizes the spiritual interconnectedness that all species share. Another environmental movement, *ecofeminism*, blends the interests of various **feminisms**, including feminist spirituality, with those of ecological movements, locating the oppression of women, racism, and ecological breakdown as related consequences of ideologies informed by **gender** hierarchies. Drawing from **Marxism**, *ecosocialism* finds capitalism's obligation to produce more and more products for the market to be incompatible with the material realities of environmental limits and the ecological principle that everything is connected to everything else. Whatever their philosophical leanings, modern environmental movements are united in interrogating those elements of modern culture that have contributed to the rapid depletion and destruction of

ecosystems. These movements hope to affect changes in social consciousness with such questioning.

In *Silent Spring's* first chapter, "A Fable for Tomorrow," Carson used the science fiction conventions of **dystopias** as a rhetorical tool to envision a scenario of a future American town degraded by indiscriminate pesticide use. A vast spectrum of science fiction that similarly addresses such nightmarish settings, as well as other situations of environmentalist concern, has been written since the inception of environmentalism in the 1960s. Notable examples include **Ursula K. Le Guin's** *The Word for World Is Forest* (1972), **Marge Piercy's** *Woman on the Edge of Time* (1976), and **Joan Slonczewski's** *A Door into Ocean* (1986).

Cognizant of the ecological and social devastation of napalm use in the Vietnam War, Le Guin's Hugo and Nebula **award**-winning novella *The Word for World Is Forest* traces the effects of deforestation on the landscape and inhabitants of the fictional planet Athshe. With wood on Earth scarce and expensive, Terran loggers invade Athshe for its forests, enslaving the native population to provide labor for the operation. The ensuing story addresses a range of environmentalist issues, from observing soil erosion and the loss of food crops as consequences of deforestation to questioning the ethics and logic of an economic system that permits both environmental degradation and social exploitation.

Piercy's *Woman on the Edge of Time* envisions an ecological **utopia**, or ecotopia, in which the ideals of the environmental movements have been realized. The novel's main character, Connie Ramos, is an abuse victim living an alienating life in the city. Residents of a future town called Mattapoisett go back in time to pull Ramos from her

disheartening reality and into their pastoral utopian society, which disdains any type of human or ecological mistreatment. Mattapoisett's egalitarian social principles go hand in hand with its ecological way of being. Using futuristic methods of reproduction in which babies are grown in "brooders," the human population is deliberately kept low in an effort to avoid the consequences of overpopulation. Small-scale organic gardening replaces industrial agriculture in Mattapoisett, and all of the town's citizens demonstrate through ritual and **language** a sense of their community's place in the local ecosystem.

In Slonczewski's *A Door into Ocean*, the colonialism of a patriarchal world named Valedon threatens the independence of an all-female, all-water world named Shora. Shora's inhabitants, called Sharers, display a remarkable knowledge of planetary ecology. The living rafts upon which Sharer communities float are intricate biological networks of organisms in symbiotic relationships. The Sharers understand their society as a part of this relationship, rather than apart from it, and thus live harmoniously not only upon their rafts but within the entire ocean ecology. Wanting to subsume Shora economically for minerals and textiles, the rulers of Valedon invade the planet, introducing pesticides and other means of biological destruction to undermine both its ecology and its inhabitants. The Sharers resist the **colonization**, however, setting the stage for a conflict that reflects the sociopolitical tensions between real-world environmentalism and its opponents.

Other works of environmental SF include Frank Herbert's *Dune* (1965), John Brunner's *The Sheep Look Up* (1972), Ernest Callenbach's *Ecotopia* (1975), **Sally Miller Gearhart's** *The*

Wanderground: Stories of the Hill Women (1979), **Sheri S. Tepper's** *The Gate to Women's Country* (1988), **David Brin's** *Earth* (1990), Starhawk's *The Fifth Sacred Thing* (1993), **Octavia E. Butler's** *Parable of the Sower* (1993), and Kim Stanley Robinson's Mars trilogy (1993, 1994, and 1996). In film, notable examples of environmental SF include Douglas Trumbull's *Silent Running* (1972), Richard Fleicher's *Soylent Green* (1973), James Bridges's *The China Syndrome* (1979), and more recently Roland Emmerich's *The Day after Tomorrow* (2004).

See also: "Feminist Spirituality" (vol. 1).

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ERIC OTTO

EPIC FANTASY

Epic fantasy includes those stories that follow in the tradition of **J. R. R. Tolkien's** *The Lord of the Rings* (1954–55). Such tales typically take place in a secondary world of the author's invention, a world that tends to be pseudomedieval technologically and European

culturally. The epic fantasy focuses on a group of characters from different classes, races, and cultures who come together to fight a supernatural evil that threatens them and their world. In this regard, it shares some similarities with another genre: **horror**. Just like the horror genre, at the end of an epic fantasy series, evil has been confronted and either defeated or contained, and the characters, changed by their adventures, are left to return to their normal lives or to assume their new places in the world.

However, while horror focuses on building and sustaining dread, often in a real-world setting and often without any supernatural elements at all, epic fantasy focuses on adventure, on magic, and on discovering and exploring the secondary world. This focus accounts for the familiar plot of such stories where a party traverses a strange land visiting many different spaces. It is also common for the action of the novel to spread over that same distance with multiple plotlines, each with its own point-of-view character, occurring at different locations. As the epic fantasy unfolds, readers become acquainted with the geography, history, religions, **languages**, and cultures of the world, making the form an immersive experience for readers who are learning the world as they are experiencing the story. The need to learn the world explains the tendency for epic fantasy novels to have young, naïve, or sheltered protagonists at the heart of the **quest**: protagonists who are learning along with the reader.

In terms of story arc, epic fantasy tends to follow patterns Joseph Campbell outlined in his *The Hero with a Thousand Faces* (1949). These tales typically involve a reluctant and/or improbable hero (or, in some cases, heroes) who, despite objection and resistance, is

called to action and ends up playing a pivotal role in a battle between good and evil. The hero travels the world, learning from various mentors, confronting challenges and obstacles, and growing stronger and more invested in his companions and his world. All this prepares him to face the darkness, confront it, and usually defeat it. At its heart, epic fantasy is concerned about the making of heroes.

In the popular epic fantasies written in the wake of the success of *The Lord of the Rings*, and, indeed, in Tolkien's work itself, the hero and his companions are generally male. This choice is not surprising, considering that the heroes of myth and legend—two areas frequently tapped by writers of epic fantasy—tend to be male. The role of women in such works tends to be minimal or confined to prescribed areas. For example, the female characters in *The Lord of the Rings*, such as Galadriel and Goldberry, do not get called to adventure; instead, they provide safe havens of comfort and healing. Like Arwen and Éowyn, they can also be prizes for the heroes at the end of the quest. When a woman breaks out of those roles, as Éowyn does when she disguises herself as a man in order to ride into battle, she does so at the expense of her womanhood, which in Éowyn's case is restored at the end when she is wooed by and later marries Faramir. Similar patterns can be found in David Eddings's Belgariad and Mallorean series and Terry Brooks's Shanarra series, two of the many multivolume works of epic fantasy that appeared in the wake of Tolkien.

The proliferation of "Tolkien clones" in fantasy literature and in role-playing gaming provided **Diana Wynne Jones** with material she incorporated into *The Tough Guide to Fantasyland* (1996), a tongue-in-cheek dictionary of the

standard character, plot, and setting tropes in epic fantasy. Presented as a guide for tourists who are looking to sojourn in Fantasyland, the book offers a comprehensive listing of the people and creatures they can expect to meet, items they might expect to stumble across, places they could find themselves, and situations they might encounter. Despite the humorous approach the book takes, it does document the most clichéd and formulaic devices of the genre.

While such formulaic stories still have a core audience of readers, the genre itself is changing as the writers working in it stretch the conventions of epic fantasy. One of the ways it is being altered is by complicating the characters and giving women characters more visible and essential roles. Some authors, like Robert Jordan in his sprawling *Wheel of Time* series (consisting of twelve novels at the time of the author's death in 2007), have provided female characters more visible and active roles in the plot, but those characters still remain in supporting roles. Their actions, even as they embark on hero journeys of their own, most often serve to advance or hinder the main quest, which is being undertaken by a male character. In fact, despite having a large cast of female point-of-view characters, Jordan stresses and emphasizes divisions between the sexes. The first example appears in *The Eye of the World* (1990), the first book in the series, when readers meet an all-male village council that is advised by a female Wisdom, a local wise woman and healer.

George R. R. Martin's *Song of Ice and Fire* series (*A Game of Thrones*, 1996; *A Clash of Kings*, 1998; *A Storm of Swords*, 2000; *A Feast for Crows*, 2005) features characters who are more psychologically complex and morally ambiguous

than is typical in epic fantasy. He also twists expectations that readers familiar with the fantasy formula bring with them to a text. For example, in *A Game of Thrones*, Martin shows a child bride Daenerys Targaryen married off to a barbarian warlord in a deal that provides her brother with financial and political benefit. However, instead of being a helpless and victimized trophy wife, Daenerys manages to both care for and outlive her warlord husband and to eclipse him in power and significance as a ruler in her own right.

Complicating characters and developing their inner lives as much as the world itself allows for more personal and intimate plotlines to be woven through the overall adventure. It also allows for less conventional sorts of heroes and storytelling. Sarah Monette's *Mélusine* novels (*Mélusine*, 2005; *The Virtu*, 2006; *The Mirador*, 2007) focus on two such characters, neither of which fit comfortably in the traditional hero role. Felix Harrowgate, a wizard and former male prostitute, is used by his master in a sexual ritual that shatters the magical crystal that stabilizes the city's magic and its wizards' power. It also shatters Felix's mind. Mildmay the Fox, a cat burglar, assassin, and Felix's half-brother, becomes caught up in events as a simple heist brings him more trouble than money. The novels, told in alternating first-person points of view, allow the readers to immerse themselves in the characters and their personalities as much as they do in the world itself.

Delving deeper into the inner lives of characters has also allowed epic fantasy writers to infuse the **erotic** into the genre. In her *Black Jewels* series (*Daughter of the Blood*, 1998; *Heir to the Shadows*, 1999; *Queen of the Darkness*, 1999; *The Invisible Ring*, 2000), Anne Bishop explores a world where witches

keep aggressive warlords as sex slaves, controlling their magic and sexuality. It also focuses on the rise to power of Jaenelle, who grows from child to woman to witch, the living embodiment of magic, during the course of the novels. Jacqueline Carey's *Kushiel's Legacy* trilogy (*Kushiel's Dart*, 2001; *Kushiel's Chosen*, 2002; *Kushiel's Avatar*, 2003) follows Phèdre n'Delauney, a courtesan and spy. As a devotee of the demigods of sensual pleasure and pain, she is also an "anguissette"—a masochist. Phèdre's tale is part political intrigue, part adventure, and part **romance** and features an array of strong female characters. In fact, many of the crossover novels that blend the erotic and the fantastic are written by female writers and focus on strong female protagonists.

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BARBARA LYNN LUCAS

EROTIC SCIENCE FICTION

Although women have written a fair amount of science fiction about sex, little of it has been what most readers would consider erotic. However, the

rise of literary erotica in the 1980s, **fan fiction** and its expansion on the **Internet**, and the growing popularity of e-books have all had an effect on women's sex writing. Erotic science fiction by women falls into four main groups: science fiction erotica, or professional works that exist simultaneously as sex writing and as speculative writing; science fiction with erotic elements, that is, professional work in which there is an erotic element but the focus is not erotic; fan fiction; and science fiction/speculative erotic **romance**.

Few works of science fiction erotica exist in the collections of women's literary erotica (short stories with explicit sexual content) that were first published in the mid-1980s. Lonnie G. Barbach, a sex therapist, edited several of the earliest collections. For her second such anthology (*Erotic Interludes*, 1985), Barbach solicited a contribution from **James Tiptree Jr.** The resulting story and its publishing history are illustrative of both the intersection of mainstream erotica and science fiction and the rarity of that combination.

In "Trey of Hearts," Tiptree describes a casual sexual encounter between a woman and a male couple: "It had started as the most ordinary of encounters, in this age of star travel and shape-changing" (96). In many ways, this piece should be a classic of the genre, since it contains a number of elements that show up in other speculative sex writing: descriptions of sexual activity that avoid both euphemism and slang, a woman having sex with two men, shape-shifting, sex with aliens, two men in a committed relationship. But when Barbach reportedly asked that the story be shortened, Tiptree refused. Her agent believed that "Trey of Hearts" was not suitable for the science fiction market, and it remained unpublished until it was

included in a posthumous collection, *Meet Me at Infinity* (2000).

Tiptree's agent was right. The science fiction market has not been open to erotic writing in general. Conflict between readers' expectations of science fiction novels and of erotica may account for the rarity of erotic full-length works classified primarily as science fiction (SF). The fact that mainstream SF focuses on the male and young adult markets may also play a role. Gay and **lesbian** erotic science fiction does get published, mostly as short stories, as in Lynne Jamneck's *Anthology of Erotic Lesbian Science Fiction* (2007).

Perhaps surprisingly, the area least represented in SF sex writing is what might seem the most acceptable: mainstream, essentially heterosexual stories such as "Trey of Hearts." Somewhat more common in the 1990s and early 2000s were stories dealing with alternative sexualities: lesbian, gay, and Bondage and Discipline, Dominance and Submission, Sadism and Masochism (BDSM). The best known writer in the category of science fiction erotica is Cecilia Tan, whose work fits into the alternative category well.

Finding little market for her erotic science fiction in the 1980s, Tan founded Circlet Press in 1992. Her work and that of her authors has what she terms a "sex-positive approach," existing, at least in part, as a conscious attempt to positively portray both **bisexuality** and consensual sado-masochism. Circlet has published a number of anthologies and a few novels. In addition to short stories that combine erotica and SF or fantasy elements, Tan herself has written a novel, *The Velderet* (2001). Conceived as a series of short stories for a fetish magazine, *The Velderet* combines cybersex and BDSM with a plot about aliens, politics, and saving the world.

A number of mainstream science fiction novels by women do include erotic sexual descriptions, though these elements remain subordinate to the science fiction elements. Some writers write about sex in a way that may be erotic but is not openly proclaimed as such. **Nicola Griffith's** *Slow River* (1995), for instance, contains descriptions of future sex clubs, pornography, prostitution, an aphrodisiac drug, and what the characters do under its influence. Although the protagonist ultimately finds the sex degrading and, once off the drug, unarousing, her response does not guarantee that the reader will feel similarly. Other, less graphic books have themes—sex slaves (Susan Wright's *Slave Trade*, 2003), a hero/sadist (Susan R. Matthews's *Prisoner of Conscience*, 1998), prostitution (Jane Lindskold, "Smoke and Mirrors," 1996)—that suggest an erotic impetus for the novels, if not a conscious erotic intent. A few anthologies, such as *Alien Sex* (1992) and *Cybersex* (1996), contain a number of stories by women that also explore sexual themes, but in primarily nonerotic terms.

The term *fan fiction* refers to original, amateur creative works featuring the characters of various television shows, books, or films, written by the fans of these shows. The phenomenon began in the 1970s with amateur stories written about a romantic and/or sexual relationship between Captain Kirk and Mr. Spock of the original **Star Trek** television series. With the arrival of the Internet, fan fiction has found a much wider audience and far more writers. The stories are too diverse for a single definition, but most are written by women, most focus on romantic relationships or "pairings," and a significant majority use as their starting points television shows or books in the science fiction or fantasy category. **Slash**, fan

fiction that features male/male pairings, is common. Stories that feature female/female pairings, variously called *femslash* or *f/f slash*, also exist, although only in small numbers. The level of sexual description varies, as does the degree to which individual stories are concerned with sexuality, but in many, the erotic elements are significant and explicit.

Although the science fiction elements are subservient to the characters in most fan fiction, the popularity of *Star Trek*, **Battlestar Galactica**, **Xena: Warrior Princess**, and Harry Potter fan work is significant. Science fiction and fantasy settings function similarly in erotic works, allowing the creation of characters who exist outside of contemporary or historical limitations. This situation offers writers a liberating flexibility in dealing with **gender** and sexuality. For example, same-sex couples can pair up without the authors having to address issues of sexual orientation or social disapproval. Male/male pairs allow depictions of sexuality without gender as an overt issue; dominance/submission in male/male relationships can be explored erotically without raising issues of nonerotic gender-based power inequities. And in male/female pairings, men with power equal to or less than that of their female partners are not marked as socially undesirable. Sex with (very humanoid) aliens is popular and is used to explore both gender differences and sexual possibilities. Although new (and improved) male genitalia show up in a few stories, telepathy is probably the most popular alien sexual attribute.

By the early 2000s, the fastest-growing area of professional sexual science fiction was classified as science fiction/futuristic erotic romance. These romances are similar to fan fiction in

that they subordinate the science fiction elements to the erotic story, but the futuristic or fantastical setting is not incidental.

It makes sense that science fiction sex writing by women found a market in the romance genre. Romance has long sold very well, and, while it is possible to argue that non-sexually explicit romance has always been one form of women's erotica, after the 1980s, the genre became increasingly open to explicit sexual descriptions. Although the occasional futuristic romance did exist before the twenty-first century, the 2000s saw an increased interest in romance novels that combined a futuristic setting with explicitly erotic writing.

In 2004, Harlequin added "Luna," a line specifically for romance in fantasy settings. The rise of the e-book aided in the creation of several additional publishing companies that focus on erotic romance. Loose Id and Ellora's Cave, for instance, both specialize in romantic erotica that crosses genres. Although they publish subcategories such as westerns and mysteries, a significant portion of their booklists take place in neither our past nor present. For example, Loose Id tellingly requires its illustrators to be able "to create

realistic people and anthropomorphs (aliens of various types and shape-shifters) and paranormal beings (**vampires**, elves, etc) with a highly sensual look and feel" (<http://www.loose-id.net/employment.aspx>).

Erotic romance sometimes bears a striking resemblance to fan fiction. Publishers such as Loose Id carry extensive lines of male/male stories aimed at female readers. Even stories focusing on male/female sex can carry overtones of Kirk and Spock. For instance, in *Interstellar Service and Discipline: Victorious Star* (2004) by Morgan Hawke, a (powerful, heroic) woman is kidnapped by a spaceship captain and his alien first mate/lover. The female protagonist experiences submissive sex, telepathy, unusual alien genitalia, and sexual slavery, all in the course of falling in love with the heroes.

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VICTORIA SOMOGYI

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F

FAIRY TALES AND FOLKLORE

The genres of fairy tales and folklore are linked in common parlance by their subject matter, but they are broadly differentiated by their means of transmission: the fairy tale is acknowledged as a literary genre, but the folktale is seen as a form of oral storytelling. It is only recently that folklore has begun to be accurately recorded: the literary fairy tale represents our earliest extant record of the stories told in the past. However, those fairy tales link fantastic stories to female community.

The first literary fairy tales are attributed Giovan Francesco Straparola, born in Italy in the late fifteenth century and commonly considered the “father” of the literary fairy tale for his publication of *Le piacevoli notti* (*The Pleasant Nights*) in the mid-sixteenth century. Straparola began the process of genre formation by organizing a grouping of tales within his collection, clearly constructing a format that is still recognizable today.

The next notable author of literary fairy tales, Giambattista Basile, born in nearby Naples less than twenty years after Straparola’s death, continued the fledgling tradition with his publication of *Lo cunto de li cunti* (*The Tale of Tales*), also known as *Il pentamarone*, a collection consisting of forty-nine fairy tales framed within a fiftieth frame narrative, echoing a device used in Straparola’s writing. Basile produced the first pure collection of literary fairy tales to be published in Europe. He both consciously borrowed from the oral

tradition—crediting “a group of wizened and misshapen crones,” as Straparola before him had credited “a circle of ladies,” two interesting instances of apparent masculine ventriloquism at the roots of the fairy tale—and then changed it to suit his own image of what the tale should be. *The Tale of Tales* contains the stories of Cinderella, Sleeping Beauty, and Rapunzel, although in versions very different from the ones we know today. Even though *The Tale of Tales* was subtitled “Entertainment for Little Ones,” its contents were intended for all ages, and for those of an age to read for themselves most of all.

The literary fairy tale came into its own in seventeenth-century **France** with the literary movement known as the *contes de fées*, literally, tales of the fairies. The authors of the *contes de fées* were at least partially inspired by the works of Straparola and Basile: between 1573 and 1612, there were six editions of the French translation of Straparola alone. The *contes de fées* began in the literary salons of such upper-class woman as Marie Catherine D’aulnoy, Henriette-Julie de Murat, Catherine Bernard, and Marie-Jeanne L’Héritier. Their authors, more than two-thirds of them female, used their stories to critique the social conventions of the day.

The *contes de fées* were initially met with both intense curiosity and popularity, as well as fear and opprobrium. The public of seventeenth-century France was incredibly receptive: the *contes de fées* were the single most popular form of literature published in

France at the time. However, the blue-books, the cheap editions that made the *contes des fées* so readily available, were also scorned on the basis of their popularity. Their success among a largely female readership was attributed by their critics largely to fashionableness, rather than to any inherent value or potential identification with their themes.

The *contes de fées* were marked by their style, consisting of baroque and complicated language and highly detailed descriptions, a style that won them many admirers in their own time but did not necessarily travel as well as those of one member of the circle who wrote in a more restrained manner: Charles Perrault. The uncle of one of the founding members of the *contes des fées*, Mme. L'Héretier, Perrault was an active participant in the telling of the tales for many years. He is best known, however, for merging several popular folktales that had previously provided the source material for baroque versions into modern tales designed to appeal to audiences "of all ages." Perrault is the first author to have marked the fairy tale as a genre for children, with the publication of his *Histoires ou contes du temps passé*, or *Contes de ma Mère l'Oye*, designed to present the tales as they had been told by "governesses and grandmothers to little children."

Though Perrault credited the female tellers of the tales broadly, he never cited his sources by name. Unlike the *conteuses*, who took pride in their authorship and claimed their work as a concrete literature, Perrault assumed the mantle of translator as well as collector: the translation here was one of class and **gender**, involving the editing-out of the voice of the Third Estate in favor of a more appropriate message. This presentation minimizes what he considered "coarser" elements of the

tales, as well as those we might today think of as being empowering; one famous example comes from Perrault's version of "Little Red Riding Hood," which, in contrast to other versions dated to the period, shows a marked lack of agency on the part of the heroine.

The process of the normalization of the fairy tale began in a small way with the *contes de fées*, but did not truly catch fire until nearly a hundred years later with the works of Jacob Ludwig Grimm and Wilhelm Carl Grimm, specifically, their *Kinder- und Hausmärchen* (Children's and Household Fairy Tales). The Grimms did not write their stories themselves, nor did they collect them directly from the mouths of the Volk; rather, they collaborated with largely uncredited women of the middle and upper classes. The Grimms' most prolific sources included the Wilde and Hassenpflug sisters, Frederike Mannel, and Dorothea Viehmann. However, only one female contributor, Viehmann, was ever mentioned by name in their editions, and even she was included under false pretense as a farmer's wife, rather than in her actual persona of poor *bourgeois*. Of the 210 fairy tales that the Brothers Grimm included in their collections, over half were present as the result of a woman's contribution.

The Grimms applied their revisionist approach to fairy tales in general, not only to the process of collection but also to the tales themselves. They edited their tales heavily to make them more appropriate for a younger audience by removing mature themes, particularly those of overt sexuality. Thus, when the literary fairy tale reached England in the nineteenth century, it arrived in an idealized form, voided of all potentially offensive material and tailored to guide children into "proper" forms of socialization. This form

appealed to the Victorians, just coming to a new appreciation of the “innocence” of childhood. It is held as fact that the Edgar Taylor translation of the *Kinder- und Hausmärchen*, titled simply *German Popular Stories* (1823), was the single most important text to stimulate the nineteenth-century renewal of interest in fairy tales among children and adults alike.

Mirroring the imperialist tendencies of the nation as a whole, much of the work done on fairy tales in Victorian England consisted of collecting the output of other nations. Andrew Lang’s *Colored Fairy Books* (1889–1910) are representative of this pattern: while Lang’s first three volumes focused mainly on the French and German tales that had sparked the popularity of the fairy tale in England, the next eight would include tales from every corner of the world (or as near as he could come). Though Lang selected the tales to be included, the majority of them were also collected or translated by anonymous female contributors, with Mrs. Lang (Leonora, née Alleyne) performing the bulk of the work.

During the Victorian period, extreme changes were made to modify fairy tales from their original forms to versions that might be more palatable to their target audience. Although some fairy tales were “native” to the traditions of England, it was not the content, but the *form* of the fairy tale that was finalized in Victorian England. Fairy tales were tidied and made suitable for the modest readership that was seen as their proper audience: women and children. They became the target audience at whom later consumerist strategies would be aimed.

In the twentieth century, certain elements of the pattern established by the Brothers Grimm and the Victorians were successfully repeated: certainly,

Disney utilized the didacticism of the form to reinforce gender roles in his filmic retellings of *Snow White* (1937), *Cinderella* (1950), and *Sleeping Beauty* (1959), among others, which have since been roundly criticized for their softening of original themes. However, the fairy tale has been reinvigorated in what some call a “fairy-tale renaissance” by female fantasy authors: writers such as **Angela Carter**, **Tanith Lee**, **Robin McKinley**, and Emma Donoghue have done much to revitalize the form, with encouragement from **editors** such as **Terri Windling** in collections like *Faery!* (1985) and *Snow White, Blood Red* (1993; coedited with **Ellen Datlow**), creating tales rooted in tradition but also expanded to include broader themes and broader audiences. Fairy tales, and their female authors, continue to enchant.

See also: “The Creation of Literature for the Young” (vol. 1); “Nineteenth-Century Fiction” (vol. 1).

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HELEN PILINOVSKY

FAN FICTION

Even though the term *fan fiction* can be found in print as early as 1944 (in J. B. Speer’s *Fancyyclopedia*), its early definition differs from current usage. Speer describes it as fiction written *about* fans rather than *by* them, a genre that now in science fiction (SF) fanzines is more often called *faanfiction*.

Since the 1960s, fan fiction has generally been understood as derivative creative writing by fans. Most inclusively, it can describe any derivative expansions of a fictional universe and thus can include everything from post-modern rewrites like *Wide Sargasso Sea* (1996) by Jean Rhys and *Rosencrantz and Guildenstern Are Dead* (1967) by Tom Stoppard to medieval hagiography to the collective storytelling resulting in the *Iliad* and *Odyssey*. More restrictively, fan fiction denotes a movement whose roots originated in media—especially television—fandom, specifically in the **Star Trek** fandom arising out of science fiction fan culture in the 1960s, but that has since spread to encompass a range of media and generic strains. As such, fan fiction as it is most commonly understood is historically situated and pertains to particular forms of media texts as well as a specific amateur infrastructure.

Media fandom is the preferred term describing what was, especially in the beginning, primarily a female fan community revolving around mostly television shows. Fans in fandom share not just theoretical and critical but also creative responses to the texts. In its early stages, media fandom primarily focused on television and clearly showed its science fiction heritage in its vibrant convention (con) and fanzine culture. In fact, the very first *Star Trek* fanzine, *Spockanalia* (1967), already contained the first creative piece, Dorothy Jones's "The Territory of Rigel." Likewise, Jacqueline Lichtenberg, Sondra Marshak, and Joan Winston's "*Star Trek*" *Lives!* (1975) describes the development of *Star Trek* fandom's infrastructure, including fanzines, letter campaigns, and conventions, dedicating an entire chapter to fan writers and the community of women who enjoyed such fictional expansion.

While media fandom initially may have coalesced around *Star Trek*, by the mid- to late 1970s, it had added other fictional universes. Amateur fiction, self-published and disseminated among other fans, the fiction fanzines, and amateur press associations (APAs), as well as the cons, built on the infrastructure of science fiction fandom even as the writers' demographics changed to include a majority of women, as opposed to the more male-dominated science fiction fandom. With the rise of the **Internet**, the infrastructure changed to include a more diverse demographic as fandom became more widely accessible. Through usenet groups, mailing lists, and weblogs, as well as central archives and personal Web pages, fans shared their stories.

Within the last few years, many fan writing communities, like the ones revolving around comics, anime, soap opera, music and celebrities, and literary texts, have cross-fertilized so that clear lineage of traditions, terminology, and literary tropes becomes hard to trace. At the same time, the two largest fandoms in recent years, those of *Harry Potter* and *The Lord of the Rings*, expanded the base to involve ever younger fans who often are not connected to traditional fan cultures. As a result, fan fiction has become more inclusive and less clearly definable in terms of generic conventions, stylistic markers, or fannish tropes. Also, the recent rise and acceptance within the fan community of real people fiction (RPF) has complicated the boundaries with other forms of writing. Yet throughout, fan fiction's central characteristic remains its derivative nature and the writers' amateur status. In this sense, fan discourse continues to identify fan fiction less by its textual characteristics than by its anticommercial

impetus, which excludes professional narrative revisions or commercial tie-in novels, and its community base, which determines its modes of production, dissemination, and reception.

Ever changing in its definition, fan fiction cannot easily be categorized in generic or even procedural terms. Most comprehensively, it must be understood as a cultural phenomenon that may include any story written by a fan about a source text, but, in a stricter sense, it requires a specific infrastructure and community context. In fact, one of the difficulties of defining fan fiction properly is that it describes both a cultural phenomenon and an artistic practice. As the former, it is tied into modes of production, dissemination, and reception and thus distinguishes tie-in novels from fan novels simply by commercial context; as the latter, it encompasses any number of professional texts that resemble fan stories stylistically and thematically. What characterizes fan fiction in such a literary and structural reading is its inherent dependence upon intertextuality, most importantly with the source text it expands but often also with the stories and discussions within the fannish community in which it is created.

Fan fiction is a form of creative interpretation insofar as most stories make a particular statement about a given character or a situation. Often filling in scenes or thoughts that are missing in the source text, the fan story negotiates between different interpretations of the characters, their dynamics, and general events. In so doing, it can offer insight into the text that rivals any academic analysis. At the same time, fan fiction creates a canvas where writers can explore characters already familiar to and beloved by their readers and can write stories unrestricted by commercial impetus.

Fan fiction may be accessible to outsiders, and some fan texts have even become commercial successes after their authors changed characters' names and identifying characteristics. Mostly, however, its audience is clearly defined as those other fans who are intimately familiar with the source text and, quite often, the surrounding fandom and the discussions and stories it produces. In fact, the most characteristic aspects of the fan community are the way people share ideas, brainstorm together, cowrite, and edit one another's stories, as well as the way ideas travel and get picked up in different venues and forms by different fans. As such, fan fiction is both a vital aspect of and vitally dependent on the fandoms it creates and of which it is a part.

See also: Cosplay; "Fandom" (vol. 1); Vidding.

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KRISTINA BUSSE

FARMER, NANCY (1941–)

Nancy Farmer has won numerous **awards**, including Newbery Honors (1995, 1997, 2003), a Michael Printz Award (2003), and a National Book Award (2002), for her children's and young adult science fiction and fantasy. Farmer, who was born in Phoenix,

Arizona, attended college in Oregon. Upon graduation, she served in the Peace Corps in **India** for three years and later went on to work as a chemist and entomologist in Mozambique and Zimbabwe, where she met her husband. Farmer decided to try her hand at writing after reading a bad book to her four-year-old son. She did not become a full-time writer, however, until she moved back to the United States and received a National Endowment for the Arts grant, which she used to write the book *Do You Know Me?* (1993), a young adult novel set in Zimbabwe. Her adventuresome spirit and travel and work experiences are reflected in her novels in the form of settings, characters, language, point of view, and culture.

Farmer's characters are always heroes or heroines. Her endings are triumphant as a protest against books about victims. The theme of self-reliance in the face of adversity stands out in most of her works. Nhamo, the female protagonist in her book *A Girl Named Disaster* (1996), especially exemplifies self-reliance and strength. In an attempt to escape an arranged marriage with a man twice her age, eleven-year-old Nhamo flees her Mozambique home for Zimbabwe. Fantastical elements are incorporated into this novel, as Nhamo's two-day trip takes over a year, and in her **quest** for survival, she comes into contact with the spirit world.

Self-reliance, familial relationships, and courage also stand out as themes in Farmer's well-known science fiction novel *The Ear, the Eye and the Arm* (1994). This futuristic novel, again set in Zimbabwe, follows the antics of three siblings who escape the sheltered protection of their father's home and the three mutant detectives with extra-sensory powers who are sent to search for the children.

In her most celebrated work, *The House of the Scorpion* (2002), Farmer departs from her African landscapes and returns to the arid land on the United States-Mexico border. In this book, Farmer tackles the difficult topics of what it means to be human, how life is valued, and **cloning**. Matt, the protagonist, is raised unaware that he is a clone, created to provide spare body parts for a 142-year-old drug lord. The novel follows his quest to attain human status. Farmer also departs from the African landscape in her fantasy novel *The Sea of Trolls* (2004). In this novel, Farmer draws upon **Norse mythology** to create a matriarchy where the female characters are larger than life, have harems, and capture males for mates.

Although Farmer is relatively new to the field, critics continue to refer to her as a solid and exciting writer who has great appeal to all kinds of readers.

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YOLANDA HOOD

FARSCAPE

Farscape (1999-2004) was a science fiction series produced by the Jim Henson Company and Hallmark Entertainment and filmed in **Australia**. It featured John Crichton (Ben Browder) as a present-day astronaut who is accidentally shot through a wormhole to another

part of the galaxy, where he immediately becomes caught up in various conflicts between galactic empires, including the Peacekeepers. He joins forces with a group of escaped prisoners on the living Leviathan ship *Moya*.

Unlike earlier generations of science fiction television in which the main characters were involved in exploration or law enforcement, *Farscape* is similar to shows like *Babylon 5* (1994–98), **Star Trek: Voyager** (1995–2001), and **Firefly** (2002–03), in which the main characters struggle to survive in a hostile and sometimes chaotic universe and the focus is on interpersonal relationships. The involvement of the Jim Henson Company ensured a high quality of visual and special effects, particularly the Dominar Rygel XVI and the ship's Pilot, a multiarmed creature physically and emotionally bonded to *Moya*.

In 2000, 2001, and 2002, *Farscape* won Saturn Awards for best syndicated/cable TV series and best TV actor for Browder. The other main characters in the show are the Luxan warrior K D'Argo (Anthony Simcoe), the Delvian priestess Pa'u Zotoh Zhaan (Virginia Hey), the Nebari thief Chiana (Gigi Edgley), the former Peacekeeper soldier Aeryn Sun (Claudia Black), and the Sebacean-Scarran hybrid Scorpius (Wayne Pygram). It is the latter two with whom Crichton has complicated emotional relationships, falling in love with Sun and seeking for most of the second, third, and fourth (and final) seasons to escape the villainous Scorpius.

Farscape explored complex **gender** dynamics and endorsed interspecies relationships. However, while Sun was a powerful and active female character, often the female characters were defined largely by their sexuality (Chiana), their penetrable and vulnerable bodies (*Moya*), or their caring natures (Zhaan), all of which definitions

Sun was also to take on at different points. *Farscape* was the flagship program on the Sci-Fi channel and critically acclaimed as one of the most innovative contemporary science fiction television series. When the show was suddenly canceled by the Sci-Fi Channel at the end of the fourth season, ending the show on the cliffhanger, fans mounted a massive campaign to bring it back. The effort was unsuccessful, but resulted in a miniseries in 2004 that wrapped up the major plotlines. Moving the science fiction television series far beyond the *Star Trek* remit, *Farscape* has a strong place in science fiction history.

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STACY GILLIS

FEMALE FRIENDSHIP

Science fiction and fantasy television series have been peopled traditionally by active men and passive women. Female characters showing heroism were marked as unique in their abilities. The trend of characterizing strong women as evil or unusual has resulted

in decades of isolation for the rare female science fiction or fantasy hero. Female friendships remained uncommon in the world of the fantastic, even as **feminism's** rising popularization affected other male-dominated genres such as crime shows, allowing bonding between women via shared experiences in patriarchal arenas.

This lack of female friendship in fantastic genres is important for two reasons. First, science fiction and fantasy often deal with the concept of possibility, asking how our lived reality might be different, even better. Second, feminism has been first and foremost about collectivity: the possibilities that emerge when women come together to effect change. While science fiction and fantasy on television have historically addressed issues of race, government, the nation, and occasionally class, thorough explorations of **gender** and sexuality do not exist. When strong female characters have appeared in these texts, they have been isolated. It was not until the late 1990s that new TV networks reached out to writers, producers, and viewers who had grown up with feminism.

The most significant science fiction franchise on TV has been **Star Trek**, beginning in the 1960s and running into the twenty-first century across several different series and in different media. While female characters always populated the ships and space stations of this franchise, women received little screen time unless serving the lead male characters' stories, often **romantically**. This situation began to change in later spin-offs, especially with the introduction of Kathryn Janeway as the first starring female Star Trek captain in 1995, on *Star Trek: Voyager*.

Captain Janeway, like many female science fiction heroes before her, did not have a significant female friendship

with any of the women she worked with. Much like Dana Scully in *The X-Files* (1993–2002), female heroes in the dangerous worlds of science fiction and fantasy have little time for bonding with other women, even though there often is time for heterosexual romances. The world of television science fiction and fantasy is primarily one of lone heroism, with leaders—male or female—making difficult decisions on their own and suffering emotional isolation. One significant development with Janeway's character was that she stressed a less traditionally masculine form of power in which there was room for cooperation rather than constant aggression in decision-making.

As more strong women began to populate television science fiction and fantasy throughout the 1990s, bonding between women began to occur more regularly. The majority of such shows, while offering realistic and gratifying relationships, have relegated these female bonds to secondary status. Key plot points and overarching mythologies seldom revolved around women working together as friends; still, female friendships were shown as beneficial to women's abilities to be heroic in the face of the uncertainties rife in these worlds. Series in the 1990s and 2000s that followed this trend include *Andromeda*, *Smallville*, *Babylon 5*, *Stargate SG-1*, *Stargate Atlantis*, *Ghost Whisperer*, and the short-lived *Wonderfalls*, *Joan of Arcadia*, ***Firefly***, and *Dark Angel*. One reason that such shows could exist was the growth of new networks seeking new audiences, finding room for experiments. Viewers with access were treated to some visions of strong women working together in fantastic worlds, although the majority of these characters were white, relegating ethnic minority women to stereotypical guest roles.

While labeling such series "feminist" is problematic given the range of

meanings feminism has and the extent to which many of the major producers and directors were male, a number of these series consistently raised gender issues important to feminism, and all have featured women working together regularly to solve problems. Drawing much from the genres of soap opera and female melodrama, programs such as **Xena: Warrior Princess** and *Cleopatra 2525* (syndicated); Roswell, **Buff**y the **Vampire Slayer**, and *Charmed* (WB, with both Roswell and *Buff*y ending up on UPN); and **Battlestar Galactica** and **Farscape** (SciFi), offer narratives immersed in what feminist epistemologist Lorraine Code refers to as processes involving women's traditions of knowledge building and decision making that rest on seeking to understand others' points of views and experiences, then discussing possibilities for action based on competing perspectives.

Two of these series—*Buff*y and perhaps most famously *Xena*—also offered viewers the first fantastic television depictions of sustained **lesbian** relationships between key characters. While on *Buff*y the lesbian relationship between Wiccas Willow and Tara was open, on *Xena* the undefined bond between the two lead characters Xena and Gabrielle was a constant point of debate and at times contention for fans and became famous for the ambiguous nature of the leads' relationship. One of the greatest accomplishments of both these series is how they addressed issues of gender and sexuality through the mechanics of the fantastic, offering fans satisfying depictions of lesbianism alongside of rich platonic relationships between female characters.

The ensemble casting of these programs stresses the importance of community and friendship. The shows have ushered in a new era of science fiction and fantasy television in which the

lone hero can no longer survive. In some (e.g., *Buff*y, *Farscape*, and *Battlestar Galactica*), male characters have embraced this way of living and working; these shows feature platonic bonds between men and women and have managed to incorporate romances without sacrificing friendships between women.

However, the fact is that most science fiction and fantasy series are coming primarily from male writers and producers, including those mentioned here. This is not to say that men cannot write about strong women working together as friends or that they are shutting doors on female writers and producers. For example, **Joss Whedon**, the creator of *Buff*y and *Firefly*, has long credited his feminist mother for influencing the way he writes his characters; the show also employed numerous female producers and writers. And while *Xena* was produced by Ron Tapert, the executive producer—the one who made the show run—was Liz Friedman, and it too employed many female writers and producers, including **fan fiction** writer Melissa Good.

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SHARON ROSS

FEMINISMS

Feminism names the interdisciplinary political understanding focused on questions of social justice and inequality in the status and treatment of women. All versions of feminist inquiry interrogate the dominant culture's

constraints on women's lives, subject normative patriarchy to vigorous critique, and promote the empowerment of women. But feminism is not now nor has it ever been a monolithic view; we must speak, therefore, of *feminisms*, plural. Perhaps the four categories typically used to group feminist thought best suggest feminism's diversity.

The two most common models—"waves" and "phases"—differ primarily in their emphasis on, respectively, continuity and change. The "waves" model suggests two or three overlapping historical trends, the first beginning with Mary Wollstonecraft and ending somewhere between 1920 and 1960. Oriented around civil liberties within republican democracies, by midcentury the movement had entered a period of dormancy.

Revived after World War II, a Second Wave of feminism turned to address economic equality. By the early 1960s, feminism had moved into institutions: universities, government bureaus, and state legislatures. Second Wave women's groups focused on community activism or solidarity. In the academy, feminists focused on such matters as including women writers within the literary canon; outside the academy, there developed a new emphasis on such things as legislation to defeat sexual and domestic violence.

By the mid-1990s, both younger academics and younger activists who focused more on diverse individualities came to think a distinct Third Wave had emerged. Abandoning attempts to articulate or impose a single theory forms the signal characteristic of Third Wave feminism: it embraces heterogeneity—the complex, possibly irresolvable dynamics of sex, **gender**, race, class, and culture.

The "phases" model usually offers four sharply distinct periods, each with

a different focus: enfranchisement (human liberties and law), equity (economic, political opportunity), difference (sexual, biological), and critical reflection (philosophical, analytical).

Because of widespread disagreement about when these waves or phases begin and end, and what precisely they signify, some feminists prefer alternatives. Often presented to supplement more historical views, a third model stresses "themes": subjectivities, sexualities, ethnicities, hybridities, and—especially relevant in the context of science fiction (SF)—technologies. A First World white bourgeois women's feminism will take rather different forms from that of a Third World peasant woman of color; the same is true for straight and lesbian feminisms, political and literary feminisms, and so forth. Within literature, for example, a "themes" structure might distinguish between **British** (materialist, **Marxist**), American (liberal, pluralist), and **French** (linguistic, psychoanalytic) approaches. Such labels serve merely as shorthand terms to indicate styles and topical emphases, however, rather than nationalities: many "French" feminists are American, many "British" feminists French.

A paradigm of a fourth model appears in *Feminist Futures* (1984) by **Natalie Rosinsky**, who with **Joanna Russ**, Jenny Wolmark, Veronica Hollinger, Wendy Pearson, and Helen Merrick is among the best feminist critics of science fiction and fantasy. Rosinsky presents a square of opposition to situate all views of sex/gender: the horizontal line extends from male to female, while the vertical line ranges between essentialist (the belief that some innate biological or spiritual essence constitutes sex/gender) and anti-essentialist (the position that some cultural ideology constructs sex/

gender). One can then chart the four corners of sex/gender epistemology: androcentric and gynocentric essentialism, androcentric and gynocentric **androgyny**.

See also: Feminist Science Fiction; “Feminist Spirituality” (vol. 1); Queer Science Fiction.

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NEIL EASTERBROOK

FEMINIST SCIENCE FICTION

It is impossible to define **feminism** as a single theory about the status and treatment of women. Instead, it is necessary to consider a diverse group of feminisms that incorporate conflicting theories and practices. However, it is possible to argue that writers’ works are connected to the social and historical contexts in which they live, including feminist movements. Scholarship has identified a group of science fiction (SF) novels published during the 1970s by writers who deal with themes that were a part of that decade’s feminist theory. These novels, whether set in various futures or on alternate worlds, all consider ways in which technology changes **gender** relations and social roles. Fantasy novels tend to be considered primarily in relation to specific types of feminist spirituality, with less emphasis on technology. Given how writers have incorporated various elements of feminist theories within their works in the past, it is possible to speculate that the twenty-first century will

see the growth of a wider range of texts, by a more diverse group of writers, incorporating a spectrum of feminist theories—most importantly, the intersectional approaches that show the significance of considering issues of race and ethnicity, alternative sexualities, class, age, and ability status, along with gender.

As Justine Larbalestier argues in her 2002 monograph *The Battle of the Sexes in Science Fiction*, readers, writers, and critics of science fiction and fantasy have been debating the impact and importance of women in SF since the 1920s without reaching consensus. One reason for such disagreement includes the controversial nature of the term *feminist*. Not all women—even those choosing to defy patriarchal expectations for women in their lives or writing—choose to be identified as feminists. Some even refuse to be discussed or analyzed as “women writers,” choosing to identify simply as writers, without what they perceive as limiting qualifiers.

However, it is possible to look at conferences, archives, essays, and books created by fans, writers, critics, and academics since the 1970s to see that many consider feminist works to play an important role in science fiction and fantasy. WisCon, the first feminist SF convention (con), which started in 1977, is one of the earliest institutions to proclaim publicly the importance of feminist science fiction. WisCon was started by fans, but programming has grown to include an academic track as well.

A growing body of fiction collections and critical work by writers, fans, and academics trained in feminist theory focuses on works by female and, increasingly, male authors dealing with gender. The earliest generation of feminist critics included **Marleen Barr**,

Sarah Lefanu, Lucy Freibert, **Natalie Myra Rosinsky**, **Joanna Russ**, and Lynn F. Williams. Their scholarship during the past three decades has given some authors and works the status of a feminist SF canon. The works, which are primarily **utopias** or **dystopias**, are often taught at the university level, primarily the 1970s feminist utopias. Since the critics and scholars began publishing during the 1980s, they naturally looked at contemporary work, reflecting the growth of women publishing in the 1970s.

However, other scholarship and publications by **editors** and scholars such as Eric Leif Davin, Larbalestier, Robin Roberts, **Pamela Sargent**, and Lisa Yaszek, to name a few, have extended the emergence and production of what can be called feminist SF backward in time, arguing that fiction written by women publishing in the **pulp science fiction** magazines during in the first half of the twentieth century can be described as “proto-feminist,” the authors engaging with the feminist ideas of their time. The changes in feminist theory have accompanied the changes in interpretation of such works as “The Yellow Wallpaper,” a nineteenth-century fiction by **Charlotte Perkins Gilman**, which was earlier anthologized and read as a **ghost story** but is now read as a feminist critique of the medical practices she experienced.

The works most often analyzed as feminist SF in academic scholarship include **Ursula K. Le Guin**’s *Left Hand of Darkness* (1969), **Joanna Russ**’s *The Female Man* (1975), **Suzy McKee Charanas**’s Holdfast series (*Walk to the End of the World*, 1974; *Motherlines*, 1978; *The Furies*, 1994; *The Conqueror’s Child*, 1999), and **Marge Piercy**’s *Woman on the Edge of Time* (1976). *The Left Hand of Darkness* by Le Guin differs from the others in two respects: it was published before

the others, and it postulated the existence of a different but related group of humans living on another planet who are **androgynes**. The Gethenians exist for most of the time in a neuter state; during regular periods of *kemmer*, they can manifest either male or female secondary sexual characteristics. Sexual differences in the novel are coded as “racial” differences; Le Guin’s protagonist, a human male on a diplomatic visit, is seen as pervert in a society where people have gender only during *kemmer* and become either male or female at that time.

Critical analysis of these works has shown connections between the feminist theory of the time and the utopias. Feminist concerns shaping the worlds of these utopias include: the importance of collective process; consideration of technology’s impact on nature and environmentalism; the source of violence; the dynamics of **lesbian** separatism; and the nature of racism (Gearhart, “Future Visions,” 296). In writing these utopias, which Williams classifies as egalitarian rather than as male-dominated and authoritarian, the writers create worlds that share a number of characteristics. Societies are communal or tribal, consisting of nonpatriarchal or extended family units and lacking a centralized government or rigid class structure. Most are concerned with ecological issues and how human beings can exist within the natural world. Technology is often reduced or destroyed, or is so advanced as to be both invisible and nonpolluting. Although violence can and does occur between individuals, the patriarchy’s national or territorial **wars** are absent.

How the utopias describe sexuality and reproduction is also strikingly different compared both to past science fiction and to the general American

culture of the 1970s. Russ points out that the utopias' sexual permissiveness is there "not to break the taboos but to separate sexuality from questions of ownership, reproduction and social structure" ("Recent Feminist Utopias," 76). Some, but not all, of the utopias are separatist, excluding men from their cultures entirely, often by elimination through natural disasters or war. In those utopias that include males, writers construct both genders as androgynous, valuing egalitarian relationships in nonpatriarchal cultures where childrearing, separated from sexuality, is often shared by more people than the biological mother.

Critics have pointed out that the utopias, in considering what white women felt was lacking in their culture at the time, tend not to show the possible consequences of racially and culturally diverse populations of women, let alone men. As **Sally Miller Gearhart** points out, the writers in the 1970s for the most part made "no successful attempt to paint ethnic differences among women or to identify conflicts that might arise because of such differences" ("Future Visions," 307), with the notable exception of Piercy's *Woman at the Edge of Time*, whose protagonist is Chicana. Piercy's novel remains important reading today because of its strong and complex portrayal of the intersections of gender, class, and race in its future portrait of a multicultural tribal culture.

Woman on the Edge of Time shows a potential future where sex as well as race and class distinctions have been eradicated. Consuelo, or Connie, Ramos is imprisoned in a mental hospital in 1970s America but sustains a connection with a possible future that somehow depends upon her. An alternative dystopian future also exists. Connie visits or has visions of both futures. Luciente, who visits Connie at first,

later brings her into the utopian future where all humans are androgynous. When Connie first sees Luciente, she thinks "he" is a male because of "his" dress and hair and is later surprised to discover the error. Androgyny only starts with appearance: all parents, whether male or female, nurse babies. Luciente angers Connie by telling her that, in order for women to gain access to shared power in all areas of society, they had to give up exclusive rights to the power that is assigned to the realms of childbirth and child care.

The growing number of women publishing in all genres of the fantastic since the 1970s has not been matched by an equal growth in the genre of feminist utopias. Peter Fitting considers three novels published after 1985 to support his argument that the feminist utopias based on lesbian separatism were tied to a specific historical context: Pamela Sargent's *The Shore of Women* (1986), **Sheri S. Tepper's** *The Gate to Women's Country* (1988), and **Joan Slonczewski's** *A Door into Ocean* (1986). He argues that the backlash against feminism during the 1980s is one reason fewer feminist utopias were published. The novels Fitting analyzes are not utopian in the same way earlier work was, nor do they connect with the same feminist theories. His analysis of the reworking of feminist themes by these writers identifies changes in regard to issues of violence, separatism, and the role of men.

Changes in the social institutions and cultures of the United States since the 1970s, reflected in the changes in feminist theories, have started to incorporate awareness of the interlocking nature of exclusions based on race and class as well as ethnicity. Additionally, changes in technology allow for a wider spread of information than was possible in earlier decades, making it

possible for groups to raise awareness and make connections on the **Internet**. These changes are reflected in science fiction communities and resources on the Internet as fans, writers, and critics bring feminist movements into science fiction communities.

Laura Quilter founded the Feminist Science Fiction, Fantasy, and Utopia website (<http://feministsf.org>) in 1994, along with a feminist SF discussion list-serv. Eventually, Quilter and others, frustrated with gender conflicts on Wikipedia, launched the Feminist SF Wiki (<http://wiki.feministsf.net>) in April 2006; as of January 2008, it has more than four thousand articles. Broad Universe, founded in 2000 and supported by the James Tiptree Jr. Literary Award Council, is an “international organization with the primary goal of promoting science fiction, fantasy, and horror written by women” (<http://www.broaduniverse.org>).

WisCon supported the founding of the Carl Brandon Society in 2001 after people of color in the science fiction community, inspired by an article on racism and science fiction by **Samuel R. Delany**, requested more conference programming addressing issues of race. Named after a fictional black fan created by Terry Carr and Peter Graham, who wrote under that name during the 1950s, the Carl Brandon Society is dedicated to addressing the representation of people of color in genres of the fantastic, promoting publication opportunities, and celebrating the work of writers of color. The group offers the first **award** for works of speculative fiction by writers of color: The Carl Brandon Parallax Award (<http://www.carlbrandon.org>).

See also: Arthurian Fantasy; Environmental Science Fiction; “Feminist Spirituality” (vol. 1); Magical Realism; Queer Science Fiction; “WisCon” (vol. 1).

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ROBIN ANNE REID

FEMSPEC

Femspec is “an interdisciplinary **feminist** journal dedicated to critical and creative works in the realms of SF, fantasy, **magical realism**, surrealism, myth, folklore, and other supernatural genres” (<http://femspec.org>). The two founding **editors** are Batya Weinbaum and Robin Anne Reid, and Weinbaum continues to edit the journal through the present time. The journal has survived since 1999 without having a stable institutional home at a university or being under the oversight of a separate professional organization. Support comes from subscriptions and donations from individuals and institutions and through fundraising activities by

the editorial board, advisors, and supporters.

The idea for the journal originated at the 1997 meeting of the Science Fiction/Fantasy Area of the American/Popular Culture Association. Weinbaum, the founding editor in chief, and Reid committed to an interdisciplinary and multicultural focus for the journal. They saw a bias against feminist fantastic and magical realist work in journals that published feminist literary criticism or creative works and wished to provide another venue for feminist and multicultural scholarship on fantastic genres in addition to the existing journals. *Femspec* defines itself as a crossover journal, open to academic and activist work. It prints academic scholarship and essays, reviews, fiction and poetry, historical documents, ethnography, interviews, art, and girls' art. Translations of original works not in English are also published. The goal of the editors and editorial group was to bring together those writers and artists interested in challenging ideas—in regard to age, ethnicity, and race, in academic disciplines at all levels, in fandom, and in creative fields. The journal has hosted readers in bookstores as well as at academic conferences and has partnered with women's groups in the community.

Special theme issues have focused on speculative works by African-American women writers ("Speculative Black Women: Magic, Fantasy, and the Supernatural," vol. 6, no. 1, coedited by Gwendolyn D. Pough and Yolanda Hood) and Native women's speculative art and writing (vol. 2, no. 2, edited by Batya Weinbaum). A special issue was also devoted to the theme of Girl Power (vol. 5, no. 2, edited by Donna Varga and Roxanne Harde). Additionally, the journal includes a girls' feature where writings about girls' literature or

writing by girls is regularly published. It has published work on Asian-American women's writing, Latina magical realism, and **Jewish women's** magical realism. Conference reports are also a featured part, covering feminist academic conferences in a number of disciplines as well as WisCon, the feminist science fiction convention created by fans in 1977. The journal tries to bridge gaps between fans, readers, critics, and academics. Scholarship covers all genres and media (literature, poetry, nonfiction, television, film, art). Information on past issues and selected readings as well as an index can be found at the website: <http://femspec.org>.

See also: Feminist Science Fiction; Queer Science Fiction

ROBIN ANNE REID

FILK

Filk is usually described as the folk music of science fiction. The term has been traced back to a typographical error in a fanzine article by Lee Jacobs, in which "folk" was misspelled as "filk." Karen Anderson then picked it up, and the name stuck. Science fiction fans had been writing and performing parodies of popular songs long before they had a word for it; now *filk* became the accepted term for both the parodies and original songs written by science fiction fans. *Filk* has verb, noun, and adjective forms. A *filker* is one who writes or performs filk. A song that is parodied is said to have been *filked*. A *filk-sing* is a gathering at which filk is performed, either at a convention (con) or in a private party, that is, a *house-filk*.

Filk has its roots in the folk revival of the 1950s and 1960s, but much of the classic filk repertoire was written in the 1970s and 1980s. Musically speaking, original filk tends to use the traditional ballad structure of verses and

choruses, for group singing, often in a minor or modal key. On the other hand, much of filk is parody, using tunes borrowed (or stolen) from almost every popular song genre: pop songs, show tunes, rock, folk, jazz in all its varieties, even Gilbert and Sullivan operettas. Since filk is usually performed in an intimate circle rather than onstage, the words are often more important than the actual tune to which they are set.

Filk lyrics deal with the various worlds encompassed by the science fiction community. There are songs that are essentially short stories or novellas in verse, set to music. There are songs that encapsulate the plot or characters of a particular book or series of books. Some deal with a film or television show, or favorite characters from film series. Others praise or excoriate the U.S. space program, including a whole series on the *Challenger* and *Columbia* disasters. There are songs about the activities and interests of science fiction fans and fandom—computers, cats, cons, and much more. There are even filk songs about filkers and their experiences with the rest of science fiction fandom.

Although filk began as humorous and satiric commentary on science fiction, more serious themes are also tackled, in lyrics that range from touching to bawdy to wry. The only factor linking the thematic material is that the subjects are connected to or of interest to at least some science fiction fans of whatever **gender**. While some filk songs contain political statements, these are not particularly aimed at **feminist** issues.

Filk is usually performed at filk-sings—hootenanny-style gatherings at science fiction cons, where filkers congregate to sing, accompanied by guitars, banjos, mandolins, and the occasional electronic piano. Everyone is

expected to participate in the circle by performing individually, joining in the choruses, or just listening and laughing at the appropriate moments.

Filk began as a peripheral activity, but now most conventions include a Filk Track in their program, with panels on styles, genres, and history of filk; concerts by individual filkers or filk groups; and filk theme circles that focus on a particular area of filk. There are also cons devoted exclusively to filk, and a Filk Hall of Fame which was established in 1987.

Women have played a major part in the development and expansion of filk into the wider science fiction community. Juanita Coulson and Karen Anderson were the earliest proponents of filk in the 1960s. Leslie Fish, who is responsible for the famous (or infamous) filk song “Banned from Argo,” got her start in the early 1970s. Julia Ecklar, Kathy Mar, and the late Cynthia McQuillan have been writing original music and lyrics since the early 1980s. Dr. Jane Robinson and Jane Mailander began their filk careers in the late 1980s and early 1990s, and Heather Rae Jones and Heather Alexander continue the filk tradition into the twenty-first century. Filkers who have become major writers include **C. J. Cherryh**, who incorporated filk into her “Merovingen Nights” shared-universe anthologies, and **Mercedes** (“Misty”) **Lackey**, who expanded the universe of her lyrics into a whole series of books.

Publication of filk lyrics has been a major effort of filkers since the very beginnings of the genre. The earliest song sheets were mimeographed, but photo-offset filk-zines were on sale at conventions by the mid-1970s. Collections such as the *NESFA Hymnal* put lyrics, original music, and illustration together into one package. Lee Gold’s *Xenofilkia* is the longest-running

filk-zine as of this writing. Filk lyrics are available on many **Internet** sites.

Filk music has been recorded since the mid-1970s, when Leslie Fish and the De-Horn Crew produced “Solar Sailors” on vinyl LP records. As soon as the technology was available, audiocassettes were produced by semi-pro studios like Off-Centaur. Filk sessions at Worldcons were recorded and reproduced for sale during the 1980s. With the development of the compact disc, many of the older audiocassettes have been remastered as CDs and are now being offered for sale by dealers on the Internet as well as at conventions.

Filk is now a major component of science fiction fandom, and women are a major influence in filk music, as lyricists, composers, and distributors. Where filk is going, no one can say, but filkers will be singing even if no one else is listening.

See also: “Fandom” (vol. 1); “Music: Twentieth Century” (vol. 1).

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ROBERTA ROGOW

FIREFLY/SERENITY

Joss Whedon's short-lived television show *Firefly* (2002–03) and its cinematic sequel *Serenity* (2005) constitute one continuous story, set five hundred years in our future. The Earth has been used up, leading humans to terraform and settle new planets, centrally governed by the Alliance (so named because it formed as an alliance between the United States and **China**). A civil **war** has taken place between the Alliance and the Independents (or Browncoats), which the Browncoats lost. The

inhabitants of the system must also cope with Reavers: humans who were rendered unnaturally violent by the government's use of a drug designed to pacify the population. Explicitly combining science fiction (SF) and western narrative conventions, *Firefly* and *Serenity* were inspired in part by Michael Shaara's novel *The Killer Angels* (1974), set during the U.S. Civil War. Both works center on the smuggling ship *Serenity*, captained by Malcolm Reynolds (Nathan Fillion), a former Independent soldier. The Civil War trappings bring with them a historic context, which Whedon possibly attempts to ameliorate by alluding to the fact that the Alliance permits slavery, while the heroes steal from slavers. By creating those story elements, and by transforming the violence of the Reavers into the result of government intrusion and expansion, the show attempts to present the central or “federal” government as supporting slavery and oppression and the Browncoats as supporting individual freedoms.

The *Firefly* universe thus seems radically different from Whedon's other well-known creation, the “*Buffyverse*,” in ***Buffy the Vampire Slayer***, which focuses more on **gender** concerns. In contrast, *Firefly/Serenity* raises on its surface issues of sovereignty and **uto-****pia**-driven politics. Whedon's cultural work in expanding definitions of **feminist** concern does, however, continue in *Firefly/Serenity*, largely through the rewriting of generic character types. We see the warrior woman of both western and SF tradition, a rewriting of Whedon's own adolescent superheroine, and Bret Harte's “prostitute with a heart of gold” (that phrase even being used as the title of an episode about a group of prostitutes fighting for basic rights on a planet governed by a violent patriarchy). Like the characters in *Buffy*,

the crew of *Serenity* negotiates a range of social spheres: the family and domestic sphere, the public arena of government oversight and control, and the underground world of political and economic rebellion.

Each of these narratives can comment ironically on both patriarchal stereotypes and some of the more problematic assumptions of Second Wave feminism. Thus, Inara (Morena Baccarin), the prostitute in a culture with not only legalized but honored “companion” academies, becomes the most respectable figure on the ship with the most direct connections to the centers of power; Zoe (Gina Torres), the warrior, is also the only woman in a traditional domestic relationship, married to Wash (Alan Tudyk), the pilot; and River (Summer Glau), the powerful, Buffy-like superhero, fully realizes her mental and physical powers only because of the Alliance’s violent medical procedures. *Firefly* and *Serenity* thus explore the fact that women’s negotiations of power are not easily predictable nor containable—not by patriarchal apparatuses, by science fiction or western generic traditions, nor by Whedon’s oeuvre itself.

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JASON HASLAM

FLEWELLING, LYNN (1958–)

American author Lynn Flewelling has garnered critical praise for her complex portrayals of **lesbian**, gay, **bisexual**, and **transsexual** (LGBT) characters and unconventional twists on high-fantasy

tropes. Her books have been translated into twelve languages and distributed all over the world, and she occasionally teaches workshops on creativity and writing. Born and raised in Presque Isle, Maine, Lynn Beaulieu earned a B.S. in English from the University of Maine before marrying Douglas Flewelling in 1981.

Her first novel, *Luck in the Shadows*, was published in 1996. It introduces Lord Seregil, a nobleman, thief, and spy, and Alec, his apprentice and friend. The fantasy kingdom of Skala, which both men swear loyalty to, is protected by prophecy as long as it is ruled by a line of warrior queens, and **gender** relations are egalitarian as a result. Flewelling has a knack for turning the unspoken assumptions of **Tolkienesque** world-building on their heads without preaching. Women make war as well as babies, and long-time companions occasionally express their affection for each other sexually, regardless of gender. Seregil is a gay man, which somewhat surprises the more provincial Alec but is not presented as shocking or taboo within the culture at large. As the *Nightrunner* series continues in *Stalking Darkness* (1997) and *Traitor Moon* (1999), Seregil and Alec eventually become lovers.

The Tamir Triad (*The Bone Doll’s Twin*, 2001; *Hidden Warrior*, 2003; *The Oracle’s Queen*, 2006) takes readers back to an earlier time in Skala’s history. A prince has stolen the throne from his infant sister, killing all other female relatives in an effort to protect his claim. The infant princess, protected by her brother’s affection, grows up, marries, and has twins, a boy and a girl. Before the king can slaughter the girl-child, conspirators desperate to restore the prophecy smother the boy and use magic to give the infant Tamir her brother’s form.

The Tamir trilogy garnered immediate critical attention for its unusual premise and **transgender** heroine. Tamir's situation is so perilous that she herself is left unaware of her sex at birth. She believes herself to be a boy named Tobin, and the revelation of her "true" sex does not occur until adolescence. Tamir's experience of her body in both its sexes is thought through with the same meticulous attention to detail as the rest of Flewelling's world-building. Likewise, Tamir's companions' reactions to her eventual change are idiosyncratically appropriate.

Though the Nightrunner series is not as grounded in moral ambiguity as the Tamir books, all of Flewelling's Skalan novels share a thematic emphasis on the complexities of love, the inextricability of good and evil, and the juxtaposition of prophecy and choice. Gender and sexuality are consistently treated as complicated and occasionally mutable aspects of the characters' multilayered selves. Flewelling maintains a light touch with her plotting and characterization, avoiding didacticism and keeping her emphasis on storytelling.

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SHANNAN PALMA

FONSTAD, KAREN WYNN (1945–2005)

Karen Fonstad was an American author who created several important atlases to fantasy lands, making a contribution by helping readers to better visualize fictive worlds as varied as **J. R. R. Tolkien's** Middle-earth, Stephen R. Donaldson's *The Land*, and **Anne McCaffrey's** *Pern*. Born in Oklahoma City, Fonstad earned her M.A. in geography—with a special emphasis in

cartography—from the University of Oklahoma. From 1993 to 1998, she was a part-time lecturer in the Department of Geography at the University of Wisconsin, Oshkosh, where her husband, Todd Fonstad was also a faculty member. She was also active in the Oshkosh community and served as a member of the City Council.

Fonstad's first major contribution to science fiction and fantasy (SF/F) was the internationally successful *Atlas of Middle-earth* (1981; a fully revised edition, incorporating a wealth of newly available information on Tolkien's world, was published ten years later). She went on to research, write, and illustrate *The Atlas of Pern* (1984), treating the fictive worlds of McCaffrey's Rukbat planetary system, for which McCaffrey herself wrote the introduction; *The Atlas of the Land* (1985), concerned with Donaldson's Thomas Covenant books; *Atlas of the Dragonlance World* (1987); and *The Forgotten Realms Atlas* (1990). Her work ranged from topographic maps depicting a landscape's features and terrain to complex diagrams of battles, journeys, and migrations and from the evolution of social and political borders to charts of climate, vegetation, population, and language distribution as well as many other kinds of charts and maps.

In addition to the beauty and clarity of her maps, her work was based on sound academic research methodologies, centered on the primary texts of her subject and taking them seriously, but also incorporating a wide range of supplementary information. She shuttled back and forth easily between fictive histories and arcane geographical knowledge—the likelihood of a specific kind of limestone occurring in a particular imaginary location, for example—uniquely bridging the gap between the real-world sciences of geography and

cartography and the imaginative worlds of her subject authors. Widely considered indispensable, Fonstad's atlases have been translated into many languages and reprinted many times. Without them, innumerable SF/F readers would have become literally lost without a map in these richly imagined and complex worlds.

In addition to her cartographic work, Fonstad was very active in the SF/F fandom community and was a frequent guest and speaker at academic conferences and fan conventions. Recognized for her SF/F as well as for her civic contributions, Fonstad has been featured in *Who's Who of American Women*, *The World's Who's Who of Women*, and *Who's Who in the Midwest*. Fonstad died from complications of breast cancer in March 2005. Her final published article, "Writing 'TO' the Map," appeared posthumously in *Tolkien Studies* 3 (2006) with an introduction by her friend, Tolkien scholar Verlyn Flieger.

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JASON FISHER

FONTANA, D[OROTHY] G[ATHERINE] (1938–)

D. C. Fontana is an American writer who is best known for her work on the original **Star Trek** series (1966–69). She began work as creator Gene Roddenberry's secretary but soon moved into assisting in production as well as writing. She was screen editor for the second season and wrote several notable episodes, including "Tomorrow Is Yesterday," "Friday's Child," "Journey to Babel," and "This Side of Paradise." Her writing was in keeping with the

stereotypical characters and classic-hero-adventure science fiction plots that characterized the majority of *Star Trek* episodes, as well as fitting the scope and limitations of 1960s network television. She also wrote and published a *Star Trek* novel, *Vulcan's Glory*, for the original *Star Trek* novel series. It provides backstory to the original series, presenting Spock's history as a Starfleet Academy student and an early story of human and Vulcan differences. The often-cited conflicts between his loyalties as a Vulcan and a Starfleet officer are initiated while he is an ensign in the Academy serving under Capt. Christopher Pike, the captain of the *Enterprise* in the classic *Star Trek* pilot.

Fontana also wrote episodes for *Star Trek: The Next Generation*, including the pilot, "Encounter at Farpoint" (1987), and for *Star Trek: Deep Space Nine* ("Dax," which created a backstory for Jadzia Dax, the space station's science officer who is a joined Trill, a young female joined with a nearly immortal symbiont who has survived seven previous hosts, both male and female). Other credits include writing for *Babylon 5* and *Earth: The Final Conflict* as well as gaming and cartoon series based on *Star Trek* ("Yesteryear") and the stories of the upcoming video games *Star Trek: Legacy* and *Star Trek: Tactical Assault* (Bethesda Softworks). She has used the pseudonyms of Michael Richards and J. Michael Bingham.

Fontana's writing reflects the major themes that dominated the plots of the television episodes, but she has also discussed the extent to which Roddenberry rewrote episodes in an online interview. Her work is formulaic, in keeping with the producer, publisher, and television-series expectation that *Star Trek* and its characters were an economic property to be furthered, over any desire of individual authors to develop their own sense of the

characters. While she began writing and producing in the 1960s during the foundational era of Second Wave **feminism** in the United States, her work did not challenge **gender** stereotypes. Nevertheless, her work inspired later writers with reputations outside the Star Trek industry, including **Vonda McIntyre** and **Diane Duane**, to create novels exploring some of the characters Fontana developed, especially the Vulcans and Romulans. She is memorable as one of the few women who were able to succeed in the male-dominated television and science fiction industries of the 1960s and 1970s.

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JANICE BOGSTAD

FRANCE

Like their counterparts in many non-English-speaking countries, French science fiction (SF) authors complain of the substantial barriers to achieving worldwide notice. In the first place, many of their potential readers associate SF with America and with technological subjects. Furthermore, SF has long been dismissed by those in the more established literary community either as suitable only for children or as substandard literature. The competing trend that favors French SF is the tendency to widen the definition of the genre, even in the nineteenth century, to include fantastic fiction, thus allowing for the association with established literature. French SF in general tends to be more philosophical and moral than its American counterparts, often much more concerned with the social and political than the technological. Despite

these potential barriers to dissemination, a number of prolific writers have flourished in France and Francophone countries or regions, like Québec, since soon after the end of World War II, with a few precursors in the nineteenth and early twentieth centuries.

One of the acknowledged fathers of science fiction was French: Jules Verne (1828–1905). Verne represented very few women in his many works, however, and, when he did, he wrote them in very stereotypical roles as wives, mothers, and sisters with conservative, middle-class values and behaviors.

French women writers of SF have always been in the minority. This picture changed in the 1970s, though, with the advent of the **feminist** movement. Although women are still in the minority, Jean-Marc and Randy Lofficier, whose reference work links a long history of fantastic fiction to the emergence of SF in the twentieth century, list more than two hundred French women writers in the genre, starting as early as Henriette Robitaillie (1909–) and Noëlle Roger (Hélène Pittard, 1874–1953). The latter was very prolific, and some of her novels have been translated, including *The New Adam* (1926). Robitaillie wrote juvenile fiction about strange voyages and places. Still, these names are scattered among 170 pages of male authors in the Lofficiers' directory, reflecting a tendency to consider SF a male preserve in France, as in the United States and **Britain**, especially before the 1970s.

In the early 1980s, most major publishers of Metropolitan French SF such as Jai Lu, Denoël, Presence du Futur, and Fleuve Noir, when asked, denied publishing any women SF writers—despite the fact that this was the era when such women as Joëlle Wintrebert (1949–), with at least ten SF novels to her name and who was to come to

prominence also as an **editor**, was establishing her career with works that were later to win **awards**, such as *Le Créateur chimérique* (Chimerical Creator, 1988, winner of the French Science-Fiction Award) and *Les Maîtres-feu* (Fire Masters, 1982). At least twenty more women were writing in French by the 1980s, including the classic writer Nathalie Hennenberg (1911–1974); Louky Bersianik (Lucille Durand; **Canadian**, 1930–), whose work was known outside the SF community; Katia Alexandre; Francine Pelletier (Canadian, 1959–); Jacqueline Harpman (Belgian, 1929–); and Julia Verlanger (Héliane Taïeb; 1929–1985).

These writers, like their English-language female counterparts, wrote some of their stories to extrapolate on the emerging **feminist** issues such as social equality, sexuality, reproductive choice, and the nature/nurture debates that began with anthropologists like Margaret Mead. For example, Harpman, author of ten novels, won prizes for her *I Who Have Never Known Men* (*Moi qui n'ai pas connu les hommes*, 1995), which creates a nonessentialist society by starting off with a sort of tabularasa young girl. And Verlanger, writing sometimes under the name Gilles Thomas, published in the Fleuve Noir Anticipation imprint between 1976 and 1980. Best known for her Savage trilogy about a young survivor of post-cataclysmic France, she was successful for writing much like her male colleagues.

The somewhat more popular Wintrebert's first novel was *Les Olympiades truquées* (1980), but *Les Maîtres-feu* gained her a readership in adult SF. Wintrebert consciously included feminist issues of the day in her fiction, and this novel, which is often humorous, embodies traditional ideas about women's and men's essential nature in the

speech of the alien, sentient, saurian protagonist, while the young female human counters his essentialist statements with assertions that humans "no longer believe that sort of thing." The subsequent success of her novels *Chromoville* (1984), *Bébé-miroir* (Baby Mirror, 1988), and the more recent *Le Canari fantôme* (The Ghost Canary, 2006) and *Les Amazones de Bohême* (The Amazons of Bohemia, 2006) attest to her popular appeal in a field still dominated by male writers. The Lofficiers identify Wintrebert as the single, major new female writer of the 1980s, including in this praise her career as a young adult (YA) author. Her *Nunatak* (1983) won her attention in this category as did *La fille de terre deux* (The Girl of Two Worlds, 1987) and *Les Ouraniens de Brume* (1996).

In addition to writing about feminist issues, of course, Wintrebert also included many female adventurers in both her adult and YA fiction. As is the case in other countries, women writers are often encouraged to write children's and YA SF imprints, even in periods like the 1980s and 1990s when SF audiences and publishing opportunities were increasing. In fact, Huguette Carrière published exclusively YA novels in the 1970s and 1980s and is remembered for her Tony series, published by Hachette's Bibliothèque Rose, a children's book imprint. And Thérèse Roche won the 1984 juvenile category for her novels about children and alien life forms for Magnard. Unfortunately, it is not possible to feature any but the most prominent French women SF authors of the twentieth century here, but the interested reader is directed to the Lofficier and Valéry texts listed below.

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JANICE BOGSTAD

FRIESNER, ESTHER M. (1951–)

Esther Friesner holds multiple degrees in drama and Spanish and taught college-level Spanish for several years before turning to a full-time writing career. While working on her doctorate in Spanish at Yale, where she later taught, Friesner was inspired by fellow Yale grad student and published science fiction author Sharianne Lewitt to begin her first speculative fiction venture as an exercise in world-building. Known primarily for her comedic fantasy, Friesner has published several dozen novels for adult and young adult readers, written numerous short stories, and edited a number of anthologies. Her stories "Death and the Librarian" and "A Birthday" won Nebula **Awards** for best short story in 1995 and 1996, respectively.

Friesner's formal training in research and her fascination with the histories and folklore of other cultures are apparent in her writing. For example, her first fantasy, *Mustapha and His Wise Dog* (1985), and the three other novels in the *Chronicles of the Twelve Kingdoms* are unusual in the genre because of their Arabian Nights background. While her other novel-length works most often take place in contemporary

settings, they frequently feature mythical creatures from various ethnic and cultural traditions. Some notable exceptions to the contemporary settings include *Child of the Eagle* (1996), a retelling of the story of Julius Caesar and Brutus, and *Yesterday We Saw Mermaids* (1992), a fantasy of Columbus's discoveries.

Friesner may be best known for infusing her fantasies with humor, something for which she has drawn occasional criticism. Having cited Pogo comic creator Walt Kelly as an influence, Friesner's stylistic choice of humorous storytelling as a medium for thoughtful content—such as the suppression of people's ethnic heritage, the limitation of women's rights, and the effects on children of single-parent families—might be viewed as a tribute to Kelly's style of interjecting social and political commentary into his comic strips.

Never one to shy away from embracing and redefining stereotypes and tropes in her work, Friesner proposed the idea of an anthology of **Amazon** comedy to Baen Publishers. The popularity of her *Chicks in Chainmail* (1995) anthology proved that there was a market for stories in which strong, capable female fantasy protagonists could also be in humorous stories or situations, and Friesner subsequently edited four similar anthologies. In the introduction to the fifth of these, *Turn the Other Chick* (2004), Friesner praises fictitious women who refuse to back down when told, "But you're a girl, so you can't."

Her most overtly **feminist** novels are *The Psalms of Herod* (1996) and *The Sword of Mary* (1996), **dystopias** set in a post-holocaust future similar to **Margaret Atwood's** *The Haidmaid's Tale* or **Sheri S. Tepper's** *The Gate to Women's Country*. Friesner's pair of novels is

set in a civilization where, following an eco-catastrophe, life is held sacred in the womb, and young children are ritually sacrificed. Protagonist Becca questions the system when her baby sister is selected for sacrifice.

See also: Comedic Science Fiction.

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MARYELIZABETH HART AND ALEXIS HART

G

GAIMAN, NEIL [RICHARD] (1960–)

Neil Gaiman became the first writer ever to win a literary **award** for a comic when his *Sandman* #19: *A Midsummer Night's Dream* (1991), a retelling of the Shakespeare play with a twist, won a World Fantasy Award for best short story; overall, his *Sandman* series won nine Will Eisner Comic Industry Awards. He returned to the *Sandman* universe twice more for the Stoker Award-winning *The Dream Hunters* (1999), a short novel illustrated by Yoshitaka Amano, and for *Endless Nights* (2003), the first **graphic novel** to reach the *New York Times* Best Sellers list.

While ostensibly about the title character Dream, the Lord of Stories, the *Sandman* series is not as much about him as it is about the other characters impacted by his story. Female characters, both mortal and immortal, play especially pivotal roles in the overall arc and outcome of the series, and several of the graphic novels focus on them. *The Doll's House* (1990) tells the story of Rose Walker, a young woman who is searching for her missing brother Jed, while Barbie's quest to define herself plays out across real and fantastical realms in *A Game of You* (1993).

Dream's sister Death, the not-so-grim Goth who eases souls into the next life, became so popular that Gaiman continued her story, which is collected in the graphic novels *Death: The High Cost of Living* (1993) and *Death: The Time of My Life* (1997). His *Black Orchid* comic series also focuses on a unique female hero who manages to defeat her

enemies without the typical final battle one expects in a superhero series.

Like the *Sandman* series, Gaiman's novel *American Gods* (2000), winner of Hugo, Nebula, and Stoker awards, is an **epic fantasy**. Its protagonist, Shadow, finds himself caught up in a **war** between the old and new gods of America, and his fictional journey is shaped as much by his own actions as it is by the intervention of various goddesses and the presence and assistance of his undead wife, Laura.

In *Coraline* (2002) and *Mirrormask* (2005) (two of Gaiman's young adult fantasy novels), the female protagonists are dissatisfied with their lives. Like Dorothy in *The Wizard of Oz*, both Coraline and Helena find themselves in other worlds, where they must face temptations and dangers in order to win back the lives they once took for granted.

Gaiman's short fiction and poetry is collected in *Angels and Visitations* (1993), *Smoke and Mirrors* (1998), and *Fragile Things* (2006), as well as appearing in a number of anthologies. He scripted the "Day of the Dead" episode for J. Michael Straczynski's *Babylon 5* television series, and the BBC produced his *Neverwhere* as a television miniseries in 1996. *Mirrormask*, a film collaboration with artist Dave McKean, was released in 2005, and a film adaptation of his Mythopoeic Award-winning illustrated novel *Stardust* came out in 2007. Gaiman is an active advocate and fundraiser for the Comic Book Legal Defense Fund, which combats censorship and protects free speech in the comics community.

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BARBARA LYNN LUCAS

GAME DESIGNERS

Video games began with arcade games and the Magnavox Odyssey in the 1970s, popularized largely by the table tennis-based game *Pong*, which used two lines for paddles and a circle for the ball. Since that time, of course, video games have grown enormously in complexity and popularity. From the beginning, video games have been a male-dominated field. Despite the **gender** imbalance for designers and players, though, video games have garnered many women players and created numerous new women characters, and many women have worked and continue to work as game designers. The most well-known game designers are those who have changed the field in some manner, by designing important games, shaping industry developments, or popularizing certain aspects of gaming. Because women are underrepresented in games and in game design, significant contributions often alter aspects that affect the gender imbalance.

The most notable game designers are prominent because of their impact on gaming and their notoriety. Since gaming is a new field, game design contributions often lack the more complete

crediting found in other media such as film. With the lack of complete attribution, game designers must have a noticeable impact on gaming in order to be recognized within or outside the field. New designers who create such an impact are recognized regularly. Some of the most famous game designers are not only well recognized in game materials and the media but also often have their names on their games.

Game designers whose names have become synonymous with their games or even with entire gaming genres include Will Wright for simulations, Sid Meier for world-building, and Shigeru Miyamoto for Nintendo's playful variety of games. Other game designers like American McGee have their names listed on their games, as is the case with *American McGee's Alice*, a game based on Lewis Carroll's books *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. While McGee's name is listed on his game and his name is well known, he still is not as famous as designers like Wright, whose name is listed with his games and has come to stand for his own simulations and open "sandbox"-style games more generally. Like Wright's signature open-gameplay-style games, other designers have similarly shaped the design of their games, although often with far less acclaim.

Many other game designers, including women, have also affected game design. Some of the more renowned women game designers include Brenda Braithwaite, Elonka Dunin, Mary Flanagan, Tracy Fullerton, Megan Gaiser, Jane Jensen, Jane McGonigal, Sheri Graner Ray, and Roberta Williams, among others. Because so much of the work in gaming is unrecognized—with games presented like animated films where the studio is credited and creators are relatively unacknowledged—and because the field is gender imbalanced, women game

designers have an even more difficult time being credited for their work. Women who have managed to earn recognition for their accomplishments have often done so through innovative game concepts and games. This includes focusing on plot; offering nontraditional play; blending with other media, such as art and **education**, as in many projects by Fullerton and Flanagan; and using games for advertising, as with alternative reality games like those by McGonigal, among others. Other women game designers are famous for their place in the history of game development. Williams earned acknowledgement for her *King's Quest* series in part because she was the first woman to produce a major game series, in part because the game featured a female protagonist, and in part because of the quality of her games. Jenson followed Williams, working with Williams's Sierra Entertainment game design company to develop games in the *Gabriel Knight* series.

Some women game designers have targeted women players in particular, a group ignored by mainstream gaming. Brenda Laurel developed the *Purple Moon* series of games for girls, Ray and Gaiser have worked on Herinteractive's games for girls, and Braithwaite has worked on games to incorporate sex and sexuality. Whether the designers specifically design their games for women players or not, all of these designers and many others have successfully designed games for all players that have influenced gaming in one manner or another.

Interestingly, because video games draw so much of their history from the history of the military and of technology, many game designers have also worked on other aspects of technology for other corporate spheres and for the military. Video games are tied to corporations, the military, and other media forms for their

production, development, and distribution. However, they are also tied to particular genres because of their form. For instance, many games feature fantasy or science fiction settings, because these genres allow games to reconfigure their operations within worlds that operate entirely by rules constructed in the game world. Game designers also frequently use existing tales from film, comics, novels, cartoons, and history in order to develop their games. For this reason, many games are based on European medieval history, fantastic fiction set across the world in medieval or other preindustrialized times, the Three Kingdoms period of Chinese history, and **dystopian** science fiction worlds, among others.

Game designers shape their games and the forms their games influence. As they do so and as gaming continues to expand, more game designers continue to contribute to the gaming and more game designers are recognized. Game design magazines and websites highlight new design studios and new designers.

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LAURIE N. TAYLOR

GEARHART, SALLY MILLER (1931–)

Sally Miller Gearhart is an American scholar, activist, and writer of **feminist**,

lesbian, and **environmental science fiction** and fantasy. In her academic career, she has coedited the critical study *Loving Women/Loving Men: Gay Liberation and the Church* (1974), coauthored *A Feminist Tarot* (1976)—a reinterpretation of the tarot deck from a feminist perspective—and written essays on feminist rhetoric, radical feminism, lesbianism, and political activism. Gearhart has been a leader in gay rights politics since the 1970s, once facing former California Senator John Briggs in a televised debate over the senator's proposition to ban homosexuals from teaching in California public schools. As she discusses in her 1995 essay "Notes from a Recovering Activist," she has also been involved in activism for disability dignity, AIDS awareness, peace, and numerous other causes.

The Wanderground: Stories of the Hill Women (1979) is Gearhart's most widely read and discussed work. The separatist Hill Women of the novel live harmoniously in the wilderness and can fly, communicate telepathically, and send energy through the ground to their companions in need. These capacities have developed in them as a result of the absence of men and their oppressive, virile masculinity from the woods. Years before the time frame of *The Wanderground*, various forms of male potency—aggressive sexuality, militarism, and destructive technology—were made impotent in the wilderness by a natural event the Hill Women call the "Revolt of the Earth" or "Revolt of the Mother." With this revolt, the women were liberated from male domination and thus left free to cultivate their remarkable aptitudes. As the effects of the revolt wear away, however, the women debate whether or not to work in partnership with a group of nonaggressive men called "gentles" in an effort to prevent the return of violence to the woods and the women living

there. This debate and its outcome become central to *The Wanderground*, carrying the ultimate sociopolitical, feminist message of the book.

With the first two novels of her recent Earthkeep trilogy, *The Kanshou* (2002) and *The Magister* (2002), Gearhart continues to explore many of the themes introduced in *The Wanderground*, including **female friendship**, feminist spirituality, and supernatural capabilities such as unassisted human flight and telepathy. Central to these books is Gearhart's characteristic interest in the nature of violence. And while critics have pointed out the essentialism of *The Wanderground*—particularly because of its identification of aggression and brutality with maleness—*The Kanshou* and *The Magister* engage the issue of violence from a range of perspectives, in the end displaying a more nuanced philosophical position.

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ERIC OTTO

GENDER

The term *gender* is used to signify a set of cultural assumptions about women and men. Formally the terms *sex* and *gender* were virtually synonymous and were linked intrinsically to essentialist assumptions about women and their role in society. The essentialist position assumes a universal and natural equation of biological sex and gender

behavior. The separation of “sex” from “gender,” however, allows **feminist** critics such as Judith Butler to argue that gender is socially constructed—that it is the product of cultural circumstances and therefore can be changed. Feminist critics argue that women interpret their discrimination through inherited notions of gender identity and through designated roles ascribed to them. They contend that essentialism is a product of patriarchy and privileges men’s interests over women’s.

Feminist science fiction and fantasy (SF/F) frequently foreground the politics of gender and challenge essentialist notions of “femininity.” **Charlotte Perkins Gilman’s** satire *Herland* (1915) is generally accepted as the first novel to politicize gender, but Katharine Burdekin’s *Swastika Night* (1937), **C. L. Moore’s** “No Woman Born” (1944), and **Naomi Mitchison’s** *Memoirs of a Space-woman* (1962) are, retrospectively, significant in their representation of women in a male-centered genre. In television, *A for Andromeda* (1962) saw one of the first significant roles for a woman, but did little to challenge gender stereotyping. It was not until the late 1960s and the advent of Second Wave feminism that gender became recognized as an area for political debate and **Joanna Russ**, **James Tiptree Jr.**, and **Samuel R. Delany** became notable for their writing. Russ’s *Picnic on Paradise* (1968) has one of the first women protagonists, Alyx, who transgresses pernicious gender assumptions. **Marion Zimmer Bradley**, **Tanith Lee**, and **Anne McCaffrey** introduced strong women characters into their **sword-and-sorcery** tales, and in 1969 **Ursula K. Le Guin’s** important novel *The Left Hand of Darkness* was published.

The 1970s and 1980s proved prolific for gender-related feminist SF/F: Russ’s *The Female Man* (1975), **Marge Piercy’s**

Woman on the Edge of Time (1976), **Suzy McKee Charnas’s** *Motherlines* (1978), **Sally Miller Gearhart’s** *The Wanderground* (1980), and **Élisabeth Vonarburg’s** *The Silent City* (1988) prioritize gender debates. **Angela Carter’s** *The Passion of New Eve* (1977) and Esme Dodderidge’s *The New Gulliver* (1988) use reverse gender dialectics in their portrayal of injustices against women. These novels form part of a recognized legacy that interrogates the social, political, and gendered lives of women. In television and films, gender was not on the agenda, although **Star Trek** and its subsequent spin-offs elevated women to more prominent roles, as did the **Alien** and *Terminator* films. SF/F in both media were still very male centered at this stage.

In the late 1990s, Carolyn Ives Gilman’s *Halfway Human* (1998), Charnas’s *The Conqueror’s Child* (1999), and **Nancy Farmer’s** *Sea of Trolls* (2004) reignited the gender debate. Cyberpunk fictions such as **Pat Cadigan’s** *Tea from an Empty Cup* (1998) and *Dervish Is Digital* (2000), with their interface of human/machine and virtual worlds, have opened up new nongendered spaces for women. Recent television programs such as **Xena: Warrior Princess** and **Buffy the Vampire Slayer** have also presented powerful women who eschew gender stereotyping. Feminist SF/F literature offers women the opportunity to reflect upon and explore the question of writing and reading as a gendered subject.

See also: “Heroes and Sheroes” (vol. 1); Lesbians; “Science Fiction Film: Nineteenth and Twentieth Centuries” (vol. 1); “Television: Twentieth Century” (vol. 1); Transgender; Utopias.

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PAT WHEELER

GENETIC ENGINEERING

Genetic engineering refers to the practice of altering genetic material so that organisms or cells have new or different functions. This process has been long practiced in plants. Gregor Mendel’s cross-pollination experiments in the 1860s, in some ways, laid the ground for contemporary genetics. Other events that have contributed to this area include the visualization of the structure of DNA as a double helix in the 1950s, the development of gene splicing or recombinant DNA in the 1970s, and the completion of the Human Genome Project in the early part of the twenty-first century. However, genetic engineering encompasses a range of activities including gene splicing, recombining DNA, transgenics, **cloning**, and genetic modification (GM). This range of practices has met with controversy since the development of industrial-scale gene splicing in the 1970s, including the GM crop debates of the 1990s. Genetic engineering is both a trope of science fiction and an actual scientific practice and is often associated with **horror** and science fiction.

In the 1970s, genetic scientists in the United States developed recombinant DNA molecules and techniques for gene splicing, making possible the genetic engineering of molecules and organisms. There was concern about the potential risks involved, from the scientific community as well as from civic groups and the public. Paul Berg, a prominent geneticist in this area,

contributed to a voluntary moratorium while the scientific community tried to anticipate both the dangers and benefits of these new technologies. The moratorium was eventually lifted, however, allowing some diagnostic and agricultural applications to enter the market from the 1980s on. The first patent on an organism was issued in the United States in 1981. So far, the hopes that genetic engineering might enable “gene therapy,” or cures and treatments for genetic disorders, have not been realized.

Science fiction representations of genetic engineering are dominated by images of mutation, hybridity, and bio-weaponry and concerns about the development of a genetic underclass, eugenics, or cosmetic selection. In science fiction film, genetic engineering is figured through bioengineered and hybrid human bodies, primarily as a trope of horror. In common with other forms of monstrosity, these bioengineered bodies often take female form. An example of this is the last film of the **Alien** series, *Alien Resurrection* (1997), in which Sigourney Weaver plays a genetically engineered Ellen Ripley in which the alien and Ripley’s own bodily materials are mixed. In this film, alien and human forms continue to mutate. Other filmic images of genetically engineered monstrosities include *The Fly* (1958; remade in 1986), *The Hulk* (2003), and the character Sil in *Species* (1995) and its sequel. Genetically engineered mutants also populate **graphic novels**, emerging from both intentional experiments in genetic engineering (*The Hulk*) and from technoscientific accidents (*The Fly*).

Genetic engineering has been a rich source of inspiration for science fiction writers and filmmakers. **Octavia Butler** explores genetic engineering in her *Xenogenesis* trilogy (1987–89) to address issues of difference and hybridity in

relation to race, ethnicity, and species. **Nancy Kress** also uses genetic engineering as a central focus to explore both social justice and agency. In Kress's *Beggars* trilogy (1994–97), genetic engineering is used to change the genetic traits of some humans, creating different classes of genetic citizenship. These SF narratives about genetic engineering explore both the fears and hopes around such technologies.

KATE O'RIORDAN

GENTLE, MARY (1956–)

Mary Gentle, a **British** writer, has written both interplanetary science fiction (SF) and **quest fantasy**, but is best known for **alternative history** and secret history. In all genres, her writing is characterized by wit, imagination, richness of description, and a willingness to deal with **eroticism**, violence, and the gritty details of life.

Born March 26, 1956, in Eastbourne, East Sussex, England, Gentle left school at age sixteen and worked a number of jobs, then in the 1980s went back for a B.A. in English and Politics at the University of Bournemouth. She has since returned to school for master's degrees in seventeenth-century history and **war** studies as part of the research for her fiction.

Her young adult fantasy *A Hawk in Silver* was published in 1977, but Gentle first came to general notice with *Golden Witchbreed* (1983), a first-contact SF novel in which a representative of Earth journeys in the technologically primitive but spiritually advanced society of Orthe and attempts to discover the nature of an earlier culture that had controlled the planet. A sequel, *Ancient Light* (1987), deals with more conflicts between the cultures.

The three stories and three novels collected in the omnibus volume *White*

Crow share the assumption that Renaissance Hermetic magic works as science does in our world. They have the same two protagonists, but *Rats and Gargoyles* (1990) is SF about a world where intelligent rats rule, while *The Architecture of Desire* (1991) is set in an alternate seventeenth century with a female analogue of Oliver Cromwell and is centered on the building of a magical temple, and *Left to His Own Devices* takes place in a future similar to that of cyberpunk.

The stand-alone novel *Grunts* (1992) reverses standard fantasy conventions: its protagonists are orcs. Moreover, they have reached into our world to steal Marine Corps equipment. The book parodies fantasy, war movies, and alien invasion, among other tropes.

Ash: A Secret History (2002) is over a thousand pages long in its original British edition. The American publisher broke it into four volumes: *A Secret History*, *Carthage Ascendant*, *The Wild Machines*, and *Lost Burgundy*. It is centered around what purports to be a previously undiscovered manuscript detailing the career of a fifteenth-century warrior woman who resembles Joan of Arc, only more so, and suggests that Carthage was more important at that time than we have supposed.

1610: A Sundial in a Grave (2003) is more closely connected to consensus history than its predecessor, as it is built around the actual reigns of Henry IV in **France** and James I in England, as well the theories of Edward Fludd, here developed into a mathematical system capable of predicting the future. The book also features the fictitious Valentin Rochefort and his teenage sidekick Dariole, who share a perversely complicated relationship, along with a **Japanese** swordsman who has found his way to Europe.

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ARTHUR D. HLAVATY

GERMANY

Germany is not currently known for its science fiction or fantasy production. The reasons include the opinion (slowly diminishing) that these genres are not of great intellectual value as well as the break in the cultural production because of the National Socialist rule and World War II. The golden age of German cinema was ending with the rise of the Nazis at the beginning of the 1930s. Many intellectuals and artists emigrated. Some of them had enriched the German culture with films of the fantastic, full of **vampires**, **doppelgängers**, **ghosts**, and artificial men. These images helped define the idea of Germany as a nation uneasy with itself. Some who stayed sympathized with the National Socialist ideology and therefore it was difficult in postwar Germany to accept their work. In literature, there had been a great tradition of **utopian** ideas in philosophy as well as metaphysics and **horror** in German **Romantic** literature. The collection of legends, myths, and **fairy tales** were an important part of creating a national identity. After World War II, the science fiction (SF) literature and film of the United States began to influence German work.

One legend of **artificial life** is a medieval German tale where it is said that the humanoid-shaped *Alraune*, German for the mandrake root, is produced by the semen of hanged men under the gallows. In the story *Alraune*, published

in 1911 by German novelist Hanns Heinz Ewers (1871–1943), the author modernizes the myth by concentrating on the issues of artificial insemination. A scientist fertilizes a female prostitute with the sperm of a man hanged for murder. The scientist then brings the child up himself because he wishes to prove that the character of a child is formed by her or his social environment and **education** and is not linked with the biological origin. However, the child *Alraune* is affected by her criminal genes. She understands her life's purpose in ruining and destroying men, forcing them to commit suicide. Her nature seems a consequence of not only her genetic makeup but also her unnatural birth, which makes an unnatural monster of her. The story was adapted for several films, the best known being the 1928 German version (*A Daughter of Destiny*) with Brigitte Helm, who also played the parts of the two Marias in the SF film *Metropolis* (1927), written by **Thea von Harbou**.

Leni Riefenstahl (1902–2003) was another successful woman in the early era of German cinema. For *Das blaue Licht* (*The Blue Light*, 1932), she wrote the script and directed the film together with Bela Balaz. Riefenstahl also played the role of an outcast girl who knows and protects the secret of a mysterious blue light coming from the mountains. Many young men try to find the light, but they are lured to death. The mystic story was combined with a visual style that became famous. She was also known for her documentary films on the 1936 Berlin Olympic Games and the Nazi Reichsparteitag, for which Riefenstahl won international prizes.

After World War II, Germany was divided in two parts, East and West. That division and the accompanying different political systems resulted in

different cultural productions. In East Germany, utopian or “scientific-fantastic” films were produced; the term *science fiction* was avoided. One of these films was *Der schweigende Stern* (First Spaceship on Venus, 1960), based on a story by Stanislaw Lem. The film shows international cooperation in outer space as well as a mild form of female emancipation. There is one female member of a mostly male spaceship crew. She is a **Japanese** scientist who cannot give birth to children because she experienced the effects of the atomic bomb at Hiroshima. Her sterility is given as the reason for her obsession with her work.

The only superficial emancipation of women in the sciences is found in the work of one of the most important East German authors, Christa Wolf (1929–), in her SF story “Selbstversuch” (Self-experiment) from 1972. In it, a young female scientist gives a report about her voluntary transformation into a man in a risky scientific experiment. The story was interpreted as a **feminist** critique, as a utopian story about the reunion of man and woman as one **gender**, as a condemnation of the political socialist system in East Germany, and also as the promotion of a society where women and men are working equally for the improvement of a socialist utopia in which characteristics of both genders are accepted. At the end of the story, the protagonist reverses the **sex change** and becomes a woman again.

An important West German author of the fantastic was Michael Ende (1929–1995). In his novel *Momo* (1973), the female protagonist Momo fights against a society of gray men. The gray men cheat others of their time, representing a Western social model that is oriented only on economic principles. They can also be read as representing a

male rational principle that is opposed to an irrational childlike and female principle. The novel stands in the tradition of social critique in the form of a romantic fairy tale.

Another West German tradition in fantasy and science fiction follows the model of American SF. Claudia Kern was **editor** in chief for the science fiction magazine *Space View* and writes for German SF series similar to the **pulp science fiction** magazines in the United States, such as *Professor Zamorra*, *Mad-drax*, and *Perry Rhodan*. She also developed the narrative for the space-action computer game *Darkstar One*.

An annual German science fiction prize, the Deutsche Science Fiction Preis, has been awarded since 1985. Two female writers have won the **award** so far: Gudrun Pausewang for her story “Die Wolke” (The Cloud) in 1988 and Maria J. Pfannholz for “*Den Ueberlebenden*” (For the Survivors) in 1990. In both stories, the point of view is primarily influenced by German regional and political matters.

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HEIKE ENDTER

GHOST STORIES

Ghost stories are part of an enduring fictional tradition that emerged from the haunted recesses of oral narrative and folklore, gained thrilling dimension from popular **gothic** and sensation novels of the eighteenth and nineteenth centuries, and appeared in an eerily familiar form in a proliferating host of eagerly read Victorian

magazines. The ghost story proper—one in which there is some sort of spectral visitation, with some decided and consequential encounter between the living and the dead—is an expression of the darker moods of literary **Romanticism**. Ghost stories are a distinct and difficult-to-master genre, developing in concert with the burgeoning magazine trade and flourishing in the last half of the nineteenth through the first decades of the twentieth centuries, the latter years haunted by the real horrors of World War I.

Scores of ghost stories were supplied to an increasingly literate public by most of the era's leading authors. Charlotte **Brontë** and her biographer Elizabeth Gaskell, Charles Dickens, George Eliot, Robert Louis Stevenson, renowned children's author E. Nesbit, Sherlock Holmes's creator Sir Arthur Conan Doyle, and social realists Henry James and Edith Wharton all wrote ghost stories. Some of the best practitioners were women. Though no exact tally can be made, by some scholarly reckonings fully half of what may be several thousand tales were written by women. While its ancestry may be found in the outsized dramas, convoluted plots, and unrecognizable locales of the literary gothic, the classic English-language ghost story brings the uncanny to life in domestic settings, within the realms of middle-class households and minds.

In the annals of psychical research, ghosts appear as portents of pending disaster, as beneficent protectors of the grieving, or as redundantly prosaic loops of ethereal film, playing over and over in a particularly susceptible places. Fictional ghosts borrow luster and motivation from their "real" counterparts in lore and legend, but their visits always reveal some secret meaning or instigate some dramatic reckoning for

the living. Ghosts may be vengeful and malevolent, tortured and needy, or even, less frequently, lonely and dear. The tales they inhabit tell of living fears and desires, repressed or expressed, suggestively ambiguous or overtly pronounced.

Early literary ghosts appeared in works by Roman writers such as Plautus, Seneca, Lucian, and Pliny the Younger. In Europe, medieval balladeers sang of spells and specters, dead lovers in thrall to the living. Shakespeare and other Renaissance playwrights employ ghosts who incite or accuse and lend an otherworldly import to the action. Daniel Defoe's *True Relation of the Apparition of one Mrs. Veal, the Next Day after her Death; to One Mrs. Bargrave at Canterbury the 8th of September, 1705*, published in 1706, is often credited as the first ghost story. However, Defoe's tale purports to be a recounting of facts. More than a hundred years would pass before the fictional ghost story gained substance and materialized as a separate literary form.

Sir Walter Scott's 1824 historical novel *Redgauntlet* contained the cautionary "Wandering Willie's Tale" and his "The Tapestry Chamber" was printed in the 1829 annual *The Keepsake*. The themes and motifs in these stories would become mainstays of the genre: the dynamics of power and identity, psychological torment, guilt, class, betrayal, the past, and the inescapable certainty of evil.

Annual collections of prose, verse, and engravings like *The Keepsake* appeared individually or as special, often best-selling, Christmas supplements to magazines. The ghost story, a regular feature of these periodicals, became a Christmas tradition, due, in part, to the marketing acumen of Charles Dickens, **editor** of *Household*

Words (1850–59) and the ghost-story-laden *All the Year Round* (1859–70; succeeded by Charles Dickens Jr., 1870–88). Dickens published now-classic works by Elizabeth Gaskell (*The Old Nurse's Story*); journalist, Egyptologist, and novelist Amelia Edwards (*The Phantom Coach*); and Irish writer Rosa Mulholland (*Not to Be Taken at Bed-time*, which was printed with Dickens's own *To Be Taken with a Grain of Salt*). Dickens also published the weirdly sinister *Green Tea* and other tales by Joseph Sheridan Le Fanu, considered to be one of the finest artists of the genre. Women writers of the period also edited magazines in which they printed their own and others' ghost tales. Notable editor/authors include the almost preternaturally prolific Mary Elizabeth Braddon (*Belgravia*, later the *Mistletoe Bough*, 1866–93) and Mrs. Henry (Ellen) Wood (*Argosy*, 1867–87).

As a peculiarly Victorian phenomenon, the preponderance of ghost stories produced during this era may reflect fears prompted by destabilizing cultural changes: industrialization, increasing secularization, and shifting class and **gender** roles. The ghost story was particularly congenial to women, who were often subversively critical of their restrictive social worlds under the cloak of darkness their uncanny tales provided. Issues of gender and power, challenges to Victorian codes, and depictions of women's social and economic place are of particular interest to **feminist** scholars. Hauntings in women's stories are often personal, rather than historical. Braddon, author of the scandalous *Lady Audley's Secret* (1862), imbued her uncanny tales with believable supernatural trappings, but everyday cruelty and moral ambiguity are thematically central. *The Shadow in the Corner* (1879), for instance, is a heart-rending exposure of class

indifference and female vulnerability. In Cecilia de Noel (1891), by mystery author Lanoe Falconer (Mary Elizabeth Hawker), genuine compassion is contrasted with the show and sham of empty religious pieties. American realist Mary E. Wilkins Freeman describes the bleak conditions of ordinary women's lives and the fierceness and delicacy of their often-thwarted passions. *The Lost Ghost* (1903) is an unnerving tale of child abuse and the differing faces of motherhood. Margaret Oliphant, Charlotte Riddell, Rhoda Broughton, Marie Corelli (Mary Mackay), and Vernon Lee (Violet Paget) all contributed significantly to the genre.

A mix of influences inspired these tales: legend and song; the lingering fascination with medievalism; the aesthetic of the picturesque, which privileged exotic, wild, and desolate locales over symmetrical prettiness and charm; Romanticism's dark sublime and the moody mayhem of the gothic, as well as intense interest in nineteenth-century spiritualist movements: their multifarious ghostly worlds can be seen as embattled psychic landscapes, with haunted houses symbolizing haunted selves. The irresolvable mysteries of the human heart confronting inner and outer demons is as understandably familiar as the stock gothic effects of isolated houses, winding passageways, and dark stormy nights. The painful sense of foreboding exacerbated by the **war** years brought a new spate of ghost story writers to the fore: W. W. Jacobs, E. F. Benson, Algernon Blackwood, Oliver Onions, and the grand master of the "antiquarian" ghost story, Eton provost M. R. James, among numerous others. James, like fellow scholar/fantasy writers Lewis Carroll, C. S. Lewis, and **J. R. R. Tolkien**, brings his erudition to

his tightly constructed narratives and disrupts precisely ordered worlds with mystery and menace.

The popularity of the ghost story abated somewhat as twentieth-century technologies developed. New opportunities for leisure pursuits, new media venues, and special-interest magazines promoted new outlets for our supernatural penchants. While the genre persists in its short-story form, it also melds and branches into the related genres or subgenres of futuristic fiction, “fairy” and fantasy fiction, **horror** film and fiction, and **magical realism**. From **Anne Rice’s** vampire saga to **J. K. Rowling’s** Death Eaters, defiance of death remains as terrifying, titillating, and weirdly comforting as ever. Modern writers as diverse as M. F. K. Fisher, Muriel Spark, **Joyce Carol Oates**, **Joan Aiken**, Mavis Gallant, and Penelope Lively have all written ghost stories. Longer works, such as **Shirley Jackson’s** 1959 psychological thriller *The Haunting of Hill House*, Susan Hill’s *The Woman in Black* (1983), and **Toni Morrison’s** harrowing *Beloved* (1987) are new classics in an abiding, ever-alluring genre.

See also: “Nineteenth-Century Fiction” (vol. 1).

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KATE FALVEY

GIBSON, WILLIAM (1948–)

William Gibson is an American author who is widely acknowledged as the father of cyberpunk and is credited with coining the term *cyberspace* in his first novel, *Neuromancer* (1984). This novel was the first to win all three major science fiction **awards**—the Nebula, Hugo, and Philip K. Dick Memorial awards—and has had an influence on contemporary science fiction. Like other cyberpunk writers, including **Pat Cadigan**, Gibson has distanced himself from the cyberpunk genre.

The *Neuromancer* (or *Sprawl*) trilogy consists of *Neuromancer*, *Count Zero* (1986), and *Mona Lisa Overdrive* (1988) and is broadly concerned with how the computer–human interface functions in cyberspace. The figure of Case, the console cowboy, in *Neuromancer* draws explicitly on film noir motifs with his addictions, inability to form lasting emotional relationships, and knowledge of the virtual cityscape. One of the key characters in the trilogy is the femme fatale Molly Millions, whose cybernetic implants enhance her street samurai prowess.

The San Francisco (or Bridge) trilogy is set in a nearer future than his first trilogy. *Virtual Light* (1993), *Idoru* (1996),

and *All Tomorrow's Parties* (1999) are about technological and spiritual transcendence and engage with the economics and ethics of the human-machine interface. More so than the *Sprawl* books, this trilogy is concerned with cyborg identity and self-perception.

Gibson has also published numerous short stories, particularly in *Omni* and in his short-story collection *Burning Chrome* (1986), and several of these have been turned into films, including *Johnny Mnemonic* (1995) and *New Rose Hotel* (1998). He also published the electronic poem "Agrippa: A Book of the Dead" (1992), consisting of a self-erasing floppy disk intended to display the text only once. Gibson and Bruce Sterling coauthored *The Difference Engine* (1990), a steampunk novel that posits what might have happened had Charles Babbage's Difference Engine been built.

Gibson has gradually moved toward a more realist style of writing, as evidenced by his recent *Pattern Recognition* (2003). Set in the near future, this novel's female protagonist Cayce has a psychological hypersensitivity that causes her to have allergic reactions to brands, which makes her an ideal advertising consultant. Gibson's writings are generally concerned with what *human* can mean in the presence of the fundamentals put forward by information-based "soft" technology, while strong class and economic interests mean that his works also use the cyber-self to imagine versions of the capitalist subject. Perhaps not surprisingly, considering that his work draws upon noir tropes and motifs, many of the women in his stories are represented as powerful but often highly sexualized.

Gibson moved to **Canada** to avoid the Vietnam War draft in 1972 and currently lives in Vancouver.

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STACY GILLIS

GILMAN, CHARLOTTE PERKINS (1860–1935)

Charlotte Perkins Gilman was an American author best known during her lifetime for her work *Women and Economics* (1898), which was translated into seven languages and used as a college textbook in the 1920s. Today, Gilman's name is more likely to be known because of her **feminist** short story "The Yellow Wallpaper" (1892), which is widely read in literature courses around the country. The story is based on Gilman's personal experience and explores **gender** prejudice relating to the treatment of mental illness. While Gilman engaged in frequent public speaking, her **utopias**—*A Woman's Utopia* (fragment; 1907), *What Diantha Did* (1910), *Moving the Mountain* (1911), *Herland* (1915), and *With Her in Ourland* (1916)—reached a wider audience and let her develop her thoughts about gender, femininity, and mothering.

Many home economists and authors of utopias in the late nineteenth century argued that human evolution would eventually help free women from their domestic drudgery, but Gilman demanded immediate changes that would enable women to leave the isolation of their marriages and homes and develop their potentials to the fullest by involvement in the public sphere. She viewed women's position in society as anti-evolutionary and argued

that women could contribute tremendously to the process of social evolution if they were not confined solely to household chores and motherhood. Responding to Darwin's theory of evolution, which left its mark on all aspects of nineteenth-century American society, Gilman fought for social reorganization that would encourage progress by including women in society's political, social, and economic activities.

In her best-known utopia, *Herland*, Gilman created an all-female community that provided women with a place outside of the restricting reach of patriarchy. The strictly imposed boundaries between the private sphere (usually assigned to women) and the public sphere (usually managed by men) disappear in this community, offering an almost barrier-free society with a diminished need for a hierarchical order. Juxtaposing the society of her time and the utopian land of women, Gilman reshapes our notions of gender, femininity, community, and progress and challenges the hierarchical structures associated with these terms. She argues against a capitalist, male-dominated society when she offers her vision of the space more favorable to the progress of human race and creates an alternative society through which our social failures can be better comprehended. Even as Gilman's sharp intellect pinpoints with great precision many deficiencies in her society, her narrow focus on middle-class women and the racist and xenophobic undertones in her works reveal the social atmosphere of the time as well as Gilman's own shortcomings she was unable to overcome.

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IVA BALIC

GOLDSMITH, CELE.

See: Lalli, Cele Goldsmith

GOMEZ, JEWELLE (1948–)

Jewelle Gomez is an American writer, born in Boston. She is the author of *The Gilda Stories* (1991), a two-time Lambda **Award**-winning novel that has been consistently praised by critics as being a work that originated a new **vampire** mythology. Gomez has received numerous other awards, including a National Endowment for the Arts Fellowship.

Gomez considers herself to be a writer-activist, inspired by the life of her great-grandmother, who witnessed and survived major milestones of American history. Her grandmother's strength fueled Gomez's desire to write speculative fiction that integrates her black **feminist**-grounded politics. Her work, which includes poetry and political essays, has appeared in the *New York Times*, *Village Voice*, and *Advocate*. *The Gilda Stories* has been adapted into a play, *Bones and Ash: A Gilda Story*, and performed by the Urban Bush Women, a woman-centered dance company in Brooklyn, New York.

The Gilda Stories comprises a series of short stories written and revised over a ten-year period. The stories begin in 1850 and follow the journey of Gilda, an African-American **lesbian** vampire who carries a cross, through two centuries to 2050. The stories center on Gilda's historical experiences as a black woman in America and her **quest** to create a family that supersedes race,

gender, and sexual orientation. When the reader first meets Gilda, she is a nameless runaway slave who kills her would-be rapist and finds sanctuary in a brothel owned by vampire lesbians. The nameless runaway is given a home, an **education**, and a name—the very name of her benefactress who chooses to relinquish her own life.

Aside from the central themes of power, isolation, recreating family, and maintaining honor, Gomez builds her own vision of a vampire mythology by shifting the undertones of her novel from that of control and exploitation, themes common to earlier vampire novels, to the importance of community by creating a system of reciprocity and choice. Gilda's seeking of blood is never an act of violation, but one where her "victim" often chooses to become a willing participant. Those who are not given a choice, however, do not die and are often taken in their sleep and left human and whole with visions, dreams, and hopes to cling to upon waking.

Gomez's most recent offering in the science fiction/fantasy genre has been an anthology of fantasy fiction, *Swords of the Rainbow* (1996), coedited with Eric Garber.

See also: "Intersections of Race and Gender" (vol. 1).

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YOLANDA HOOD

GOREY, EDWARD (1925–2000)

Author, artist, and illustrator Edward St. John Gorey created more than a hundred works over a forty-seven-year career. His writing and artwork are characterized by strong **gothic** sensibilities coupled with fantastical moments of surreality and absurdity. His characters are **androgynous** in appearance and presentation, an ambiguousness that is echoed in his play with anagrams and pseudonyms. **Animals**—including cats, bats, and unnatural creatures—appear in his texts almost as frequently as human figures.

Gorey was born in Chicago on February 22, 1925. He was an only child and, from an early age, displayed an appetite for reading that grew to encompass other media, most notably television; Agatha Christie's works and **Buffy the Vampire Slayer** were particular favorites.

Gorey began writing plays between 1944 and 1946 while serving as a company clerk in the U.S. Army. He attended Harvard between 1946 and 1950, receiving a B.A. in French, and moved to New York in 1953, where he began illustrating the jackets of classic works for Anchor Books. His first two books, *The Unstrung Harp; or, Mr. Earbrass Writes a Novel* and *The Listing Attic*, were published by Duell, Sloan, and Pearce in 1953 and 1954, respectively. Between 1959 and 1962, Bobbs-Merrill; Dodd, Mead; Doubleday; Little, Brown; and Simon and Schuster published a smattering of Gorey's stories; in 1962, however, Fantod Press released *The Beastly Baby*, marking the beginning of a series of Fantod-published Gorey titles.

Gorey had a special love of ballet and a great admiration for ballerinas, and he attended the New York City Ballet from 1956 through 1979 without missing a season. In fact, *The Gilded Bat* is dedicated to his favorite ballerina, Diana Adams. The cover of the first edition of *The Lavender Leotard; or, Going a Lot to the New York City Ballet*, sports a hand-painted leotard, as Gorey wanted to be sure it was the correct shade. Both works display a wide knowledge of not only the world of ballet but also the particular quirks and challenges faced in general by companies and more specifically by the New York City Ballet itself.

Additionally, Gorey was avidly involved with the theater. In 1949, he cofounded the Cambridge, Massachusetts, Poet's Theater with John Ashbery, V. R. Lang, Alison Lurie, William Matchett, Frank O'Hara, Thornton Wilder, and William Carlos Williams. As well as creating sets and illustrating posters, Gorey wrote and directed, including 1952's *The Teddy Bear: A Sinister Play*. He continued to work in a variety of theatrical venues right up to the turn of the century, and his set design for the 1977 Broadway production of *Dracula* won a Tony Award.

Throughout his career, Gorey provided illustrations to numerous publications, and for a short period he wrote movie reviews for the *Soho Weekly*. He also animated the opening sequence for the PBS show *Mystery!* and in 1999 designed the cover for the Freeze's album "One False Move." In 1988, Gorey moved to Cape Cod, where he remained—writing and illustrating—until his death in 2000.

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EDEN LEE LACKNER

GOTHIC

Gothic is a term loosely associated with all things spooky, macabre, darkly supernatural, and ancient. As a literary genre, the gothic can be identified by certain conventions. Gothic texts are typically set in haunted or decayed structures like medieval castles, graveyards, mansions, or abbeys. Gothic narratives are obsessed with the past, particularly in terms of family lineage and ancient curses, and they usually contain multiple embedded or inset tales. The gothic heroine is often physically trapped or confined or, in a more psychological sense, caught in an untenable situation from which there is no escape. Other typical elements of gothic works include the use of unreliable or compulsive narrators, nightmares, doubled figures, doppelgängers, supernatural events, and circular or convoluted plots. The gothic is often associated with its effects upon readers such as shivers of terror, a sense of revulsion, or an uneasy feeling of the uncanny.

The most significant convention of gothic narratives is the use of doppelgängers. A doppelgänger is the double, evil twin, alter ego, or ghostly counterpart of a character and is often a psychic projection caused by one of the characters' unresolved anxieties or fears. It often possesses qualities that a given character is attempting to repress. However, as Freud notes, we can never truly repress that which is inside us. Gothic works explore the return of the repressed—in other words, that which cannot be denied explodes (or creeps) onto the pages of

the text in the form of a character that haunts the protagonist. A classic example of a doppelgänger is the woman behind the wallpaper in **Charlotte Perkins Gilman's** "The Yellow Wallpaper." Other examples of doppelgänger pairs include Jekyll and Hyde, Victor Frankenstein and the creature, and Jane Eyre and Bertha.

Ann Radcliffe (1764–1823), a novelist and an important founder of the gothic genre, theorized that there were two strains of gothic works: the literature of terror and the literature of **horror**. Works of terror are associated with higher forms of literature and the **Romantic** sublime; these works create a sense of suspense and arouse an obscure dread and anxiety that causes the reader to struggle to make sense of the cause of the fear. Henry James's *The Turn of the Screw* (1898), in which a governess cannot escape her fears that her two young charges are uncanny and evil, exemplifies the literature of terror. Works of horror are lower forms of writing in which readers feel shock, revulsion, or disgust. Radcliffe argued that horror appeals to lower mental faculties, such as curiosity and voyeurism.

The gothic as literary genre began in 1764 with the publication of Horace Walpole's *The Castle of Otranto, a Story*. *Otranto* depicts the downfall of a twelfth-century corrupt patriarch, Manfred. Because his ancestor had unlawfully gained the castle of Otranto, the family curse has now fallen upon Manfred. A series of calamitous events begin after Manfred's son is killed by the sudden, supernatural descent of an enormous helmet, and Manfred schemes to marry his son's unwilling fiancée. *The Castle of Otranto* contains at least three separate family histories, a beleaguered heroine, a violent and destructive patriarch, a haunted castle,

dungeons, caves, a monk, and family dysfunction. The figure of Manfred, the despotic and powerful nobleman, is a precursor of the Byronic or Satanic hero, a type of hero that is a mainstay of the gothic genre. *Otranto* was an instant success. When it was reprinted, Walpole changed the title to *The Castle of Otranto: A Gothic Story*, and thus the term *gothic* came to describe a type of literary fiction that was set in medieval times and that combined supernatural images and traditional themes of chivalry and **romance**. The gothic was a particularly strong literary form in the Romantic era (1780–1830), the *fin de siècle* (1880–1900), and the late twentieth century.

From its inception, the gothic appealed to women readers and writers—to such an extent that critics now identify a feminine and masculine tradition of gothic writing. As defined by Ellen Moers, the female gothic focuses on the distress, perils, and victimization of women who are under the control of unscrupulous men. The first gothic novel written by a woman is Clara Reeve's 1777 *The Champion of Virtue* (later renamed *The Old English Baron: A Gothic Story*). Reeve intended her text to correct the supposed faults of Walpole's *Otranto*, and it is notable in that it contains the first use of the haunted chamber motif. Other important early gothic novels by women include Charlotte Dacre's *Zofloya; or, The Moor* (1806), which responds to Matthew Lewis's misogynistic *The Monk* (1796); Jane Austen's satirical spoof of gothic fiction, *Northanger Abbey* (1818); **Mary Wollstonecraft Shelley's** *Frankenstein* (1818), a gothic work that is also the first science fiction novel; and the novels of Ann Radcliffe, such as *The Mysteries of Udolpho* (1794).

The gothic as a genre is remarkably resilient, and it can be found in all art

forms from high art to pulp fiction and pop culture events, as well as being a mainstay of television and film. In the Romantic era, the gothic appeared in novels, poetry, plays, opera, and short fiction. In the nineteenth century, Charles Dickens, Elizabeth Gaskell, Edgar Allan Poe, Mary Wilkins Freeman, and Vernon Lee are notable authors of gothic tales and **ghost stories**. Victorian novels such as Charlotte Brontë's *Jane Eyre* (1847) and Emily Brontë's *Wuthering Heights* (1847) are masterworks of the female gothic. Notable twentieth-century gothic works by women include **Toni Morrison's** *Beloved* (1987); Daphne du Maurier's *Rebecca* (1938), a retelling of *Jane Eyre*; **Anne Rice's** **vampire** series; **Angela Carter's** *The Bloody Chamber, and Other Stories* (1979); **Shirley Jackson's** *The Haunting of Hill House* (1959); **Margaret Atwood's** poetry and novels such as *The Blind Assassin* (2000) and *Lady Oracle* (1976); and **Joyce Carol Oates's** short fiction as well as novels like *Bellefleur* (1980).

See also: "Nineteenth-Century Fiction" (vol. 1).

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DONELLE RUWE

GOTLIEB, PHYLLIS (1926–)

Phyllis Gotlieb is the most important female author of science fiction (SF) in English-speaking **Canada** and one of that country's most important authors in the genre. She was born Phyllis Fay Bloom in Toronto and received her B.A. and M.A. from the University of Toronto. In 1949, she married Calvin Gotlieb. They had three children. Gotlieb began her career in the 1950s, writing poetry initially but turning to SF, at her husband's suggestion, to help overcome a writer's block.

Her first stories ("A Grain of Manhood" and "Phantom Foot," the latter being the first set in the Galactic Federation, the **space opera** world in which most of her novels take place) appeared in 1959. Gotlieb is known in Canada primarily for her poetry and has described herself as a Canadian poet and American SF writer. However, her importance to Canadian SF can hardly be overestimated. Though recent years have seen an explosion in Canadian SF, Gotlieb remains one of the country's most significant practitioners of the genre. She has published nine SF novels and two short-story collections, as well as three volumes of poetry, two collected and selected volumes of poems, and one mainstream novel (*Why Should I Have All the Grief?*, 1969).

Her first novel, *Sunburst* (1964), is a classic novel of atomic mutation. Its protagonist, Shandy Johnson, lives in a town isolated from the rest of America because it was the site of a nuclear disaster; many children, mutated by radioactivity, have developed various paranormal powers (telekinesis,

teleportation, etc.) and have been imprisoned. The novel involves Johnson's discovery of her own unusual mutation and the new understanding of the mutated children she helps inculcate. Gotlieb's second SF novel, *O Master Caliban!* (1976), is a complexly plotted novel dealing with the attempt of artificial intelligences to gain autonomy. It also explores questions of parent-child relations, maturation, and **pregnancy and reproduction**, all common themes in Gotlieb's work. It was followed by a sequel, *Heart of Red Iron* (1989).

Gotlieb has also written two trilogies. *A Judgment of Dragons* (a closely linked set of short stories, 1980), *Emperor, Swords, Pentacles* (1982), and *The Kingdom of the Cats* (1985) deal with the Ungrukh, sentient alien cats and their adventures as they come to terms with the alien life form that created them. *Flesh and Gold* (1988), *Violent Stars* (1999), and *Mind-worlds* (2002) continue Gotlieb's interest in the complexities of identity and autonomy as they explore an elaborate plot to use **genetically engineered** life forms as slaves. Gotlieb's **Jewish** heritage is rarely displayed in her SF, but it is central to her mainstream novel and poetry and is a major element in "Tauf Aleph," her most highly regarded short story. Gotlieb's writing is dense, allusive, and poetic, her plotting often complex. As a consequence, her work is demanding, but it is also powerful and deeply rewarding.

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DOMINICK GRACE

GRAPHIC NOVELS

The term *graphic novel* is used in many different ways for different purposes. Most simply, it refers to a work of sequential art (or comics) in a larger bound format, collecting multiple issues in some cases or presenting a complete narrative in one volume. For some, the term is used to differentiate some works from the denigrated term comics. Most story arcs of individual issues of series from Marvel, DC, and other major comics publishers are collected into graphic novel format, following the popularity of early graphic novels such as Alan Moore's *Watchmen* and Frank Miller's *The Dark Knight Returns*, among others.

The graphic novel medium, like its antecedent the comic book, is dominated within the United States by the superhero genre. Manga are sometimes included when referring to graphic novels, and sometimes not.

Women have traditionally held subordinate roles in the superhero genre, and in science fiction and fantasy in general, although many of the more recent graphic novels have worked against that trend. With the inception of the superhero genre and its subsequent takeover of the comics form, women's roles continued to be stratified in most cases. As most superheroes were men, women in comics were defined by their relationship to these superheroes—as girlfriends, wives, mothers, or villains. Lois Lane is the prototypical example of the role most women were placed into during the golden age of superheroes. Wonder Woman stands out as a notable counterexample, reversing the standards as the central character around which other characters were arrayed, though early Wonder Woman is complicated by the near-constant inclusion of

allusions to and utilizations of Bondage and Discipline, Dominance and Submission, Sadism and Masochism (BDSM) and fetish elements in her narratives, as well as her early weakness of losing her powers whenever her hands were bound by a man.

In contrast, given that the graphic novel is more recent than the superhero genre, women have had many strong leading and supporting roles in science fiction and fantasy (SF/F) graphic novels, even though many graphic novels are collections of older series that may be less balanced. The following are three emblematic SF/F graphic novels that have women in prominent roles.

Miller's *The Dark Knight Returns*, released in 1986, was one of the first widely popular graphic novels, making a case for calling graphic novels a form set apart from comic books. *The Dark Knight Returns* is notable for being the first story to include a female Robin. Carrie Kelly is thirteen years old, adopting the role of Robin when Batman comes out of retirement, being accepted in the role after saving Batman's life.

Published first as an intermittent serial by America's Best Comics, *Promethea* was created by writer Alan Moore and artist J. H. Williams III, released from 1999 to 2005 in thirty-two issues, and collected in five graphic novels. *Promethea* is nominally a superhero story, though the term used in the setting is "science-hero" or in *Promethea*'s case, "science-heroine."

Promethea is a metafictional character/goddess/incarnation of creativity who has taken many forms as women (and one man) have taken on the mantle of *Promethea* since ancient Egypt, when the original *Promethea*, a child in Alexandria in the fifth century is taken by Thoth and Hermes to the

Imateria, the world of creativity and imagination. The series primarily follows Sophie Bangs, a female college student with a troubled family life who feels powerless in her life, but gains great power when she becomes the latest *Promethea* and learns about her powers, the Imateria, and magical traditions, including traversing the Kabbala of **Jewish** mysticism. Sophie/*Promethea* trades sexual favors to learn magic early in the series, and throughout the Kabbala journey, the story addresses themes such as goddess worship and the Madonna/Whore dichotomy.

Given that *Promethea* is always female—even when the mortals who embody her need not be—and can be powerful physically as well as intellectually and spiritually, the character exists as a strong female icon within the graphic novel form during the late twentieth and early twenty-first centuries.

Published by Vertigo, *Y: The Last Man* (projected for sixty issues) is written by Brian K. Vaughn with art directed by Pia Guerra. The series of ten graphic novels (published 2003–2008) follows Yorick Brown, the only man to survive a worldwide plague that simultaneously killed every male mammal on Earth (aside from his Capuchin monkey, Amper-sand). As a result of the premise, the characters in the series are almost exclusively female, though it focuses on Yorick, the last man. The two other main characters are Agent 355 (real name not given), an African-American woman who is an expert fighter assigned to protect Yorick by the Culper Ring, a U.S. government secret society, and Dr. Alison Mann, of **Chinese** and **Japanese** descent, a **lesbian** geneticist who blames herself for the plague, since it coincided with her failed attempt to give birth to her own **clone**.

The series investigates the international fallout that could occur in a world where all of the men die: the induction of a female president; the rededication of the Washington Monument as a memorial for the men (due to its phallic shape); the creation of the “**Amazons**,” a radical gang that blames men for all of society’s ills and claims that the plague was Earth ridding itself of the men who threatened to destroy it; the sudden demand for male impersonators; and other elements.

While the world undoubtedly suffers from the loss of the men, it is not portrayed in a simplistic misogynist fashion, instead examining the ways in which **gender** norms are conceived and propagated, as well as the division of labor—especially with regard to different countries, as Israeli military forces seek to capture Yorick for their country. *Y: The Last Man* takes one science-fictional event and uses it as a lens to examine conceptions of what it means to be male or female and the fluid or not-so-fluid nature of sexuality.

See also: “Anime and Manga” (vol. 1); “Comics, 1960–2005” (vol. 1).

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MICHAEL UNDERWOOD

GRIFFITH, NICOLA (1960–)

Nicola Griffith is a **British** writer who has won numerous **awards** for her science fiction (SF). Born in Leeds, England, she fronted a rock band and taught women’s self-defense in Yorkshire before turning to writing. Griffith relocated to the United States in the late 1980s to live with Kelley Eskridge, whom she married in 1993. Her immigration case helped set a legal precedent, and a front-page article in the *Wall Street Journal* reported on the “peculiar” decision to issue Griffith a green card in the national interest because she was a **lesbian** science fiction writer.

Griffith won a Lambda and a Tiptree award for her first novel, *Ammonite* (1993). Its lesbian protagonist is an anthropologist sent by an interstellar company to Grenchstom’s Planet, a world inhabited solely by women after a virus has decimated all male life. The anthropologist is testing a vaccine against the virus, but forgoes the treatment in order to experience intimacy, **female friendships**, and mothering among the indigenous populace. She must also contend with nomadic **Amazons** and the machinations of her off-world sponsors.

Slow River (1995), Griffith’s second novel, won a Lambda and a Nebula award. Its lesbian protagonist is the scion of a wealthy bioengineering family in a near-future Europe. Kidnapped and tortured, she escapes to fall in love with a computer hacker and finds work in a water treatment facility. As she reconstructs her identity and attempts to solve the reasons behind her kidnapping, the narrative unfolds across three separate timelines in her life that interweave themes of abuse and class conflict with minute descriptions of waste management technology.

Griffith's other works also feature strong lesbian characters. Her Nebula-nominated novella "Yaguara" (1995) uses **erotic** fantasy to depict the relationship between a photographer and an archaeologist transforming into a jaguar within the Belize jungle. Together with Stephen Pagel, she edited three anthologies devoted to gay and lesbian genre fiction, the World Fantasy- and Lambda-award-winning *Bending the Landscape: Fantasy* (1997), the Lambda-winning *Bending the Landscape: Science Fiction* (1998), and *Bending the Landscape: Horror* (2001). Griffith's most recent novels—*The Blue Place* (1998) and *Stay* (2002)—are crime fiction featuring a lesbian ex-cop.

Griffith has received wide acclaim for her characterization and prose. Although she chafes at being labeled a lesbian writer, her contributions to introducing lesbian characters and themes to genre fiction cannot be overlooked. Inasmuch as Griffith's body of work moves into different genres, it ultimately resembles a signature element underlying the bulk of her fiction,

that of vivid women protagonists (re)negotiating their identity vis-à-vis new environments.

See also: Environmental Science Fiction; Homosexuality.

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NEAL BAKER

GROSSMAN, JUDITH JOSEPHINE.

See: Merril, Judith

H

HAMILTON, LAURELL K. (1963–)

Laurell K. Hamilton is an American writer who is a *New York Times* best-selling fantasy/**horror** author. She is best known for her Anita Blake Vampire Hunter (ABVH) series and the Meredith “Merry” Gentry novels, both incorporating **urban fantasy** as well as **romance** elements. Her current work is moving into **erotic science fiction** and fantasy.

Anita Blake, Hamilton’s best-known character, has undergone controversial changes over the course of the series. Appearing first as a fiercely independent persona whose identity was that of a **vampire** hunter (“the Executioner”) as well as a necromancer who raises the dead for a living, Anita is driven and rage-filled and has little emotional life outside her work, primarily due to a failed engagement. Jean Claude, who becomes the Master Vampire of St. Louis in *Guilty Pleasures* (1993), becomes attracted to Anita and seeks her for his romantic partner and human servant. Her resistance and attraction to him become further complicated by her relationship with Richard Zeeman, part of the local werewolf pack. Events cause Anita to sexually consummate her ties with Jean Claude in *The Killing Dance* (1997); however, she also becomes intimate with Richard in *Blue Moon* (1998). At this point in the series, the sexual, emotional, and power relations between the three are explored in *Obsidian Butterfly* (2000), but reach a climax in *Narcissus in Chains* (2001), where they bond as a preternatural

triumvirate of Master Vampire, Necromancer/Human Servant, and “animal to call”/Ulfric (werewolf pack leader).

Later novels contain increasingly explicit explorations of sexuality and have drawn mixed reaction from readers and critics. Some desire a return to the mystery/horror components of the series, while others view the sexual issues in the recent novels as being indicative of a leaning toward romantic fantasy, as well as a plot device designed to force Anita to challenge her most deeply held beliefs about love, commitment, Christian faith, and humanity. Over the course of the series, Anita has become a preternatural force like those beings she once killed.

Unlike the ABVH series, the Meredith Gentry novels, which involve UnSeelie Princess Meredith NicEssus and the world of faerie, incorporated explicit sexuality via involvement with multiple partners in the course of the first novel, *A Kiss of Shadows* (2000). Forcing Merry out of hiding from the UnSeelie court, her sadistic Aunt Andais, Queen of Air and Darkness, compels her to vie for the throne by becoming **pregnant**. Thus, members of the Queen’s Guard, many of whom have endured centuries of enforced celibacy, are commanded to impregnate her, a goal pursued during the following novels: *A Caress of Twilight* (2002), *Seduced by Moonlight* (2004), and *A Stroke of Midnight* (2005).

Both of Hamilton’s series explore the nature of evil from different religious viewpoints. While Anita’s traditional Christian beliefs are part of the foundation of her conflicts, the Merry Gentry

novels are based on Celtic pagan beliefs, including Goddess/**feminist** spirituality. Like Anita, Merry is of mixed racial background; in this case, both ostensibly “good” Seelie blood, both high (Sidhe) and low (brownie), as well as UnSeelie and human. In both series, Hamilton explores what a true equality should be, using the supernatural worlds and characters to comment on mainstream American values and practices, a traditional use of the fantastic as social commentary.

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JANICE C. CROSBY

HAMILTON, VIRGINIA (1936–2002)

Virginia Hamilton is an American writer and one of the most **award**-winning children’s and young adult authors in the world. She is the first African-American author to win the Newbery Medal (for most distinguished children’s author), and the first children’s author to receive a MacArthur “Genius” grant (in 1995). Hamilton is credited with writing sophisticated, intricate, and imaginative tales about African-American children. Her work embraces a wealth of African-American diversity. Her characters come in a variety of hues and include mixed racial heritages and range from “average” young people to mermaids, **ghosts**, and flying people. Hamilton’s settings are often rural, and her protagonists are usually surrounded by loving and supportive, if troubled, family and

extended family. Her thirty-five books include realistic fiction, historic fiction, biographies, folktales, legends, and speculative fiction.

Many of Hamilton’s works include elements of magic and the fantastical. While three of her books—the Justice trilogy (*Justice and Her Brothers*, 1978; *Dustland*, 1980; *The Gathering*, 1981)—are referred to as science fiction by scholars, Hamilton considers them fantasy. To date, it is the only science fiction trilogy written for children and young adults with African-American children as the protagonists. The four children are gifted with extrasensory powers that they must use together as a unit to travel through space and time to alter an environmentally desolate future.

At the heart of this trilogy are the themes of survival, cultural consciousness, and **environmentalism**. But the trilogy is also the coming-of-age story of Justice Douglass, an eleven-year-old girl who spends her summer days frolicking in the neighborhood while her father is away at work and her mother attends classes at a local college. Justice must learn to take responsibility and control her gift as well as to become comfortable with her ability to lead others who are ordinarily considered stronger or smarter than she is because of their age or **gender**. Throughout the trilogy, Justice has moments of deep insight concerning meaning-making and **language**, social hierarchies, and pollution—which is one reason why critics have also categorized these books as books of social action, because the reader is forced to ask similar questions and assume deeper reflections.

Hamilton, who grew up on a farm in rural Ohio and was married to the famed poet Arnold Adoff, died in February 2002 of breast cancer.

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YOLANDA HOOD

HEINLEIN, ROBERT A[NSON] (1907–1988)

Robert A. Heinlein was an American author whose accomplishments include five Hugos and many firsts: in 1961, *Stranger in a Strange Land* became the first work of science fiction (SF) to make the *New York Times* best-seller list; in 1975, he was named the first Grand Master of what was then the Science Fiction Writers of America (SFWA).

Heinlein was born in Missouri and raised outside Kansas City. He attended the U.S. Naval Academy, graduating in 1929 and serving on active duty until tuberculosis forced his discharge in 1934. For five years, he tested various professions until seeing an advertisement offering \$50 for an amateur's story. He sent "Lifeline" to John W. Campbell's *Astounding Science-Fiction*, beginning a career that would continue until his death, after twelve collections of stories and thirty-two novels.

One cannot overstate Heinlein's importance to the history of science

fiction. He brought literary maturity to a genre then still in its infancy. Along with the realistic extrapolation of science and scientific method, Heinlein's wit and linguistic acumen, acute observations of social conditions, and attention to individual character development sharply distinguished him from contemporaries such as **Isaac Asimov** or **Arthur C. Clarke**. Perhaps his most important trait concerns his "lived-in" worlds—he assumes a familiarity with the future that renders a sense of wonder built from the reader's discovery of small details.

Heinlein's eclectic influences and interests produced many uneasy contradictions. He has been both praised as a radical progressive debunking popular myths and condemned as a fascist. Probably the best assessment of his politics identifies him as a libertarian implicitly influenced by social theorists such as Herbert Spencer, Friedrich Hayek, and Ayn Rand. In terms of sexuality, he was libertine; in economics, he advocated free markets; about professions, he favored meritocracy, and so believed in equality for women. But he nevertheless remained fundamentally nostalgic for traditional patriarchal hierarchies, and, as he aged, he became increasingly reactionary. Despite their political messages, Heinlein's stories usually continued the tradition of **pulp science fiction** adventure and therefore appealed most to a young male reader seeking, as one leading critic remarked, his own dream. Perhaps the most prominent of male fantasies Heinlein promoted was his depiction of women and sexuality.

While hardly **feminist science fiction**, his early stories and juveniles frequently present empowering pictures of strong, competent woman: the fearless Sister Maggie Andrews in "If This Goes On—," chess champion Ellie

Coburn in *Starman Jones* (1953), the precocious scientific genius Peewee in *Have Spacesuit—Will Travel* (1958), engineer Hazel Meade and physician Edith Stone in *The Rolling Stones* (1952). In *Starship Troopers* (1959), many of the senior officers are women, and women serve in infantry combat roles. Unusually, if not uniquely, Heinlein also had women protagonists, as in *Podkayne of Mars* (1962). These books occasionally contain pointed critiques of misogyny or sexism. Heinlein frequently extended the concept from individuals to entire cultures: in *Citizen of the Galaxy* (1957) or *Space Cadet* (1948), matriarchies are sensible rather than aberrant.

However progressive such depictions were, in his mature work Heinlein's women eventually collapse back to traditional roles. Scholars generally focus on how Heinlein simultaneously depicts women as powerfully independent subjects while simultaneously subjugating them through the prurient male gaze. Take Gillian Boardman in *Stranger in a Strange Land* (1961), who at first is independent, then cooperates with the journalist Ben Caxton, then simply follows his lead. The relationship may be social or sexual, but the woman may be passed from one man to the other, with each man more powerful than the last, so Caxton is replaced by Jubal Harshaw, and Jubal by Mike the Martian, who is then replaced by Jubal. Or take the matter of "free love." While *Stranger* does advocate the dismissal of bourgeois conventions of marital fidelity and sexual abstinence, it remains reactionary in at least two pertinent respects: first, repressive conventions are presented as ideas originating from women rather than conditions imposed by patriarchy; and second, Gillian's epiphany to overcome these conventions comes when

Mike uses psi powers to project male lust, which allows her to feel male desire for the utterly objectified female body, whether hers or another woman's. This second feature is especially disturbing, for her recognition of male desire is what structures her conversion to free love—not her own desire for either the female body (as she remarks, she is "relieved" to discover she has no **lesbian** latency) or the male body.

After 1961, this pattern dominates Heinlein's work. A covert operative for a mysterious unnamed agency, the eponymous protagonist of *Friday* (1982), begins the novel by murdering an opponent. Next, she is gang raped, humiliated, and tortured. Remarkably, she experiences no psychological trauma, something explained away because she is an "Artificial Person," not a human woman. Late in the novel, she encounters one of the rapists. Asked how he could have participated in such an egregious crime, he replies that she was "very sexy," a "wild cat." Rather than killing him, as she had threatened to do if he failed to provide a satisfactory answer, she offers flirtatious banter—and eventually marries him. When the novel ends, Friday thinks she has achieved her greatest potential. As a married housewife, the president of the local volunteer Parent-Teacher Association, and a mother cooking and gardening, she is someone who embraces the staid conventions of Heinlein's Midwestern past rather than the liberatory ideal of the feminist 1970s. While **feminism** has never denigrated motherhood, Heinlein presents careers and mothering as mutually exclusive. Further, he defines Friday's potential humanness as genetic, but her actual humanness as the "natural" acceptance of socially constructed **gender** conventions.

A splendid, flawed writer, Heinlein is rife with the contradictions and innovations that identify our genre, and perhaps even America itself.

See also: *Artificial Life*; "Heroes or Sheroes" (vol. 1); "Men Writing Women" (vol. 1).

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NEIL EASTERBROOK

HENDERSON, ZENNA (1917–1983)

Zenna Henderson, an American writer, was one of the first women to write science fiction (SF) professionally without disguising her **gender** by means of a masculine pseudonym or the use of initials. Henderson was a prolific short story writer throughout the 1950s, 1960s, and 1970s. Her work has been cited as an influence by numerous others, including writers **Lois McMaster Bujold** and Orson Scott Card.

Born in Tucson, Arizona, Henderson grew up as a member of the Church of Jesus Christ of Latter-day Saints. Though she married a non-Mormon man in 1944 and, by all accounts, had no more to do with the religion of her youth, questions

of spirituality became a recurring theme in her work, especially in her stories about the People. She worked as a schoolteacher, and much of her fiction concerns young people.

Henderson's best-known fictional creations, the human-looking People, are psychics who are refugees from a doomed world. Scattered during their great Crossing, some find a New Home. Others crash-land on Earth and struggle to find each other again, many succeeding and forming isolated communities of their own kind, but a few are stranded alone, wondering if they are the last survivors. Decades later, visitors from the New Home return for their lost brethren, and the survivors and their progeny must decide whether to go where they can live among their own kind or to stay on Earth, which has become home of a different kind.

In *Pilgrimage: The Book of the People*, published in 1961, the People on Earth hold a gathering and tell stories of their exile as they struggle with this choice. *The People: No Different Flesh*, published in 1966, takes place some years later, when travel between Earth and the New Home is possible, albeit rare and dangerous. The travel back and forth between the two worlds inspires some of the People to chronicle their original Crossing from the first Home to Earth, making *No Different Flesh* both sequel and prequel to its predecessor.

Henderson also published two short-story collections, *The Anything Box* (1965) and *Holding Wonder* (1971). Many of her stories are grounded in schoolhouses. Prejudice and alienation are common themes. Henderson mixes tales of domestic violence and religious intolerance in with her sense of wonder. She integrates scathing cultural commentary into the simplest interactions, and the majority of her critiques have remained relevant.

Another of the reasons her stories have stood the test of time is their general lack of scientific incongruity. There is not enough explicit technology in the texts to give later readers much pause. Many of the women are schoolteachers or healers, and the men, farmers or mechanics. While the gendered division of labor is certainly dated, the characters themselves are well-rounded and complex.

Henderson's characters are often rural or working class. The People are advanced beyond technology, although they begin to reclaim their knowledge of machines in order to take to the stars. Both before and after the Crossing, they prefer slow-paced lives with an emphasis on family and community. This emphasis on simple, though never simplified, life runs throughout Henderson's work.

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SHANNAN PALMA

HOMOSEXUALITY

Homosexuality refers to an individual's sexual and **romantic** attraction toward others of the same sex. The word was coined in the late 1800s, and many scholars argue that the codification of the word in socio-medical discourse marked a significant shift in thinking around sexuality by grouping a number of behaviors under a single cohesive identity category. Today, homosexuality is typically contrasted with heterosexuality, the desire for the opposite sex, though the fluidity of sexual and **gender** identities has made this binary opposition less and less relevant.

Homosexuality commonly appears in science fiction and fantasy (SF/F), whether as a simple aspect of a particular character or as the primary focus of a given work. In fact, fantastic genres offer unique opportunities to explore the implications of sexuality, and many of the most noteworthy works dealing with gender and sexuality are acknowledged by the annual **James Tiptree Jr. Award**. Historically, several major SF/F authors have chosen to explore what worlds would look like if homosexuals represented the majority sexual orientation in society. Joe Haldeman's *Forever War* (1974), for example, considers an alternate Earth where homosexuality is the norm, and a later short story set in the same world, "A Separate War," explores how a woman and a man from our own Earth adapt differently when transported to that cultural context. By contrast, other works imagine worlds where homosexuals are an even smaller minority or more deeply oppressed than they are today.

The presence of magic, new technology, and alien cultures in SF/F allow the genre to imagine unique homosexual situations to explore issues related to gender. In **Lynn Flewelling's** *The Bone Doll's Twin* (2001), for example, a young girl is given male form at birth through the use of dark magic in order to disguise her from assassins. The boy infant is given the name Tobin and grows up unaware of his true gender identity. Throughout his boyhood, Tobin struggles with how his own "feminine" behaviors and attraction to other boys are at conflict with others' expectations of how a young boy should act. **Ursula K. Le Guin's** *The Birthday of the World, and Other Stories* (2002) features a world where four-person marriages are the custom, comprised of two heterosexual

relationships, two homosexual relationships, and two forbidden heterosexual relationships. By forbidding opposite-sex relationships by two people of the same “moiety,” or tribal unit, Le Guin illuminates the degree to which sexual relationships are often deemed appropriate based on categories of sameness and difference, notions that are largely culturally defined.

See also: Bisexuality; Lesbians; Queer Science Fiction.

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JOHN GARRISON

HOPKINSON, NALO (1960–)

Toronto-based writer Nalo Hopkinson was born in Jamaica and lived in Trinidad, Guyana, and the United States before settling in **Canada** in 1977. Hopkinson identifies herself as a writer of speculative fiction. She describes her work as woman-centered and often deals with histories of exploitation, complex power relationships, and their effects on the African diaspora. Her fiction incorporates Caribbean history, folklore, and language, highlighting the multicultural and multiethnic composition of Caribbean societies. Hopkinson has published four novels, a collection of short stories, and four edited or coedited collections of stories. She has also published a number of stories and dramatic monologues in journals and edited collections. She is a graduate of the Clarion Science Fiction and Fantasy Writers' Workshop at Michigan State University and holds an M.A. in Writing Popular Fiction from Seton Hill College in Pennsylvania. Among her many acknowledged influences are **Samuel**

R. Delany, Octavia Butler, Ursula K. Le Guin, and Charles de Lint.

Hopkinson's first novel, *Brown Girl in the Ring* (1998), won the Warner Aspect First Novel Contest, the Locus **Award**, and the John W. Campbell Award. She also received the Ontario Arts Council Foundation Award for Emerging Writers in 1998. An urban **dystopia** set in an economically shattered near-future Toronto, *Brown Girl in the Ring* relates the story of Ti-Jeanne and her grandmother, a healer and practitioner of the Afro-Caribbean religion Obeah.

Midnight Robber (2000), Hopkinson's second novel, was a *New York Times* Notable Book of the Year. The novel combines history, legend, myth, and futuristic technology to explore themes of exile, abuse of power, and coming of age. *Midnight Robber* employs a hybrid of Trinidadian and Jamaican creoles and, as in much of Hopkinson's fiction, linguistic code-switching is used as a way of subverting dominant hierarchies.

Her collection of stories, *Skin Folk* (2001), won the World Fantasy Award and the Sunburst Award for Canadian Literature of the Fantastic. Her third novel, *The Salt Roads* (2003), is a historical fantasy focusing on African and African diasporic women's sexuality. The novel won the Gaylactic Spectrum Award in 2004 for exploring gay, **lesbian, bisexual, or transgendered** issues. Hopkinson's edited collections include *Whispers from the Cotton Tree Root: Caribbean Fabulist Fiction* (2000), a collection of stories written by Caribbean writers, and *Mojo: Conjure Stories* (2003). Hopkinson is also the coeditor of the anthology *So Long Been Dreaming: Postcolonial Visions of the Future* (2004) with Uppinder Mehan and of *Tesseract 9* (2005) with Geoff Ryman. Hopkinson's most recent novel, *The New Moon's Arms* (2007), is set on a fictional Caribbean

island where Calamity (born Chastity) begins to find things, including a mysterious toddler who washes up on her beach, after she enters menopause.

Hopkinson actively advocates for the diversification of the science fiction community and the increased participation and acceptance of writers exploring concepts of race, ethnicity, class, gender, sex, and culture. She is one of the founding members of the Carl Brandon Society, which was conceived in 1999 at WisCon, the feminist science fiction convention in Madison, Wisconsin, with the goal of increasing the visibility of people of color in the science fiction community.

See also: “Feminist Spirituality” (vol. 1); “Intersections of Race and Gender” (vol. 1); Magical Realism; “Speculating Sexual Identities” (vol. 1).

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SARA SCOTT ARMENGOT

HORROR

Horror as a genre has its roots in the bloody and violent patterns of **fairy tales** and myths, but is primarily an offspring of the **gothic** genre developed by writers such as Horace Walpole, Clara Reeve, Ann Radcliffe, the Marquis de Sade, Matthew Lewis, and their successors from the second half of the

eighteenth century. Sharing some of its themes and motifs with the eighteenth-century gothic such as enclosure, familial conflict, violence, and states of confusion and chaos, horror emerges in particular from nineteenth-century gothic novels and short stories. The most well-known are those dealing with ideas about physical and psychological monstrosity: **Mary Wollstonecraft Shelley’s** *Frankenstein* (1818), Edgar Allan Poe’s *Tales of the Grotesque and Arabesque* (1839), Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), **Bram Stoker’s** *Dracula* (1897), and **Charlotte Perkins Gilman’s** “The Yellow Wallpaper” (1899).

Horror is particularly concerned with representations of monstrosity and deviant, deformed, and degenerative bodies. The central role of the body in horror is linked to its traditional definition in contradistinction to terror. Related to the “terrific” and the realm of the sublime, terror is linked to awe and wonderment and presents the possibility of eventual escape from the object that threatens it. In this respect, it suggests an experience of transcendence. In contrast, horror is associated with feelings of fear, loathing, and disgust. It represents the potential dissolution of the boundaries demarcating life and death and, by implication, the obliteration of the individual’s sense of a coherent identity. Thus, horror is frequently concerned with physical and psychological corruption and decomposition, mortality, haunting, and the limits of consciousness and reason. In her introduction to the 1831 version of *Frankenstein*, Shelley describes her desire to write a story that would create the physical response associated with fear in readers. This emphasis continues to shape horror, which is best described in terms of the intense emotional and physical responses it

produces in its audience, rather than a specific set of generic conventions and tropes.

Given its particular relationship with the body and notions of corporeality, it is no surprise that horror is populated by various monsters. Zombies, **vampires**, **ghosts**, ghouls, witches, and werewolves, not to mention reclusive and vengeful serial killers, are only some of the gruesome beings inhabiting horror stories, comics, television series, films, and music videos. The vampire in particular is one of literary horror's most prolific and powerful archetypes. From John William Polidori's novella *The Vampyre* (1819), to J. Sheridan Le Fanu's *Carmilla* (1872) and Stoker's *Dracula*, to **Anne Rice's** *Interview with the Vampire* (1976) and **Joss Whedon's** television series ***Buffy the Vampire Slayer*** (1997–2003), the vampire encodes anxieties about the fragile border between life and death and between the human and the inhuman. Cinema has also provided a fruitful site for horror. In Western cinema, the 1950s until the early 1970s were dominated by "Hammer Horror," including a high number of adaptations of and sequels to gothic novels, most notably *Frankenstein* and *Dracula*, as well as films based around other iconic monsters of the horror genre, such as the Mummy and the Phantom of the Opera.

The 1970s, however, saw an explosion of horror films centered on the occult, as well as the release of slasher films such as *The Texas Chain Saw Massacre* (1974) and *Halloween* (1978). Developments of the latter now dominate the self-reflective teen horror genre, exemplified by Wes Craven's *Scream* trilogy (1996–2000). Popular **Japanese** horror films, such as *Ringu* (1998) and *Ju-on: The Grudge* (2003), emphasize psychological horror in the form of ghostly

hauntings and curses, themes that are also explored in horror manga. In traditional horror, monstrous bodies are often in some way marked by race, **gender**, sexual, or class difference. For example, the portrayal of Mr. Hyde as the "dark" side of Dr. Jekyll links ideas about criminality and race, while representations of pubescent femininity as monstrous in *The Exorcist* (1973) and *Carrie* (1976) encode anxieties about female sexual identity.

Feminist approaches to the horror film have tended to focus on two key motifs: woman-as-monster and woman-as-victim. Barbara Creed describes the positioning of the female body as a particular source of horror in terms of the "monstrous-feminine." For example, *Carrie* examines some of the traditional fears and mythologies surrounding menstruation, while *Rosemary's Baby* (1967) presents a horrifying representation of the **pregnant** body and childbirth. Such codifications of the female body as monstrous have been considered as expressions of anxieties about women's sexuality and reproductive bodies. In the case of the woman-as-victim, **feminist** film criticism has examined the ways in which the genre is preoccupied with (sexual) violence against women, as well as the ways in which twentieth-century horror films reproduce and reinforce patriarchal structures of seeing.

In her analysis of gender in the modern horror film, critic Carol Clover analyzes this view by highlighting how in horror films such as *Halloween* the audience is led to identify with the young female protagonist who survives the serial killer's attack. Clover describes this figure as the horror film's "final girl" and proposes that she is a "girl-victim-hero." Television series such as *Buffy the Vampire Slayer* provide an alternative representation of the ass-kicking

final girl of the horror genre, while *The Company of Wolves* (1984), a horror film directed by Neil Jordan and based on some of the short stories of its cowriter **Angela Carter**, returns to horror's fairy-tale roots to offer a bewitching retelling of an adolescent girl's sexual awakening. Women writers working within the horror mode, such as Rice in *Interview with the Vampire* and Emma Tennant in *Two Women of London: The Strange Case of Ms. Jekyll and Mrs. Hyde* (1989), have similarly reworked traditional horror narratives, while writers such as Carter, **Toni Morrison**, Poppy Z. Brite, **Octavia Butler**, and **Joyce Carol Oates** have reimaged the traditional conventions and bodies central to the genre.

See also: "Intersections of Class and Gender" (vol. 1); "Intersections of Race and Gender" (vol. 1).

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REBECCA MUNFORD

HYMAN, TRINA SCHAT (1939–2004)

An American artist, Trina Schar Hyman illustrated more than 150 books, primarily for children, many with a fantastic element, during her decades as an illustrator. Hyman received numerous honors and **awards**, including a Caldecott Medal and multiple Caldecott awards. A highly imaginative child, Hyman honed her lifelong passion for illustration through studies at art schools in

Philadelphia, Boston, and Sweden, where she produced her first professional illustrations for a book written in Swedish. Upon returning to the United States with her husband, Harris Hyman, Trina launched her professional career as an illustrator in earnest. They had one daughter, Katrin, and separated a few years later, after which Trina Hyman and a fellow single mother and artist moved to New Hampshire, where she would make her permanent studio home.

Perhaps her best-known works are her adaptation of *Little Red Riding Hood* (1983), one of her Caldecott Honor books, and her illustrations for Margaret Hodges's retelling of *Saint George and the Dragon* (1984), which won the Caldecott Medal. Her illustrations appeared in a diverse range of books, from **fairy tales and folklore** to bread cookbooks to poetry collections, as well as magazines and textbooks. Hyman also served in the influential position of art director for *Cricket* magazine from 1973 to 1979 and was a storyteller herself, writing original fiction. Her first original book was *How Six Found Christmas* (1969).

Hyman's penchant for storytelling in her illustrations of others' texts drew criticism from some, who felt her richly detailed drawings distracted readers from or even overtook the written stories. She was also criticized for overly romanticizing physical beauty. Other critics, however, praised Hyman for her beautiful princesses and handsome knights and lauded the expressiveness of her illustrations for the clear feelings of good and evil they evoked. Hyman also stirred up debate over the controversial nature of some of her illustrations in works for children, including complaints about the inclusion of a bottle of wine in *Little Red Riding Hood's* basket and the revealing

see-through dress the princess wore in *King Stork* (1998).

Hyman worked in black-and-white line art and hand-separated colors, then acrylics, and finally oils, always producing extremely detailed delicate works. Following her daughter's marriage to a man from Cameroon, Hyman made a conscious effort to add cultural

and ethnic diversity to her characters. She and daughter Katrin Tchana collaborated on three books, including an anthology of stories about strong women, *The Serpent Slayer* (2000), and the posthumously published collection of goddess stories, *Changing Woman* (2006).

MARYELIZABETH HART AND ALEXIS HART

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INDEPENDENT COMICS

“Independent” is one of several labels applied to a variety of genres and styles of comics. It is difficult, however, even among industry professionals, to establish a consistent working definition for “independent comics.” For some, the label can be applied to comics that are not published by the “Big Four” of mainstream comic book publishing: Marvel, DC, Dark Horse, and Image. Many industry professionals and readers rely (somewhat skeptically) upon *Previews*, a monthly catalog published by Diamond Comics, the predominant comics distributor in the United States, to determine the “independent” status of comic books.

The first three-quarters of *Previews* offers prominent advertisements and supplemental minicatalogs for works forthcoming from the Big Four. Independent comics run the remaining advertisements for upcoming releases; these appear in the back of *Previews* and represent a little less than 5 percent of the comics market. Even though these independent publishers may release comics based on licensed properties such as movies, television shows, and cartoons, they do not yet have the mass sales and market recognition associated with DC, Marvel, Dark Horse, and Image.

To complicate matters, many readers and industry professionals regard Image and Dark Horse as publishers of independent comics because they allow their creators to retain ownership rights. Some readers also consider “alternative” releases from DC, Dark

Horse, and Image to be independent, because the works released by these publishers often challenge or recast the foundational aesthetics of comic books and previously established genre conventions, such as the superhero story, which has inordinately dominated the comics market for the last fifty years. The story lines, characters, and art in alternative comics are thought to be more artistic and to challenge formalist styles and may often be intended for “mature” audiences seeking moody, edgy, or gritty releases. Notably, comics released by Vertigo and Top Cow—such as **Neil Gaiman**’s *Sandman*, *V for Vendetta*, and *Transmetropolitan*—are often considered to be independent publications, but these comics are actually published under “imprints” that in effect belong to DC, so their independent nature is questionable.

Some industry professionals tend to exclude from independent status any comics published by any of the larger, established publishers who reach some mass demographics, such as manga publishers. Others consider only comics that have been self-published by the artists to be independent, while still others include only certain types of stories and genres. What ultimately becomes the crucial test of a comic’s independent status is whether it is published by a company that is privately owned and allows creators to retain ownership of their creations. Following these somewhat more precise guidelines, comics publishers and distributors such as Fantagraphics, Slave Labor Graphics, Top Shelf Productions,

Alternative Comics, Oni Press, and Drawn and Quarterly are very often considered to be the primary publishers of independent comics in North America.

Compounding the difficulty in understanding what qualifies as an independent comic is the confusion between the labels *independent*, *alternative*, and *underground* as applied to comics. Alternative comics of the 1980s grew out of the 1960s and 1970s underground comics movement—which gave rise to the careers of artists such as Peter Bagge, Mark Beyer, Howard Cruise, R. Crumb, Aline Crumb-Kominsky, Kim Deitch, Roberta Gregory, Spain Rodriguez, Patrick Rosenkrantz, and S. Clay Wilson, among others. Often, comics described as alternative are independently created by a single artist (as opposed to being produced by a team of artists who subsequently write, pencil, ink, color, and letter story lines under the direction of a creative team more interested in capturing a demographic than producing a work of artistic merit).

Alternative comics are also usually intended for an adult audience and may contain mature content, but more importantly their plots and styles may include experimental techniques or lesser-known stylistic choices and references, and they may also demonstrate a refusal to adhere to the conventions of previously established genres. These sorts of comics have also been labeled “post-underground,” “**small press**,” “art comics,” or “adult comics.” “Mini-comics” that are self-published by their artist-creators (often photocopied and hand-bound by the artist themselves) are also included in this loose classification.

Many independent comics have gained in popularity in recent years. Some popular “indie” comics include Charles Burns’s *Black Hole*; Daniel Clowes’s *Ghost World* and *Eightball*; Roman

Dirge’s *Lenore*; Frank Miller’s *Sin City*; Jeff Smith’s *Bone*; Art Spiegelman’s *Maus I: A Survivor’s Tale* and its sequel *Maus I and II*; Craig Thompson’s *Goodbye, Chucky Rice*; Serena Valentino’s *Gloom Cookie*; Jhonen Vasquez’s *Johnny the Homicidal Maniac*; and Chris Ware’s *Jimmy Corrigan*, among numerous others.

Noting the difficulty new comics creators have breaking into the North American comics market, a nonprofit corporation, the Xeric Foundation, was established in 1992 by Peter A. Laird, cocreator of the Teenage Mutant Ninja Turtles and Planet Racers. This foundation seeks to defer some of the costs of self-publishing for independent comic book creators of artistic and innovative merit. Further, a Xeric grant often accords winning creators hard-to-attain networking connections with comic book distributors in United States. The Xeric Foundation is among a growing body of organizations and publications that seek to support independent comics creators and artists through the first phases of career- and audience-building. Other organizations that seek to promote and support independent comics as they enter the marketplace include the *Comics Journal*, a quarterly that includes reviews as well as interviews, articles, and advertisements; Comic Geek Speak (www.comicgeek speak.com), an online site that spotlights new indie releases on a monthly basis; and the online *Indie Spinner Rack* (<http://indiespinnerrack.blogspot.com>) and Indie Message Board, which each hosts forums for fans of independent comics.

See also: “Anime and Manga” (vol. 1); “Comics, 1960–2005” (vol. 1).

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MICHELLE LAFRANCE

INDIA

In recent years, Indian works of science fiction (SF) and fantasy have garnered increasing attention, as well as recognition in Western literary circles. The rich legacy of fantastic literature embodied in Hindu mythology and the rapid spread of technology throughout India have created fertile ground for both genres. Like their Western counterparts, Indian science fiction and fantasy have employed the cinema as another stage for the genres, and the **Internet** has provided yet another productive avenue for Indian writers working in those genres. While male writers predominate in both genres, particularly science fiction, there are a growing number of female writers. These writers reflect the multilingual nature of India—with Bengali, Marathi, Kannada, and English being the primary languages employed—and the multicultural makeup of its Hindu, Buddhist, Muslim, and Christian populace. Literary production has branched out to the Internet—the Indian Science Fiction and Fantasy website (www.indianscifi.com) is one of the most active Internet sites showcasing Indian writers.

Over the last forty years, Indian SF has gained a considerable foothold in the subcontinent's literary landscape. Before that, it was dominated by translations and original adventure tales modeled after European writers such as Jules Verne and H. G. Wells. Indian

SF has always blended familiar science fiction tropes with Indian traditions and issues. Nowhere is this more evident than in "The Sultana's Dream," by Bengali Rokeya Sakhawat Hossain. The tale, originally published in *Indian Ladies Magazine* in 1905, describes a **utopia** called Ladyland, a technologically advanced society run by women, which uses solar energy, has developed methods to control the weather, and has placed its men in *purdah*, thus eradicating **war** and crime. Hossain pairs the triumph of science with the emancipation of women, and the two together create the story's utopia.

One of the most prolific and well-known women writers of contemporary Indian SF is Manjula Padmanabhan, who frequently explores the relationship between technology and power in her works. In her 1997 play *Harvest*, a young Indian woman, Jaya, discovers that her husband, Om, has sold his body to an international organ transplant company, InterPlanta, in exchange for material comforts. The theme of First World comfort at the expense of Third World bodies is heightened by the ubiquitous presence of technology, the seemingly infinite power of InterPlanta, and Jaya's limited, though still significant, attempts at resistance. Padmanabhan's often dark and typically cautionary tales of the consequences of relying on technology for power and comfort can also be seen in her stories "Sharing Air" and "2099," both set in worlds devastated by or recovering from massive air pollution, and in "Stolen Hours," in which a young man's attempts to literally steal hours of life from his father through the use of a self-created device backfires, and he comes close to dying himself. Padmanabhan consistently peoples her stories with marginal figures like the poverty-stricken Jaya, and the physically strange Rat in "Stolen Hours."

Padmanabhan's women protagonists are the exception, however, rather than the norm in Indian science fiction, which, like North American and European science fiction, typically has more male protagonists than female ones. When present, women characters in Indian SF frequently occupy secondary roles as wife or secretary, such as Urmila, the wife of the brilliant scientist Laxman in Jayant V. Narlikar's *The Return of Vaman* (1990), and most of the women characters in the 1993 Indian SF collection *It Happened Tomorrow*. Mangala, the powerful sweeper-woman in Amitav Ghosh's *The Calcutta Chromosome* (2001) is a noteworthy exception. The leader of a counter-science cult in Calcutta in 1898, Mangala manipulates the malaria research of Ronald Ross, the British scientist who was awarded the Nobel Prize for discovering the disease's method of transmission. Though she is not the protagonist of Ghosh's novel, Mangala's character drives the action of the text as she searches for immortality.

A few stories in *It Happened Tomorrow* do offer female protagonists, though they are usually not scientists or in positions of power as is typical of most male protagonists of Indian SF. In "A Journey into Darkness" by Subodh Jawadekar, Sanjyot, a young survivor of a nuclear holocaust, details her family's survival in letters to a school friend. Her last letter, written shortly before her death from radiation exposure, reveals that she has known all along that her friend is dead, and she worries about who her brothers and sisters born after the radiation has dispersed will marry. Asavari, an expectant mother in "Birthright" by Shubhada Gogate, uncovers a government conspiracy to indoctrinate children in the womb and limit the number of girls born. She escapes with her husband to

the country to insure that their son will be born free. Only one story features a female protagonist in a socially recognized position of power: The astronaut Mala in Sujatha's "Dilemma," is torn between her human loyalties to Dileep, whose behavior grows increasingly erratic, and the robot nicknamed "Em," whose cool logic may be a disguise for its murderous intentions.

Fantasy is a long-standing literary tradition in India. The roots of this tradition can be traced back thousands of years to the sacred texts of Hinduism and Buddhism. The significant presence of both faiths in Indian culture continues to influence contemporary Indian literature, and modern retellings of the tales, particularly the *Ramayana*, are common. More so than Indian science fiction, Indian fantasy, especially the Hindu epics, is also a popular subject for filmmakers.

Writers such as Suniti Namjoshi, Saira Ramasastry, and Chitra Banerjee Divakaruni use fantasy to explore such complex issues as female empowerment, sexuality, **gender** roles, and marriage and the family. Divakaruni's *The Mistress of Spices* (1998) and Ramasastry's *Heir to Govandhara* (2000) blend the supernatural with meditations on the emotional and physical sacrifices often expected of women. The protagonists in both novels are extraordinary women: one is the granddaughter of a god, idolized by her people, the other blessed with powerful foresight, and yet both women struggle to carve out meaningful lives not manipulated by others. Namjoshi's **feminist** fantasies include *Conversations of Cow* (1985) and *The Mothers of Maya Diip* (1991). The latter is set in a **dystopic** matriarchy known as Maya Diip, which is visited by the Blue Donkey and her friend Jyanvi. Though initially impressed by the seemingly well-organized society, the

two learn that deep class divisions based on reproductive rights, disagreement about the treatment of males, and power struggles for the throne have made the kingdom vulnerable to outside interference.

Fantasy films have examined similar themes, using the familiar tales of Hindu mythology to examine, for example, the ways in which Indian women are caught up in the clash between tradition and modernity. Noted Indian filmmaker Satyajit Ray explores this theme in his 1960 film *Devi*, subtitled “The Goddess.” A father-in-law believes his daughter-in-law to be an incarnation of the goddess Kali and sets her up in the family temple, where she heals a sick child. She is driven mad both by her failure to save her favorite nephew and the clash between the traditional expectations of women and the modern ideals represented by her father-in-law and husband, respectively.

Science fiction and particularly fantasy have long flourished in Indian children’s literature. The association of the two genres with juvenile literature remains strong in India even today. Hindu mythology and Indian history and traditions, as well as contemporary settings and objects, are featured in the children’s and young adult works of fantasy by Indian women writers such as Swapna Dutta, Monisha Mukundan, Suniti Namjoshi, Vandana Singh, and Kalpana Swaminathan. Likewise, science fiction and science fact have been blended together to educate as well as entertain juvenile readers. The National Council of Educational Research and Training website (www.ncert.nic.in) offers access to a number of resources on using science fiction in science education.

The pairing of Indian tradition with contemporary literary styles and issues

in the pages of Indian science fiction and fantasy—like the **magical realism** in *The Mistress of Spices*, ecological conservation in “The Sultana’s Dream,” or exploitation of the Third World in *Harvest*—create culturally distinct forms of the genres. Much that can be found in Indian SF will be familiar to Western readers, as Indian writers of science fiction utilize the same tropes—utopias/dystopias, artificial intelligence, space and time travel—that are common to North American and European SF. In Indian fantasy, although Western readers may not be familiar with the Indian cultural traditions that are often at the core of the story, they will recognize the **epic** scope of the tales, the inclusion of magical creatures and forces, and the faraway settings that typically mark the genre. For Indian women writers, these two genres provide expansive spaces for their female characters and for explorations of such complex issues as reproductive rights, patriarchal oppression, female emancipation, and other global concerns such as war, pollution, and the often divisive collision between modernity and tradition that has marked the twentieth and twenty-first centuries.

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ERICA HOAGLAND

INTERNET

The Internet is a set of communication networks and protocols that facilitates networked data transmission. It was developed as a way of linking computers during the 1960s from the U.S. Defense Department project ARPANet. The Internet has continued to undergo development and change ever since, and it now enables the communication, dissemination, and broadcasting of visual and audio files as well as text, on a global scale. It has been associated since the mid-1990s with the World Wide Web.

The Internet originated as a packet switching system for transporting data files, primarily text. It was devised through the establishment of common communication protocols (such as TCP, ASCII, and ftp) for data transfer between computers, as a robust system that could be rerouted if damage to the system or disruption of the data occurred. Like many contemporary technoscientific developments, the Internet emerged from the U.S. military. It began as a military and academic communication infrastructure, with the first node at the University of California, Los Angeles. It has now been developed as a set of networked communication technologies, used at multiple levels, in most countries on the planet.

An organizing principle of early Internet development was that it would provide a set of systems that were

open-ended so that other applications could operate. The TCP/IP protocols that continue to underpin the network supported the development of ftp and email and later the World Wide Web. Pre-Web Internet users would have dealt with different protocols for different tasks. After the advent of the Web, this changed to a convergent interface.

The World Wide Web (a term attributed to Tim Berners-Lee) operates through a shared protocol system, which means that most Internet applications look as though they work in a similar way. The unifying aspect of the Web is the hyperlink and the shared protocol—hypertext transfer protocol (http). This application has become dominant, and although email still uses different protocols, http can also accommodate email. One way to describe the Web is as a form of convergence of Internet technologies.

The practice of the Internet and the depiction of the Internet in fictional forms was simultaneous. Unlike other technosciences, such as **cloning**, there was not an existing repertoire of visual and textual resources predicting the practices of Internet development. However, in the twentieth century, the Internet became a trope of science fiction and fantasy. The genre in which it was most dominant was cyberpunk, although it also proliferated across other forms and now permeates all forms of cultural production. As the Internet became subsumed into everyday life in the 1990s and reemerged as a cultural form, so its presence in fiction has also become mundane, and it appears in multiple forms, not just science fiction.

The Internet was viewed early on through the powerful trope of cyberspace and the concept of the virtual. Cyberspace became a dominant Internet metaphor in the late 1980s and

early 1990s. The coining of this term is attributed to **William Gibson's** novel *Neuromancer* (1982). However, prefigurations of a global information and communication infrastructure appear in much earlier work. "The Machine Stops," a short story by E. M. Forster published in 1909, describes a communication system (the machine) through which almost all human interaction takes place. As a result, human bodies become enclosed and immobile, using screen interfaces instead of transportation to communicate. This early version presages many of the concerns raised in later work, including the pervasive fear, articulated in fiction and factual media discourses alike, that people would become alienated from their bodies. These fears have also been accompanied by the attendant **utopian** dreams that human bodies would become irrelevant and that humans would become immortal or more robust through a post-human uplift to data forms.

Fictional descriptions of the Internet from the 1980s and 1990s, as well as later science fiction texts, often involve a physical interface directly connecting the senses of the body with virtual worlds, nets, cyberspaces, or data-scapes. In many cyberpunk novels, this extension of sensory perception through a physical interface (jack) allows a freedom from the material conditions of the body. This liberation is often portrayed as seductive and addictive, and even in utopian versions there are anxieties about this new dimension of the world.

In **Marge Piercy's** *Body of Glass* (U.S. title *He She It*; 1991), cyberspace is a virtual reality through which communication and information is exchanged or traded. However, damage to the body during immersion is enacted on the

physical body, and thus virtual and actual death are the same. In *Trouble and Her Friends* (1997) by **Melissa Scott**, on the other hand, damage to the body in virtual space results in disconnection from the nets of the novel rather than in physical death. In both books, freedom from the actual body is experienced, but at different kinds of cost to the user.

The metaphor of the Internet as cyberspace has been much less prevalent in film than in novels. Although films such as *Tron* (1982), *WarGames* (1983), and *Lawnmower Man* (1992) used different representational techniques to create onscreen cyberspaces, it was not until the release of **The Matrix** in 1999 that cyberspace became a pervasive visual trope. *The Matrix* was partly successful in providing a visualization of cyberspace because the plot begins within this space and gradually reveals the "real" through the course of the film. This process naturalizes cyberspace as a subjective experience on a continuum with the actual.

The Lynn Hershman Leeson film *Conceiving Ada* (1998) imagined cyberspace as a way of mediating time. This film also provides a continuum between virtual and actual experience, but allows an exploration of the past through the virtual space. The visualization of the Internet as a space is a dominant trope across film and literature. As such, it intersects with other spatial figures such as **dystopia** and utopia and is often imagined in these terms.

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KATE O'RIORDAN

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JACKSON, SHIRLEY (1916–1965)

Shirley Jackson is an American author known for her considerable power and versatility. Her work is primarily modern **gothic**. Famous primarily for her widely anthologized story “The Lottery” (1948), a deeply disturbing fable of human brutality, as well as *The Haunting of Hill House* (1959), a harrowing story of psychic disintegration and despair, Jackson is a canny stylist, with a range that includes humor, children’s stories, and family memoirs. Like Flannery O’Connor, Jackson reveals the grim, horrific underbelly of the commonplace. Like fellow fabulist Nathaniel Hawthorne, she reckons with the inherent potential for cruelty within the divided psyche and within the sinister single-mindedness of the mob. Like Edgar Allan Poe, she unmasks human perversity and probes the darker recesses of the human heart with its yearning for transcendence and inexorable destructive impulses. Her settings and themes are often domestic and familial.

Born in San Francisco to socially conscious, well-to-do parents, Jackson rebelled all her life against her mother’s world of fashion and position. Her first novel, *The Road through the Wall* (1948), exposes the ugliness beneath sham suburban rectitude. She began writing as a child, fostering the self-discipline that would later enable her to produce a substantial body of work in her too-short life while mothering her four children. Jackson’s critically lauded output—six novels, two

memoirs, over a hundred short stories, numerous articles, and four works for children—is all the more remarkable given the constraints of her mental health. She suffered from bouts of depression and anxiety so extreme that, toward the end of her life, she became agoraphobic.

At Syracuse University, she met and later married fellow student Stanley Edgar Hyman, who became a literary critic and professor at Bennington College. They eventually settled in North Bennington, Vermont. The genesis for “The Lottery,” first published in *The New Yorker* in 1948, may well have been Jackson’s own ostracism as an eccentric faculty wife; the story’s provincial village setting is certainly modeled on her perceptions of North Bennington.

Critical valuation of her work has, by and large, been respectful and appreciative, although ambiguity caused by her plain style and the riddling dimensionality of her themes perplexes some critics. Jackson’s depiction of women’s social place and psychic vulnerability are of particular interest to feminist scholars. *Hangsaman* (1950) and *The Bird’s Nest* (1954) both feature imaginative, mentally unbalanced young women, forerunners of *Hill House*’s terrifyingly troubled Eleanor Vance. *The Sundial* (1958) ironically exposes the weakness and petty miseries of a group of survivalists waiting for the world’s end. Many critics consider the gothically charged *We Have Always Lived in the Castle* (1962) to be her best and most terrifying work. Her husband edited two posthumous collections, *The Magic*

of Shirley Jackson (1966) and *Come Along with Me* (1968). *Just an Ordinary Day* was brought out in 1995 after a cache of uncollected and unpublished tales was discovered in the family barn.

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KATE FALVEY

JANUS/AURORA/NEW MOON

As with WisCon, various fanzines, and ultimately the **James Tiptree Jr. Award**, the three-time Hugo-nominated fan magazine *Janus* and its two successors, *Aurora* and *New Moon*, were the result of intersections of individual interest, talent, effort, and cooperation among various members of the science fiction (SF) community in Madison, Wisconsin, during the 1970s and 1980s. A core group of individuals, including Janice Bogstad, Jeanne Gomoll, Philip Kaveny, Hank Luttrell, Diane Martin, and Richard S. Russell, was joined by many others for different projects. They worked together to join the voices of the critical, fan, and **feminist** communities to create the hybrid that was *Janus*.

Janus started out as a mimeographed fanzine run off on Luttrell's equipment and paid for with money Bogstad earned at various student jobs while at University of Wisconsin–Madison. The

first of seventeen issues of *Janus* was published, in mimeo form, under the **editorship** of Bogstad in early fall 1975. This was quickly followed by the second issue in December 1975. By this time, Bogstad and Gomoll, who had done much of the layout and artwork for the first issue, were working as coeditors, but they received a great deal of help from others in the core group, especially Luttrell, who had much experience in fanish publishing and was also advising on the upcoming and first WisCon in February 1977, and Phil Kaveny, who helped to stage and organize the work. By the fourth issue, the fanzine was being produced on an offset press with multicolor art and covers.

Janus flourished by publishing a mixture of articles, reviews, letters of comment from readers, convention (con) reports, and author interviews, the latter of which became an important part of both *Janus* and one of its successors, *New Moon*. Several members of the Madison community attended the Kansas City Worldcon in summer 1976, bringing back ideas of what they did and did not want to do with Madison fandom and with *Janus*. An interview conducted by Bogstad and Gomoll with **Suzy McKee Charnas** and Amanda Bankier was pivotal, because it established the value of interview transcripts and the fact that emerging women writers of SF would prove a fertile ground for the attention of Madison fans. *New Moon* was nominated for a Hugo Award in 1978, 1979, and 1980, the only all-woman-edited fanzine to achieve that distinction up to that point and for many decades (Marsha Brown's *Locus* won in 1978 and 1980, and Richard Geis's *Science Fiction Review* in 1979).

However, as individuals developed interest in different directions, *Janus* split off into two journals. *Aurora* was edited

by a team that included many of the individuals listed above and appealed to the feminist fan community, while *New Moon*, edited by Bogstad, moved toward the developing feminist, theoretical, and literary-critical community interested in fantastic fiction. In the course of this bifurcation, some of the creative tension may have been lost, but each of the constituencies felt that they had more scope for exploring their interests. *Aurora* continued the numbering of *Janus* for eight more issues, 18 through 26, from 1980 to its last issue in 1990, although the original understanding was that it was a new journal, just like *New Moon*.

As represented by Diane Martin in the final issue, a summary of the *Janus/Aurora* history, which excluded *New Moon* altogether, described the gradual hiatus of several years between issues 25 and 26 and reprised the focus of each *Aurora*, from **education** to **gender**. Meanwhile, *New Moon* came out in four issues between 1981 and 1987, continuing with author interviews, publication of critical articles and panel-transcripts from WisCon, and even original material by **Samuel R. Delany** (in issue 4), before also ceasing publication.

Aurora and *New Moon* were part of the successive redefinitions of feminist issues in science fiction that was eventually taken up by journals such as **Femspec**. And their focus on women SF authors and gender issues being explored in the science fiction of the period helped to foreground these important developments for about three generations of SF fans, and to expand the cultural work of WisCon, which has become a venue for feminist non-SF fans and members of the literary-critical community as well as those from the fan community. The three journals taken together were part of what is now called, in the cyber community,

the “earliest adopters” of the developing social consciousness concerning feminism and the fantastic.

See also: “Fandom” (vol. 1); “WisCon” (vol. 1).

JANICE BOGSTAD

JAPAN

Science fiction and, to a lesser extent, fantasy in Japan have historically been strongly influenced by North American and **British** traditions, but in recent decades, Japanese creators have reworked the genre to include specifically Japanese elements and themes, most notably in regard to the construction of **gender** and women’s roles. Japanese folklore has been incorporated into fantasy. Science fiction in Japan appears primarily in the mediums of manga (**graphic novels**) and anime (animation). The majority of motion pictures produced in Japan are anime, outnumbering live-action films.

Japanese folklore is full of fantastic creatures, mournful and hungry **ghosts**, and demons (oni), many of them women. The most famous of those female creatures is the *kitsune*, a fox-spirit trickster often depicted as a lady of court. Many of these folkloric tales have inspired contemporary **horror** films, which have in turn been adapted abroad, such as *Ringu* (*The Ring*, 1998) and *Ju-On* (*The Grudge*, 2003).

The archetype of the *shoujo* is highly important when considering women in Japanese science fiction. The word translates to “little girl,” but when used as in reference to an archetype, it describes a female character who exists in a liminal space between childhood and adolescence. The character is on the cusp, in a time just before or at the onset of puberty. *Shoujo* is considered a genre or subgenre of its own, albeit one that mixes with others as well. An anime, manga, or story is

considered shoujo when its principal characters are shoujo or when it is designed or marketed to young adolescent girls. Like any literary genre, there is argument over classifications of works as shoujo. Shoujo narratives focus on relationships, whether friendships or **romantic**/sexual relationships. There have been numerous science fiction shoujo narratives, including the popular “magical girl” subgenre, which involves characters possessing superpowers leading a double life as the characters simultaneously try to fight evil and maintain their lives and relationships. The most well-known example of this type of narrative is *Sailor Moon*, with the title character, whose secret identity is Usagi Tsukino, also being a junior high student.

Also of note is the age disparity that appears in some anime. Characters often are depicted visually as being more mature than their given age would suggest. For example, in the series *Witch Hunter Robin*, the title character is said to be fifteen but is drawn looking more like a late adolescent or young adult. This disparity is widespread in manga and anime, perhaps more pronounced for female characters than male ones. This recurring trend could be the result of two impulses working against one another. The first impulse is having characters that are closer to the younger end of the spectrum to appeal to younger audiences, while the second is the desire to have the characters be sexually appealing to audiences of all ages.

As cyberpunk grew in popularity, it gained prominence in Japan. Many Western-made cyberpunk stories featured Japan as the setting, which Japanese creators took and reversed or transferred. The action of the anime *Ghost in the Shell* takes place in what appears to be an analogue of Hong

Kong, for instance, rather than Tokyo. However, the series *Bubblegum Crisis*, one of the other internationally popular Japanese cyberpunk anime, is set in a rebuilt Tokyo (“Megatokyo”) and is explicitly Japanese. *Bubblegum Crisis* also features a team of female protagonists who fight crime while protected by mechanical body armor. *Bubblegum Crisis* had several spinoffs that continued to address the themes and questions of cyberpunk.

Gender politics and norms shift in society, and science fiction and fantasy in Japan have moved toward a greater focus on and depiction of strong female characters in leading roles in television, anime, and other media. Examples include Masamune Shirow’s protagonists—including the cyborg Maj. Motoko Kusanagi (*Ghost in the Shell*)—powerful women who mirror female cyberpunk icons like **William Gibson’s** Molly Millions from the *Sprawl* trilogy. Hayao Miyazaki’s films are well known for their female leading characters, from the ferocious warrior San in *Princess Mononoke* (1997) to the clever Sen in *Spirited Away* (2001) and the plucky young witch Kiki in *Kiki’s Delivery Service* (1989). Miyazaki’s shoujo leads are confident young women flung into uncertain circumstances, where they display their compassion as well as their strength, though that strength manifests mentally and socially as well as physically.

Anime and manga are not genres but rather entertainment media that encompass every genre imaginable, including pornography. Women play varying roles in print and animated pornography. The material varies greatly in content and degree of explicitness, but in many of the more extreme (and infamous) pornographic anime, women are subjected to supernatural sexual abuse and mutilation.

Examples include *Legend of the Overfiend* (1992) and *Wicked City* (1987), although *Wicked City* features violent sexuality on the part of female characters as well as men.

One Japanese manga production company, CLAMP, is notable for being composed entirely of women. It began as a group that produced fan comics (*doujinshi*) and later consolidated down to a smaller group that began producing original manga for publication. Their works, such as *Cardcaptor Sakura*, X/1999, and *Chobits*, have been made into anime and have achieved international popularity.

Tokusatsu means “special effects” and is generally used to refer to live-action films that rely on special effects. The *Kaiju* (giant monster) and *Sentai* series fall under this header. Historically, *Kaiju* stories such as *Godzilla* (*Gojira* in Japanese) feature women mostly in supporting roles, rather than as the protagonists. *Kaiju* stories were primarily oriented toward young boys, depicting (male) scientists, military officers, or other young boys as the heroes of the story. When women feature in *Kaiju* stories, it is often as priestesses or in magical support roles.

See also: “Anime and Manga” (vol. 1).

MICHAEL UNDERWOOD

JEWISH WOMEN

There are many women among the Jewish writers of science fiction (SF) in English. **Leslie F. Stone** was a writer of **pulp science fiction** stories in the 1920s and 1930s, and the 1940s and 1950s saw the publication of stories such as “That Only a Mother” by **Judith Merrill**. Both women used SF as a medium to explore various aspects and feelings of mothering, in spite of the fact that the SF of this period is usually thought of as written entirely by men. In stories such as “The Human Pets of

Mars” and “Cosmic Joke,” Stone used SF to introduce issues of parenting during the 1930s. The stereotypical aspect of Jewish mothering—the inability to see fault in one’s child—is aptly and satirically depicted in Merrill’s story, published in the late 1940s. She also depicted **environmental** concerns that became evident after the **war** and went on to become a major **editor** of anthologies, changing the face of science fiction forever by collecting more such “soft” works that broke the paradigm of the journey through outer space that was based on hard science but handled like adventures in the wild west.

Not surprisingly, Jewish SF has a rich and long record, including fantasies of creating forms of human **artificial life** by nonheterosexual reproduction that have existed in the Jewish legend of the Golem of Prague—as explored by **Marge Piercy** in *He, She and It* (1991). Piercy was born into a poor Jewish family in Cleveland and was raised in Detroit. She has said in an interview in **Femspec**—a journal dedicated to SF, fantasy, and other speculative works challenging **gender**—that both the Holocaust and anti-Semitism in the United States influenced her work. She recalled her childhood being tainted by the hatred of social movements being expressed around her, which caused her to try to do what science fiction does: imagining what it would be like if things could be different in history.

Many such Second Wave **feminists** were Jewish and turned to SF and fantasy to explore expression of both **utopian** feminist fantasies and Jewish roots. The prolific **Pamela Sargent** would have to be included in such a list. Unlike Piercy, she was raised as a nonobservant Jew. However, although raised in an assimilationist manner, as many postwar Jews were, she felt destined to be an outsider. Even though

her father was not Jewish, she was made to feel Jewish by the 1967 Six-Day War, to which she had a different reaction than many of her friends, as she writes in a memoir published in *Femspec*, “Jewish Enough.” Sargent remembers antiwar activists who were against the war in Vietnam all of a sudden trying to figure out how to get to Israel, and being confronted with “Why are you learning about our enemies?” when she was taking a class in Islamic history. She relates seeing many parallels between the SF and Jewish communities, both of which were perceived as and often self-defined as ghettos. Sargent sees that both communities have people who have abandoned their roots within the enclave that supported and defined them in the beginning, and also that both communities have Talmudic commentaries on what are considered to be key texts.

In addition, numerous lesser-known Jewish women writers have used fantasy as well. For example, short story writer Julia Ecklar has skillfully created a Jewish character named Rachel Toviv who seems to have an Israeli Jewish name. In addition, Batya Yasgur wrote with the better-known Jewish fantasist Barry Malzberg. In their story “Job’s Partner,” doctors commit a woman character named Judith to a mental ward. She reports having seen three alien creatures that demanded she give them her baby once he is born. Judith converses with the aliens, who convince her that her baby is to be the Messiah and suggest the name Jesus. Lesley What’s “How to Feed Your Inner Troll” also includes ethnic-based dialogue, in which the defamiliarization of the fantastic is used to satirically depict the extremes of cross-cultural experiences. In fact, many Jewish SF writers, not only female ones, have often used SF tropes to show how

intermarriages between Jews and Christians seem as unnatural as marriages between Jews and aliens to the conservative parent generation (e.g., see *Wandering Stars*, by Jack Dann, 1974). In What’s story, *dybbuks* become trolls as a sign of the times, keeping up with assimilation.

Thus science fiction and fantasy have allowed space for American Jewish women writers to explore collective trauma and memory. Many other women writers have not been canonized within our small ghetto of literary life as fantasy writers, even though they are. For example, in her short story “The Shawl,” Cynthia Ozick creates a character who imagines her shawl to be a baby she is nursing as she is becoming delirious in a concentration camp during the Holocaust. Ozick also explores science fiction modalities and techniques in *The Cannibal Galaxy* (1983), which deals with immigrants surviving the Holocaust in the United States, and the Perlmutter stories, in which a woman becomes mayor of New York by creating a *dybbuk* to help her.

Israeli women writers have tried their hand at the medium, too. Not to be missed is “And She Is Joseph” by Nurit Zarchi. In this story of note, the Biblical Joseph is radically reimagined as a woman, which jolts the reader into examining assumptions. The male authority of the Bible and religious discourse is immediately deconstructed. Gender merging, transgressing, and boundary crossing are ripe for analysis in such explorations.

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BATYA WEINBAUM

JONES, DIANA WYNNE (1934–)

Diana Wynne Jones is exceptional among fantasy writers in that she writes for all age groups. She has won the Mythopoeic **Award** for fantasy twice and also the Guardian Fiction Award.

Jones was evacuated from London during the Blitz and was, according to her autobiography, neglected by both parents. As a child, she sought comfort and meaning in her writing, as some of her heroines do. Very often in her stories, the central figure of evil turns out to be an older woman, utterly sure of her right to rule, supernaturally manipulative. Jones has acknowledged the relationship all these wicked sorceresses bear to her childhood experiences of her mother.

Jones's first novels for children show the influence of Edith Nesbit, most obviously in the case of the children advertising their services as avengers in *Wilkin's Tooth* (1973), but Nesbit's world is less dangerous and more innocent. One of Jones's themes here and throughout her fiction is the cost of magic, however innocently invoked, which links her fantasy philosophically to the works of **Ursula K. Le Guin**. Though magic can be benevolent and life-enhancing, it is neither safe nor tame. Jones's imaginative worlds allow for the triumph of good but also dwell on the chaos wrought by magic within the normal everydayness of her characters' lives. Evil is often very hard to recognize, partly because characters have so much invested in not admitting to

themselves the role they and their loved ones play in condoning or even colluding with it.

In almost all of Jones's novels, the central characters begin with a single, seemingly comprehensive understanding of their world, their individual situation, and their **quest**. In *Conrad's Fate* (2005), for example, Conrad believes that he is cursed by bad karma. Sophie in *Howl's Moving Castle* (1986) expects failure simply because she is the eldest daughter. By the end of each book, the mythic play of supernatural powers forces a reassessment of these seemingly self-evident truths. Luke, in *Eight Days of Luke* (1975), turns out to be Loki; the strange goings-on in nasty Aunt Maria's village turn out to be part of a Merlin–Nimue story; each of the Dalemark quartet of novels moves from the everyday to manifestations of Dalemark's deities; and in *Fire and Hemlock* (1984), Polly's ordinary memories of adolescence prove to be a malign magic overlay on a Tam Lin story.

Characteristically, Jones's protagonists are deprived of both knowledge and power. But when such characters remember, or re-member, themselves and recognize that they live in a mythic world, they can use their powers to put all right again. Jones's fiction does not follow the conventions of quest fantasy, which usually deals with the making of a traditional male hero. Rather, the stories offer the subtler pleasures of disclosure, recognition, and recovery.

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ALICE MILLS

JONES, GWYNETH (1952–)

Gwyneth Jones is an **award**-winning British author and critic whose **feminist** fiction and nonfiction proceeds from the idea that living life as a truly human being is an effort undermined by the pseudo-feminist, **gender**-focused, biological determinism she refers to as “gender nationalism.” In *White Queen*, co-winner with **Eleanor Arnason’s** *A Woman of the Iron People* of the 1991 James Tiptree Jr. Award, the aliens who conquer Earth accord gender assignment the bemused condescension most people give astrology. A nonlethal plague appearing in the two subsequent Aleutian trilogy novels, *North Wind* (1994) and *Phoenix Café* (1997), erases human secondary sexual characteristics. This trope is developed more fully in her Philip K. Dick Award-winning *Life* (2004) in which geneticist Anna Senoz discovers a fast-spreading mutation that produces the same effect.

Another theme important to Jones’s work is that of the effects of **colonization** on the colonized. In the Aleutian trilogy, she analogizes from historical colonialism the effects on Earth’s cultures of seemingly technologically superior aliens, as faux vermin and surgically induced cleft palates become fashionable among humans imitating their conquerors. *Rainbow Bridge* (2005), the final book of the Bold as Love series, finds Jones inverting **Britain’s** former position as an imperialist power when **China** invades England.

The Bold as Love series consists of five books titled after musical works by Jimi Hendrix: *Bold as Love* (winner of the 2002 Arthur C. Clarke Award), *Castles Made of Sand* (2002), *Midnight Lamp*

(2003), *Band of Gypsies* (2005), and *Rainbow Bridge*. Various classified as fantasy or science fiction, depending on whether or not the emergent technology of “neuroscience” is seen as magic, the novels depict a near-future world of social chaos, ecological catastrophe, and ambitiously radical yet pragmatic political solutions.

Jones’s critical essays and genre analyses are collected in *Deconstructing the Starships* (1998). Her book reviews, written for the *New York Review of Science Fiction* between 1989 and 2005, generally rise above the level of commentary on a particular work to consider questions at the heart of understanding how the fantastic genres relate to feminist concerns.

Since 1981, Jones, under the name Ann Halam, has published young adult fiction ranging from the postapocalyptic Inland trilogy to the supernatural thriller *The Fear Man* (1995) to the myth-based fantasy *Snakehead* (2007).

Born in England’s industrial North near the city of Manchester, as a child Jones alternated between immersing herself in books during sickbed confinements and exploring nearby semi-urbanized landscapes with siblings and friends. After obtaining a degree in the history of ideas at the University of Sussex, she worked briefly for the British Civil Service and as a scriptwriter for a television cartoon show before settling into full-time writing.

In addition to the previously mentioned Tiptree, Dick, and Clarke awards, Jones won two World Fantasy Awards in 1996 for her short story “The Grass Princess” and her story collection “Seven Tales and a Fable.” Her “La Cenerentola” won the British Science Fiction Society’s 1998 short story award. As Ann Halam, she received the Children of the Night Award from the Dracula Society in 1995 for *The Fear Man*.

Jones's fiction can be characterized as complex, exhilaratingly audacious, well researched, and carefully extrapolated, with all the implications of a given change fully realized.

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NISI SHAWL

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K

KHATRU

Khatru, a popular science fiction (SF) fanzine of the 1970s, is best known for its 1975 symposium “Women in Science Fiction,” which featured many of the most important female writers in the field at the time, including **James Tiptree Jr.**, who was not yet known to be a woman named Alice Sheldon. The term *fanzine* comes from blending “fan” and “magazine” and is used to describe print publications by fans that include fiction, critical essays, interviews, art, and reports on fan activities.

In the early 1970s, after Sheldon had published a few stories under the Tiptree name, she began corresponding with SF writers and fans. One of the latter, Jeffrey D. Smith, became particularly close to this pseudonymous figure, publishing letters and articles from her in virtually every issue of his fanzine. **Feminism** was beginning to be a major topic of discussion in SF, and Smith had the idea of conducting a discussion on the issues of women and feminism in *Khatru*.

Smith obtained contributions by mail from most of the best-known feminist writers of the time, including **Suzy McKee Charnas**, whose *Walk to the End of the World*, a searing tale of a misogynistic post-holocaust **dystopia**, had been published in 1974; **Joanna Russ**, known for her uncompromising critique of sexism, who was about to publish *The Female Man*; **Vonda N. McIntyre**, who was compiling *Aurora: Beyond Equality*, the first major all-woman original SF anthology; **Chelsea**

Quinn Yarbro; Raylyn Moore; and Luise White. Tiptree, along with **Samuel R. Delany**, was invited to provide a male perspective.

Many of the ideas discussed seemed radical or unheard-of at the time but have since become familiar. The contributors wondered why male topics such as **war** were considered inherently worthy to be subjects for literature while housekeeping was not. They noted that the rockets that visited other worlds returned to family structures like those of America in the 1950s. They pointed out that even a major writer like **Arthur C. Clarke** could see women in space as merely a distraction, their breasts jiggling provocatively in zero-g.

One of the new concepts introduced into the discussion by the mysterious Tiptree was that, instead of the two sexes defined by biology, one should speak of “men” and “mothers,” the latter the essential nurturers of the species, while the former were almost a biological freak, driven like many Tiptree protagonists to sexual and violent adventure, to the point of self-destruction. (Tiptree “himself” was a man in this dichotomy.)

Despite the effort to cut the discussion loose from anatomical determinism, this approach, especially perceived as coming from a male, was not accepted by the other participants, and Tiptree politely withdrew from the conversation. The symposium was reprinted in 1993, edited by Jeanne Gomoll, with new material from some

original participants and commentary by others.

Further Readings

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ARTHUR HLAVATY

KING, STEPHEN (1947–)

As prolific as he is controversial, American writer Stephen King has published no fewer than forty novels and two hundred short stories, as well as two nonfiction books, movie and television scripts, and **graphic novels** as of 2006. King's literary contributions have been recognized with the 2003 National Book Foundation Award for Distinguished Contribution to American Letters and the 2003 Lifetime Achievement Award from the Horror Writer's Association. He has also received numerous **awards** including the Bram Stoker, Horror Guild, Locus, Nebula, O. Henry, Quill, and World Fantasy awards.

While King's writing is typically classified in the genre of **horror**, such categorization does not capture his ability to craft multilayered narratives. The result of his hybridized writing style is stories that are a mix of horror, science fiction, psychological thriller, social commentary, love story, **fairy tale**, parable, and humor, woven throughout with wry, apt observations regarding American popular culture, especially rock and roll.

Female characters in King's works are most often working class, white, and heterosexual and display some diversity of age and marital status. There are **feminist** critics who believe that his depiction of women promotes female stereotyping, and some literary critics argue that his prodigious output and widespread popularity indicate a

lack of literary worth, but there is no denying his influence as a writer.

A critical element of his first published novel, *Carrie* (1974), is his linking of Carrie's emergent telekinesis with the start of menstruation. In *The Firestarter* (1980), Charlie McGee is an eight-year-old with pyrokinetic powers; Charlie, unlike Carrie, comes to understand how to control her pyrokinetic ability, and in doing so, learns how to survive. Trisha McFarland, a nine-year-old lost in the woods of New Hampshire in *The Girl Who Loved Tom Gordon* (1999), draws her strength by imagining her favorite pitcher assisting her.

King casts mothers as survivors of abusive husbands, antagonistic social systems, and natural phenomena run amuck. In the novel *Cujo* (1981), Donna Trenton protects herself and her son from a rabid dog while trapped in a broken-down car. Rosie Daniels, a target of domestic violence in *Rose Madder* (1995), flees her nightmare marriage and constructs a new life by entering a painting that she acquires.

Women are sometimes depicted as victims who become the perpetrators of a wretchedness born of their misfortune. The title character of *Dolores Claiborne* (1992) is such a woman. How Dolores comes to resolve her relationships to those who abuse her is central to the story, which shows the psychological legacy that maltreatment brings. The troubled, disgraced former nurse portrayed in *Misery* (1987), Annie Wilkes, is a character through which King explores bilateral relationships such as reader/writer, nurse/guard, and high literature/popular writing, while suggesting the devastating effects of bipolar disorder.

The institution of marriage is at the heart of much of King's work; his families are not usually happy ones, and those that are usually come to some externally driven demise. In *Gerald's*

Game (1992), Jessie Burlingame, after the death of her husband, revisits the sexual history of her marriage. *Bag of Bones* (1998) contains the twinned story of two marriages dissolved by the death of a spouse. *Lisey's Story* (2006) is notable for its nuanced description of the daily rituals that emerge from an intimate relationship. Any discussion regarding King's female characters must acknowledge one of his anthropomorphic creations: *Christine* (1983), a red-and-white 1958 Plymouth Fury, who lives up to the qualities evoked in that name.

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MARÍA OCHOA

KORNBLUTH, CYRIL M. (1923–1958)

Cyril Kornbluth, an American author, was one of the original Futurians, a group of brash young science fiction enthusiasts and writers in New York City in the late 1930s that included such notables as **Isaac Asimov**, Frederik Pohl, Donald Wollheim, Damon Knight, and **Judith Merril**. Kornbluth was described as one of the best writers in the business. He had a boundless vocabulary and was known for his eccentricities, including educating himself by reading through an entire encyclopedia, not brushing his teeth, and drinking black coffee because that was what was expected of professional writers. Notorious for his satirical and often humorous style and able to turn out a thousand

words in an hour, he published his first solo work, "King Cole of Pluto," at the age of fifteen. More than a hundred short stories and twenty-eight books followed, some written with coauthors, including Merril.

As a teenager, Kornbluth published thirty stories under a half-dozen pseudonyms before his career was interrupted by World War II. He served in the U.S. Army, receiving a Bronze Star, and returned home with hypertension and a bad heart. Setting his fiction writing aside, he moved to Illinois with his wife Mary G. Byers and attended the University of Chicago on the G.I. Bill before taking on an editorial position for the Trans-Radio Press in Chicago.

In 1951, while married to Merril, Pohl convinced Kornbluth to return to New York. Kornbluth resumed his writing career, serializing the novel *Mars Child*, which he had cowritten with Merril under the pseudonym Cyril Judd. It was later published in novel form as *Outpost Mars* (1952) and *Sin in Space* (1961). Their second book together, *Gunner Cade* (1952), was a satirical military tale of fraternity that is still readable today.

Kornbluth's collaborative writing with Merril ended in 1953, when she and Pohl divorced, but Kornbluth and Pohl continued to work together. Their most famous novel, *The Space Merchants* (1953), was first serialized in *Galaxy* as *Gravy Planet*. This **space opera** set in the twenty-second century exaggerated the role of advertising in commerce and politics and comes uncomfortably close to the reality of what we see today, as megacorporations monopolize and control both trade and governments. The novel was reprinted in seven English-language editions and twenty-five foreign languages and sold film rights. Kornbluth's most notable short works included "The Little Black Bag" (1950), which was adapted for TV's *Night Gallery* series in 1970, and

“The Marching Morons” (1951), which depicted an overpopulated world of morons controlled by an intelligent elite.

In 1958, Kornbluth became consulting editor for the *Magazine of Fantasy and Science Fiction*, but his untimely death from heart failure at the age of thirty-four ended his prodigious writing career and robbed the field of one of its brightest stars.

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SUSAN URBANEK LINVILLE

KRESS, NANCY [ANNE] (1948–)

Nancy Kress is an American author who began as a schoolteacher and mother, but her interests as a writer and creator of ideas led her to a full-time vocation in science fiction, fantasy, and fandom. Her later marriage to scientist and writer Charles Sheffield, who died of a brain tumor in 2002, seems to have increased her exposure to the history of the field, and her work is building more resonance on concepts such as methodology, social organization, and politics. Kress began with an interest in issues of individual responsibility, supermen, and freedom, drawing on some of the notions of Ayn Rand, but she has now moved on to analyze ideas from H. G. Wells and even Erasmus Darwin, who was a favorite of Sheffield’s, as well as collectivist ideas that offer the hope of “modern” **utopias**.

From the start, Kress was acknowledged as a good writer and storyteller. Her first fiction was fantasy with rather dark visions of aging and the retelling of

Greek myth in its somber moods. *The Prince of Morning Bells* (1981) is a tale about the surprising aging of a young princess. Kress published a collection of short stories in 1985 that included a story that won the Nebula: “Out of All Them Bright Stars.” With her fourth novel, *An Alien Light* (1988), she moved to the science fiction themes of planet-building, political extrapolation, and **genetic engineering** that she has now built upon for two decades. Her stories that began as the novella “Beggars in Spain” (1991) explore Rand’s ideas concerning individual superiority and genetic engineering. The novella won another Nebula for Kress, and the tale appeared as a novel in 1992.

Kress continues to produce popular science fiction at a steady rate, but perhaps her most interesting turn has been to the development recently of a less dark and more utopian world that includes echoes of the “botanist” speaker in Wells’s *A Modern Utopia* (1905) and replaces “supermen” with her wonderful alien species of collectivist Vines. Kress has said that she is now finished with the Vines, but her two important novels *Crossfire* (2003) and *Crucible* (2004), which pit the gentle collectivists against the fascist and more human Furs, are an important contribution to political science fiction. Further, the Vines offer a solution to the problem of death as well as a sort of **warfare** in which one does not have to kill in order to win.

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DONALD M. HASSLER

KUTTNER, HENRY (1915–1958)

Henry Kuttner is an American author who cowrote with his wife, **C. L. Moore**.

He was one of the most prolific writers in the mid-twentieth century. Using more than seventeen pseudonyms, including Paul Edmonds, Hudson Hastings, Kelvin Kent, Lawrence O'Donnell, and Woodrow Wilson Smith, Kuttner and Moore made so many sales that they often had two or three stories appearing in the same issue of a magazine. During 1943, they had thirteen stories published in *Astounding*.

The Kuttner-Moore collaborative machine began with a mutual interest in **Weird Tales** and subsequent membership in the Lovecraft circle of correspondents in the 1930s. At the time, Kuttner, who was born in Los Angeles in 1915, worked for his cousin in a Los Angeles literary agency. Moore lived halfway across the country in her birthplace, Indianapolis, Indiana. After corresponding with her, Kuttner stopped to visit Moore on a trip to New York City in 1938. They married in 1940.

Kuttner's first sales were to *Weird Tales*: the poem "Ballad of the Gods" (1936) and the short story "The Graveyard Rats" (1936). After his marriage to Moore, he wrote almost everything through collaboration. Moore insisted that it was impossible to tell which of them wrote which part of a story. They began the process by discussing the basic story ideas and the characters' backgrounds. One of them would start the story and continue until tired; the other would then take over the writing, letting the action develop as the story progressed. Both were involved in the final editing process, and they had few disagreements over content and style.

During World War II, Kuttner was stationed at Fort Monmouth, New Jersey, working for the Medical Corps. At a time when many writers were shipped overseas to fight, Kuttner and Moore remained in the United States. They sustained the Golden Age of science fiction. From 1942 to 1947, they published forty-one stories in *Astounding*. Some of their stories were later adapted for cinema and television, including "The Twonky," as a 1953 film of the same title; "What You Need," as an installment of *The Twilight Zone*; and "Vintage Season," as a made-for-TV movie, *Grand Tour: Disaster in Time*. Their only significant novel was *Fury* (1947).

Kuttner and Moore did more than just produce large volumes of material. They broadened science fiction into a more literate art form by writing with more attention to human experience and culture and referencing classical myths, legends, and literature. Their stories looked at how humans would survive in the new worlds created by science and technology. Unfortunately, this unique and successful collaboration was cut short in 1958 when Kuttner died of a heart attack at the age of forty-two while writing his English thesis at the University of California.

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SUSAN URBANEK LINVILLE

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L

LÁADAN

Láadan is a **language** that was designed to express women's perceptions. Its grammar and basic vocabulary were constructed by linguist and science fiction writer **Suzette Haden Elgin** in 1982, as part of the preparation for writing the Native Tongue trilogy (*Native Tongue*, 1984; *The Judas Rose*, 1987; *Earthsong*, 1993) in which the language is an important element. The vocabulary of Láadan has been and continues to be expanded by cooperation among Elgin and other interested people.

In *Native Tongue* and *The Judas Rose*, Elgin explores the idea that a language created by and for women can change societal structures. In the society of twenty-third century Earth and its colonies, in which women are legally minors and are severely repressed, women linguists secretly create Láadan and attempt to spread the language to all the women of the Earth in the hope that the new language will bring about a new social order.

In creating the language, Elgin addressed the position that English and other languages embody male dominance in society and are not well suited to expressing what women want to say, which may lead to women being perceived as unskillful speakers, specifically as unable to be direct and concise. The grammar and lexicon of Láadan attempt to remedy this situation and also to make it more difficult to dominate conversation by such means as denying the implications of

or the intentions behind an utterance or contradicting a speaker's expressed perception. For example, Láadan sentences begin with one of six words that indicate the speech act undertaken, such as statement, question, or promise; each of these six words can be further modified with one of eight suffixes to indicate the mood or purpose of the speech act, such as, in love, in pain, or for teaching, or left unmodified to indicate the speaker's neutrality toward the utterance. A notable feature of the lexicon is the highly specific nature of many words referring to emotions. For example, the word *anger* in English corresponds to five words in Láadan, the choice of word specifying whether the anger has a reason, projects blame, and/or is futile.

A basic grammar and lexicon of the language has been available in print form since 1988. While Elgin and others have pointed out that Láadan has engendered less interest than other constructed languages such as Klingon, reader response has been sufficient to motivate electronic interaction formats, including a Web tutorial, a LiveJournal discussion forum, and a Web dictionary that is still being updated.

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THERESA MCGARRY

LACKEY, MERCEDES (1950–)

Mercedes Lackey is an American fantasy writer and one of the earliest writers of young adult literature to feature a **homosexual** protagonist. Vanyel Ashkevron is the protagonist of the Last Herald-Mage series (*Magic's Pawn*, 1989; *Magic's Promise*, 1990; *Magic's Price*, 1990). While Vanyel's father disapproves, the culture of Valdemar and a number of Lackey's other cultures accept same-sex relationships. Vanyel is first seen as a legend; Talia, the protagonist of the Queen's Own series, is reading the story of Vanyel's heroic last stand when she is chosen by her Companion. Companions, white horses who embody spirits, are a magical sentient species who choose their Heralds.

Born in Chicago, Lackey received a B.S. in biology from Purdue University in Indiana. She worked as an artist's model, then in data processing and computer programming. Lackey began writing for science fiction and fantasy fan magazines and became active as a **filk** writer and singer at science fiction conventions (cons). She met **C. J. Cherryh** at a con, and Cherryh encouraged her to begin writing professionally.

Lackey and her husband, Larry Dixon, are licensed rehabilitators who work with injured birds. Her novels include various magical and sentient, nonhuman races, and several of her protagonists come from cultures where close relationships with companion and working **animals** are valued, such

as the Shin'a'in horses and the Hawk-brothers' bondbirds. A number of Lackey's protagonists are female, including fourteen-year-old Rune, who runs away from home to become a Bard (and is rejected despite her talent because she is female); Kerowyn, who becomes a mercenary captain in *By the Sword* (1991); the Queen of Valdemar; and a priestess who becomes head of a powerful religious institution.

Most of Lackey's stories are coming-of-age tales. Besides a group of interrelated series set in Velgarth, the setting for twenty-seven novels that take place in and around Valdemar, she has written an **urban fantasy** series featuring Diana Tregarde, a spiritual/psychic investigator (*Burning Water*, 1989; *Children of the Night*, 1990; *Jinx High*, 1991). She also has created the Bardic series (*The Lark and the Wren*, 1992; *The Robin and the Kestrel*, 1993) about a group of musicians. More recent novels, such as *Firebird* (1996) and *The Black Swan* (1999), retell **fairy tales** or other alternate-world fantasies; the Dragon Joust series includes *Joust* (2003), *Alta* (2004), and *Sanctuary* (2005).

Lackey has collaborated with a number of writers, including Cherryh, **Andre Norton**, Ellen Guon, Josepha Sherman, **Marion Zimmer Bradley**, and **Anne McCaffrey**. She publishes in Jim Baen's SERRated Edge series, urban-fantasy novels featuring children and adolescents who run away from home (other writers in the series are Holly Lisle and Mark Shepherd). At the end of each novel is a page with toll-free numbers to agencies that can help missing or abused children.

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ROBIN ANNE REID

LALLI, CELE GOLDSMITH (1933–2002)

Cele Goldsmith was an American **editor** best known for her work on *Amazing Stories* and *Fantastic* between 1955 and 1965. She brought a fresh perspective to the genre of science fiction (SF) and helped introduce the New Wave aesthetic to America. Not a reader of science fiction before working as an editor, Goldsmith chose stories on instinct and paid for them quickly, revitalizing *Amazing* and *Fantastic* and publishing creative, literary, and experimental stories, some with **feminist** themes.

One of the earliest female magazine editors, Goldsmith grew up in Scranton, Pennsylvania, and graduated from Vassar College in 1955. Her introduction to editorial work, as an editorial assistant for Ziff-Davis (her first job), was a throwaway task editing *Pen Pals*, a letter magazine that quickly failed. Nevertheless, Goldsmith demonstrated both a good story sense and the ability to help writers turn questionable stories into publishable ones. She became an associate editor of *Fantastic* and *Amazing* when she refused to return to secretarial work. Goldsmith was promoted to managing editor of both magazines in 1957 and took over editing in 1958 at the age of twenty-five, although Norman M. Lobsenz wrote the editorials and was credited as editorial director—probably to draw attention away from the fact that a woman successfully ran a male-oriented SF magazine. Goldsmith also edited *Dream World*, which ran for three issues in 1957. Goldsmith married Michael Lalli in 1964 and changed her name to Cele G. Lalli. When *Amazing* and *Fantastic* were sold

in 1965, Goldsmith chose to stay with Ziff-Davis, editing *Modern Bride* until her retirement in 1998 and coauthoring two books of wedding advice.

Goldsmith introduced serials in *Fantastic*, pioneered single-author focus issues with the November 1959 *Fantastic*, and attracted a range of new and established authors, including **Marion Zimmer Bradley's** first Darkover novella, "The Planet Savers" (*Amazing*, 1958), as well as bringing J. G. Ballard to an American audience. Goldsmith published **Ursula K. Le Guin's** first SF story, "April in Paris," in *Fantastic* in 1962. Other debut authors included **Phyllis Gottleib**, Thomas M. Disch, and Roger Zelazny, whose novella "He Who Shapes" (*Amazing*, 1965) won the **Nebula Award**. She also published new authors Piers Anthony, Ben Bova, R. A. Lafferty, and Harlan Ellison and attracted back previous contributors, including **Leigh Brackett**, **Isaac Asimov**, Ray Bradbury, Edmond Hamilton, and Fritz Leiber.

Under Goldsmith, *Amazing* focused on fantasy and "soft" or socially oriented science fiction. Nascent feminist themes showed up in stories like "Fireman" by J. F. Bone (*Fantastic*, May 1960), in which female prisoners are "plastiformed" into standardized body types; in the story, the character Annalee earns respect from the male main character for helping him overthrow the government. Goldsmith was recognized in 1962 with a Worldcon Special Convention Award for editing *Amazing* and *Fantastic*, and with *Amazing's* first Hugo nomination in 1964.

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AMELIA BEAMER

LANGUAGES AND LINGUISTICS

The ways in which language and linguistics figure in women's science fiction reference communication both within human societies and among humans and other societies. While the general trend is for writers to largely gloss over the question of communication within and among future or alternate societies, perhaps creating a few new words for alien concepts, those who deal with language in more depth show interest in the power of language to shape, maintain, and transform societies and in the importance of the positions of those who work closely with it.

The role of linguists and linguistics is most prominent in the work of **C. J. Cherryh**, Sheila Finch, and **Suzette Haden Elgin**. Each takes the premise that, in a future where communication between vastly different populations of various worlds is necessary, the linguists who provide linguistic bridges between communities will be important because their work yields new cultural and socioeconomic structures. Cherryh's Hunter of Worlds duology (*Brothers of Earth*, 1976, and *Hunter of Worlds*, 1977) and Foreigner series (*Foreigner*, 1994; *Invader*, 1995; *Inheritor*, 1996; *Precursor*, 1999; *Defender*, 2001; *Explorer*, 2002) are notable examples of works exploring the relationship between worldview and language through the experience of a cultural and linguistic liaison. In Finch's "lingster" stories, many of the protagonists are members of a guild of "xenolinguists," and the plots often involve moral conflicts arising when their work puts them in situations that make it difficult to maintain the official neutrality required of them.

In Elgin's Native Tongue trilogy (*Native Tongue*, 1984; *The Judas Rose*, 1987; *Earthsong*, 1993), the linguists form a closed and largely isolated social class

on twenty-third-century Earth, where intense oppression of women is legalized by their constitutional status as children. This work constitutes an explicit exploration of the power of language to transform society, in that the women linguists secretly create a language, **Láadan**, specifically designed to express the perceptions of women, in the hope that the spread of the language will engender the end of violence on Earth. The (separate) grammar/dictionary shows a language going far beyond typical innovation in lexicon, reaching elements of syntax, morphology, and discourse.

Another writer who shows women attempting societal change by linguistic change is Monique Wittig; in *The Warriors* (*Les Guérillères*, 1969), the women of Earth, rejecting attempted domination by men with physical **warfare**, remove from their language all elements indexing male domination. *The Dispossessed* (1974) by **Ursula K. Le Guin** also shows a revolutionary group creating a new language to enact and maintain a new social order, though the focus is broader than **gender** equality. Researchers have also pointed out the power accorded the linguistic act of naming in the works of Le Guin, Elgin, Mary Staton, **Marge Piercy**, and others.

In **Margaret Atwood's** *The Handmaid's Tale* (1985), women are restricted to specific forms of language, and the protagonist's exploration of forbidden forms, while private, constitutes a rebellion against male hegemony. A more extreme reaction to the inadequacy of language appears in Lisa Tuttle's "The Cure," in which language is portrayed as a trap from which characters are liberated by means of a treatment that protects from all diseases and also renders them permanently speechless.

In other works, the processes of rejecting, changing, and creating language are emphasized less, but the language used evinces similar principles. Janet Kagan's *Hellspark* (1988)—similar to the “lingster” stories in that an interpreter deciphering the culture and language of an alien society communicates with a computer by means of body implants—extensively explores how culture shapes language and language shapes society. More specifically related to feminist goals is Monique Wittig and Sande Zeig's *Lesbian Peoples: Material for a Dictionary* (*Brouillon pour un dictionnaire des amantes*, 1975), which shows a future feminist society by means of encyclopedia-like definitions and explanations of terms both created and radically redefined. Writers such as Piercy and Le Guin invent and use new pronouns to provide different opportunities for invoking, or not invoking, gender.

Conversely, some writers show language simultaneously reflecting and maintaining dominance, as many linguists have argued actual current human languages do. Notable in this regard is **Esther Friesner's** *The Psalms of Herod* (1995), in which characters speak a future version of English in which male domination is tied to significant changes in the English lexicon, involving both new words and significant changes in the meanings of existing words. Many writers also create words in the languages of alien societies to show the worldview of those societies, and in **Joan Slonczewski's** *A Door into Ocean* (1986), the syntax of an alien group's language corresponds to their beliefs regarding concepts such as agency, force, and violence.

A related prevalent theme is the possibilities of various modes of language. An interesting example occurs in Amy Thomson's *Through Alien Eyes* (1999), in

which alien visitors to Earth communicate by changing color patterns on their skins. Several writers postulate the danger of foreign linguistic elements: In Janine Ellen Young's *The Bridge* (2000), a message from an alien society is encoded in a virus that kills most people on Earth; those not killed are so changed as to be no longer fully human, suggesting the power of world-views intrinsic in language to alter the mind of the person acquiring the language. This concept also appears in the *Native Tongue* trilogy, in which human babies exposed to nonhumanoid language input in the hope of them becoming interpreters are extremely damaged if they survive at all.

However, the mode that has received attention in the greatest number of works is telepathic communication. It is often not clear whether telepathy is linguistic or whether concepts and/or feelings are communicated directly. The second description is more likely to apply to works such as **Joanna Russ's** *And Chaos Died* (1970), in which the superior power of telepathy answers to the deficiency of human language, and **Sally Miller Gearhart's** *The Wanderground: Stories of the Hill Women* (1980), in which the various forms of telepathy practiced by the Hill Women give them capabilities men do not have. A prevalent theme is the community-building power of telepathy; another, compatible, recurring notion is the casting of telepathy as taboo.

Finally, a few writers are beginning to take up the theme of language as a commodity. In Cherryh's *Chanur* series (*The Pride of Chanur*, 1981; *Chanur's Venture*, 1984; *The Kif Strike Back*, 1985; *Chanur's Homecoming*, 1986; *Chanur's Legacy*, 1992), machine interpretation among several space-traveling species depends on initial linguistic input from a native

speaker; when humans first arrive in the area, a trade advantage is to be gained from access to their language, and both a tape of input data and the native speakers themselves become objects of violent contention. In Elgin's "We Have Always Spoken Panglish" (2004), a disadvantaged culture allows its ancient language to die out rather than give dominant cultures access to it.

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JEANNE G'FELLERS AND THERESA MCGARRY

LATIN AND SOUTH AMERICA

Science fiction and fantasy have a long history in Latin and South America. The Latin American countries with the highest production of science fiction and fantasy works are Argentina, Brazil, Cuba, and Mexico. While the works of many Anglophone and Francophone science fiction and fantasy authors have been translated into Spanish and Portuguese, relatively few Latin American science fiction works have been translated into English. A number of Latin American writers, both male and female, working in the genres of **magical realism** and fantastic literature, have attained significant commercial success in translation. However, many important texts that do not easily fit these generic categories are not yet available in English.

The first known work of science fiction written in Latin America was produced in 1775 in the colonial town of Mérida, Yucatán (in present-day Mexico) by the Franciscan friar Manuel

Antonio de Rivas. Rivas included the story "Sizigias y cuadraturas lunares [...]" about a lunar voyage as a preface to his treatise on astronomy. Rivas's protagonist is a Frenchman named Onésimo Dutalón, who is a student of Newtonian physics. Dutalón travels to the moon, where he encounters humanoid extraterrestrials, or *ancítionas*. Rivas's work was the subject of a lengthy investigation by the Inquisition and was not widely disseminated until the twentieth century.

A much more important influence on Latin American literature, including science fiction and fantasy, is the philosophical poem "Primero sueño" (First Dream, 1692) by Sor Juana Inés de la Cruz from New Spain (colonial Mexico). The poem details the soul's **quest** for knowledge and imagines a space where **gender** is no longer a constraint. The legacy of Sister Juana—a literary genius who lived and wrote under the influence of scholasticism, hermetic mysticism, and the baroque, as well as newly available scientific knowledge—has frequently been an inspiration to writers and artists of all genres, including Octavio Paz, Carlos Fuentes, and Rosario Castellanos.

In the late nineteenth century, Emília Freitas of northeastern Brazil published one of the earliest works of Brazilian fantasy, *A Rainha do Ignoto* (1899). The subject of this novel is a secret **utopian** community of women ruled by a mysterious queen on the island of Nevoeiro. The novel was republished in Brazil in 1980 and 2003, and although Freitas's novel is generally considered to have had little impact on later writers, it is a significant precursor of fantastic fiction in South America.

The majority of science fiction and fantasy literature from Latin America has been produced in the period from 1960 to the present. However, there are

a few notable exceptions, including works by women as well as men. In the early twentieth century, Adela Zamudio (1854–1928), a Bolivian **feminist**, educator, and author best known for her poetry, wrote a number of short stories. One, “El vértigo” (Vertigo), describes an abandoned miniature **architectural** marvel with an elaborate system of communication maintained through a series of vibrating strings.

Examples of fantastic literature from the early twentieth century that profoundly influenced later writers, both male and female, include the works of Argentine writers Jorge Luis Borges and Adolfo Bioy Casares. A major landmark in the development of fantastic fiction as a genre in Latin America was the publication in 1940 of an anthology of fantastic literature edited by Borges, Bioy Casares, and Silvina Ocampo. This anthology, later published in English as *The Book of Fantasy*, included stories by writers from around the world, including several from Argentina. A second major event was the publication in 1949 of Cuban author Alejo Carpentier’s essay “Lo real maravilloso” (The Marvelous Real). In 1955, Colombian author Gabriel García Márquez, one of the leading representatives of magical realism, published his first book of short stories.

There has been a significant increase in the contributions of women to the genres of science fiction and fantasy in Latin America from the 1960s to the present. In Brazil, Dinah Silveira de Queiroz published two collections of fantastic stories: *Eles herdarão a Terra* (“They will inherit the Earth,” 1960) and *Comba Malina* (“Bad Valley,” 1969). Queiroz was a major literary figure in Brazil who worked in multiple genres and was elected as a member of the Brazilian Academy of Letters in 1980. Another highlight of Brazilian science

fiction was the publication by Ruth Bueno of *Asilo nas Torres* (Asylum in the Towers, 1979). Additional female Brazilian authors who have written fantasy or science fiction include Martha Argel, Finisia Fideli, Marcia Kupstas, Clarice Lispector, Carla Cristina Pereira, Nélida Piñon, and Anna Creusa Zacharias.

In Argentina, Angélica Gorodischer is the most widely read contemporary author of works of fantasy and science fiction. Her collection of interconnected stories, *Kalpa Imperial* (1983/1984), was translated by **Ursula K. Le Guin** and published in English as *Kalpa Imperial: The Greatest Empire That Never Was* (2003). Gorodischer has won many prizes, including the 1994 Konex Award for Science Fiction and, in 1996, the Dignity Award from the Permanent Assembly for Human Rights for her work as a champion for women’s rights. Other important figures in Argentine science fiction and fantasy include Claudia de Bella, Magdalena Moujan Otaño, Silvina Ocampo, Graciela Parini, Paula Ruggeri, Ana María Shua, and Luisa Valenzuela.

In Cuba, Daína Chaviano, who has also worked with radio, television, and film scripts, published a number of award-winning science fiction and fantasy works, including the collection of five stories *Los mundos que amo* (The Worlds That I Love, 1980). After Chaviano left Cuba and relocated to the United States in 1991, her best-selling novel *Fábulas de una abuela extraterrestre* (Tales of an Extraterrestrial Grandmother, 1988) and a number of her other science fiction works were republished outside Cuba. Chaviano has won numerous prizes for her work, including the Azorín Award for best novel in 1998, the Goliardos International Award in 2003, and the Florida Book Award for best Spanish-language book in 2007. She has recently completed her series

on the occult side of Havana with the publication of *La isla de los amores infinitos* (Island of Infinite Love, 2006).

Other notable Latin American authors of science fiction or fantasy include Cristina Peri Rossi from Uruguay; Rosario Ferré from Puerto Rico; Susana Sussmann, who lives in Venezuela; Marcela del Río, Elena Garro, Sue Giacomani Vargas, Alejandra Medina, and Elena Poniatowska in Mexico; Elena Aldunate Bezanilla, Isabel Allende, Ilda Ávila Cádiz, and María Luisa Bombal from Chile; and Guyanese-born Pauline Melville.

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SARA SCOTT ARMENGOT

LEE, TANITH (1947–)

Tanith Lee is an **award-winning British** author who is among the most prolific and successful genre authors working today, producing fantasy, science fiction, **horror**, and young adult (YA) literature with impressive speed and quality. She has been nominated for the Nebula Award twice (for *The*

Birthgrave in 1976 and *Red as Blood* in 1980), the Mythopoeic Award three times, and the World Fantasy Award six times, including two wins for the short stories "The Gorgon" (1983) and "Elle est trois (*La morte*)" (1984).

Since her first chapbook, "The Betrothed" (1968), Tanith Lee has produced more than 120 short stories and more than 70 novels and wrote two episodes of the science fiction television series *Blake's 7*. Lee's style is image-heavy, lyrical, and sensual; her closest literary forebear is probably **C. L. Moore**, whose uses of mythic material, combinations of science fiction, fantasy, and horror within one story, and strong female protagonists all find echoes within Lee's work. However, Lee uses folkloric source material more directly than Moore ever did. Lee's **fairy tale** retellings are notable for their uncompromising darkness, and her collection *Red as Blood* (1982) is one of the first instances of the modern movement toward reclaiming fairy tales as adult fiction. Along with **Angela Carter's** *The Bloody Chamber* (1979) and **Ellen Datlow** and **Terri Windling's** fairy tale-themed anthologies, Lee's work has been at the forefront of those bringing fairy tale elements into the mainstreams of fantasy and horror.

The Birthgrave (1975), Lee's breakout novel, is a **sword-and-sorcery** epic in which the amnesiac protagonist might be a demon, a goddess, a conqueror, or a healer. **Marion Zimmer Bradley's** introduction to the first edition mentions the agency and intelligence of the protagonist with delight: "Here is a woman writer whose protagonist is a woman—yet from the very first she takes her destiny in her own hands, neither slave nor chattel. Her adventures are her own" (6).

Lee's later work includes *Black Unicorn* (1989), a charming and surprisingly

lighthearted YA fantasy featuring a witty heroine and her (literal) pet peeve (which is furry), and *The Gods Are Thirsty* (1996), a nonfantastical French Revolution novel with Lee's typical decadence and luster. *The Silver Metal Lover* (1981) is an SF novel set in a soul-destroying **utopia**. Lee's most important short story collection, including both World Fantasy Award winners, is *Dreams of Dark and Light* (1986). She has published a few short stories using the pseudonym Esther Garber.

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LILA GARROTT-WEJCSNORA

LEFANU, SARAH (1953–)

Sarah Lefanu is a **British** writer, **editor**, and broadcaster best known in science fiction circles for her critical study of female science fiction authors, *In the Chinks of the World Machine: Feminism and Science Fiction* (1988). She is the fiction editor of the Women's Press (London) and has edited many anthologies of stories, including, with Jen Green, *Dispatches from the Frontiers of the Female Mind* (1985), a collection of science fiction stories by female authors. Lefanu has also written introductions to several editions of works by **Joanna Russ**, including the collection *To Write Like a Woman: Essays in Feminism and Science Fiction* (1995) and the novel *The Two of Them* (2005). Lefanu is the artistic director of the Bath Literary Festival

and a tutor at the University of Bristol and has recently completed a biography of British writer Rose Macaulay.

In *In the Chinks*, Lefanu argues that science fiction, despite the historical fact that most writers and fans have been male, affords women greater freedom than more conventional forms of literature because in science fiction they have been able to imagine worlds independent of the restrictions of patriarchal culture. *In the Chinks* consists of two parts. The first is a collection of essays touching on many subjects, including early female science fiction writers and male critical responses, female characters in science fiction, connections between **gothic** novels and science fiction, **Amazon** characters, feminist **utopias** and **dystopias**, female writers' relationships to science fiction conventions, and deconstructions of male and female essentialism by female science fiction writers. The second part consists of essays on four women science fiction writers—**James Tiptree Jr.**, **Ursula K. Le Guin**, **Suzy McKee Charnas**, and **Russ**—and focuses in particular on how each author has dealt with the issue of essentialism: do they conceive of male and female roles as based on the intrinsic qualities of men and women or as social constructions?

See also: Barr, Marleen; *Feminist Science Fiction*; Rosinsky, Natalie Myra.

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SARAH BOSLAUGH

LE GUIN, URSULA K[ROEBER] (1929–)

Ursula K. Le Guin is an American author who is a Science Fiction and Fantasy Writers of America (SFWA) Grand Master and the winner of a multitude of Hugo, Nebula, and Tiptree **awards**. She is known for her science fiction and fantasy for both children and adults. Raised as a reader of **fairy tales** and science fiction by her anthropologist father and author mother, Le Guin gained an early respect for anthropology, ethical philosophies, and Taoism, which inform her work. Though Le Guin began writing as a child, she didn't begin publishing until after she had received her master's degree and had her first two children. She has been writing prolifically ever since, with more than thirty novels for adults and children, as well as a number of short-story and poetry collections. She has also written four books of literary criticism and published a translation of the Tao Te Ching.

The majority of Le Guin's novels are either fantasy or science fiction. The common thread among most of her novels is their philosophical bent, with stories focused around explorations of racism, sex and **gender, language**, and power. The thought-experiment nature of Le Guin's work means that she is often revisiting her prior work as she reconsiders her earlier opinions. *Tehanu* (1990), for example, was written partially in response to Le Guin's changing opinions on gender since she wrote *The Tombs of Atuan* (1970) twenty years before. Similarly, she followed up *The Left Hand of Darkness* (1969) with a reconsidering essay entitled "Is Gender Necessary?" seven years later, which

she then proceeded to rewrite once again in 1988 when she rethought her position yet again. The novels, however, are not mere window dressing for philosophical essays. Instead, Le Guin creates complete science fiction and fantasy worlds, which she views through a number of lenses. Each further book has the opportunity to offer not just new plot and characters, but a different view of Le Guin's created worlds.

Le Guin's most well-known series for younger readers is her Earthsea trilogy (*A Wizard of Earthsea*, 1968; *The Tombs of Atuan*, 1971; *The Farthest Shore*, 1972), which she two decades later reframed with two novels and a short-story collection for adults (*Tehanu*, 1990; *The Other Wind*, 2001; *Tales from Earthsea*, 2001) as well as a nonfiction book (*Earthsea Revisioned*, 1993). In many ways, Earthsea resembles a typical high-fantasy world, complete with wizards, dragons, and a **quest** to rescue the fair maiden, but it differs in two notable ways. First, Le Guin's world does not have clearly identifiable good or evil, tending toward Jungian archetypes and Taoist notions of balance. Second, the civilized peoples of Earthsea's island nations are dark skinned, with white-skinned outlanders as exotic, superstitious barbarians. This choice was deliberately made by Le Guin, who has written that she does not understand why the default color of fantasyland people is white and she wanted to provide an alternate set of physical role models for fantasy heroes. While the Earthsea books were consciously written to subvert some fantasy conventions, the early volumes do follow genre conventions of gender politics, and the follow-up novel *Tehanu* was written in response to the passive female characters of the earlier books. The series also explores old age, death,

evil, and physical infirmity in ways that are somewhat unusual in both children's books and genre fantasy. Both male and female characters are presented as heroic while aged, infirm, **disabled**, or disfigured.

Many of Le Guin's most famous adult works are science fiction novels in what is alternately called her Hainish or Eku-men universe. The Hugo and Nebula award-winning *The Left Hand of Darkness* (1969) posits a world with fluid biological sex, where the inhabitants are **asexual** until the time comes for reproduction, at which point they randomly take on either male or female biological roles. *The Word for World Is Forest* (1972), a short novel that has been interpreted by some critics as a critique of the Vietnam War, explores **environmental** degradation, racism, and **war**. The sexual violence which happens to the subject species in this novel is inextricably entangled with both war and abuse of the environment. She continues her exploration of environmental concerns in *The Dispossessed* (1974) as well as in many of her later works.

In response to a writing career that has spanned more than four decades so far and has never shied from strong statements, critics have found much to both praise or attack in Le Guin's work. **Feminist** scholars (and Le Guin herself, in later self-referential essays) have attacked her for her use of male pronouns when referring to characters that are **androgynes**. Others have criticized her for what seems like an angry representation of gender politics, presenting gender imbalances as an unwinnable war, with either men or women required to be losers in a battle. *The Left Hand of Darkness* has been denounced for reinforcing heterosexuality even while breaking down gender expectations. Alternatively, Le Guin has been praised for her indictment of

patriarchal power structures and for revealing some of the subtleties of gender politics and physical representation, as well as for her groundbreaking representations of androgyny. She has been praised as well for her representation of skin color in fantasy and science fiction.

Le Guin has won five Hugo awards, four Nebulas, and three Tiptrees, with *The Left Hand of Darkness* winning all three. *The Wizard of Earthsea* won the Boston Globe-Horn Book Medal, and *The Tombs of Atuan* was a Newbery Honor book. Le Guin has also won a lifetime achievement award from the Young Adult Library Services Association.

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DEBORAH KAPLAN

L'ENGLE, MADELEINE (1918-2007)

Madeleine L'Engle was an **award**-winning American author of children's science fiction. She won the most prestigious award in the field of children's and young adult literature, the Newbery Medal, for *A Wrinkle in Time* (1963). In addition, *A Ring of Endless Light* (1980) received a Newbery Honor and *A Swiftly Tilting Planet* (1978) was also nominated for the award. Her best known novels are grouped in two series: the Murray Family series, which blends theology and science, and the Austin Family series, which is realistic.

In both series, the characters develop spiritually over the course of time. A major theme through all her work concerns her characters' choices in the conflict between good and evil, with her Christian beliefs actively informing the lives of her characters.

The Murray Family series includes the Time Quintet (*A Wrinkle in Time*; *A Wind in the Door*, 1973; *A Swiftly Tilting Planet*; *Many Waters*, 1986; *An Acceptable Time*, 1989), along with *The Arm of the Starfish* (1965), *Dragons in the Waters* (1976), and *A House Like a Lotus* (1984). The Austin Family series includes *Meet the Austins* (1960), *The Moon by Night* (1963), *The Twenty-Four Days before Christmas* (1964), *The Young Unicorns* (1968), *A Ring of Endless Light*, *The Anti-Muffins* (1980), *Troubling a Star* (1994), *Miracle on 10th Street* (1998), and *A Full House* (1999).

L'Engle was an only child who was born in New York City. She began writing stories as a child. Her family moved to Switzerland because of her father's health, and after attending Swiss boarding schools, she went to Smith College, where she became involved in acting and writing plays. L'Engle worked on Broadway after graduation, where she met her husband, Hugh Franklin. They later left the city to try running a store in Connecticut while raising their family. She describes the conflict between her writing and her family in *A Circle of Quiet* (1972), one of her four autobiographical works. While L'Engle wrote a great deal during the 1940s and 1950s despite her work and family, she published only sporadically. After they moved back to New York, she began to publish more frequently while working as a church librarian at the Cathedral of St. John the Divine.

Although *A Wrinkle in Time* is popular and critically praised, it was initially rejected by more than twenty

publishers and is still thought by some critics to be too complicated for children. Despite the complicated and interconnected nature of her series, L'Engle is considered to be one of the best-selling and most popular children's authors of the century. While she is best known for her children's and young adult literature, she has also published essays on scripture, prayers, plays, and poetry. Her work has been honored by a number of awards, including a lifetime achievement award by the World Fantasy Convention in 1997. L'Engle's papers are in a special collection at Wheaton College in Illinois.

See also: "The Creation of Literature for the Young" (vol. 1).

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ROBIN ANNE REID

LESBIANS

Lesbians have made many contributions to the field of speculative literature and have been depicted in science fiction, fantasy, and **horror** with increasing frequency in the years since the gay rights movement became more visible. However, the emergence of lesbian speculative fiction as a subgenre, the increasing prominence of lesbian authors, and the greater presence of lesbians as protagonists and other positively portrayed characters are ongoing processes in reaction to decades of invisibility or negativity toward lesbians and their works.

"Carmilla" (1872), by J. Sheridan Le Fanu, can be read as the first speculative story to contain a lesbian character,

although the story is allusive rather than explicit. Carmilla is a sexually seductive figure who exercises her allure on the young and inexperienced heroine, but as it turns out, Carmilla is a **vampire**. This work set the tone for the depiction of lesbians in speculative fiction for many years: predatory, unnatural or supernatural, and interested in the corruption of young women. The lesbian vampire became a horror cliché.

The first steps toward more positive portrayals came in early feminist **utopias**, such as **Charlotte Perkins Gilman's** *Herland* (1915), which is set in a culture in which only women exist. Although the women of *Herland* reproduce parthenogenetically, the portrayal of competent, complex, and interesting societies composed entirely of women began to leave a space for the expression of lesbian identities. One example of this is Djuna Barnes's *Ladies' Almanack* (1928), which is a playful fictionalization of the author's lesbian social circle. At the same time, Virginia Woolf's *Orlando* (1928) played with the conventions of **romance** by including a protagonist with a fluid gender.

The first science fiction stories to be published with awareness on the part of both the author and the readership that the work was both lesbian and science fiction were almost certainly Lisa Ben's short stories in the gay periodical *Vice Versa*, beginning in 1948. Lisa Ben, the writer's pen name, is an anagram of lesbian. Gay and lesbian periodicals helped authors work out political and literary theories as well as providing fiction venues; **Marion Zimmer Bradley's** contributions throughout the 1950s to the gay periodical *The Ladder* prefigured the lesbianism and fluid sexualities in the fiction she would write in the 1980s.

The impact of the **feminist** movement produced many important

lesbian speculative texts, including postmodern and experimental works such as Monique Wittig's *Les Guérillères* (1969). **Joanna Russ's** novel *The Female Man* (1975) updated the utopian tradition by explicitly including lesbian sexuality. **Jewelle Gomez's** *The Gilda Stories* (1991) reclaimed the lesbian vampire legends, complicating them with a black female vampire protagonist, and Bradley's *Renunciates* trilogy explored the complex interactions of **gender** roles with personality and society.

Currently, there are more visible lesbian writers than ever before, including names such as **Nicola Griffith**, Laurie J. Marks, Ellen Kushner, Delia Sherman, and Tanya Huff. Lesbians are more acceptable as characters to writers of every gender and orientation, as well, and **awards** such as the Lambda Literary Award and the Gaylactic Spectrum Award are helping increase the visibility of lesbian speculative literature.

See also: Bisexuality; Homosexuality.

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LILA GARROTT-WEJKNORA

LESSING, DORIS (1919–)

Winner of the 2007 Nobel Prize for literature, Doris Lessing is a **British** author who began writing science fiction in an unusual way. After writing a number of conventional short stories and social novels in the 1950s and 1960s, she came to believe that what she has called “inner space fiction” was the way to express her concerns about the future. She began writing science fiction literally in midst of the novel *The Four-Gated City* (1969), the fifth and final novel of what is now known as the *Children of Violence* series (in the

British single-volume editions: *Martha Quest*, 1952, *Proper Marriage*, 1954, *A Ripple from the Storm*, 1958, *Landlocked*, 1965, and *The Four-Gated City*).

Lessing's most productive period for writing science fiction occurred between 1969 and 1983. During that time, she wrote seven novels that can be classified as science fiction, and several others which include features or elements traditionally associated with science fiction. In *Briefing for a Descent into Hell* (1971), for example, as doctors explore the apparent madness of a classics professor from Cambridge, a narrative emerges that traces the professor's journey from an ancient ruined city to a whirling trip on a crystal among the stars. In *The Memoirs of a Survivor* (1974), set in "the near future," a young woman trapped in her apartment with a foundling child loses all sense of time and duration as she experiences the anarchic breakdown of society from her window. Both of these novels explore themes of individual madness and social decay within fantastic narrative landscapes free of conventional spatial and temporal constraints.

Lessing's *Canopus at Argos: Archives* series, which she has described as her most important work, consists of five novels: *Re: Colonized Planet 5*, *Shikasta* (1979); *The Marriages between Zones Three, Four and Five* (1980); *The Sirian Experiments: Report of Ambien II of the Five* (1981); *The Making of the Representative for Planet 8* (1982); and *The Sentimental Agents in the Volyen Empire* (1983). While the five novels share a common framework, the stories are nonsequential and have different characters. As they trace interrelationships between various galactic civilizations at different stages of development, the novels move both forward and backward in time and between real and fictitious

celestial locations. Rather than concentrating on details and speculation about the future of scientific technology, the narratives focus on human characters to explore and critique **utopian** and **dystopian** sociocultural issues and developments.

Although they can be read as traditional science fiction, the *Canopus* novels are heavily influenced by themes from classical mythology, Eastern philosophy, **Marxist** notions about tensions between urban and rural populations, and Sufism as defined by Lessing's mentor, Idries Shah. Lessing, in *Walking in the Shade*, 1949–1962 (1997), the second volume of her autobiography, has argued that science fiction will replace literary fiction as the important literature of the twentieth century because conventional fiction based on realism is now provincial.

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TERRY REILLY

LINDGREN, ASTRID (1907–2002)

One of the world's most beloved and influential authors of children's literature and a formidable advocate for humanitarian and **environmental** causes, Astrid Lindgren celebrated the transformative power of the imagination and the splendors of the natural world. Drawing on her own memories of growing up on a farm in *Vimmerby* in the southern

Swedish province of Småland, Lindgren infused her spirited, singular characters with venturesome independence and an innate sense of moral decency. Her clear-eyed recognition of children's complex needs and abiding respect for her young readers resulted in more than a hundred works in multiple genres, including fantasy, detective stories, **fairy tales**, and songs. From the indomitable Pippi Langstrump (Pippi Longstocking) living grown-up-free in Vilekulla Cottage with her horse, her monkey, and her superhuman strength to Ronja, the fiercely courageous wild-child marking her ethical territory in her enchanted forest home, Lindgren's creations pay homage to her twin beliefs in self-reliance and the potent magic inherent in every life.

Astrid Anna Emilia Ericsson was, as she often recounted, treated to a genuinely happy childhood. Her parents encouraged a rare and vital interplay of freedom and discipline and honored their children's individuality. These early years are given fictional expression in Lindgren's Bullerbyn series, the first of which was published in 1947 and, in 1962, as *The Children of Noisy Village* in the United States. In these affectionately rendered, charming stories, Lindgren details the exquisite pleasures of rural life, familial closeness, and unstructured, unhampered play. Lindgren's idyllic childhood informed all of her work and inspired the reverence for life that is demonstrated in her activism as well as in her fiction.

As a young woman, Lindgren moved to Stockholm, where she married, found work as a children's book **editor**, and raised her two children. The famous story of Pippi Longstocking's birth has an almost mythic resonance, given the character's continuing global appeal. When Lindgren's seven-year-old daughter Karin was ill, she asked

for stories about Pippi Langstrump—a name she purportedly made up. For Karin's tenth birthday, her mother committed the Pippi stories to paper and attempted to have them published. At first rejected, the controversial *Pippi Longstocking* first appeared in 1945, followed by *Pippi Goes on Board* (Swedish edition, 1946), and *Pippi in the South Seas* (1948)—after Lindgren had already published two more conventional works (*The Confidences of Britt-Mari*, 1944; *Kerstin and I*, 1945). Pippi was, to say the least, an unorthodox character: a rude, ungovernable, utterly confident nine-year-old who blasts through codes of mannerly little-girl behavior with her tall-tale self-sufficiency and preternatural strength. Other equally compelling and enduring characters followed: detective Bill Bergson (beginning in 1946); Madicken or Mischievous Meg (beginning in 1960); and the prankster Emil (beginning in 1963). Fantasy works include *Mio min Mio* (1954), the Karlsson and Eric stories (beginning in 1955); *Broderns Lejonhjärta* (*The Brothers Lionheart*, 1973), and *Ronja rovardotter* (*Ronia, the Robber's Daughter*, 1981).

Internationally renowned, Lindgren's numerous accolades include the prestigious Hans Christian Andersen **Award** (1958) and the Albert Schweitzer Medal from the U.S. Animal Welfare Institute (1989) "for achieving enactment of the world's most comprehensive law against cruel factory farming practices" in Sweden. The Astrid Lindgren Memorial Award for Literature was established posthumously by the Swedish government to honor and continue Lindgren's legacy.

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KATE FALVEY

LOST-COLONY STORIES

The science fiction or fantasy "lost colony" story has a lost colony as its primary setting, and its plot turns on the nature of life there and its discovery. The colonists may have made a deliberate choice to become lost, in search of a better way of life, or they may have become lost by accident, whether in post-catastrophe scenarios or as a galactic empire declines and falls. The lost colony offers the opportunity to rebuild society afresh, with further plot twists as the colony is found again. The colony may not consider itself lost and may be surprised to learn of its history, as colonists and intruders react to each other's cultural preconceptions. **Feminist science fiction** or fantasy writers can explore a range of **gender** issues in lost-colony stories. Strong female protagonists become cultural interpreters, creating a feminist speculative anthropology.

Lost-colony stories proliferated in industrialized cultures from the mid-twentieth century, when the empires of the Old World powers were breaking up, most regions on Earth had been touched by human visitation, and space exploration was becoming a reality. They grew out of largely Earth-bound **utopias**, **dystopias**, and escapist fantasies; incredible travel narratives; **quests** involving expedition, separation, and rediscovery; and tales of lost races, cities, civilizations, lands, and worlds. Authors also drew on the tradition of scientific **romances** in which

colonies were planted and rediscovered at the Antipodes, underwater, on newly surfaced continents, underground within the hollow Earth, at the Poles, in other periods of time, in other dimensions, or in space. As far back as 1687, dramatist Aphra Behn in her farce *The Emperor of the Moon* had made fun of those ready to believe in elaborate societies outside the known world. And for philosophically and spiritually minded authors, metaphors of colonies and offspring lost, sought, and found were familiar from many texts published in previous centuries.

For a motherland, the failure of a **colonization** sortie meant loss—of prestige, territory, resources outlaid, future income, and skilled personnel. So did the disappearance of a young settlement, such as the American colony established on Roanoke Island in 1587 by Walter Raleigh. Women authors of speculative prose and drama about that mystery include Augusta Stevenson (*Dramatized Scenes from American History*, c. 1929), Jean Bothwell (*Lady of Roanoke*, 1965), and Barbara T. Karmazin (*Covenants*, 2003).

Cherry Wilder (*Second Nature*, 1986; *Signs of Life*, 1996) draws on the nineteenth-century colonial experiences of **Australia** and New Zealand in her lost-colony story of the planet Rhomary, where colonists from a future Earth have crash-landed. Wilder tells a tale of the lost being found again, with her characters retaining strong memories of their cultural origins. The Australasian **animal** world is another influence: a marsupial humanoid civilization is visited in Wilder's 1977–83 trilogy comprising *The Luck of Brin's Five*, *The Nearest Fire*, and *The Tapestry Warriors*. In *Windhaven* (1981), by Lisa Tuttle in collaboration with George R. R. Martin, colonists create a new technology of flight from the ruins of their spacecraft.

Colonists may deliberately set out to become lost, with the intention of creating a utopian colony, as happens in the Pern series by **Anne McCaffrey**, beginning with *Dragonflight* (1968). The plot may center on the discovery of common origins, as in Juliet E. McKenna's *The Swordsman's Oath* (2000) and Katharine Kerr's far-future *Snare* (2003).

The 1870s through the 1930s saw a boom in fiction about lost races and cultures. For some male writers, such stories set in warm and fertile regions were a pretext for indulging in what Anne McClintock has labeled the "porno-tropic tradition." For some women authors, on the other hand, the arrival of male humans in a female-dominated colony or isolated society spelled conflict: for example, feminist author Inez Haynes Gillmore supplied an allegorical picture of female freedom lost in her *Angel Island* (1914). Other women used the lost race/culture format positively to advocate social reforms and granting females more administrative power. Australian activist-author Catherine Helen Spence, a contemporary of political economist and author Millicent Garrett Fawcett, set her 1879 novel *Handfasted* in a lost Scottish colony in Central America and gave serious consideration to socialism and trial marriage.

Theosophy, a philosophy that includes belief in reincarnation and the reality of the occult, fueled fascination with human origins in mythic lands such as Lemuria and Hyperborea, which were often starting points for nostalgic lost-land fantasies. The proposition that Atlantis had spawned colonies or reappeared in a new location was also fruitful, while the ancient Tibetan, Mayan, Phoenician, Egyptian, and Chaldean civilizations supplied models for long-hidden cities. Examples include Mrs. J. Gregory Smith's

1886 *Atla: A Story of the Lost Island*; Frona Eunice Wait's *Yermah the Dorado: The Story of a Lost Race* (1897); Nancy McKay Gordon's 1898 *Her Bungalow: An Atlantian Memory*; Rosa Praed's 1902 *Fugitive Anne: A Romance of the Unexplored Bush*; Zona Gale's *Romance Island* (1906); Louise Jordan Miln's 1922 novel *The Green Goddess*, adapted from a play by William Archer; and Louis Moresby's (pseudonym of Lily Moresby Adams Beck) *The Glory of Egypt: A Romance* (1926). Alternatively, the author could produce a planetary romance: an early twentieth-century instance is Ella Scrymgeour's 1922 *The Perfect World: A Romance of Strange People and Strange Places*, in which escapees from the destruction of Earth go to Jupiter.

The lost tribe of Israel was another perennial explanation for remote communities, and this convention persists: for example, Jane Downing's 2005 *The Lost Tribe*, set in Polynesia. Another modern variant of the alternative society on Earth is **Storm Constantine's** *Wraeththu* trilogy (1987–88) in which a hermaphrodite race, the har, psychologically male, is created.

A colony may be lost to a galactic empire centering on Earth. The galactic empire collapses, and the colonies lose knowledge of their origins, often reverting to more primitive technology as they create new social and political systems, as in **Ursula K. Le Guin's** *The Left Hand of Darkness* (1969) and *The Dispossessed* (1974). Or there may be reversion to a feudal system, as with **Marion Zimmer Bradley** and the *Darkover* series; the planet *Darkover* is a lost colony of Earth rediscovered by the Terran Empire in *The Shattered Chain* (1976), *Thendara House* (1983), and *City of Sorcery* (1984).

While societies may devolve to a less advanced state of technology, the colonists may evolve new biological or

psychological features that mark a significant difference with the Motherworld: psi powers, for instance, as found in McCaffrey's Pern and Bradley's Darkover series. Isolation and other factors create the blood-mind in Liz Williams's *The Ghost Sister* (2001) and the anti-aging factor in Louise Marley's *The Child Goddess* (2004). Stories about all-female worlds must (of necessity) explore the possibilities of all-female methods of reproduction, as do **Nicola Griffith** in *Ammonite* (1993) and **Joanna Russ** in "When It Changed" (1972), "A Few Things I Know about Whileaway" (1975), and *The Female Man* (1975). A different take on the possibilities of cultural change is given in *Zahrah the Windseeker* (2005), where Nnedi Okorafor-Mbachu sketches a complex interaction of two cultures that meet in the creation of a new creole culture.

Lost-colony settings have particular appeal to feminist science fiction writers as sites for female empowerment, autonomy, or pleasure. **Suzy McKee Charnas** coined the term "Boys' Own all-girl fantasies" for the stories of the 1970s and 1980s in which feminist writers asserted their independence from male expectations and rules. Societies may be all-female, or gender may be a much more fluid and changeable thing, way beyond the binary gender distinction. Societies may evolve beyond patriarchy or reinvent it in ways either more liberating or more repressive of women. In *Mutagenesis* (1993), Helen Collins has a female scientist, a visitor to a lost colony, uncover a **genetic engineering** plot that would be to the detriment of women.

Societies without men may come about because the men have all died through a virus or war, such as in Russ's "When It Changed" and Griffith's *Ammonite*. Perhaps only a few men survive, as in the *Holdfast Chronicles*

(*Walk to the End of the World*, 1974; *Motherlines*, 1978; *The Furies*, 1994; *The Conqueror's Child*, 1999), in which Charnas describes a postdisaster world where men and women have become lost to each other; the few men who survive initially keep women in slavery, and it is up to the women to work out a future worth living for everyone. Ruth Nestvold, in "Looking through Lace" (2003), creates a world where women are dominant, with men and women speaking different **languages**. In *Shadowman* (1996), **Melissa Scott** posits five genders created as a side-effect of space exploration technology. When exploration stops, colonies become lost to each other, so that when contact is reestablished, people find themselves alien to each other as much in their attitudes to gender difference as in the difference itself.

In using the lost-colony theme, feminist science fiction and fantasy writers take delight in exploring the complex possibilities of culture contact beyond the usual homogeneous Star Wars culture conflict, creating the possibilities of a speculative anthropology that deals imaginatively with the concept of difference.

See also: Feminisms; "Feminist Spirituality" (vol. 1).

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ROSALEEN LOVE AND ROBYN WALTON

LYNN, ELIZABETH A[NNE] (1946–)

Elizabeth Lynn is an **award**-winning American author of science fiction and fantasy (SF/F). Her *Watchtower* (1979) won the 1980 World Fantasy Award, and her story "The Woman Who Loved

the Moon" won the World Fantasy Award for short fiction the same year. She is one of the earliest SF/F writers to create gay, **lesbian**, **bisexual**, and **queer** protagonists. Her first novel, *A Different Light* (1978), is a science fiction novel featuring same-sex lovers. The novel's title inspired the name of a well-known gay, lesbian, bisexual, and **transgender** bookstore that opened in San Francisco in 1979. Her second SF novel, *The Sardonyx Net* (1981), has a secondary character who is a sadist, achieving satisfaction only with non-consenting victims.

The *Chronicles of Tornor* series consists of three novels, *Watchtower* (1979), *The Dancers of Arun* (1979), and *The Northern Girl* (1980), set at different times and featuring different protagonists. The protagonists include two men: Ryke, a watch commander of Tornor Keep, in the first, and Kerris, a scribe whose arm was amputated as a child, in the second. Sorren, an indentured servant who travels north to Tornor Keep, is the young female protagonist in the last novel.

All of the protagonists in the *Tornor* novels are queer, although Ryke does not realize his attraction to and love for the heir of Tornor, whom he rescues from captivity, until the end of the novel. He is not able to act upon his feelings. Kerris, a young man who is mind-bonded with his long-absent brother, leaves the Keep with that brother, who soon becomes his lover. They travel with a group called the *chearis*, trained in dance, martial arts, and a philosophy of balance. The *chearis* appear in all three novels at different stages of development. Other characters are queer as well; Sorren and Norres, two female messengers who are lovers, help Ryke and Errel escape the conquered Keep of Tornor.

Sorren eventually becomes Lady of the Keep.

Lynn was born in New York City and received a B.A. at Case Western Reserve University and an M.A. at the University of Chicago; she was a Woodrow Wilson Fellow. She then worked as a teacher and a manager in hospitals and taught in the Women's Studies Program at San Francisco State University. She is trained in and teaches martial arts. For some years, she stopped publishing, but began writing again with *Dragon's Treasure* (1998) and *Dragon's Winter* (2004). Her work presents a realistic approach to the difficulty of surviving in the medieval world that **J. R. R. Tolkien** popularized, focusing on the impact of war on a country and its people who must struggle to survive and to love in its shadow.

See also: "Speculating Sexual Identities" (vol. 1).

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ROBIN ANNE REID

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MACAVOY, R[OBERTA] A[NN] (1949–)

R. A. MacAvoy is an **award**-winning American author who writes across multiple genres of the fantastic. In a ten-year period, she published eleven well-received novels, including historical fantasy, contemporary fantasy, and a vivid far-future world. Her work stands out for detailed settings and characters that differ from the traditional fantasy heroes. MacAvoy's male and female characters believe themselves merely ordinary even as their extraordinary actions demonstrate otherwise.

A 1971 graduate of Case Western Reserve University in Cleveland, Ohio, MacAvoy worked as a college financial aid officer's assistant and a computer programmer. She became a full-time writer in 1982 and won the John W. Campbell Award for best new writer in 1984 after publication of her first novel, *Tea with the Black Dragon* (1983), in which middle-aged Celtic fiddler Martha Macnamara teams up with Mayland Long, a centuries-old Chinese dragon disguised in human form, to find her missing daughter. In the sequel *Twisting the Knot* (1986), Long, now manager of Martha's band, pursues the murderer of a band member.

The Trio for Lute trilogy, consisting of *Damiano* (1983), *Damiano's Lute* (1984), and *Raphael* (1984), is set in an **alternative history** in Renaissance Italy and follows the picaresque travels of wizard's son Damiano and his companions, a talking dog and the archangel Raphael. The series is especially

notable for the way MacAvoy weaves layered themes, presenting a battle between good and evil amid parallel rite-of-passage stories.

In *The Book of Kells* (1985), artist John Thorburn and historian Derval O'Keane are transported back a thousand years to ancient Ireland, with all its danger and beauty. Ireland is also the setting of *The Grey Horse* (1987) where a pooka insists on courting a human woman in a nineteenth-century village. MacAvoy's science fiction novel *The Third Eagle* (1989) explores Native American philosophies while following the adventures of Wanbli, a young warrior of the Wacaan clan, who leaves his backwater home world to try his hand as an actor.

MacAvoy's most ambitious work is the Nazhuret trilogy: *Lens of the World* (1990), *King of the Dead* (1991), and *Belly of the Wolf* (1993). Nazhuret of Sordaling, an abandoned orphan who rises to become the advisor to the king, recalls his life in epistolary form. The series boasts no large-scale magic, nor any ancient, eldritch evils to trouble the land, only societies at odds with one another. Nazhuret himself remains innocent, without subtext, continually casting himself as an insignificant player even as he is pulled from the center of one pivotal event to the next.

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CHARLENE BRUSSO

MACLEAN, KATHERINE ANNE (1925–)

Katherine MacLean is an **award**-winning American science fiction writer who began publishing her work in the 1940s. Her work was always published under her own name, with the exception of one story published under her husband's name, Charles Dye. She sold her first short story, “Defense Mechanism,” to *Astounding Science Fiction* in 1949.

After receiving her B.A. from Barnard College in 1947, MacLean did postgraduate work in psychology and worked as a biological laboratory technician. This early experience influenced her work, much of which deals with the “soft” sciences of biology and psychology. Her work focuses on ethical issues in medicine, characterization, and humor. In “Defense Mechanism,” she posits that all humans are born telepaths, but that the unbearable trauma of real-life experiences forces us to shut down and lose this ability. In “Games” (1953), a telepathic child touches the mind of a dying political prisoner. The telepathic protagonist of *The Missing Man* (1971), MacLean's Nebula Award-winning novel, tunes in to strong emotions of anger and distress, thus saving people in peril and preventing violence. In her stories, MacLean predicts such now-common concepts as **cloning** and in-vitro fertilization (*The Diploids*, 1953), iPods (“Incommunicado,” 1950, and *The Missing Man*, 1971), and debit cards (*The Missing Man*).

Possibly due to the period in which she wrote most of her short stories, MacLean's work is male-centric. The telepathic baby from “Defense Mechanism” and the telepathic child from “Games” are male. “The Snowball Effect” (1952), in which a women's sewing circle takes over the world, condescendingly represents women's groups as absurd and trivial. The women in her stories tend to be helpful, loving wives or worried mothers.

An exception is “And Be Merry” (1950), in which a female laboratory biologist discovers a way to regenerate herself indefinitely. As a result, she develops a psychotic hypochondria and winds up in a mental ward, from which she is rescued by her husband who convinces her that she has inoperable cancer. Faced with unavoidable mortality, she regains her senses.

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TRINA ROBBINS

MAGICAL REALISM

The term *magical realism* was coined by Franz Roh in his 1925 essay discussing Post-Expressionist art. His goal was to advocate for a new style of painting. He claimed that all artists should recognize reality in their painting, yet at the same time incorporate a sense of magic. Magical realism in contemporary literature blends the imaginary concepts of realistic images into a perceived reality of the characters, therefore cementing the relationship between dreams and reality as one reality.

Magical realism is considered by some literary critics to be a postcolonial invention that serves as an outlet for authors to break free from political

conformity in order to express their cultures in ways that would not otherwise be accepted by their governments. *Postcolonial literature* has been classified as literature written by a native of a country that has been colonized by another country and where the indigenous political structure has been suppressed and replaced with the government of the colonizers. The writers of colonized countries were allowed to write, but many of them had to write in code, utilizing cultural secrets that only certain people would understand. They also used metaphors and allegory liberally to help get their message through. The presence of metaphor and allegory in magical realism is an important aspect. The magic of the character's reality in a story is based on a metaphor that has become real, meaning that what may be unreal and even unbelievable to the reader becomes true and real to the character.

The majority of magical realist writers, especially women, are from postcolonial countries, and the oppression endured by women from such countries has produced many literary works that deal with issues often found in nonfictional postcolonial writings. The female presence is an important aspect of magical realism. Throughout literary history, especially in **fairy tales** and fables and other stories of magic, women have been portrayed as the magic holders, the healers, the caregivers, and the ones who hold the secrets of birth and, often, death. It is their magic that helps feed the magic of the story to the characters.

The women characters in this genre often show incredible emotional strength, however oppressed they are by their male, and sometimes female, counterparts. Magical realism frequently deals with the manifestation of certain stress factors, either alleviating

the struggle or defining it by bringing a stronger focus to the problem, or even to the fear of the problem. An example is Tita, a character in the novel *Like Water for Chocolate* (1989) by Mexican author Laura Esquivel. Tita is a victim of mental and verbal abuse from her mother, Mama Elena, and as a result reverts to the domain of the kitchen, a place of comfort where she can indulge in her culinary talent. The recipes she creates are an outlet for her forbidden feelings—her suppressed anger and her denied love for a man. Food, as an emotional release for Tita, is enhanced by magic, though magic is not a perfect remedy for what ails her, but only a temporary comfort. The magic itself is mostly perceived by Tita and other characters that desire her happiness to be fulfilled.

Another example of the power of women is in the Earth element found in Maryse Condé's novel *I, Tituba, Black Witch of Salem* (1992). The Caribbean-French writer based the lead female character on an actual historical figure, creating a past for one of the most famous “witches” in American history. Tituba is connected to the Earth and the magic that stems from nature. She is gifted with the ability to communicate with her dead mother and teacher, who continue to guide her and advise her on the use of plants for healing, life choices, and spiritual awareness. The magic in the story is real to Tituba, but not to the other characters in the story.

Many women writers incorporate their culture into their characters, often incorporating the superstitions and legends of their culture as the magic of their stories. For example, Aña Castillo, a Chicana, utilizes the folklore and legend of the Chicano culture in the southwestern United States, blending ancient beliefs, superstitions, and religion into her women characters, giving

them extraordinary talents such as prophecy and healing. Another example is Amy Tan, a Chinese American who shows Chinese beliefs held by characters who no longer live in their native land but must now conform to a new culture in America. **Toni Morrison**, an African American, focuses her novels on the experiences of black Americans, especially women's experiences, in an unfair society, often searching for cultural identity, all the while incorporating fantasy and mythical elements with realistic depiction of **gender**, racial, and class issues.

Other magical realist writers include **Margaret Atwood (Canada)**, Isabelle Allende (Chile), Virginia Woolf (**Britain**), Anaïs Nin (**France**), Zora Neale Hurston (African-American; United States), Keri Hulme (New Zealand), Chitra Banerjee Divakaruni (**India**), and Aimee Bender (United States).

See also: "Intersections of Race and Gender" (vol. 1); Latin and South America.

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ANNE BAHRINGER

MARIE DE FRANCE (FL. 1160–1178)

Marie de France is an enigmatic literary figure. While interest in Marie and her works continues to grow, biographical knowledge of this problematic twelfth-century author remains minimal. Although this woman poet gives readers her name—she designates herself as “Marie” in the epilogue to her *Fables* and reveals that she is from **France**—she never discloses her identity.

Linguistic examinations of her works confirm their twelfth-century provenance, but despite a few traces of Marie's history, patrons, and parentage found in the works themselves, critics cannot concretely identify this remarkable “Marie of France.” Nor can they state for certain where Marie composed her works. She wrote in French, as was common for a courtly poet in the Norman courts of England. However, her awareness of English and Breton stories and words and geographic references in the works themselves do suggest that Marie wrote her works in England.

Her works, in some sense, speak for their largely anonymous author. Marie's is one of the few female voices actively participating in and responding to the twelfth-century phenomenon of courtly love and chivalry; her works do not merely reflect their social context but actively criticize and engage problems of **gender**, love, social status, and social inequity. Although best known for her *Lais* and *Fables*, Marie also probably authored a third work, the *Espurgatorie Seint Patriz*—the *Purgatory of Saint Patrick*—and possibly a fourth, a life of Saint Audrey.

Both the *Espurgatorie Seint Patriz* and the *Fables* reflect the standards of their particular genres. A hagiographic work, the *Espurgatorie* examines the adventures—some supernatural—of Saint Patrick and an Irish knight, Owen. Marie's fables almost always feature **animals** and contain an explicit moral. Both the *Espurgatorie* and the *Fables* are, in different senses, didactic; the *Espurgatorie* contains a Christian message, and the *Fables* relay political ones. Somewhat surprisingly, while many of the fables emphatically preserve the existing social and political order, many others criticize the government or the Court for perceived excesses and abuses of power.

It is in the *Lais*, though, that Marie's aptitude for social criticism finds its

fullest expression. These lays—short, poetic narratives, frequently containing supernatural elements—deal with problems of love and the different social concerns facing men and women. One of the most overtly fantastical of them, “Bisclavret,” deals with troubles of the unlucky-in-love title character, a werewolf. Bisclavret’s wife, unable to deal with her husband’s furry nature, steals his clothing, rendering him unable to transform back into a human form. Finding sanctuary at the side—literally—of a wise king, Bisclavret eventually revenges himself upon his unfaithful spouse by biting off her nose. Questioning why a cute pet should suddenly turn vicious, the king and his court discover Bisclavret’s dual identity, enable the werewolf to turn human again, and punish the unfortunate wife. Surprising for its tolerant portrayal of a werewolf, the lay also investigates issues of loyalty and understanding. “Bisclavret” has also been retold by a modern science fiction and fantasy author, **Ursula K. Le Guin**.

Thanks to a variety of accessible translations, Marie de France’s works are readily available—and her unique views of male and female relationships and social problems offer as much to interest twenty-first-century readers as they did for her original twelfth-century audience.

See also: “The Middle Ages” (vol. 1).

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WINTER ELLIOTT

MARXISM

Karl Marx wrote **romantic** love poems as a young man, studied philosophy, and acknowledged that his greatest intellectual inspiration came from the beautifully abstract work of G. W. F. Hegel on balance and equilibrium. Later, the work of Marx on what the nineteenth century called “political economy” became heavily grounded upon concrete observation, early statistical survey work, and analyses in the new science of sociology established by Auguste Comte. Thus all of his and Friedrich Engels’s theories for the values associated with labor and for the inevitable breakup of capitalist hegemonies conveyed the persuasive sense of fact.

Nevertheless, the Marxian theories for change in the economy and in society have always been mainly **utopian**—in both senses of that favorite word for science fiction and fantasy readers. The theories suggest both that there can be “the good society” and that this society does not now exist—that it is as yet “no place” (which is what *utopia*’s Greek roots, *ou* “not” + *topos* “place,” literally means). The twentieth century actually witnessed this sense of insubstantiality in the collapse of Marxist economies built on the theories of collectivist labor and historical inevitability in major nations such as **Russia** and **China**.

One dynamic in Marxian thought, insofar as it is utopian thought, has to do with the translation of theory and survey data into material practice. From the several labor congresses following the wonderful and frightening events of the Paris Commune in the 1870s to the small meetings of New York City fan groups of hopeful revolutionaries such as the Futurians in the 1930s, the question has continually

been whether or not the revolution finally can be located in the solid materiality of some future. But when that future comes, it is often somehow not like the theory at all. And so the question of translation remains open.

Marx was a devoted husband and family man with the nice sense of progress from his youthful romanticism that these domestic values carry, and one of the major interests in sociology for Engels had to do with marriage and the role of the family, for which he gathered massive data as he managed his father's textile firm in England. The important topic of the family as a key unit in any economy or society can be used as a point of translation for Marxian utopian theories to the real world. And that is also the case for some of the more interesting writers who have been influenced by Marx and Engels when they write about the role of women and the family. Emma Goldman, **Marge Piercy**, and others strongly suggest that the utopian future that Marxian materialistic determinism is moving toward will be a classless and even genderless mix so that, in fact, the family will have disappeared as other capitalist institutions will disappear. The brilliant Marxian teacher and writer of the 1930s Simone Weil makes the link between Sigmund Freud's analysis of personality and the analyses of deterministic materialism.

Finally then, and to end on a note of paradox, Marxian utopists are often forced into a sardonic tone of sneering and satire because of the huge discrepancy between what they hope for in revolution and the material reality itself. This "translation gap" that produces the hard tone can be seen in fictions as far removed from one another as Frederik Pohl and **Cyril Kornbluth's** *The Space Merchants* (1952) and Piercy's *Woman on the Edge of Time* (1976). The

inevitability of history ought to make such fictions hopeful. But the tone in them is often one of bitterness and frenzy, as in Jonathan Swift. He had hoped in the early eighteenth century for a Christian and "human" revolution. Marxists hope for an economic and social revolution. Revolutionary speakers in both, however, must settle for less with some sardonic irony.

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DONALD M. HASSLER

THE MATRIX

The Matrix is a 1999 science fiction film written and directed by Larry and Andy Wachowski. It was followed by two feature-length sequels—*The Matrix Reloaded* (2003) and *The Matrix Revolutions* (2003)—as well as a series of nine animated short films, released as *The Animatrix* (2003), and the computer games *Enter the Matrix* (2003), *The Matrix Online* (2004), and *The Matrix: Path of Neo* (2005).

The film describes a future Earth in which, in order to subdue humans so that they can be grown and their neural electricity and body heat can be used as an energy source, a race of

sentient machines has created an artificial reality, the Matrix, into which adult humans are permanently plugged, unaware that they are a harvested crop or even that it is no longer 1999. The battle against the machines is led by a group of freed and “homegrown” (nonharvested) humans. The “One” to save the humans is identified as Thomas Anderson/Neo (Keanu Reeves). Freed by Morpheus (Laurence Fishburne) and his crew, including Trinity (Carrie-Anne Moss), Neo’s battle with the machines most often takes the form of battles with Agent Smith (Hugo Weaving). At the end of *The Matrix*, Neo accepts that he is the One, which he realizes through his emotional relationship with Trinity. At the end of the film trilogy, Neo sacrifices himself in order to achieve a truce between the humans and machines.

The Matrix contains numerous references to Hong Kong action films, **Japanese** animation, Eastern philosophy, and Western thinkers, most notably Jean Baudrillard. Perhaps the greatest debt the film has is to cyberpunk; the notion of the Matrix has its origins in **William Gibson’s** *Neuromancer* (1984). *The Matrix* was an unexpected commercial and critical success—but the two sequels failed to live up to the promise of the first, which won four Oscars and two British Academy Film and Television Awards (BAFTAs). Like other cyberpunk texts, *The Matrix* draws heavily upon film noir tropes, with a tortured male protagonist, dark cityscapes, and a femme fatale. While Trinity complicates the notion of the femme fatale in that her identity outside of the Matrix is that of a handmaiden serving Neo, women in the film are most often sexualized; for example, a beautiful blonde woman in a tight red dress is used to teach Neo the dangers of the Matrix.

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JASON HASLAM

McCaffrey, Anne (1926–)

Anne McCaffrey, an **award**-winning American writer, is best known for her Dragonriders of Pern series. She is a groundbreaking science fiction writer who was the first woman to win both of the genre’s coveted awards, the Nebula, presented by the Science Fiction and Fantasy Writers of America (SFWA), and the Hugo, presented annually by World Science Fiction Convention members. In addition to dozens of other awards, she was named a Grand Master in 2005 by the SFWA. Only the twenty-second writer to be so recognized, McCaffrey is the third woman to receive this prestigious honor. An important and influential writer who has helped many other woman authors by cowriting books with them, McCaffrey’s effect has been widespread and positive. In addition to the Dragonriders of Pern, consisting of twenty-one volumes as of 2008, she has also written a number of other series including the Tower and the Hive series and the Brain Ship series.

McCaffrey was among the first writers to develop strong female protagonists, and her combination of **romance** and science fiction proved to be tremendously popular. Many of her characters have special skills, such as singing or second sight, that are presented as scientifically plausible. She focused on female protagonists and women's issues—childrearing, for example—at a time when women protagonists were largely absent from the genre. One of the most popular writers of a group of women who began publishing science fiction in the 1960s and 1970s, McCaffrey helped femininize the genre. She challenged traditional ideas about women and science and women as heroes and brought great emotional depth to science fiction.

Inverting the stereotypical association of women with the natural world, McCaffrey makes it positive, a strength for her female characters. Her dragons, for example, are **genetically engineered** telepathic creatures that bond with their humans. The dragons enable humans to live on Pern, providing an alternative to machine transportation and a way for the colonists to fight a life-threatening spore. In making dragons—previously featured almost exclusively as evil beasts—into attractive companions, McCaffrey reshaped our cultural image of them. Significantly, she did so in a structure in which queen dragons were the species' leaders. Bonding with female humans, the dragons enable women on Pern to assume positions of leadership.

McCaffrey helped popularize the mental powers that have become one of science fiction's mainstays. Her creation of characters with psionic talents in the *Dragonriders* and *Tower and Hive* series, or powerful voices, as in the *Crystal Singer* series, shows misfits who become valuable to their societies

and find self-worth in their usefulness through their special powers. The short story that later developed into the *Tower and Hive* series reveals McCaffrey's view on such qualities: the title is "A Womanly Talent," even though the talent is one available to males.

See also: *Lost-Colony Stories*.

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ROBIN ROBERTS

McCarthy, Shawna (1954–)

Shawna McCarthy is an American **editor**, the first woman to win a Hugo **Award** for her work. She has been active in science fiction publishing since the late 1970s and has exerted a stylistic influence on the field through her work with a number of different publications. McCarthy began working in genre publishing as an assistant to George Scithers, the first editor of *Isaac Asimov's Science Fiction Magazine*. At Asimov's, McCarthy soon moved up from editorial assistant to managing editor, and in 1983 she became the publication's editor-in-chief. Her tenure as editor of Asimov's was relatively brief, lasting only until 1985, but her work earned her the 1984 Hugo in the Best Professional Editor category.

McCarthy's own description of her time as editor-in-chief indicates that she purposefully chose to move the magazine in a different artistic direction; she described the fiction published under Scithers's leadership as

being much more in the direct tradition of **Isaac Asimov's** writing—namely, relying on straightforward plots, transparent prose, and a Golden Age sensibility. Under McCarthy's direction, the magazine began publishing fiction that took more risks, both in terms of content and style. While her editorial choices provoked some measure of controversy, they also proved successful in terms of modernizing both the readership and the image of the publication.

McCarthy left Asimov's in 1985 and worked for several years in book publishing, first at Bantam Spectra and then at Workman Press. In 1993, she began working as a literary agent with Scovil Chichak Galen, and in 1999 she began the McCarthy Agency. As a literary agent, McCarthy has represented Sarah Zettel, **Tanith Lee**, **Nalo Hopkinson**, and other significant **feminist** writers. She has also been editor of *Realms of Fantasy* since the magazine's launch in 1994. While sometimes criticized for its glossy and oversexualized covers, *Realms* has developed, under McCarthy's leadership, a reputation for showcasing new writers. McCarthy has been married to fantasy artist Wayne Douglas Barlow since 1983; they have two children.

SUSAN MARIE GROPP

McHUGH, MAUREEN (1959–)

Maureen McHugh is an **award-winning** American science fiction writer who is celebrated for her sensitive, nuanced depiction of ordinary people whose lives—and often loves—are distorted by oppressive social conditions. Her first novel and best-known work, *China Mountain Zhang* (1992), won the Locus, Tiptree, and Lambda awards, was nominated for Hugo and Nebula awards, and is admired for its textured and nonsensationalist portrayal of a

homosexual protagonist. Set in a near-future **China**, the novel follows the efforts of an **architect**, Zhang, to integrate love and art amid the pressures of social and sexual conformity in Chinese society. McHugh's novels *Mission Child* (1998) and *Nekropolis* (2001) also engage themes of alternative **gender** roles and taboo relationships.

McHugh's exploration of how oppression shapes identity moves beyond gender and sexuality to also consider oppressions based on class (*Nekropolis*), colonialism ("The Cost to Be Wise," 1996), race and ethnicity ("The Lincoln Train," 1995), and **disability** ("Presence," 2002). Far from presenting a dogmatic attention to issues, however, McHugh's fiction is known for its subtle, realistic depiction of human relationships. Her richly drawn characters and elegant prose have earned her comparison to **Ursula K. Le Guin**: The two writers share an interest in how small, imagined technological changes allow exploration of contemporary social realities.

In *Nekropolis*, for instance, developed from the previously published short story "Nekropolis," McHugh introduces the concept of "jessing," a procedure that creates a biochemical bond between servant and employer. This condition helps account for the loyalty and even love that the main character, a domestic servant, feels for her master, despite the oppression and mistreatment she suffers. But, of course, loyalty like this is visible in the contemporary world without technology, and McHugh uses its literal embodiment to explore how even people dominated by an external power still struggle to maintain human agency. **Octavia Butler's** work employs similar metaphors as it explores the complex effects of race on relationships in the contemporary United States.

McHugh's work spans a wide range of science fiction motifs. Her short stories have won or been nominated for several major awards, and many are collected in *Mothers and Other Monsters* (2005), which in addition to science fiction includes several stories with elements of fantasy (such as "Ancestor Money" and "Laika Comes Back Safe").

See also: "Intersections of Class and Gender" (vol. 1); "Intersections of Race and Gender" (vol. 1); "Speculating Sexual Identities" (vol. 1).

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ALFRED E. GUY JR.

McINTYRE, VONDA (1948–)

Vonda N. McIntyre is an American science fiction writer whose work includes short stories, novellas, novels, and essays. Praised for the imaginative detail, optimism, and fully realized female characters in her work, McIntyre's work has been compared to **Ursula K. Le Guin's**. McIntyre's work is noted for its frequent treatment of the biologically or technologically

enhanced human and alien body. Her work is often called **feminist science fiction** because she quite frequently writes about female outsiders who must choose between comfortable conformity within society or a solitary path that allows them fidelity to their true selves. Nontraditional sexual relationships and other unusual freedoms of sexuality and **gender** also occur in McIntyre's works.

McIntyre holds a B.S. from the honors program of the University of Washington and pursued a year of graduate work in genetics before turning to writing full-time. The birth of her prolific career is often linked to the Clarion Science Fiction Writers' Workshop in 1970. After successfully publishing several short stories in *Analog Science Fiction/Science Fact*, the *Magazine of Fantasy and Science Fiction*, and *Quark*/4, McIntyre's debut novel, *The Exile Waiting*, was published in 1975. Her second novel, *Dreamsnake*, won both the Nebula and the Hugo awards for best novel in 1978. During the 1980s, McIntyre was hired to adapt the screenplays of three **Star Trek** films, *The Wrath of Khan*, *The Search for Spock*, and *The Voyage Home*, into novels; these treatments quickly became best-sellers. The audiotaped version of her adaptation of *The Voyage Home* (narrated by George Takei and Leonard Nimoy) was nominated for a Grammy Award in 1986. In 1994, McIntyre accepted a fellowship with the Chesterfield Film Company's Writers Film Project, cosponsored by Universal Studios and Amblin Entertainment. During this time, she wrote a screenplay that would later become her sixteenth full-length work, *The Moon and the Sun*, a novel which won her a second Nebula in 1997.

In 2000, McIntyre served as the Evans Chair at Evergreen State College in Washington, a program that links

academic programs with communities of artists. McIntyre has also twice been writer-in-residence at Clarion West, the Pacific Northwest's version of the writer's workshop that gave McIntyre her start in professional science fiction writing. She has been a visiting author at several colleges, universities, and professional conferences and has judged numerous contests for creative writing and science fiction. She is known in writing circles as a generous supporter of aspiring writers, endangered species, and civil liberties.

Further Readings

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MICHELLE LAFRANCE

McKILLIP, PATRICIA A. (1948–)

Patricia McKillip is an American fantasist who holds an M.A. in English literature. She began writing fantasy because, despite her great love for his work, she was dissatisfied with **J. R. R. Tolkien's** portrayal of female characters. Although her writing has received little critical attention until recently, she has won several **awards** and been a guest of honor at WisCon. With few exceptions, McKillip's two dozen novels

and numerous short stories are genre fantasy, often featuring women in the roles of wizards, warriors, rulers, and heroes.

The best known of McKillip's work is the Riddle of Stars trilogy: *The Riddle-Master of Hed* (1976), *The Heir of Sea and Fire* (1977), and *Harpist in the Wind* (1979). This **epic fantasy** features the quests of the peaceful farmer-prince Morgon and Raederle, who is initially Morgon's love object but, in the second volume, becomes a hero who comes into her own power. Although McKillip usually resolves her plots nonviolently, she has no problem with putting swords in the hands of female characters; for example, it is the young Lyra who teaches Morgon how to wield a sword. And in the short story "The Fellowship of the Dragon" (1992), the theme of **female friendships** is explored through the relationship between five warrior companions.

Wizards of all ages and **genders** are prominent in McKillip's work. The protagonist of *The Forgotten Beasts of Eld* (1974), winner of the first World Fantasy Award, is a young female wizard, Sybel, who leaves the isolation of her garden after a near-rape to become involved in civil **war** between her new husband's family and the father of the child she has raised. *The Sorceress and the Cygnet* (1991) features another female wizard, Nyx, who performs morally ambiguous acts in her **quest** for knowledge.

McKillip often draws on the traditions of **fairy tales and folklore**, as in *Winter Rose* (1996) and its sequel *Solstice Wood* (2006), an **urban fantasy**. Both works feature a powerful goddess figure who impedes the hero's path but is not an evil force; similar characters include the Queen of the Wood in *The Book of Atrix Wolfe* (1995), Faey in *Ombria in Shadow* (2002), a World

Fantasy Award winner, and the Baba Yaga-inspired witch of *In the Forests of Serre* (2003).

How men see women is an explicit theme in much of McKillip's work: a male artist reflecting on his muse, a soldier denigrating the woman who guards enchanted treasure, history misremembering the gender of a long-dead queen. However, McKillip's female characters succeed in both public and private worlds, able to combine love and work without need for sacrifice or disguise.

See also: "WisCon" (vol. 1).

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CHRISTINE MAINS

**McKINLEY, [JENNIFER] ROBIN
[CAROLYN] (1952–)**

Robin McKinley is an **award-** winning American author of fantasy. Her novel *Sunshine* (2003), a **vampire** novel set in a future history after "voodoo **wars**" leave humans struggling for survival, won the 2004 Mythopoeic Fantasy Award for adult literature. The second published book in her acclaimed Damar series, *The Hero and the Crown* (1984), won the 1985 Newbery Medal, and *The Blue Sword* (1982) was named a Newbery Honor Book in 1983. McKinley's

fantasies for young adults are popular among her readers and are often included as assigned reading in middle schools and junior highs.

McKinley was born in Warren, Ohio, in 1952. Her father served in the Navy, and so the family moved often. She graduated from Bowdoin College in Maine in 1975, and her first novel, *Beauty: A Retelling of the Story of Beauty and the Beast*, was accepted for publication in 1978. She has worked as an **editor**, a bookstore clerk, a teacher, and a barn manager on a horse farm. She and her husband, Peter Dickinson, currently live in England.

As a reader of fantasy from childhood, McKinley draws on legends, **fairy tales**, and folktales for her novels. *The Outlaws of Sherwood* (1988), a retelling of Robin Hood in a more realistic and character-driven mode, features a Maid Marian who can outshoot Robin (who is in fact not that good an archer); a number of major narrative threads focus on female outlaws who are original to McKinley's tale. *Deerskin* (1993), a revisioning of Charles Perrault's "Donkeyskin," is a dark fantasy novel. The original fairy tale is one often ignored or at least edited heavily in modern anthologies because the plot concerns a father's incestuous rape of his daughter after her mother's death. In McKinley's powerful novel, the protagonist, Princess Lissar, escapes after her father rapes her. She is aided by a hound, given as a gift by Prince Ossin, and by the Lady, a powerful spirit who gifts her with healing, a new name, and a magical deerskin dress. Lissar is seen by others as a mythical figure because of her connection to **animals** and the help she offers others.

McKinley's rich novels tend to focus on adolescents, primarily women, who learn and grow into courage, honor, and not only **romance** but loving

partnerships. She has written two novels based on the “Beauty and the Beast” fairy tale, both praised for their **feminist** approach: the first was her first novel, *Beauty* (1978, reprinted 1993); the second is *Rose Daughter* (1997). Maddy, in *The Stone Fey* (1985), deals with the complexity of loving both a stone fey and her fiancé, Donal. In the Damar novels, Harry and the legendary Aerin both struggle to move away from their clumsy adolescence and learn their warrior’s skills. McKinley identifies as a feminist and says in interviews that she chooses to address concerns of **gender** in her stories written for girls and women because of her own life experiences.

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ROBIN ANNE REID

MERRIL, JUDITH (1923–1997)

“Judith Merrill” was the pen name of Judith Josephine Grossman, an American science fiction writer and political activist. She was one of the few women writing science fiction during the late 1940s and 1950s, and most of her writing centered on female characters, a rarity at the time. Merrill published three novels and numerous short stories and edited many anthologies of science fiction stories, including *Year’s Best* volumes for Dell for the years 1956 and 1957. She was named author

emeritus of the Science Fiction and Fantasy Writers of America for 1997.

Merril was one of the few female members of the Futurians, a group of New York science fiction fans and authors who also shared an interest in radical politics; other members included **Isaac Asimov**, **Cyril M. Kornbluth**, and Merrill’s second husband, Frederik Pohl. Merrill’s short story “That Only a Mother” (1948), told from a female point of view, is typical of her early work. It takes place in a future galactic suburbia similar in social relations to the postwar United States: men go to work as scientists, while women stay home to keep house and have babies. However, in Merrill’s imagined world, wide-scale exposure to radiation has led to an upsurge in mutant births, and the crux of the story is the differing reactions of a mother and father to a deformed child. Merrill’s only solo novel, *Shadow on the Hearth* (1951), is also told from a woman’s point of view, in this case that of a housewife who must care for herself and her daughters after a nuclear attack. Merrill wrote the novels *Outpost Mars* and *Gunner Cade* in 1952 with Kornbluth (as “Cyril Judd”) and published a number of short stories in 1948–59, but did very little original writing after 1960.

Merril was a book reviewer for the *Magazine of Fantasy and Science Fiction* and the **editor** of numerous science fiction anthologies: in these roles, she helped expand the definition of science fiction to include “soft” science fiction focused on psychology and relationships, as well as science fiction incorporating experimental form and content. Merrill had been politically active from her teenage years and in 1968 immigrated to **Canada** partly as a protest against the Vietnam War. She settled in Toronto and donated her book collection to the Toronto Public

Library; it is now known as the Merrill Collection of Science Fiction, Speculation, and Fantasy. Merrill's autobiography, *Better to Have Loved*, written with her granddaughter, Emily Pohl-Weary, won a Hugo **Award** in 2003.

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SARAH BOSLAUGH

MIÉVILLE, CHINA (1972–)

China Miéville is an **award-winning British** author of science fiction and fantasy whose reputation has grown primarily out of a series of three novels set in a genre-blurred setting known as Bas-Lag. The first, *Perdido Street Station* (2000), won the Arthur C. Clarke Award, and the two latter Bas-Lag novels, *The Scar* (2002) and *The Iron Council* (2004), developed different ideas and settings within the Bas-Lag world. Miéville's very first novel was a contemporary fantasy, *King Rat* (1998), and his latest, *Un Lun Dun* (2007), is a young adult fantasy set in a world with an unseen London, UnLondon. He has one collection of short fiction, *Looking for Jake* (2005).

Miéville's work is associated with the **New Weird**, a contemporary movement within fantastic literature that has not been clearly defined but which involves rejection of the genres of standard commercial fantasy and

transcending the limitations of genre. Two of Miéville's novels, *The Scar* and *Un Lun Dun*, have female protagonists. In *The Scar*, Bellis Coldwine is the central character, the action of the novel following her expedition that gets kidnapped/press-ganged by Armada, a floating pirate city. Bellis works to try to save her home city, New Crobuzon, even though she was fleeing it. She is described as cold and calculating, but also intelligent and insightful. In *Un Lun Dun*, two preadolescent girls stumble into the fantastic "abcity" called UnLondon, which is threatened by sentient smog. Deeba's friend Zanna is recognized as the "chosen one" (Shwazzy) who will save UnLondon, but when Zanna is incapacitated, Deeba presses on to help save the weird city, in defiance of prophecy.

Other novels by Miéville also feature a range of female characters. *Perdido Street Station* is set in the city New Crobuzon; the most important female character is Lin, the Khepri lover of the main character, a scientist named Isaac. The Khepri are a race of mute scarab-headed women who communicate with sign **language** or writing. The men of the species are nonsentient scarabs who mate with the head scarab of the females. Lin is disgusted by the males of her species and seeks a human lover.

Iron Council centers on the "renegopolis" of the Iron Council, a train whose workers rebelled against their corporate bosses and became independent, chased across the continent by the forces of their former superiors. The most prominent women of the council are Ann-Hari and the criminal known as Toro. Ann-Hari is a camp-follower-turned-revolutionary who has an on-and-off relationship with the **bisexual** main character, a man named Judah Low. Ann-Hari violates the social

taboo against sexual relations with the Remade (criminals who are transformed by science and magic, gaining mechanical or nonstandard biological body parts), helping to bring the Remade to equal status in the moving city.

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MICHAEL UNDERWOOD

MIRRLEES, HOPE (1887–1978)

Helen Hope Mirrlees is an English author whose one fantasy novel, *Lud-in-the-Mist* (1926), has risen from obscurity to acknowledgment as a significant contribution to the genre. A translator, poet, and novelist, Mirrlees's circle included Virginia Woolf and T. S. Eliot. Her greatest influence, however, was Jane Ellen Harrison, after whose death in 1928, Mirrlees wrote only sporadically.

A quotation from Harrison opens *Lud-in-the-Mist*, with the reminder that the siren-songs of life, obeyed or rejected, will still be sung. Mirrlees draws broadly on European **faery tale** traditions to create her landscape around this theme of longing, adding the urbane wit of the intellectual bluestocking in the narrative

voice. *Lud-in-the-Mist* is in the country of Dorimare, which borders uneasily on Fairyland, while its comfortable, complacent citizens reject the wildness of their neighbors, securing themselves in everyday concerns. The novel moves casually from comedy to mystery, with touches of the **gothic**, as the plot balances the lure of forbidden fairy fruit against the demands of an unsolved murder. The crisis that leads Mayor Nathaniel Chanticleer into Fairyland both frees and unsettles his people, as the barriers between the countries are swept aside.

The simplicity of the tale is deceptive, and the light storytelling style highlights uneasy aspects it seems at first to gloss. Only through distress does Chanticleer realize that he loves his son, while his daughter and her rescue from Fairyland remain almost incidental. The Dorimarites grow from prosaic merchants, discussing fairy matters through euphemism, to hosts welcoming their alarming neighbors into their midst. Yet just how Chanticleer resolves matters is never revealed, nor does the reader witness the first meeting of these opposites.

This handling of the reader is subtle, illustrating the depth of Mirrlees's technique. Her richness of language, with vivid descriptions and overblown aphorisms, is balanced neatly by the ironic persona of the narrator, whose comments to the reader continue to the final sentence, warning against the deceptions of the written word. It becomes apt, therefore, that the author's creative imagination awakens, but never fully satisfies, the reader's own longings. Rather than offering reconciliation between the mundane and the fantastic, by evading revelation the novel becomes instead a gentle joke at the reader's expense. Like Chanticleer, who remains unsettled despite his

successful venture, the reader must accept that there is never a completely happy ending.

Lud-in-the-Mist, first published in 1926, appeared again in 1970 in the Ballantine Adult Fantasy series. Although published without Mirrlees's permission, this edition awoke new interest in the novel, which was published again, by Del Ray, in 1977. Until recently, scholarship on Mirrlees's work was limited. However, she has contemporary champions in **Neil Gaiman**, who wrote a new introduction for the Gollancz Fantasy Masterworks edition of 2001, and Michael Swanwick, whose articles on Mirrlees include a comprehensive analysis of her life and work.

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ELAINE WALKER

MITCHISON, NAOMI HALDANE (1897–1998)

Naomi Mitchison was a prolific **British** writer who published more than eighty books and numerous periodical articles during her century of life. She was a member of various literary and cultural circles and befriended such figures as Andrew Lang and Aldous Huxley. Mitchison created many strong female protagonists, both in her adult fiction and her children's stories. Her fiction and nonfiction alike demonstrate a firm commitment to social justice, women's rights, and her gradual conviction that the tribe is the ideal social unit, although this last is more evident

in her fantasy and historical fiction than in her science fiction.

Her major work, *The Corn King and the Spring Queen* (1931), is a novel set in Hellenistic Scythia, Greece, and Egypt. The protagonist, Erif Der, is a witch engaged in a general cultural shift from the primitive agricultural religion, in which the titular characters affect the growing cycle through ritual magic, to the more cosmopolitan and rational worldview represented by Greek philosophy. This novel precedes **Marion Zimmer Bradley's** similarly conceived novel *The Mists of Avalon* (1983) by more than fifty years.

Mitchison's young adult novel *Travel Light* (1952) presents a young woman saved from her stepmother by a shape-shifting nurse who raises her as an infant among bears and sends her to be with the dragons when the bears go into hibernation. Halla, the girl, survives the killing of her dragon foster parent and, with a magical cloak from the All-father—apparently Odin—travels to Byzantium. There she meets descendants of *The Corn King's* Erif Der. In both cases, the evolution of human culture and consciousness is shown to develop through different stages, and a strong female protagonist uses magic and strength of will to succeed while passing through several cultures.

To the Chapel Perilous (1955) sets the Grail **quest** of **Arthurian** literature in the context of two journalists, one male and one female, who camp outside the chapel of the title to get scoops for their newspapers. The woman's photographer is a dwarf, similar to those who populate the medieval French Vulgate cycle; the novel is a humorous treatment of this material, the element of the Marvelous being presented in a quasi-objective journalistic manner.

Three of Mitchison's works deal with variations on **pregnancy and**

reproduction. *Memoirs of a Spacewoman* (1962) is narrated by Mary, a space explorer, whose specialty is communication. Her communications with a wide array of alien species bring her into contact with different modes of cognition arising from widely varying physiologies and environments. As a result of a sexual accident with a Martian, Mary gives birth to a haploid daughter genetically identical to herself. The short story "Mary and Joe" (1970) features a geneticist, Mary, who has a daughter, Jaycie, by parthenogenesis. In Mitchison's *Solution Three* (1975), the principle of not needing any chromosomes to reproduce has led to the widespread practice of **cloning**.

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DON RIGGS

MOFFETT, JUDITH (1942–)

Judith Moffett is an **award**-winning American writer of science fiction, poetry, literary criticism, and creative nonfiction. Her science fiction is often concerned with **gender** norms, human sexuality, unorthodox relationships, **feminist** understandings of social problems, and teasing out the complexities within challenging public issues such as overpopulation and **environmental** concerns.

Moffett was born, in Louisville, Kentucky, the daughter of James S. Moffett, a commercial artist, and Margaret Cowherd Moffett. She began her undergraduate education at Hanover College, receiving her B.A. in 1964 and continuing on to receive an M.A. from Colorado State University in 1966. In 1967, she completed a year of postgraduate study

at the University of Wisconsin–Madison and received her Ph.D. in 1971 from the University of Pennsylvania. Moffett held an assistant professorship at Behrend College, in Erie, Pennsylvania, from 1971 to 1975 and taught writing at the University of Iowa in 1977–78. In 1978, she returned to the University of Pennsylvania in Philadelphia as an assistant professor, continuing to teach on and off there until 1993.

Moffett has received numerous grants to support her poetry and translation work and has been awarded numerous prizes and honors for her writing. Moffett is best known, however, as the author of the science fiction novels *Pennterra* (1987), *The Ragged World* (1991), and *Time, Like an Ever-Rolling Stream* (1992). Her first publication occurred when **Ursula K. Le Guin**'s agent placed Moffett's short story "Surviving" in the *Magazine of Fantasy and Science Fiction*. This short story put Moffett on the map of contemporary science fiction authors: it appeared on the final ballot for the Nebula, won the first Theodore Sturgeon Memorial Award for the best short story published in 1986, and was reprinted in numerous anthologies. Moffett was named Best New Writer in 1988 by the John W. Campbell Award committee. Upon publication, *The Ragged World* and *Time* were listed by *The New York Times* as "notable books." These novels tell the story of evolving relations between the alien races Hrossa and Hefn and the humans that encounter them on Earth and planets that humans have colonized.

Her nonfiction works include *The North! To the North! Five Poets of Nineteenth-Century Sweden* (2001), a collection of translations of and critical essays on turn-of-the-twentieth-century Swedish poetry, and *Homestead Year: Back to the Land in Suburbia* (1995), a selection of journal entries detailing the year she turned her one acre of

land in the suburbs of Philadelphia into a self-sustaining farm.

See also: Feminisms; "Speculating Sexual Identities" (vol. 1).

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MICHELLE LAFRANCE

MOHANRAJ, MARY ANNE (1971–)

Mary Anne Mohanraj is an American writer and **editor** respected for her work as an advocate for literary quality in speculative and **erotic** fiction. She served as cofounder and editor-in-chief of the speculative fiction webzine *Strange Horizons* and founded the Speculative Literature Foundation (SLF), of which she also became the first director. Mohanraj has edited numerous anthologies of erotica and authored two short-story collections of her own, *Torn Shapes of Desire* (1997) and *Silence and the Word* (2004). In 2005, she published *Bodies in Motion*, a mainstream novel comprised of interrelated Sri Lankan immigrant tales.

Born in Sri Lanka in 1971, Mohanraj immigrated to the United States with her family when she was two. The majority of her family pursued careers in medicine, but Mohanraj chose writing instead. She received a B.A. from the University of Chicago, an MFA in writing from Mills College, and a Ph.D. in English literature from the University of Utah. *Bodies in Motion* was her dissertation.

While in college, Mohanraj began to publish erotic short fiction, some of which had a speculative component, and in 1997

she attended Clarion West, the well-known workshop for writers of speculative fiction. After participating in an erotica-focused workshop the following year, Mohanraj and others cofounded *Clean Sheets*, an online magazine of literary erotica, and Mohanraj became its first editor-in-chief (1998–2000). In 2000, she used those skills in founding a second professional online magazine, *Strange Horizons*, again becoming the first editor-in-chief (2000–03). Under her leadership, the magazine made a point of emphasizing diversity and inclusiveness toward traditionally underrepresented groups. In 2002, *Strange Horizons* was nominated for a Hugo **Award** for best website. Both magazines continue to receive critical acclaim.

In January 2004, Mohanraj sent out a call for those interested in the possibility of forming a literary arts foundation specifically geared toward writers of speculative fiction. The SLF was the result. The SLF offers a short fiction prize, an older writers' grant, a travel grant, and a **small press** cooperative. It also maintains a comprehensive website with resources for writers, editors, readers, and academics. In 2005, Mohanraj founded a second literary organization, DesiLit, to promote South Asian and diaspora fiction.

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SHANNAN PALMA

MOON, ELIZABETH (1945–)

Elizabeth Moon is an American author. Her near-future novel, *The Speed of Dark*, told from the point of view of an autistic man, won the 2003 Nebula **Award** for best novel and was a finalist for the Arthur C. Clarke Award. Another stand-alone novel, *Remnant Population*, was a Hugo Award nominee in 1997. Moon's other works include two short-story collections and several omnibus editions, as well as various short fiction pieces. However, Moon is best known for her fantasy and science fiction series: the Legend of Paksenarrion, Serrano Legacy, and most recently, Vatta's War.

She was born and raised in McAllen, Texas. After earning a B.A. in history from Rice University, she joined the U.S. Marine Corps and served as a lieutenant from 1968 to 1971. She married Richard Moon, an Army officer and later a medical doctor, in 1969, and began pursuing her interest in biology, completing a second bachelor's degree in 1975 at University of Texas, San Antonio. Moon's adopted son, Michael, was born in 1983 and has lived with the Moon family since infancy.

Moon began writing stories and poems as a child and turned to writing science fiction as a teenager. She treated her writing as a hobby until her mid-thirties. In 1985, Moon sold her first story, "Bargains," to **Marion Zimmer Bradley's** *Sword and Sorceress III* anthology, followed quickly by the sale of "ABCs in Zero G" to *Analog*, both of which were published the following year. Moon's first novel, *Sheepfarmer's Daughter*, was published in 1987; in addition to winning the Compton Crook Award in 1989, *Sheepfarmer's Daughter* became the first book in her Legend of Paksenarrion series, quickly followed by *Divided Allegiance* (1988) and *Oath of*

Gold (1989) and two prequels, *Surrender None* (1991) and *Liar's Oath* (1992), all set in a **Tolkienesque** Middle-earth realm.

Turning her focus from fantasy to science fiction, Moon then collaborated with **Anne McCaffrey** on two novels for the Planet Pirates series and began the Serrano Legacy books with *Hunting Party* (1993). This series, which also includes *Sporting Chance* (1994) and *Winning Colors* (1995), has branched into four more books featuring Esmay Suiza (*Once a Hero*, 1997; *Rules of Engagement*, 1998; *Change of Command*, 1999; *Against the Odds*, 2000). The series is set in a futuristic universe where Moon explores the idea of human rejuvenation—a process that allows the wealthier segments of the population to live several hundred years—and its ramifications for society. The Serrano/Suiza books also depict women in the military who have a greater aptitude for command than the military men in their lives.

The Vatta's War series, which includes *Trading in Danger* (2003), *Marque and Reprisal* (2004), and *Engaging the Enemy* (2006), focuses on Kylara Vatta, a prominent member of the Vatta shipping cartel, who is expelled from her planet's space-naval academy shortly before graduation and then must deal with attacks on her family from an unknown source. Vatta's War delves into the effects of massive communications losses on spacegoing economies and planetary defenses.

See also: Neurodiversity.

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NAOMI STANKOW-MERCER

**MOORE, C[ATHERINE] L[UCILLE]
(1911–1987)**

C. L. Moore is an American author known for her collaborations with her first husband, **Henry Kuttner**, as well as her own fiction. She explored **feminist** ideas and featured strong-willed, independent female characters in her work. Moore’s vivid, metaphorical writing helped raise **pulp science fiction** standards for prose, characterization, and mood. She wrote a range of fantasy and science fiction that bordered on **horror**, concerning aliens, mythological creatures, and time travel.

Born in Indianapolis, Indiana, Moore was a voracious reader due to ill health during childhood. Dropping out of college to take a secretarial job at an Indianapolis bank, she started the classic story “Shambleau” while practicing typing. Published in **Weird Tales** in 1933, when Moore was twenty-two, the story is an updating of the Medusa myth that likens the female to the alien and introduces the morally complex spaceman Northwest Smith.

“Black God’s Kiss” (*Weird Tales*, 1934) introduces Jirel of Joiry, the courageous warrior maiden who obtains a powerful weapon to kill the man who has usurped her castle and kissed her without consent. A striking departure from the standard male hero, Jirel was a beautiful female protagonist equal in battle to men. Moore’s story “No Woman Born” (*Astounding*, 1944) questions the nature of human identity through the tale of a badly burned dancer resurrected as a robot. Moore reworked myths and archetypes, including Lilith, the **Amazons**, the Living Doll, and the Sirens, to construct

feminist themes. Her choice to publish under her initials (originally to hide the income from the bank) reflected the largely male readership of the pulps, but her complex **romance** plotlines were popular with those readers.

Any discussion of Moore would be incomplete without reference to Kuttner because of their numerous collaborations. After a letter from Kuttner to “Mr. Moore” started their friendship and collaboration, they married and moved to New York in 1940, working together or consulting one another on nearly everything they wrote. Much of the work that appeared under Kuttner’s name was cowritten, and their eighteen pseudonyms included Lewis Padgett, Keith Hammond, and Lawrence O’Donnell. Though it is difficult to parse collaborations for authorship, Moore is credited with the emotionally moving, lyrical elements and Kuttner with the plotting; two of their notable stories include “Mimsy Were the Borogoves” (1943) and “Vintage Season” (1946). Kuttner and Moore moved to California in 1950 to pursue Hollywood writing, where Moore earned B.S. (1956) and M.A. (1964) degrees from the University of Southern California. After Kuttner’s death in 1958, Moore wrote screenplays for mystery and other genres, until marrying Thomas Reggie in 1963, whereupon she ceased writing.

Moore’s accomplishments have been recognized by a 1981 World Fantasy Lifetime Achievement Award, a 1981 Worldcon guest of honor role, a 1998 induction into the Science Fiction Hall of Fame, and (with Kuttner) the 2004 Cordwainer Smith Rediscovery Award.

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AMELIA BEAMER

MORRISON, TONI (1931–)

Toni Morrison was born Chloe Anthony Wofford in Lorain, Ohio, the second of four children in a black working-class family. She studied humanities at Howard and Cornell universities and worked as an **editor** for Random House and as a professor at Texas Southern, Howard, Yale, and Princeton universities. Her first novel, *The Bluest Eye*, was published in 1970; the story was developed in a writer's workshop and depicted the pain of a young black girl named Pecola Breedlove who believed she would be loved if she had blue eyes.

Morrison's richly written novels of African-American history, mythology, separation, and loss as well as empowerment and love have been awarded numerous literary **awards**, including the Pulitzer Prize in 1988 and the Nobel Prize in 1993. To date, she has published eight novels, as well as critical essays, children's books, a play, and a libretto based on her novel *Beloved* (1987).

Morrison's novels are noted for their complex portrayals of African Americans and, in particular, the women characters who defy conventional stereotypes. The stories are woven together in a fusion of folklore, legend, gossip, religion, and the supernatural to create a unique style of **magical realism** that is propelled through narratives reflecting the use of an African-American oral tradition filled with beauty and pain.

In *Song of Solomon* (1977), protagonist Milkman Dead discovers that he is descended from a "flying" African, and in *Paradise* (1998) the main characters are four women who may actually be dead taking refuge from both life and death in an abandoned convent. The house in *Beloved*, Morrison's Nobel Prize-winning novel, is plagued by a baby **ghost**, which later manifests itself as an eighteen-year-old woman. Many of the female characters in the novels such as Pilate (*Song of Solomon*), Baby Suggs (*Beloved*), Consolata and Lone (*Paradise*), and "L" (*Love*, 2003) are known to have mystical powers like being able to heal, prophesize, or prolong life. A blend of realistic narrative and African folklore lends credence to the elements of the fantastic in all of these novels.

See also: "Intersections of Race and Gender" (vol. 1).

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SARAH A. APPLETON

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NEURODIVERSITY

The term *neurodiversity* refers to the concept that people differ in their sense perceptions and intellectual processing. This term is usually used in a context which assumes that deviations from what is considered “average” or “normal” should be treasured as part of the diversity of human experience—analogueous to differences in race or **gender**—rather than as defects. The word was coined in the 1990s and first referred to people with autism and related conditions such as Asperger’s Syndrome, but today it is applied to a wide range of people who may not fit into a scientific or medical category. The term *neurotypical* (NT) is used, particularly within the neurodiverse community, to refer to people who are not neurodiverse—that is, to those whose nervous systems are considered normal or typical.

Science fiction has proved a fertile ground for the exploration of neurodiversity: some authors have created new types of neurodiversity—such as “hyperempathy syndrome” in **Octavia Butler’s** *Parable of the Sower* (1993)—and others have included characters who are neurodiverse without labeling them as such. Famous examples of the latter include the **Star Trek** characters Spock and Seven of Nine, both noted for their superior logic and lack of social skills. The well-known popularity of science fiction among neurodiverse people may stem partly from identification with such characters, as noted by, for instance, the autistic authors Temple Grandin and Dawn Prince-Hughes.

Some science fiction writers have treated neurodiversity more directly, identifying characters as autistic or having other **disabilities** and exploring the consequences for the character and their society. For instance, **Elizabeth Moon’s** novel *The Speed of Dark* (2002) explores the question of whether autism is a disease that should be cured if possible or an acceptable segment of the spectrum of human behavior. Moon’s novel is set in the near future and narrated by Lou Arrendale, an autistic man who is living reasonably successfully in the NT world. When a cure for autism is discovered, however, Lou must decide if he will take the cure and become “normal” or retain his identity as an autistic person.

Margaret Atwood’s *Oryx and Crake* (2003) portrays a **dystopic** future world ruled by the brilliant genetic scientist Crake. Notably, Crake was **educated** at a school colloquially referred to as “Asperger’s U” because many students had both great abilities in science and a remarkable lack of social skills. The disconnect between autistic individuals and NTs is also explored in **Pat Murphy’s** story “Inappropriate Behavior” (2004): the protagonist, Annie, has many autistic traits, and her inability to communicate leads to tragedy. However, the story can also be read as a criticism of the therapeutic community, which is more interested in cultivating conventional behavior than in a real understanding of the diversity of humanity.

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SARAH BOSLAUGH

NEW WEIRD

The New Weird is a movement currently in progress in speculative fiction. Exactly what it consists of has been disputed by writers and critics at length, but a general consensus uses the term to describe a group of texts that subvert clichés of the fantastic in order to put them to discomfiting, rather than consoling, ends. This literature tends to challenge the generic boundaries between fantasy, science fiction, and **horror**. Writers that have been associated with the New Weird include K. J. Bishop, Steven Cockayne, Paul Di Filippo, John Harrison, Thomas Ligotti, Ian R. MacLeod, **China Miéville**, Alastair Reynolds, Justina Robson, Steph Swainston, and M. Jeff VanderMeer, among others. Since the New Weird is a nascent phenomenon, a list of those who write in this mode must be provisional and fluid.

Contention is one of the keystones of New Weird's history. Harrison is credited with coining the moniker "New Weird" in the introduction to Miéville's novella *The Tain* (2002). The movement began to coalesce as an entity and was subject to scrutiny on the online bulletin boards associated with *Third Alternative* magazine and Nightshade Books in mid-2003. The idea that a New Weird movement even exists—or that such a

group of writers or texts exists—was contested in these discussions, and some whose work has been described as New Weird have eschewed the association (VanderMeer, for example). One argument is that the term does a disservice to authors writing with varied approaches, veiling the disparateness of their work rather than highlighting it; another is that subcategorizing already-categorized genre literature cannot benefit speculative literature as a whole.

Key texts that have come to be associated with the New Weird are Miéville's *Bas-Lag* novels (*Perdido Street Station*, 2001; *The Scar*, 2002; *Iron Council*, 2005); Harrison's *Light* (2004); VanderMeer's *City of Saints and Madmen* (2001); Bishop's *The Etched City* (2004); Di Filippo's *A Year in the Linear City* (2002); MacLeod's *The Light Ages* (2003); Robson's *Natural History* (2004); and Swainston's *The Year of Our War* (2005). Miéville, whose novels *Perdido Street Station* and *The Scar* were gaining critical attention, became a vocal proponent of the New Weird and published a discussion of it as guest editor in issue 35 of *Third Alternative* (Summer 2003).

Mirroring the array of writers whose works are associated with it, the New Weird's influences are heterogeneous. Important precursors include the "weird" fiction of **pulp**, particularly H. P. Lovecraft, Mervyn Peake's *Gormenghast* trilogy, and Harrison's *Viriconium* stories. For Miéville, modern "weird" literature also stems from works by Clark Aston Smith, T. F. Powys, Lucy Lane Clifford, Gene Wolfe, and Jane Gaskell. Absurdist and surrealist influences are evident. Moreover, New Weird works tend to be executed with attention to writing craft and "literary" thoughtfulness and earnestness.

The New Weird has been described at times as a contestation of familiar

literary genres: a blending of science fiction, fantasy, and horror genre strategies. At other times, it has been described as a blending of realism and genre, as a movement or a “moment,” and as a marketing category. It can also be viewed as an aesthetic informed by a political sensibility. Miéville has suggested that the New Weird has a political function that goes beyond the blurring of genre boundaries. The resulting “weirdness” may arise from its inversion and subversion of familiar fantasy tropes, which the New Weird mobilizes to ends that are politically radical. These ends challenge the consolatory effect of some fantasy that works in clichés. In particular, Miéville has criticized Tolkien-esque fantasy, as well as **J. R. R. Tolkien’s** notion that **fairy tales** (and fantasy literature by extension) should have a consolatory function. The latter suggests a retreat from questioning, subverting, and challenging the status quo, an effect the New Weird disdains, according to Miéville.

Furthermore, the New Weird is said to be secular and political. It has an awareness of how power is wielded, and shows normative morality and religion to be implicated in maintaining oppressive power structures, rather than being the answer to the woes of the world as in “consoling” fantasy. Bearing a sensibility that grounds it in a sense of “realness,” these works confront the mechanics and manifestations of power in our own world, rather than using the invented world to lull and comfort readers. The aesthetic that tends to manifest in these texts presents the grittiness and unsavory aspects of human experience and can play within the register of the grotesque, rather than presenting a moralized, sanitized, idealized vision of the world.

Women have been well represented in discussions about the emergence of

and involved in the evolution of ideas about the New Weird in online venues. And while the majority of figures central to the New Weird moment have been men, Bishop’s *Etched City* is considered to be one of its central texts. This novel tells the tale of two former marauders, Raule and Gwynn, who confront class inequity from opposite sides of the power divide in the surreal city of Ashamoil. *The Etched City* was the winner of the William L. Crawford **Award** for best first novel, and Bishop herself was a finalist for the John W. Campbell Award for best new writer in 2005 and 2006, among other awards.

Robson’s and Swainston’s work has also been associated with the New Weird. Robson’s fiction tends toward hard science fiction and has been recognized with numerous awards and nominations. Her novels include *Silver Screen* (1999) and *Mappa Mundi* (2000), both short-listed for the Arthur C. Clarke Award; *Natural History* (2003), short-listed for the British Science Fiction Association Award in 2004; and *Living Next Door* (2005). Robson came in second for the John W. Campbell Award. Swainston was also a finalist for the Campbell in 2005 and 2006. *The Year of Our War* (2004) and *No Present Like Time* (2005) have both been claimed as instances of New Weird novels by affiliates of that set. Thus far, the New Weird, as a conglomeration of disparate texts and literary tendencies or idiosyncrasies, has displayed more preoccupation with class politics than matters of sex and **gender**.

See also: “Intersections of Class and Gender” (vol. 1); Marxism.

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DARJA MALCOLM-CLARK

NORSE MYTHOLOGY

Norse mythology, also known as Viking mythology or more generally as Scandinavian mythology, refers to the pre-Christian religion, legends, and beliefs of the Scandinavian people. It is the most well-known version of the ancient **Germanic** mythology and includes the closely related Anglo-Saxon mythology. The Nordic legends were the basis of the religion of the Vikings and Saxons, who were responsible for settling much of western Europe in the period between the fifth and eleventh centuries. The Nordic legends, along with Greek and Celtic mythology, incorporate the largest body of folklore and folk-memory in Western tradition. The origins of the Nordic legends are more recent than Greek, Hebrew, or Celtic mythology, dating from the early years of the first millennium AD. At the heart of Norse mythology are the adventures of the Aesir, a clan of gods who were led by Odin and battled the Jotun, the Titans and giants of Norse mythology, who lived in Jotunheim. The Aesir lived in Asgard, whose location is uncertain but is believed to be in the sky since it is reached by way of a rainbow, the Bifrost Bridge.

The story of the Aesir is recounted in the Icelandic Eddas, the most important of which are the Elder Edda, which is attributed to Icelandic historian Sae-mund around the eleventh century, and especially the Younger or Prose Edda, attributed to Icelandic historian Snorri Sturlason around the thirteenth century. The Prose Edda was not rediscovered until 1625. The Eddas portray the gods and giants as larger-than-life characters who can be seen as

archetypes for human behavior; thus Odin embodies wisdom and magic, Freya is the desire of every man, and Bragi is the "super-poet." The gods were also portrayed as having human interests and faults. This mythology lacks the sharp good-versus-evil dualism of Christianity; while the giants were usually opposed to the gods, they were not inherently evil—merely rude, uncivilized, and boisterous. Therefore, it is possible to negotiate with them and even, occasionally, to relax with them. The other well-known Nordic legend is *Beowulf*, which, although its authorship is unknown, almost certainly originated in Denmark prior to the Saxon invasions of Britain.

Examples of authors who feature Norse mythology in their work include Kate Elliot (*King's Dragon*, 1997; *Prince of Dogs*, 1997; *The Burning Stone*, 1998; *Child of Flame*, 2000; *The Gathering Storm*, 2003; *In the Ruins*, 2005; *Crown of Stars*, 2006), Margaret Elphinstone (*The Sea-Road*, 2000), **Nancy Farmer** (*The Sea of Trolls*, 2004), Catherine Fisher (the *Snow Walkers* trilogy, 2003), Jude Fisher (*Sorcery Rising*, 2002; *Wild Magic*, 2003; *Rose of the World*, 2005), **Neil Gaiman** (*American Gods*, 2000), Cecilia Holland (*The Ravens*, 1997), **Diana Wynne Jones** (*Eight Days of Luke*, 1975), Edith Pattou (*Hero's Song*, 1991; *Fire Arrow*, 1997), Diana Paxson (*Brisingamen*, 1984; *The Paradise Tree*, 1987; *The Wolf and the Raven*, 1993; *The Dragons of the Rhine*, 1995), Susan Price (*Odin's Voice*, 2005; *Odin's Queen*, 2006), Sigrid Undset (*Gunnar's Daughter*, 1998), and Kim Wilkins (*Giants of the Frost*, 2005).

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MICHELE FRY

NORTON, ANDRE (1912–2005)

Andre Norton was an American science fiction and fantasy author who was the first woman awarded the Nebula Grand Master **award** for lifetime achievement by the Science Fiction and Fantasy Writers of America. While her early work, written primarily for young adults but enjoyed by readers of all ages, was not critically recognized, she later received more than twenty awards for her fiction, including the Gandalf (a special Hugo Award) and the Life Achievement Award from the World Fantasy Convention.

Born Mary Alice Norton, she began writing for the school newspaper in high school and finished her first novel in her senior year. Her interest in history led her to enroll at the Flora Stone Mather College of Western Reserve University. Norton planned to teach history but had to leave school during her first year because of the Depression. She then worked as a children's librarian and took writing and journalism classes at night. She also worked as an **editor** for Gnome Press.

Norton's earliest publications were children's historical novels. Her first novel, published when she was twenty-two, was *The Prince Commands* (1934). She published it under masculine-sounding pseudonym "Andre Norton" at her publisher's request, and the pseudonym was continued when she began publishing her science fiction during the 1950s. She later took it as her legal name. Her historical novels included a series about the World War II underground in the Netherlands, which won an award from the Dutch government in 1964. Norton's keen interest in history and historical research led her to found and run the High Hallack Genre Writers' Research and Reference Library, the sole research center devoted to creating, preserving, and

promoting genre fiction. High Hallack had to be closed in 2004 after she was no longer able to run it due to her health.

Whether science fiction or fantasy, Norton's novels focus on young adults, male and female, facing important rites of passage. Many of her protagonists have lost a parent or their entire families and must search for new families and homes. Her interest in telepathy that allows human beings to have closer ties to **animals** and the natural world make her an author who dealt with **environmental** and spiritual themes from the beginning. During the seventy years of her writing career, she published almost 100 short stories and more than 130 novels in the genres of **gothic**, historical, fantastic, mystery, and science fiction. Her work also stands out as among the earliest science fiction and fantasy to include multiracial characters. One of her mother's grandmothers was Wyandot Indian, and one of her father's ancestors spoke out against the Salem Witch Trials. Her earliest work, published during the male-dominated 1950s, focused on male characters, but starting in 1963 with the publication of *Witch World*, female characters were more often her protagonists and main characters.

In 2005, the Science Fiction and Fantasy Writers of America established the Andre Norton Award for Young Adult Science Fiction and Fantasy, an annual award. In addition, the International Association of the Fantastic in the Arts worked with her to establish the Crawford Award, given for an outstanding new writer's first fantasy book.

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ROBIN ANNE REID

O

OATES, JOYCE CAROL (1938–)

Prolific among contemporary writers, Joyce Carol Oates is an American writer who began her distinguished literary career at the age of twenty-five with the publication of a short-story collection entitled *By the North Gate* in 1963. Her career has spanned more than forty years, and in that time she has published numerous novels, short stories, poetry collections, theatrical dramas, screenplays, books of nonfiction, critical essays, and works of literary criticism. Born into a modest working family in rural New York, Oates was educated at Syracuse University and the University of Wisconsin. She currently teaches at Princeton University.

As a fiction writer, Oates demonstrates exceptional versatility, largely attributed to her personal fascination with the colliding social and economic forces at play in American life. From the broad perspective, Oates portrays the philosophical contradictions as violent energies creating a portrait of contemporary America as a disordered and psychologically tumultuous place. Whether her protagonists are affluent or gripped in the depths of inner-city poverty, intellectuals or uneducated migrant workers, the characters of Oates's fiction suffer the conflicts and contradictions at the core of American culture, and suffer them intensely.

Beginning with her first novel, *With a Shuddering Fall* (1964), Oates foreshadowed her obsession with the dark side of human nature. In this novel, a teenager finds herself in a destructive relationship with an older man that concludes with his accidental death. However, as Oates's publications increased, so did her level of graphic violence. Not limiting herself to any single social taboo, Oates wrote on a variety of dark subjects including incest in *You Must Remember This* (1987), serial killers in *Zombie* (1995), sexual-political power in *Black Water* (1992), and murder in *Mysteries of Winterthurn* (1984). While critics often emphasize Oates as a **gothic** writer, it becomes clear that her genius lies in her distinct ability to convey the complexities of vulnerable psychological states at the literal edge of sanity.

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CHRISTINE HILGER

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P

PHELPS [WARD], ELIZABETH STUART (1844–1911)

Elizabeth Stuart Phelps was an American writer who supported herself from her twenties, publishing hundreds of short stories, essays, and poems and sixty-three books, including *The Gates Ajar* (1868), the second best-selling novel in nineteenth-century America. Several of her novels have been reprinted, and many of her stories, particularly those that feature the fantastic, appear in contemporary collections.

Phelps's interest in the fantastic began in her childhood, when she heard her paternal grandfather's stories about his haunted parsonage. A Congregational minister, he eventually became a professor at Andover Theological Seminary in Massachusetts—as did her father—but his stories about his rather lively Connecticut poltergeist gained national interest as the subject of several researchers. Phelps incorporated this phenomenon in her early **ghost story** “The Day of My Death” (*Harper's*, October 1868), in which a young couple contends with a haunted house and several mediums who incorrectly predict the day of the husband's death. Phelps collected this story with others that feature the supernatural in *Men, Women, and Ghosts* (1879), including “What Did She See With” (published as “What Was the Matter” in the *Atlantic Monthly*, August 1866), about a servant with second sight, and “Kentucky's Ghost” (*Atlantic Monthly*, August 1868), about a ship haunted by a child's vengeful ghost. She wrote one story

from the perspective of a ghost: the speaker of “Since I Died” (*Scribner's*, February 1873; collected in *Sealed Orders*, 1880) lingers after her death to comfort her bereaved.

A Christian feminist reformer, Phelps frequently connected fantasy to Christianity and used the combination to envision social change. *Men, Women, and Ghosts* features two stories in which Jesus Christ appears to desperate or dying women. In “The Tenth of January” (*Atlantic Monthly*, March 1868), based on Phelps's research into the collapse of the Pemberton Mill, Jesus comforts a mill girl as she dies under the rubble. In “One of the Elect” (published as “Magdalene” in *Hours at Home*, September 1885), he takes away the soul of a fallen woman. He also appears in order to redeem a wayward, working-class wife in “The True Story of Guenever” (*The Independent*, June 1876; collected in *Sealed Orders*) and to preach a sermon on social reform in “The Bell of St. Basil's” (*Atlantic Monthly*, May 1889; collected in *Fourteen to One*, 1891).

While *The Gates Ajar* only hints at an ideal domestic heaven, Phelps followed it with her most extended fantasy works. *Beyond the Gates* (1883) is the first-person narrative of a female reform worker who dies, examines a Christian heaven, and returns to suggest her story may be a fever-induced fantasy. *The Gates Between* (1887) is presented as a written communication from the spirit of a self-absorbed physician who resides in an interim space so that his spirit may be rehabilitated—a space that is one of several intermediate worlds scattered around the

galaxy, on a higher plane than Earth but not quite heaven. Popular in its day and entertaining today, Phelps's fantasy writing and its fantastic social revisions offer insight into the impetus for reform in the nineteenth century.

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ROXANNE HARDE

PIERCY, MARGE (1936–)

Marge Piercy is an American author and activist whose published work comprises fifteen novels and an equal number of poetry collections, as well as a range of coauthored materials, including a play and a nonfiction guide to writing. Two of her novels are written as works of science fiction. Piercy has received four honorary doctorates and more than fifteen **awards** for excellence in letters, including a grant from the National Endowment for the Arts. She received the 1993 Arthur C. Clarke Best Science Fiction Novel Award for *Body of Glass*, which was published under the title *He, She, It* (1991) in the United States.

Even her works that are not written in the science fiction or fantasy genres often include characters who apply extrasensory or intuitive powers in the conduct of their lives. Piercy's first novel that contains such a story line is *Woman on the Edge of Time* (1976). This novel tells the story of Consuelo "Connie" Ramos, a thirty-seven-year-old Chicana mother living in New York City, who is unable to successfully navigate the tough social and personal circumstances of her life. She is diagnosed as schizophrenic, her daughter removed from her care, and then is sent to a mental hospital. There she is tormented by the effect of the drugs

administered to her and by her jailers/caregivers. Connie escapes the horror of her daily life by projecting herself into the year 2137, where she finds an egalitarian community in which she can exist. The future is an imperfect one, but Connie is able to assert her leadership qualities and learn lessons that she attempts to apply during those times when she is forced to travel back to the present and confront the reality of her life. Piercy's contrasting narrative of realism and science fiction remind readers about the social phenomena that sometimes inspire science fiction writers.

Piercy's novel *He, She, It* has a structure similar to *Woman on the Edge of Time*, with two parallel story lines taking place in different time frames and geographic locations. The present in this work is the year 2059 on the East Coast of the former United States; the past takes place in the sixteenth-century **Jewish** ghetto in Prague. Piercy's novel is notable for its interpolation of Jewish lore in the form of the Golem tale and its reworking in the presentation of the cyborg as a futuristic cultural metaphor. The female protagonist Shira travels from one time period to another, loses custody of her child, and finds that the future contains both **utopian** and **dystopian** elements, yet the inhabitants of this world are sustained through the possibilities of their imagination.

All of Piercy's writing, both novels and poetry, but especially her science fiction, is replete with characters whose sometimes heroic and other times mundane actions are exemplary of how collective human agency simultaneously affects social change and serves as nourishment to people who are faced with the grinding severity of the conditions in which they live.

See also: Feminist Science Fiction.

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MARÍA OCHOA

PRATCHETT, TERRY (1948–)

Terry Pratchett, an English author, has published more than forty books for the adult, young adult, and children's markets, consistently featuring strong female characters in secondary and primary roles. After reading *The Wind in the Willows* (1908) at age ten, Pratchett became an avid consumer of fantasy, mythology, and folklore. He published his first story at age fifteen and his first novel in 1971. Working as a journalist and later as press officer for a utility company, Pratchett continued to write and publish several more novels, becoming a full-time writer in 1987. His books have been widely translated and have garnered many **awards**, including the Carnegie Medal. In 1998, Pratchett was named an Officer of the British Empire (OBE).

Pratchett writes fantasy, and his work is most often classified as **comedy**, parody, or satire; most of his novels function within all three genres, but the earlier works are more comic and the later ones darker and more satirical. The bulk of Pratchett's fantasy is set on the Discworld, a flat planet carried through space on the back of a cosmic turtle. The Discworld is

ever-expanding in its history, geography, peoples, magics, and technology, allowing Pratchett to mirror popular culture and recent events without violating world parameters or reader expectations; this fluidity is, in fact, the Discworld's one true constant.

Pratchett has said that he first created the Discworld as a parody of the **sword-and-sorcery** fantasy genre, and in keeping with that origin, the world is nominally patriarchal. Governments, industries, most city guilds, law enforcement, and criminal organizations are headed by men, and the wizards' Unseen University is an all-male institution. Within this patriarchal structure, though, female characters gain and exercise power by both fulfilling and subverting **gender** norms. Although Pratchett has not, to date, presented a fully formed lampoon of **feminism** or feminist movements to the same extent he has parodied academia (the Unseen University) or police work (the city of Ankh-Morpork's night watch), themes based on feminist thought and feminist issues do appear.

The most common feminist theme is the question of balancing career expectations and traditional gender roles, a problem shared by several young female characters and exemplified by Magrat Garlick, a young witch who gives up her place in the coven to marry the king, and by Susan Sto Helit, a young noblewoman whose **education** and, later, teaching career are interrupted whenever her adoptive grandfather, Death, involves her in his plans or problems. In keeping with the Discworld's role as a reflection of our world, Pratchett resists easy resolutions for such situations.

Two instances of more direct treatment of feminist issues are a dwarven female watch officer who appears in several books and the novel *Monstrous*

Regiment. Like all dwarven females, Cheery Littlebottom is, in her first appearance, indistinguishable from a male dwarf; dwarven culture recognizes no gender differences. Soon after arriving in the city of Ankh-Morpork, however, Cheery becomes the Discworld's first feminine dwarf: she wears lipstick amid her beard, dons a heavy leather skirt instead of breeches, and welds heels to her iron boots. Her determination to adopt feminine gender markers and still participate in both her masculine-identified culture and traditionally male job as an officer of the city watch reflects the Third Wave feminism of the latter part of the twentieth century. Additionally, Cheery's challenge to traditional dwarven gender expectations emboldens other dwarven females to challenge them as well; in this, Cheery practices *de facto* feminism: individual actions that ease barriers for other women regardless of whether the originator acts purely in self-interest.

De facto feminism is also at work in *Monstrous Regiment* (2003), a novel about a number of young women who, for various reasons, disguise themselves as men and enlist to fight in their patriarchal homeland's long-standing war. Although the characters are pursuing their own ends, the women's incognito military service results in both an end to the war and the opening of military service (and the accompanying wages, nontraditional work, and travel) to women. This novel also reflects tensions between Second and Third Wave feminism. The young women discover that the military's upper echelon is largely run by older women passing as men, women who ran away from traditional gender roles and expectations in their own youth and who achieved and maintained power by adapting to masculine norms—and who are reluctant

to allow or support the next generation's vision of gender equality.

Ironically in light of these more obvious commentaries on feminism, Pratchett's most popular female characters occupy the most traditional gender roles. The witches Granny Weatherwax and Nanny Ogg fully inhabit their stereotypical roles of prudish spinster and much-married beldam, respectively, and perform traditional wise woman services, such as midwifery. Clad in black dresses and de rigueur pointy hats, they also wield considerable social, psychological, and magical power, and it is the tension between their traditional gender ideals, their power, and ultimately their sense of justice that creates both drama and **comedy** in their stories. Pratchett has recently introduced another popular witch into the Weatherwax/Ogg storyline, young adult character Tiffany Aching.

See also: Fairy Tales and Folklore.

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INEZ SCHAECHTERLE

PREGNANCY AND REPRODUCTION

Women's childbearing abilities have historically been central to constructions of femininity. Women were (and, in certain cultures, still are) defined primarily by their ability to carry and give birth to children. In turn, this **gender** construction functioned to legitimate women's exclusion from the public sphere. Because of reproduction's fundamental impact on women and society, many science fiction (SF)

writers have addressed the subject in their texts.

Generally, authors adopt two attitudes towards reproduction. On the one hand, conservative or antifeminist authors characterize pregnancy and childbirth as women's highest calling and greatest achievement, as in **Robert A. Heinlein's** *Friday* (1982) or Edmund Cooper's *Gender Genocide* (also published as *Who Needs Men?*, 1972). This view is also prevalent in women's SF from the late nineteenth and early twentieth centuries. In **Charlotte Perkin Gilman's** *Herland* (1915), individuals have to show themselves worthy of bearing children. On the other, **feminist** authors tend to present pregnancy as positive but to be aware of how it can oppress women, since it emphasizes sexual difference and enables patriarchy to reduce people to biological functions. For example, **Margaret Atwood's** *The Handmaid's Tale* (1985) imagines a **dystopian** future where most of the population has become sterile and the remaining fertile women serve as breeders. Similarly, **Marge Piercy's** *Woman on the Edge of Time* (1976) depicts a community that has reluctantly replaced pregnancy with procreative technology as a means of ensuring equality.

Because many **feminist science fiction** writers are skeptical about heterosexuality and advocate **lesbian** separatism, they explore new modes of reproduction within their texts. Biotechnology is a popular alternative, whether it takes the form of **cloning** facilities (as in **James Tiptree Jr.'s** "Houston, Houston, Do You Read?" 1976), ova-fusion (Leona Gom's *Y Chromosome*, 1990), artificial wombs (*Woman on the Edge of Time*), or **genetic engineering** (**Suzy McKee Charnas's** *Holdfast Chronicles*, 1974–99). In other cases, writers are inspired by the eco-feminist belief in a mystical connection

between women and nature. For instance, Shelley Singer's *Demeter Flower* (1980) tells of a flower that causes pregnancy when ingested, and Merrill Mushroom's *Daughters of Khaton* (1988) has a supernatural Hylantree that creates children from genetic material.

Alternatively, science fiction shows women developing their "female nature" to procreate. Such texts are not concerned with providing scientific explanations, but with empowering women by granting them exceptional qualities. **Nicola Griffith's** *Ammonite* (1992) has women entering trances during which one impregnates the other, while Jane Fletcher's *The World Celaeno Chose* (1999) imagines telekinetics who create embryos by fusing DNA. Finally, writers have aliens act as substitutes for human men, as in **Octavia Butler's** *Xenogenesis* trilogy (1987–89).

Science fiction can also consider how men might experience pregnancy. **Lois McMaster Bujold's** *Ethan of Athos* (1986) invents an all-male world where children are grown in artificial wombs but where men feel certain emotions associated with pregnancy. Butler's "Bloodchild" (1984) explores male pregnancy more literally with its men who carry the insect-like Tlics' young. Male pregnancy is a popular theme within **slash fiction** as well.

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KAREN BRUCE

PROFESSIONAL MAGAZINES

The Science Fiction and Fantasy Writers of America (SFWA), the largest

organization for authors of speculative fiction, defines a *professional* magazine as one that pays for all works of fiction, in advance or on publication, has a circulation of at least 1,000 copies, and has published consistently for at least one year. In the case of online magazines, circulation may be determined by a demonstrated number of downloads per issue. The term differentiates paying publications from amateur fanzines and from self-publishing venues in which an author has paid to appear.

Science fiction stories first appeared in **pulp science fiction** magazines in the late nineteenth century. In 1926, *Amazing Stories* became the first magazine devoted entirely to “scientifiction,” stories that extrapolated from scientific fact. Short works of fantasy tended to appear alongside **horror** stories in magazines like **Weird Tales**. As fantasy developed a more modern character, it was paired with science fiction as often as with horror.

The longest-lived science fiction magazine, *Astounding Stories of Super Science*, which began in 1930, was at first just another sensationalistic pulp. In 1960, editor John W. Campbell changed its title to *Analog Science Fiction and Fact*, reflecting his preference for realistic portrayals of science rather than gadget-packed action. He also developed a reputation for supporting new authors with detailed feedback and encouragement, even in rejection letters. Now under the editorial direction of Stanley Schmidt, *Analog* counts among its discoveries authors **Lois McMaster Bujold** and **Anne McCaffrey**.

The Magazine of Fantasy and Science Fiction (F&SF) debuted in 1949. Founding editors J. Francis McComas and Anthony Boucher quickly established a reputation for printing **award**-winning works of high literary quality, including novellas and serialized works. By the

early 1960s, the magazine had earned two Hugo Awards for best magazine and issued several anthologies. Kristine Kathryn Rusch won a Hugo for best professional **editor** during her six-year term before handing it off to current editor Gordon Van Gelder. Notable alumni of F&SF include **Shirley Jackson**, **Ursula K. Le Guin**, and Daniel Keyes. The magazine is also known for nonfiction columns by notable authors, including **Judith Merrill** and **Isaac Asimov**.

Genre-magazine giant Davis Publications expanded into the burgeoning field of science fiction in 1977 with *Isaac Asimov’s Science Fiction Magazine*, counting on Asimov’s name recognition among science fiction fans and good reputation outside the genre to attract serious readers. Asimov himself was a regular contributor to the magazine until his death in 1992. It developed a reputation for stories that blurred the line between science fiction and fantasy and, less explicitly, for its interest in works by women authors, including **Octavia Butler** and Connie Willis. It has also had three woman editors: Kathleen Moloney, **Shawna McCarthy**, and current editor Sheila Williams.

In 1994, McCarthy opened *Realms of Fantasy* as the counterpart of Sovereign Media’s *Science Fiction Age*. The magazine outlived its sister publication, offering a combination of original fiction, genre news, and film and game reviews, as well as glossy covers and full-color interior illustrations. The magazine has been nominated for several Hugos and has featured authors Kristine Kathryn Rusch and Kelly Link, among many others. Additional features include book reviews, a science column, and a “Folkroots” column established by **Terri Windling**.

By 2000, many print magazines had developed some promotional or

supplementary presence on the **Internet**. Two online magazines debuted that year, **Ellen Datlow's** *SciFiction*, now closed, and *Strange Horizons*, a weekly magazine of speculative fiction and poetry founded by **Mary Anne Mohanraj**. The longest-running Web-based professional magazine, it is unique in being supported entirely by donations and biannual fund drives. Susan Marie Groppi became editor in 2004, heading a staff of about thirty volunteers. The site has published two stories nominated for Nebula Awards and has itself been nominated for a Hugo Award for best website.

Professional magazines played a vital role in defining science fiction and fantasy as genres. When publishers first began seeking out original works, they combed through magazines for stories that could be reprinted or expanded for an audience hungry for paperback fiction. Periodicals are now an integral part of the market, a place where readers can sample a variety of new and established authors, and where publishers can scout up-and-coming talent. Magazine editors rely on this pool of amateur talent, not only because of the prestige inherent in discovering the next best-seller but also because well-known authors, whose names sell copies, come at a higher cost. Writers benefit from this arrangement, finding in magazines a crucial proving ground for fledgling authors and a venue where veterans can push the bounds of their craft.

Magazines also foster a sense of community among readers and authors. Readers can get to know the people behind the books in interviews and nonfiction columns where authors share their expertise in areas of personal interest. Some magazines also host chat rooms, discussion groups, or real-time author events on their websites, giving readers and authors a

chance to interact. In 1999, *Locus* magazine, which reports on science fiction and fantasy publishing, noted a steep decline in circulation for the top three magazines: *Analog*, *Asimov's*, and *F&SF*. The popularity of online publications is increasing, but overall readership for short fiction has decreased, putting a major source of new work in question. Some magazines seek a wider audience by covering a broader range of topics, especially science, gaming, or film and television media, while others focus on niche audiences in specific subgenres. Grim predictions aside, science fiction and fantasy magazines, in print or on-screen, retain a reputation for printing the newest and most exciting work in the field.

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KELLIE M. HULTGREN

PULLMAN, PHILIP (1946–)

Philip Pullman is an **award-winning** English writer, born on October 19, 1946, in Norwich, England, the son of Alfred and Aubrey Pullman. Alfred was an airman in the Royal Air Force, and the family was stationed in Rhodesia (modern Zimbabwe) when Pullman was six. Later in life, he wrote that the fragrance of roasting ears of corn, called mealies, which he had first smelled in Africa, still brought tears to his eyes.

As the violence in neighboring Kenya threatened to engulf Rhodesia, the children and their mother returned to

England to live with Aubrey's parents. Alfred was killed in action in 1954. After his death, Aubrey went to London to work, while the children stayed with their grandparents. Aubrey soon remarried, and the family moved to **Australia**. Pullman recalled the trip to Australia by sea: the immensity of the ocean, the glamour of the adults in evening clothes, the smells and sounds of the ship, and the excitement of making landfall.

In Australia, Pullman discovered that he had a knack for telling stories to his brother Francis. Pullman found storytelling to be immensely thrilling as well as challenging. He never knew ahead of time if he would be able to concoct a fabulous twist that would tie the story together. The family moved again, to Wales in 1957. After graduating from secondary school, Pullman went to Exeter College in Oxford, where he studied literature. He moved to London after college, where he met his future wife, Judith Speller. They returned to Oxford, where Pullman worked as a teacher. The family's garden shed became the office where he wrote, longhand, three pages every day.

In 1985, the first Sally Lockhart book appeared. Titled *The Ruby in the Smoke*, the book tells the story of the young Sally Lockhart, who lives in Victorian London. In search of clues to her father's death, Lockhart learns the truth about her ancestry, and about a priceless ruby. Pullman's reading of comic books as a boy and his knowledge of the Victorian comics called "penny dreadfuls" (comic books from the nineteenth century that cost one penny) provided him with melodramatic plot elements that gave the story energy and tension.

Published in 1995, *The Northern Lights*, first of the His Dark Materials trilogy, begins the story of Lyra Belacqua. The

subsequent volumes, *The Subtle Knife* (1997) and *The Amber Spyglass* (1999), built the story into an epic struggle of good and evil. The trilogy won many awards, including the 2002 Whitbread Book of the Year Award for *The Amber Spyglass*, the first children's book to be so honored.

The worlds of Pullman's imagination are populated by scores of strong, dynamic female characters. Glamorous and power-hungry Mrs. Coulter is contrasted with the equally beautiful witch Serafina Pekkala, who embodies the natural world. Sally Lockhart discovers her true identity as she unravels the mystery of the ruby and learns about the diabolical actions of the evil Molly Holland. Richly textured, compellingly realized, Pullman's characters transcend traditional **gender** roles in their various heroes' journeys through landscapes and trials of mythic proportions.

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MARGARET SPEAKER YUAN

PULP SCIENCE FICTION

The term *pulp* refers to the cheap, chemically processed wood-pulp paper on which early popular fiction magazines were printed; it also refers to page size (7 inches by 10 inches, as opposed to the smaller digest size, as

pioneered by *Reader's Digest*, or the larger bedsheet size of "slicks" like *Collier's*). By extension, "pulp" came to stand for a literary aesthetic that included formulaic adventure plots, clunky prose, heroic themes, and, in the case of science fiction (SF), outer space settings. Although the first actual pulp-paper fiction magazines date from 1896, the "pulp era" in SF usually refers to the period between the founding of the first specialist magazines, **Weird Tales** in 1923 and *Amazing Stories* in 1926, and the pulp die-off in the mid-1950s. The "golden age" of pulp science fiction usually refers to John Campbell's tenure at *Astounding* from 1938 to 1955. Famous for lurid cover art, printed with bright coal-tar dyes, pulps tended to run between 80 and 200 pages, often with untrimmed edges; they cost twenty to thirty-five cents and were geared toward working-class men, with an emphasis on entertainment and escapism.

Science fiction as a commercial category was born in the pulp magazines, which printed a combination of stories, serialized novels, and nonfiction, including editorial columns, letters, and factual articles, as well as advertising. Most writers and **editors** were male; notable exceptions included **Leigh Brackett**, **C. L. Moore**, and **Leslie F. Stone**. Some editors contracted authors to turn in a set number of words per month, paid on salary, and printed under house names with little if any editing—sometimes sent to the printer without even having been read. Stories were also written in-house or bought from established authors and from the "slush pile" of unsolicited manuscripts.

Each magazine had a recognizable editorial direction, ranging from the hard-SF *Astounding* (now *Analog*) to the planetary **romance** and science fantasy

of *Planet Stories* and the fantasy-**horror** mix of *Weird Tales*. Editorial leanings were evidenced by the cover art: often a spaceship for *Astounding* and a pretty, half-naked woman in the clutches of some alien or monster for *Planet Stories*. The pulps were killed in part when the American Distribution Company stopped distributing them in 1955; the distribution company itself collapsed two years later. By 1958, pulp magazines had all switched to digest size or ceased production.

Pulp magazines were important in establishing fandom—the science fiction community—through editorials and especially the letter columns, enabling the correspondence that fans (whose addresses were generally printed with their names) started with each other. They were even used as ballast for trans-Atlantic ships during World War II, thus reaching and influencing **British** readers. Because of their cover art and content, pulps received little respect as literature, but recently scholars have begun to take interest in the literature and art of the pulps.

The most stereotypical portrayals of women in pulp SF were found in the cover art, although some prominent artists, such as Margaret Brundage of *Weird Tales*, were themselves women. Pulp cover illustrations tended to be misogynistic portraits of women, with exaggerated proportions that emphasized reproduction and reproductive power. Scantly clad women on cover illustrations were regularly juxtaposed with either male characters or aliens, or both, and the women were sometimes portrayed as gigantic, towering over male characters who, later in the stories, generally won the women's acquiescence or outwitted them with technology. In some later revisionist pulp fiction, the exaggerated feminine powers of sexuality actually tended to

undercut the misogyny of the pulp tradition by stressing female power over the weaker, relatively helpless human male characters. A classic example of such a story is Philip José Farmer's "The Lovers" (1952).

In terms of characterization, women in the SF pulps were often stereotypically dull types: the Scientist's Beautiful Daughter and the Hero's Girlfriend. These roles were often combined, with the female character serving as an audience for the male characters' science soliloquies or staying in the background (unless captured by an alien or monster) until the end of the story when the hero succeeds in his efforts, whereupon she falls in love. The female character was usually an object to be rescued from the monster or to be won over by the hero, although there were a few notable exceptions of strong female main characters such as Moore's Jirel of Joiry. Other common types were the Woman as Alien and the **Amazon** Queen, where strong females or female societies are seen as decadent **dystopias** to be redeemed by the arrival of human males.

Stereotypical female characters also reflect the overall trend of cardboard characters in early pulps; female characters written by men include **Isaac Asimov's** Dr. Susan Calvin and various military and scientific personnel in **Robert A. Heinlein's** stories. As capable and courageous as these women were, they were also subordinate to men and often unsympathetic, perhaps because

they rejected traditional family roles. Since the pulps were largely a male-dominated genre, many female authors also wrote of heroic characters on **quests**, such as Moore's Northwest Smith and Brackett's Eric John Stark, although the authors undercut the overly muscled hero archetype in favor of a morally complex antihero. Women writers increasingly entered the field after SF pulps had given way to novels, anthologies, and digest magazines. Research on pulp authors, stories, fan letters, and cover art provides compelling evidence that the **feminism** of the 1970s and beyond had roots in these much earlier works.

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AMELIA BEAMER



QUEER SCIENCE FICTION

Science fiction has often been seen as a particularly straight genre, but it offers a fertile field for the exploration of sexuality and **gender**. **Feminist science fiction** uses the tools of **feminism** in conjunction with genre conventions to criticize patriarchal models of gender, and, in a similar way, the term *queer*—an originally derogatory term that has been reclaimed to positively refer to people who do not identify as straight—can be used to describe texts that challenge exclusively heterosexual ways of looking at gendered and sexual identities and social structures.

“Queer” is frequently used as shorthand for “gay and **lesbian**” or for the more inclusive “LGBT,” meaning lesbian, gay, **bisexual**, and **transgender**. The acronym is sometimes further extended to include those who identify as “two-spirit,” “queer,” “questioning,” or “intersex.” However, many queer activists and theorists of the 1990s dismissed the idea that sexual identities can or should be narrowly defined, insisting that sex and gender identities are not natural but are artificially constructed through social and cultural factors. Theorists express dissatisfaction with a gendered stereotyping that insists on exclusionary, simplistic identity categories—including that of the **homosexual**; Riki Wilchins’s *Queer Theory, Gender Theory* (2004) is a useful guide to this perspective.

Queer academic and activist discourses stand against the heteronormative in society. By “heteronormative,”

they mean the dominant forces in culture—linked to, though not identical with, the masculine domination of patriarchal society—that define all sexual and family bonds in terms of the monogamous marital union of one (stereotypically masculine) man with one (stereotypically feminine) woman. Queer science fiction can imagine alternative worlds in which this model of sex, gender, and reproduction is not the norm, reminding readers of sexual possibilities beyond those which are most conventional. And queerness can make itself felt in the way we read science fiction as well as the way it is written: recent criticism has used the tools of queer theory to examine a range of speculative fiction texts.

Unusual relationships to gender and sexuality are explored in some of the earliest works the science fiction genre has claimed. Aldous Huxley in *Brave New World* (1932) explored a society where promiscuity rather than marriage was the socially enforced norm. Victor, in **Mary Wollstonecraft Shelley’s** *Frankenstein* (1818), experiments with separating reproduction from gendered motherhood. Both of these are cautionary tales that show the dreadful consequences of such changes, but they still suggest that it is possible to differ from the norm. A more positive example from the early twentieth century is Virginia Woolf’s historical fantasy *Orlando* (1928), whose protagonist switches gender quite calmly, prefiguring narratives of transexuality and such queer science fiction works as

Samuel R. Delany's *Trouble on Triton* (1976).

In the early science fiction that was published in American pulp magazines from the 1930s to the 1950s, exploration of gender mainly served to reinforce the domination of a straight male perspective. Even the work celebrated as the first positive depiction of homosexuality in science fiction, **Theodore Sturgeon's** "The World Well Lost" (1953), represents same-sex desire as a tragic flaw: the alien "loverbirds" whose existence offers hope to the human man in love with his straight male partner are sentenced to death by the homophobia of both their home-world and Earth. Sturgeon's later novel *Venus Plus X* (1960) seems to challenge conventional gender when it posits a **utopian** society inhabited by technologically advanced **androgynes**. However, when their lack of distinguishable sex is revealed as a product of social and **genetic engineering**, we are expected to share the male human protagonist's righteous, homophobic horror: even in an imagined society, changes to the system of gender are often explored only up to a point.

The upsurge in feminist science fiction that began in the 1960s politicized visions of alternative models of sexuality. One of the most famous works of feminist science fiction, **Ursula K. Le Guin's** *The Left Hand of Darkness* (1968), imagines a world where human beings are androgynes who take on sexual characteristics according to monthly cycles: there is no gender, and sexual preference bears no relation to anyone's identity. *Woman on the Edge of Time* (1976) by **Marge Piercy** features a utopian society where gender has been transcended to the extent that everyone appears androgynous to the twentieth-century protagonist; partnerships occur in multiple pairings of "sweet

friends," and children are raised by devoted groups of parents unrelated to them and with no sexualized relations to each other. The representations of gender and sexuality in both of these texts have been criticized for their relatively heterosexual viewpoints and the assumption that a colorless androgyny would be the natural result of complete freedom of gender expression, but they have deeply influenced portrayals of sexuality in later science fiction texts.

In the 1970s and 1980s, many works of feminist science fiction showed women living without men in societies where sexuality between women had become the norm, with women reproducing through mystical and/or scientific parthenogenesis. *Motherlines* (1978) by **Suzy McKee Charnas** depicts a society of women who escaped enslavement by men through finding a way to reproduce parthenogenetically by mating with their horses—a transgressive vision of female sexuality that encourages readers to confront the limits of acceptability. Charnas's *Riding Women* are not represented as a utopian community, but many science fictions by lesbian feminists in this period portrayed sexuality between women as an ideal, redemptive model that could provide a way out of a repressive, patriarchal dominant heterosexuality. **Sally Miller Gearhart's** *The Wanderground* (1979) and Katherine V. Forrest's *Daughters of a Coral Dawn* (1984) are two useful examples.

These lesbian texts may not be usefully described as queer, since they insist on the biological superiority of a nurturing, communicative, caring female nature—Forrest's women actually belong to a superior race—rather than prefiguring the queer movements' emphasis on the social construction and contingency of gender roles. A decade after the height of

these fictions' popularity, **Nicola Griffith**'s *Ammonite* (1993) updated the tradition of feminist women-only worlds from a contemporary queer perspective. Griffith eschewed the idea of a world constructed around biologically determined femininity to show cultural diversity, conflict, and a range of gender presentations on a planet where, due to a viral infection, only female-sexed people can survive.

While feminist science fiction has frequently embraced nonstraight sexualities, it has at times been more concerned with privileging female standpoints and experiences than with the queer project of questioning what a female or male, gay or straight identity might actually mean. The writers whose work correlates most to the perspectives of queer theory are often those who have been most formally experimental within the genre. **Joanna Russ**'s *The Female Man* (1975) deals with a women-only world and a battle between the sexes, but its multivocal form—sections are told from the viewpoints of four women, each representing the way a different construction of gender would allow a "Joanna" from a different world to develop—allows it to critique gender norms more deeply than many of the texts so far mentioned. Delany's *Trouble on Triton* represents a future of non-normative gender and sexual freedom in a non-normative space structured around theorist Michel Foucault's concept of the "heterotopia."

Some of the most interesting combinations of queer sexuality and science fiction writing come from writers not primarily associated with the science fiction genre and community. Kathy Acker's experimental fiction *Empire of the Senseless* (1988) takes place in a futuristic setting where fathers routinely rape, love is indistinguishable

from hate, and women find it impossible to exist simultaneously as intellectual subject and desired object: the novel performs its queer critique by bombarding readers unflinchingly with the dark, violent side of heteronormative patriarchy. Writer and queer activist Pat (now known as Patrick) Califia has published several pieces that use science fiction settings to make queer points. The short story "The Hustler," published in the queer pornographic collection *Macho Sluts* (1988), critiques mainstream 1980s feminism's oppression of people with unusual gender presentation or sexual preferences by telling the **erotic** story of a sexual outcast (a butch dyke whose sexuality revolves around bondage, domination, and sadomasochistic play) in a futuristic lesbian-feminist utopia. The story highlights the way that, even in feminist communities, insistent conformity to acceptable sex and gender roles and styles forces those who cannot fit in into the position of the outcast, the "pervert."

The figure of the misunderstood, mislabeled outsider is common in queer writing in general and in the science fiction genre where the outsider is often literally an alien. This convergence of tropes might explain not only the usefulness of science fiction as a tool for a writer like Califia but also the queer appeal of outsider figures in science fiction texts: from the abandoned and frustrated "monster" in *Frankenstein* to the oppressed minorities and coming-out narratives of the *X-Men* films.

See also: Pulp Science Fiction; Sex Changes.

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ALEXIS LOTHIAN

QUEST FANTASY

Broadly speaking, there are two kinds of quest fantasies: external and internal. In external quest narratives, protagonists embark on journeys in which they search for particular objects, people, or wisdom that is important to their personal survival or the survival of the land for which they are, or will become, responsible. During the journey, they are tested in order to become worthy of winning the prize or accomplishing the goal. They then normally return home with the desired person, object, or knowledge and use it to the greatest advantage. The earliest well-known example of an external quest is Homer's *Odyssey*.

The goal of the internal quest is usually self-knowledge, and it is usually achieved via a rite of passage that allows the protagonist to become an integrated (often adult) being. The internal quest enables young protagonists to acquire self-knowledge, experience, and greater maturity, moving from awkward childhood or youth, through puberty to adulthood, acquiring power, autonomy, and responsibility (often for self and for others). The rite-of-passage quest is, therefore,

especially popular in fantasies for children and young adults, but may be engaged upon by any who seek greater self-knowledge and maturity. In a straightforward rite-of-passage tale, (young) protagonists are faced with a challenge or dilemma, the solving of which allows them to achieve greater maturity. Early examples of internal quests include Dante Alighieri's *The Divine Comedy* (1306–21), John Bunyan's *Pilgrim's Progress* (1678), and Lewis Carroll's *Alice in Wonderland* (1864). A more complex rite-of-passage tale sees the protagonist engage in a pattern of departure, absence, and return, such as Bilbo Baggins experiences in **J. R. R. Tolkien's** *The Hobbit* (1937).

Quest narratives are one of the most basic forms of storytelling, and as the fantasy genre is inherently tied to story, most modern fantasy novels involve a quest of one sort or the other. Modern fantasy novelists often choose to combine into one tale both an internal and an external quest, in which the protagonist achieves full self-knowledge and an external goal that saves the land. Thus, in Tolkien's *The Lord of the Rings* (1954–55), Frodo sets out to save the Shire (and by extension, Middle-earth) by destroying the One Ring, but he also learns his own strengths and weaknesses in the process of journeying to Mordor.

Until relatively recently, the majority of external quests were undertaken only by male protagonists. It was more common for female protagonists to undertake internal quests, which generally involve less sword-wielding, journeying, and fighting. However, women fantasy writers have begun to create protagonists who embark on external quests, rather than the traditional internal ones. Instead of creating masculine sword-wielding heroes who battle monsters and/or madmen bent on the

destruction of their world, and one of whose goals/prizes is a bride—who may have helped or hindered the hero in his quest—women fantasists are allowing female protagonists to seize power (and swords if necessary) to fight battles. These “Lady Heroes” (to borrow **Robin McKinley**’s term) challenge myths, psychological theories, and literary conventions, refusing the immobility and passivity that has traditionally been their role, and setting off to battle the madmen and monsters themselves.

Such feminized quests often recount an early experience of abuse, abandonment, or injustice toward the protagonist. This experience serves as the call to action for the protagonist, and s/he sets out to recover from, or seek justice for, the treatment s/he has received. Feminized quests challenge the myth of the solitary male hero who must stand alone against the foe, as they recognize the empowerment that can be achieved through the protagonist’s identification with others. The recognition that other individuals are subjects in their own right allows a relationship between two or more equal subjects—whether female and male, female and female, or male and male—to strengthen the protagonist’s heroic development and sense of responsibility to others. This heroic pairing or grouping of subjects in a community of equals strengthens the sense of duty in the protagonist, allowing him or her to fight not only for themselves but for everyone.

Examples of feminized quest tales include McKinley’s *The Blue Sword* (1982) and *The Hero and the Crown* (1984), both of which feature a female protagonist who is taught or teaches herself traditionally masculine skills such as riding a warhorse, sword fighting, and military tactics and leadership.

Both Harry (Angharad) Crewe and Aerin are endowed with *kelar*, a power of magic, which they must also learn to recognize and control in order to save their land—Damar in both cases, but several hundred years apart in time—from the incursion of an evil being. In addition, Harry has to unite the people to whom she was born, the Homelander, with her adopted people, the Damarians, in order to succeed in defeating the enemy. Harry is aided in her heroic endeavors by two human companions—one male, one female—both King’s Riders, a war stallion, and a female feline. She acts as a bridge between both her worlds and as a military leader to those Homelander who agree to go to the aid of the Damarians in their battle.

Juliet E. McKenna has written two series of novels that contain feminized quests. Livak and Ryshad, the two main protagonists of the Tales of Einarinn, and Kheda, the main protagonist of the Aldabreshin Compass series, all engage in quests in order to save their people and lands from invaders; all three team up with other skilled individuals of both sexes to achieve their quests, and all three employ intelligence or cunning as much as magic and sword-fighting skills to complete their goals. Livak’s call to action is prompted by her attempt to get revenge on a local lord who had tried to rape her several years earlier, while Ryshad becomes involved in Livak’s quest as he and his mate—and fellow swordsman—Aiten are on a quest for revenge against those who brutally attacked a nephew of their patron, Messire D’Olbrion. Kheda’s call to action comes when he finds his islands full of refugees from a neighboring domain fleeing from savage, magic-wielding invaders. Kheda makes his first quest to discover how to defeat magic and travels to the

northern domains of the Aldabreshin Archipelago, seeking knowledge from the Warlords there who have encountered the wizards of the “unbroken lands” (Livak and Ryshad’s homeland). In the first book of the series, *Southern Fire* (2005), Kheda is aided by a female poet named Risala and a rogue wizard named Dev, and in the sequels, other wizards aid him in his quest against the savage wizards.

Two male fantasy authors who use feminized quests are **Philip Pullman** and **Terry Pratchett**. Pullman, in the His Dark Materials series, teams up Lyra Silvertongue with Will Parry—each of whom has a *daemon* of the opposite **gender**—to achieve their quests. Will’s call to action is the search of his Oxford home by two unknown men in the middle of the night; he escapes from them, believing he has killed one, and goes in search of his father, John Parry, who disappeared while on an Oxford University Institute of Archaeology survey in Alaska. Lyra, meanwhile, is hoping to achieve redemption for unwittingly leading her friend Roger to his death at the hands of her father, Lord Asriel.

In the Tiffany Aching series, **Terry Pratchett**’s young witch, Tiffany, is learning how to be a witch in order to protect her people and the country of the Chalk, as her grandmother, the shepherd Granny Aching, did before her. The feminized nature of Tiffany’s quest is made especially clear in the first book of the series, *The Wee Free Men* (2003), when Tiffany is facing down the Queen of Fairyland and she thinks about defending her dreams, her brother, her family, her land, and her world from the queen, because she has a duty to them that the queen cannot take from her.

See also: “The Creation of Literature for the Young” (vol. 1); “Heroes or Sheroes” (vol. 1).

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MICHELE FRY

QUILTER, LAURA (1968–)

Laura Quilter is a lawyer and a librarian who has been responsible for creating the most comprehensive and valuable collection of online resources for the **feminist science fiction** and fantasy community. The Feminist SF Community Webpage began in 1994 as a single-author bibliography, but Quilter soon realized that there was a need for a more general reference, and later that year she began compiling a bibliographic index of feminist science fiction and fantasy. Quilter’s site—the Feminist Science Fiction, Fantasy, and Utopia website (<http://feministsf.org>)—has grown to include not only reviews and criticism but also historical essays, email lists, a wiki, a weblog, and other pointers to feminist science fiction resources. It now serves as a centralized reference source and a community-building resource for the feminist science fiction community. Quilter’s work in developing and maintaining the site has facilitated not only the access of many people to a feminist online community but also the propagation of a feminist viewpoint in the analysis and critique of science fiction and fantasy.

Quilter received a law degree from Boalt Hall School of Law at the University of California, Berkeley, in 2003 and is currently employed in private practice as a legal consultant on intellectual property and new media. In her work as both a lawyer and a librarian, Quilter has paid

special attention to the issues surrounding information access and control. She has written extensively about the effect of new technologies on communication,

especially as they relate to people or groups who are excluded from traditional power structures.

SUSAN MARIE GROPPI

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RICE, ANNE (1941–)

Anne Rice is an American author whose works (twenty-seven novels to date) fall into two general categories: supernatural fiction and historical fiction. She has also published works of **erotica** and mainstream fiction under the pseudonyms Anne Roquelaure and Anne Rampling, respectively. Best known as the author of the Vampire Chronicles (*Interview with the Vampire*, 1976; *The Vampire Lestat*, 1985; *The Queen of the Damned*, 1988; *The Tale of the Body Thief*, 1992; *Memnoch the Devil*, 1995; *The Vampire Armand*, 1998; *Merrick*, 2000; *Blood and Gold*, 2001; *Blackwood Farm*, 2002; *Blood Canticale*, 2003), Rice has sold more than a hundred million books since the publication of her first novel, *Interview with the Vampire*. Rice's work draws upon **Romantic**, **horror**, and **gothic** traditions. Critics identify her major influences as **Mary Wollstonecraft Shelley**, H. P. Lovecraft, and Edgar Allan Poe.

Rice was born on October 4, 1941, in New Orleans, Louisiana, to Howard O'Brien and Katherine (Allen) O'Brien. She married the poet Stan Rice in 1961 (d. 2002). The loss of her mother to alcoholism when Anne was fourteen and of Anne's daughter, Michele, from leukemia at the age of five were, according to some critics, key sources of Rice's creative energy during the composing process and central to her protagonists' characterizations. She has lived in California and New Orleans, the latter setting becoming central to her *Lives of the Mayfair Witches*

series (*The Witching Hour*, 1990; *Lasher*, 1993; *Taltos*, 1994).

Rice's **vampire** series begins with *Interview with the Vampire* and ends with *Blood Canticale*. The story of reluctant vampire Louis, child vampire Claudia, and particularly the sinister and tormented Lestat, the series follows the characters through what critics have read as "the journey from innocence to experience caused by loss or change ... the liberation of self that comes through this awareness, and the construction of an individual morality that affirms a human capacity for goodness" (Roberts, *Anne Rice*, 8). Through *Lestat*, Rice poses questions about immortality, change, loss, sexuality, and power.

Less critically vaunted but still popular with Rice fans, the three *Lives of the Mayfair Witches* novels make up Rice's second series, an epic narrative chronicling generations of the Mayfair family of witches. She began to fuse the Mayfair series with the Vampire Chronicles in *Merrick* and merged them entirely in *Blackwood Farm* and *Blood Canticale*. Other supernatural works by Rice include *The Mummy* (1989), *Servant of the Bones* (1996), and *Violin* (1997).

Periodically throughout her writing career, Rice has departed from supernatural settings and characters to explore dimensions of human experience, although those works have also engaged themes similar to her supernatural fiction: life and death, good and evil, belonging and exile. Novels such as *The Feast of All Saints* (1980) and *Cry to Heaven* (1982) chronicle characters on the margin of mainstream society: free

people of color in 1840s New Orleans in the former, and castrati in eighteenth-century Italy in the latter. Most recently, Rice has taken her renewed religious commitment to Christianity into her creative work (after abandoning her childhood Catholicism in 1959), penning the first of an anticipated series of books written from the perspective of the historical Jesus Christ, though the exploration of his divine origins and powers could place this book squarely within the tradition of her other supernatural fiction.

See also: Ghost Stories.

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HOLLY HASSEL

ROMANCE IN SCIENCE FICTION AND FANTASY

Science fiction/fantasy (SF/F) romance novels are texts that focus on the introduction, courtship, and eventual union of male and female characters within an imaginary world that may allow for magic, futuristic technology, or time and space travel. Although the plots and settings of these texts are wide-ranging and unique, SF/F romance novels can be identified by their detailed depictions of heterosexual romantic love. As Janice Radway has noted, "To qualify as a romance, the story must chronicle not merely the events of a courtship but *what it feels like* to the object of one" (*Reading the Romance*, 64).

The modern SF/F romance novel evolved from the merger of two different genres: romance and SF/F. Although contemporary publishing houses consider those to be two distinctive types of popular literature, with different reading audiences and different narrative patterns, the two share the same literary ancestry. Both modern romance novels and modern SF/F texts evolved from **fairy tales and folklore**. Twenty-first century SF/F novels trace their roots back to works that describe wonders, powers, and enchantments, to ancient stories of gods, witches, and mythological creatures. The romance novel traces its roots back to stories that describe the courtship and betrothal of one or more female characters: stories like "Cinderella," "Beauty and the Beast," and the myth of Cupid and Psyche. It therefore makes sense that the two genres should merge successfully with one another; indeed, modern SF/F romance novels are similar to the wonder tales that are told to children and that have been passed down through cultures for centuries.

In order to study SF/F romance, one should be aware of the more general history of the romance. The modern romance novel provides readers with detailed descriptions of a character's search for his or her ideal mate and may also include descriptions of the hero and heroine's sexual experiences with one another. Some influences on the twenty-first-century mainstream romance include eighteenth-century **gothic** texts, nineteenth-century sensation novels, and canonical works of literature (such as Jane Austen's *Pride and Prejudice* [1813] and Charlotte **Brontë's** *Jane Eyre* [1847]). The contemporary notion of the romance novel arose in the 1950s with the growing popularity of books that described the successful

marriages of orphaned heroines with wealthy, brooding men. Romance novels published between 1950 and 1970 often featured heroines that held lower-order jobs (such as secretaries, teachers, and nurses); in these novels, the gentle heroine was typically celebrated for transforming the tormented hero with her love. In the 1970s and 1980s, romance novels changed dramatically in response to the women's movement. The radically shifting social positions of women led to new ideas about romantic courtship and female sexuality; consequently, romance novels began to feature more independent and more sexual heroines. Today, the twenty-first-century romance novel (and consequently the twenty-first-century SF/F romance novel) is known for presenting readers with power heroines; these tremendously capable, talented, and beautiful characters often obtain wealth and personal success in addition to love and sexual fulfillment.

The SF/F romance novel began to appear in bookstores over the course of the 1990s. Often focused on the internal struggles of the heroine, these texts provide a formula for romantic success—one that frequently instructs female readers to search for a mate with whom they have physical chemistry, who is himself a strong leader or fighter, and who supports and encourages them in their own **quests** for fulfillment and personal accomplishment. For example, in Susan Grant's 2006 novel *Your Planet or Mine?*, the hero is a courageous alien who wants to save Earth from being invaded and who also respects the heroine's position as a California state senator and her dreams of one day becoming president of the United States. Novels like this one prescribe particular, predictable **gender** roles—heroines are loyal and loving, heroes are noble protectors; however,

these gender roles can be interpreted as empowering and positive. Frequently, modern SF/F romance novels incorporate feminist themes while still reaffirming traditional notions about marriage and family. **Mercedes Lackey's** half-Indian heroine Maya Witherspoon, a Brahmin sorceress and physician (as well as abortionist) in Edwardian London, takes joy in the creation of her beautiful home and is happily married to Lord Peter Almsley at the end of *The Serpent's Shadow* (2001).

The genre experienced a boom in 2003 when two major publishers (Tor and Harlequin) announced that they would be establishing imprints designed specifically for romantic science fiction readers. Harlequin's Luna line (first release, January 2004) features fantasy romances; often, the plots involve a heroine who is driven to come to terms with her powers and/or her society while falling in love. The imprint's tagline is: "Powerful, Magical and Beautiful." Such advertising indicates to readers that Luna heroines are modern, in that female characters either are placed in positions of influence or possess extraordinary abilities; fantastic, in that they possess the ability to control or channel magical forces; and traditional, in that they possess physical beauty. Heroines range from fantasy mages on quasi-medieval planets to Native American shamans to paranormal women who fight evil in the crime-riddled streets of enchanted cityscapes. The Luna line is also known for its striking cover art, which features traditionally pretty white women. Tor Romance (first release, November 2004) covers a wider range of texts, including futuristic science fiction and **horror** novels. Works may include shape-shifters, time travel, **alternative history**, reincarnation, and witches, though plots always feature heterosexual love as a focus.

The genre is a varied one. Some popular authors include Marilyn Campbell, Susan Grant, Dara Joy, Sharon Shinn, and Linnea Sinclair for the futuristic or interplanetary romance; **Catherine Asaro, Lois McMaster Bujold**, Susan Carroll, and Mercedes Lackey for the fantasy romance; Sherrilyn Kenyon, Susan Krinard, and Christina Skye for the paranormal romance; and Jude Deveraux and Diana Gabaldon for the time-travel romance.

The most popular author of SF/F romances is Nora Roberts. In addition to writing fantasy romances that prominently feature women with magical powers (the Three Sisters Island trilogy, the Irish trilogy, and others), Roberts has, under the pseudonym J. D. Robb, written more than twenty-seven (as of 2006) romantic mysteries set in the year 2058. The futuristic In Death series focuses on a continual set of core characters, police detective Eve Dallas and her enigmatic billionaire husband, Roarke. As of October 2005, Roberts had more than 280 million copies of her 161 book titles in print.

Generally, SF/F romance novels celebrate heterosexual romantic love. Some authors (Lackey and Tanya Huff, for example) do acknowledge and promote long-term, loving relationships between same-sex characters; however, these characters are rarely, if ever, the primary focus of the novel's romance plot.

One may note the existence of film versions of SF/F romance; Disney's (1989) *The Little Mermaid* and NBC/Hallmark's television miniseries *The Tenth Kingdom* (2000), for example, both focus on the introduction, courtship, and union of a male and a female character much in the way of a textual SF/F work. It is unclear why there are not more examples of multimedia SF/F romance. It may be because the genre focuses so much on the internal struggles of its characters (and such struggles are more easily represented by

the novel form), or because these works have traditionally been seen as simplistic or "for women only" (and thus unappealing to mass audiences).

Over the past two decades, literary critics have begun to claim that neither of the above critiques are accurate, and that these novels perform complex, important functions for a broad range of readers. Romance novels describe intense and meaningful connections between people—connections that may seem impossible amidst the isolation many feel in the modern world. These works celebrate both physical and emotional intimacy, and they present readers with hopeful descriptions of how good life can be and what it feels like to be happy and in love. In turn, SF/F romance texts describe recognizable "human" characters living in wondrous worlds that are influenced by alien life, by future technology, and/or by magic. Indeed, some argue that these novels allow readers to imagine potential life situations more varied and dramatic than those offered by (the often academically celebrated) realist literature.

See also: "Nineteenth-Century Fiction" (vol. 1).

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CASEY COTHRAN

ROMANTIC TRADITIONS IN SCIENCE FICTION AND FANTASY

Most contemporary discussions of classicism and Romanticism begin with

M. H. Abrams's *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953), in which the classical tradition—and other various isms of recent history, including realism, regionalism, naturalism, and modernism—is described as a mirror, while Romanticism is described as a lamp. Romantic literature can be said to be writing that privileges the imagination, in contrast to writing that aims to accurately reflect the real world. While no definition can be said to apply universally, this distinction has useful application to the world of science fiction and fantasy literature.

Though inherently unreal and on the surface not representative of the classical or realist tradition, “hard” science fiction—that fiction that postulates one or a very small number of changes from the existing world and goes on to speculate about the effects of that change—can be said to represent the mainstream modernist literary impulse of much of the last century. Beyond hard science fiction, much “soft” science fiction, such as **space opera**, and nearly all fantasy, can be viewed as Romantic literature. Story lines that focus on unusual members of society (spaceship captains, world leaders, spies, heroes) coupled with fictive environments that are more colorful than inherently functional or consistent result in writing that is inherently Romantic.

Writers as diverse as **Mary Wollstonecraft Shelley**, **Anne McCaffrey**, **C. J. Cherryh**, **Lois McMaster Bujold**, **Marion Zimmer Bradley**, **Connie Willis**, and **Catherine Asaro** write science fiction and/or fantasy works that are Romantic in nature. McCaffrey's *Pern* novels take place on a world visited so closely by a nearby planet that spores leap from it to threaten the human inhabitants, who fight back with giant dragons that spit fire.

Cherryh's work is particularly instructive: her early work includes indisputably hard-science fiction texts. *Cyteen* (1988), the **award**-winning novel about **cloning** and identity, remains relevant to present-day discussions about medical research and is part of a larger body of works in her company **war** setting, a fictive environment that postulates faster-than-light (FTL) travel. By carrying out the logical consequence of FTL travel, Cherryh is faced with notable problems for narrative continuity because of time-dilation issues. Those who travel on an FTL space vessel will be “out of synch” with their planetary- or space-station-based timeline. In her more recent *Foreigner* series, however, Cherryh postulates a less realistic method of FTL that does not cause narrative difficulties between those who travel and those who remain at home. This series, notably more Romantic in nature, privileges other aspects of story and character development.

Romantic literature affords women writers of science fiction and fantasy opportunity to deal with **gender** issues. On McCaffrey's *Pern*, women are fighting free of an oppressive patriarchal society after a high-technology colony's demise at the hands of the interplanetary spores now successfully fought by dragons and their riders. Another culture reviving from a Dark Ages period back into a time of technological development is portrayed by Bradley; her *Darkover* books feature both oppressive cultures and an organization of warrior women who fight for equality.

While some writers present a future where gender is not a particular issue of divisiveness, as Cherryh does, others employ common tenets of Romanticism, such as a focus upon unusual members of society, to retell stories of struggle against patriarchy, as both Asaro and Willis have done. Differences in how the

genders are described in fiction can be seen in both the Romantic noir tradition of Raymond Chandler and the follow-up reinterpretation and expression of that tradition exemplified by the cyberpunk movement commonly acknowledged to have begun with works by Rudy Rucker and **William Gibson**.

In both Chandler and Gibson, male narrators perceive women as attractive yet threatening. Images that provoke a fear of castration are attached to the primary love interest of the male narrators of *The Big Sleep* (1939) and *Neuromancer* (1984), for example. The obvious corollary presented by women authors writing in the Romantic vein is the consistent representation of males as oppressive, as in Bradley's chained brides and McCaffrey's villains, abusive male dragonriders. Romantic fiction by women tends to acknowledge the traditional fonts of male domination—muscle and control—in contrast to male noir's portrayal of an oppressor's nightmare, retribution that must by definition be served indirectly.

By privileging the imagination in their writing, women writers of fantastic fictions ranging from soft science fiction to fantasy either establish a future world in which today's gender distinctions have been washed away, leaving other considerations in place that transcend gender, or describe characters and settings where struggles with gender issues continue to play out. Romanticism remains a choice for writers seeking elbow room in which to address issues that might be too uncomfortable to examine using a more realistic mode of expression.

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EDWARD CARMEN

ROSINSKY, NATALIE MYRA (?-)

Natalie Rosinsky, Ph.D., is one of the earliest academic critics to make the critical link between Second Wave **feminism** theory and speculative fiction by women published in the 1970s and 1980s. Her work *Feminist Futures: Contemporary Women's Speculative Fiction* (1984) was revised from her doctoral thesis in English literature (University of Wisconsin–Madison, 1982). The monograph set a standard for links between feminist theory and activism; feminist, poststructuralist, and deconstructivist literary theory; and critical and literary publications that largely occurred outside the established literary canon. Her objects of study were varied, including works whose literary merit was established outside the subgenre of science fiction (SF) literature, literary texts published within canonical science fiction circles, and emerging feminist speculative fictions that fit neither of those more easily identified categories.

In linking the study of texts like Monique Wittig's *Guérillères* (1969), **Joanna Russ's** *The Female Man* (1975), and **Marge Piercy's** *Woman on the Edge of Time* (1976), which all used innovative narrative techniques in the process of being identified with feminist activism at the time Rosinsky wrote her thesis, with the phenomenally successful but more SF-traditional *The Left Hand of Darkness* (1969) by **Ursula K. Le Guin**,

on the one hand, and canonical literary texts such as Virginia Woolf's *Orlando* (1928), on the other, Rosinsky was foundational to an explosion of critical analyses of a greater range of texts published within the framework of SF and a basic questioning of such seemingly fixed categories as literary versus subgenre texts, theory versus fiction, literary versus market analysis, fan versus critical communities. In order to support her rich argument, she made intense critical references to each of these areas as if that were an authoritative and validated approach to critical analysis.

Rosinsky also turned the lens of emerging theories of psychosocial **gender** development and poststructuralist literary analysis practiced by such critics as Nancy Chodorow, **Samuel R. Delany**, Theresa De Lauretis, Mary Daly, Julia Kristeva, Carolyn Heilbrun, Mary Louise Pratt, and a host of others who became the canonical feminist, SF, and critical theorists in the many instances of feminist and gender analysis that followed Rosinsky's work. To this day, feminist critics of SF start their work, knowingly or unknowingly, with Rosinsky's critical gestures from this one book, one *Extrapolation* article on Russ, and a few of her conference papers.

Rosinsky went on to a career as a very successful writer of almost forty nonfiction works for children in the six-and-up age range, publishing with Compass Point Books, Picture Window Books, Thompson-Gale, and Tandem Library Books, among others. Her series books covered holidays from Christmas to Juneteenth. Her science subjects are also wide-ranging, from Earth science to satellites, and one historical series focuses on various Native American tribes, including the Arapaho, Creek, Inuit, and Ojibwa, as well as other

historical individuals and modern authors such as Amy Tan.

Her critical legacy allowed subsequent generations of **feminist science fiction** scholars to justify their work to often-skeptical academic departments and to validate the reality of a dynamic interpenetration of theory, amateur and professional criticism, and publications that range from *Science Fiction Studies* to feminist fan magazines (fanzines) such as **Janus/New Moon/Aurora**. Rosinsky was one of the sources that made this possible for many other SF, feminist, and gender-critical scholars, scholars of popular culture, and writers from **small presses** to megapresses to contextualize their work as part of the larger feminist movement.

See also: Barr, Marleen; Lefanu, Sarah.

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JANICE BOGSTAD

ROSSETTI, CHRISTINA (1830–1894)

Christina Rossetti was a major **British** Victorian-era poet. She was the youngest of four children born to Frances Polidori and Gabriel Rossetti. She is affiliated with the Pre-Raphaelite Brotherhood, an artistic and literary movement founded in part by her two brothers, painter-poet Dante Gabriel Rossetti and critic William Michael Rossetti. Although she was not an official member, she published several poems in the Brotherhood's journal *The Germ*; she also modeled for Dante Gabriel's paintings, and her poetry contains Pre-Raphaelite elements such as an emphasis on morality and religious imagery. Christina Rossetti's most important works are *Goblin Market*, and *Other*

Poems (1862), *The Prince's Progress, and Other Poems* (1866), *Sing-Song* (1872), *A Pageant and Other Poems* (1881), and *Verses* (1893).

Rossetti is best known for "Goblin Market." Two virginal sisters are tempted by goblins selling succulent fruit. Lizzie resists temptation, but Laura falls. She begins to die for lack of the deadly fruit. The goblins will no longer deal with her. Lizzie tries to save her sister by buying the fruit. The goblins attack Lizzie violently, smearing fruit juices all over her body and face. When Lizzie returns home, she asks her sister to "Eat me, drink me, love me." Lizzie's sacrifice saves Laura.

The complex and sensual imagery of the poem has resulted in a spectrum of critical arguments. The violent imagery of the goblin attack suggests a gang rape; the sensual imagery of the sisters suggests a lesbian sexual fantasy. There are resonances of a feminine Christian resurrection scene alongside warnings about promiscuity and venereal disease. Imagery of drug addiction and anorexia appear alongside a critique of the Victorian empire, a global market where goods are available to all, but women's agency is restricted. Some critics see "Goblin Market," with its insistence that women aid their less fortunate sisters, as having been inspired by Rossetti's volunteer work at the Highgate Penitentiary for fallen women. Since 1862, "Goblin Market" has been continuously republished in different forms, including children's books, versions with **erotic** illustrations for *Playboy* (1973) and *Pacific Comics* (1984), and as an off-Broadway musical (1985).

Rossetti also authored **gothic** lyric poems, such as "A Chilly Night," in which the speaker imagines being haunted by her dead mother, and the eerie "Song," "At Home," "Remember," "A Pause," and "Cobwebs," all of which

imagine the experience of being dead and reaching out from beyond the grave. These latter works partake in a literary aesthetic associated with nineteenth-century women poets. To speak from the dead is an indirect form of social protest over women's enforced passivity, and it also confronts the poetic tradition that assumes that women are suitable objects (but not authors) of poetry. In these poems, the woman author is both the dead object and the speaker.

See also: "Nineteenth-Century Poetry" (vol. 1).

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DONELLE RUWE

ROSZAK, THEODORE (1933–)

Theodore Roszak is an American author, history professor, and cultural critic best known as the first man to win a James Tiptree Jr. **Award** (for his 1995 novel *The Memoirs of Elizabeth Frankenstein*) and for his *The Making of a Counter Culture* (1969), an analysis of the 1960s youth movements in which he coined the term *counter culture*. Roszak is also a founding father of the "ecopsychology" movement, a synthesis of psychology and ecology that views mental illness as deriving in part from a lack of connection to the natural world.

Roszak's nonfiction denigrates the technocratic worldview that puts the interests of government and corporate entities above those of individuals. He pays special attention to how this worldview promotes sexism. In *The Gendered Atom* (1999), Roszak excoriates the macho scientific mindset that commits unfeeling and selfish acts in the name of progress while eschewing qualities traditionally associated with

the feminine such as compassion, gentleness, and intuition. In *The Making of a Counter Culture*, he deplors modern consumer culture and the prevailing mentality that views all problems as necessitating technical intervention. Roszak's other works explore alternatives to technocratic culture. In *Person/Planet* (1978), he predicts the decline of large institutions, as they lack enough loyal followers to support them. In *Where the Wasteland Ends* (1972), he posits that the dissolution of these institutions will ultimately make possible small decentralized social groups where technology has a more appropriate and limited role in human life.

Roszak's fiction likewise exemplifies his philosophy that science should be tempered with compassion and gentleness and be respectful to all life on Earth. *Memoirs of Elizabeth Frankenstein*, a **feminist** retelling of **Mary Wollstonecraft Shelley's** novel *Frankenstein* (1818) through the perspective of Elizabeth Lavenza, Victor's doomed fiancée, is arguably the best example of Roszak's worldview expressed through his fiction. From Elizabeth, we learn that Victor's rejection of his mother's teachings about the sacredness of nature led to his downfall. Victor turns from his mother's beliefs and instead embraces the philosophy of Enlightenment intellectuals, who would rape and pillage nature in the name of furthering scientific discovery. This mindset permits Victor to create his malformed creature with no compunction about its subsequent suffering. Roszak's fascination with *Frankenstein* is not surprising: he has taught this novel in his courses for more than thirty years and views the story as embodying a central myth of our time.

Roszak's other fiction is equally concerned with what he describes as "the demonic element in modern science and technology" (quoted in Pringle,

"Theodore Roszak," 491). The theme of *Bugs* (1981) is prescient in its representation of computer viruses, although these are created by a telepathic child rather than malicious hackers. In *Flicker* (1991), an obscure director inserts subliminal messages in his films in order to manipulate his audience. Roszak has been twice nominated for the National Book Award.

See also: Environmental Science Fiction.

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JUNE PULLIAM

ROWLING, J[OANNE] K[ATHLEEN] (1965–)

All sorts of myths have circulated about **British** writer J. K. Rowling. Joanne Kathleen Rowling was born July 31, 1965, in Sodbury, England, and raised in Winterborne (near Bristol). The story of Rowling as a single welfare mother was circulated widely in the media. Newspapers in both the United States and the United Kingdom have claimed that she wrote *Harry Potter and the Philosopher's Stone* (1997; U.S. title *Harry Potter and the Sorcerer's Stone*) on coffeehouse napkins because she could not afford to buy paper. The same stories report that she and her baby were driven to spend the winter days in the coffeehouse because she could not afford to heat her Edinburgh apartment. Finally, readers impressed by the idea of Rowling's poverty have cast her as an uneducated woman who made good despite a lack of formal **education**.

None of the widely circulated media stories about Rowling's poverty or lack of education are true, and their persistence in the face of contradiction says more about what we value as a culture than they do about J. K. Rowling. To

begin with, Rowling was far from uneducated: a graduate of the University of Exeter, she majored in French and minored in classics. After graduating, she worked in London for a time, and it was on a train from Manchester to London that she first conceived of her seven-book series. In 1990, however, the shock of her mother's death from multiple sclerosis led her to take a job teaching English in Portugal, where she met and married her first husband, Jorge Arantes. When the marriage failed, she moved to Edinburgh (where her sister lived), along with her daughter Jessica (b. 1992) and a mostly finished manuscript of the first Harry Potter novel. There she was briefly on welfare before teaching French in England.

What Rowling had created was a full-fledged saga, centering on Hogwarts's School for Witchcraft and Wizardry and a cluster of Wizarding children caught in the hiatus between two civil wars. As the children age (from eleven to seventeen), the world of Rowling's imagination becomes progressively darker and more complicated, and the choices before them become increasingly difficult. Given the immense popularity this series was to achieve, it is ironic to note that all the major publishing houses in England rejected the first novel. When Bloomsbury Press agreed to publish it in 1997, however, the work was well received by critics, and its appearance in the United States freed her from the necessity of teaching. Rowling continued to live and write in Scotland, publishing the rest of the series: *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005), and *Harry Potter and the Deathly Hallows* (2007). The series, complete at seven

books, is immensely popular, appealing to both children and adult readers. The books have inspired one of the largest fandoms on the **Internet** and have been adapted into popular films.

In 2001, Rowling married Dr. Neil Murray, a Scottish physician. They have had two children since: a son, born in 2003, and a daughter in 2005.

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KATHRYN JACOBS

RUSS, JOANNA (1937–)

Joanna Russ is one of the most radical, postmodern, pioneering, **feminist science fiction** (SF) writers, particularly noted for her avant-garde style. She was educated at Cornell and Yale universities, and both her fiction and her theoretical work are strongly inspired by feminist literary theorizing. She was infatuated with SF as a child and began publishing stories at the age of twenty-two. The author of seven novels, five collections of short stories, and numerous critical essays on women and science fiction, she is best known for her experimental and fragmented novel *The Female Man* (1975) and her **award-winning** short story "When It Changed" (1972), both of which deconstruct and humorously play with **gender** roles, gender identity in relation to sexual identity, (sexist) narrative SF conventions, and stereotypical reader expectations. Both works were also received as coming-out **lesbian** texts.

Russ's non-SF novel *On Strike against God* (1979) extends the criticism

contained in her earlier works to include the blatant sexism of both the fan and academic SF communities. Her feminist theoretical work *How to Suppress Women's Writing* (1983), and her two essay collections *Magic Mommas*, *Trembling Sister*, *Puritans and Perverts* (1985) and *To Write Like a Woman: Essays in Feminism and Science Fiction* (1995) also bitingly criticize the gender bias and treatment of women in SF. With *What Are We Fighting For? Sex, Race, Class and the Future of Feminism* (1998), Russ provides an analysis of the radical **feminism** of the 1960s and 1970s and its potential for the future.

In her satirical and rather complex novel *The Female Man*, Russ experiments with shifting between four alternative parallel **utopias** and **dystopias** mediated through the four interlocking female consciousnesses of Jeannine, Joanna, Janet, and Jael. On a different level, the novel can also be read as feminist inner-space fiction, with the four female characters representing different versions of the same person, particularly since the narrative *I* takes on the sometimes indistinguishable roles of the four J's. Jeannine's conservative patriarchal society is located in a United States still locked in economic depression in an **alternative history** of the world where World War II never happened because Hitler died in 1936. The narrator of the book's present time, Joanna—possibly not only the namesake but also the fictional alter ego of the author—lives in a world similar to the sexist 1970s. To escape the misogynist patriarchal stereotyping of her present, Joanna decides to turn into the title's "female man." Russ contrasts these two dystopian societies with two alternative futures: Janet's utopian all-female society of Whileaway, where men had died of a plague nine centuries before (or in another version were killed), and Jael's

military dystopian world, where the segregation of the sexes has led to a **war** of the sexes in which both sides violently mistreat the opposite sex.

Russ's novels feature a diverse cast of strong and rebellious female protagonists; only *And Chaos died* (1970), a novel about telepathy and **homosexuality** as an illness to be cured, presents a male protagonist. Her novel *We Who Are About To* (1977) describes an inverted robinsonade variation of the SF trope of male **colonization** of space and women's bodies. As the survivors of a crashed spaceship attempt to colonize an uninhabited planet, one of the females in the group resists the social role of victim and responds to the suggested forced breeding by killing the others. This antisurvival story is exceptional compared to science fiction's traditional **lost-colony stories**.

Her famous short story "When It Changed," another tale of Whileaway, won the Nebula Award in 1972 and, together with *The Female Man*, garnered a retrospective James Tiptree Jr. Award in 1996. In 2002, *The Female Man* also won the Gaylactic Network Spectrum Award. In 1983, Russ's novella *Souls* won both the Nebula and Hugo awards, as well as the Locus Poll Award. For her SF criticism, Russ received the Florence Howe Criticism Award, and the Science Fiction Research Association honored her in 1988 with the Pilgrim Award.

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DUNJA M. MOHR

RUSSELL, MARY DORIA (1950–)

Mary Doria Russell is an American author who won the James Tiptree Jr., Arthur C. Clarke, and British Science Fiction Association awards, among others, for her 1996 debut novel *The Sparrow*. The sequel, *The Children of God*, appeared in 1998, the year Russell was awarded the John W. Campbell Award for the best new writer in Science Fiction. Russell worked for many years as a paleoanthropologist and later as a technical writer and did not turn to writing fiction until she was in her forties. Her anthropological background is a significant influence on her science fiction.

Her first two novels were both first-contact stories (her third, *A Thread of Grace* [2005], is outside the speculative genre). Russell has said she was inspired to write them by thoughts of Columbus and the notion that even the most well-meaning among us would make similar mistakes on encountering an alien culture. Russell was raised as a Catholic and after a period of atheism converted to Judaism; both books deal with the loss of faith by her central

character, Father Emilio Sandoz, a Jesuit priest. *The Sparrow* opens as a Vatican inquest is beginning into the events surrounding the Jesuit-organized mission, of which Sandoz is the sole survivor and stands accused of prostitution and murdering a child, and goes on to tell the tale of the doomed mission and of the two intelligent species that inhabit the planet Rakhat: the Runa and the Ja'anata. *Children of God* returns the maimed, spiritually broken Sandoz to Rakhat where, as a result of their original mission, revolution now foment.

Russell has been praised for her insightful portrayal of men, and of Sandoz in particular; she also explores such themes as sexuality—from celibacy to rape—and power, masculinity, and **gender** roles, both alien and human. *The Sparrow* (and, by association, *Children of God*) was criticized by some for a lack of scientific underpinnings and explanations of technological improbabilities as well as implausible logic and was defended by others as solid anthropological science fiction. Some critics argued that it could not be considered science fiction due to its insufficient explanations of science, and that the story could have taken place in any era featuring **colonization**; this claim is arguable, however, since one of Russell's aims seemed to be to frame a story of well-intentioned colonizers in a context that would make them utterly sympathetic to—in fact, indistinguishable from—modern liberal readers, and the setting of an alien planet accomplished this in a way that a historical novel could not have done. *The Sparrow* has been frequently compared (and considered an homage to) James Blish's 1959 novel *A Case of Conscience*, although Russell was unfamiliar with the book prior to writing her own.

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LYNDA E. RUCKER

Russia

Russia has produced a vast body of fantastic literature written by women. Until the 1990s, science fiction was the dominant genre, with authors focusing on future societies, space exploration, and alien civilizations. Lydia Obukhova (1922–1991) became one of the first Russian women science fiction writers. Her *Daughter of Night: A Tale of Three Worlds* (1966), a novella about a prehistoric girl's encounter with an extraterrestrial civilization, has been acclaimed by readers and critics for its vibrant narrative and the strong, unconventional character of the heroine, Lilith, who teaches an alien what it is to love and be human. Obukhova has also been praised for *A Dialogue with the Man on the Moon* (1977), a collection of her short fiction, for her irony and wittiness.

Another prolific author who debuted in science fiction in the 1960s is Olga Larionova (1935–). Women play important roles in all of her writing, either as the heroines or the heroes' main influences. Larionova's first novel, *A Leopard from the Top of Kilimanjaro* (1965), brought her recognition. In this novel, the spaceship *Overator* brings back to Earth information about the dates of all people's deaths and thus changes the lives of the hero, Ramon, and the two women in his life, Ille and Sana. In 1985, Larionova published the novella *The Sea Sonata*, followed by *The Checkered Tapir* (1989) and *The Labyrinth for Troglodytes* (1991). This trilogy's heroine,

Varvara Norega, goes to the **animal-inhabited** planet Stepanida and, to her male colleagues' amazement, discovers that the life on the planet is controlled by a mechanism hidden in the sea. The discovery causes Varvara and others to reevaluate their relationship with non-human life-forms. In 1996, Larionova published her latest cycle of novels, the *Crowned Kreg* series, a **space opera** about planet Jasper, whose inhabitants are blind and see only through the eyes of intelligent birds called kregs. With both these cycles, Larionova has been praised for creating strong female characters, for drawing attention to **environmental** problems, and for her poetic language, especially in each series' opening parts.

Other prominent women writing science fiction in Russia include Lyubov Lukina (1950–1996) and Irina Andronati (1966–). With her husband, Evgeny Lukin, Lukina coauthored numerous short stories and novellas, included in collections such as *When Angels Retreat* (1990) and *Cherchez la Grandma* (1994). Andronati also works in collaboration with other writers. With Andrey Lazarchuk, she coauthored several novels, such as *For the Right to Fly* (2001), *Sky Orphans* (2003), and *With Little Blood* (2005), and with Lazarchuk and Mikhail Uspensky, Andronati coauthored *The March of the Ecclesiastics* (2006).

In the 1990s, fantasy and **alternative history** became extremely popular in Russia, and Yelena Khaetskaya, Marina Dyachenko, and Maria Semyonova became some of the genre's leading writers. Khaetskaya (1963–) has written more than twenty fantasy novels and novellas. Under the anglicized pseudonym of Madeline Simmons, she published *The Sword and the Rainbow* (1993), a story of a French knight's adventures in Anglo-Norman England and his travels through parallel worlds. Between

1993 and 2005, using the male pseudonym of Douglas Brian, she wrote several novellas continuing the story of Conan the Barbarian. Many of Khaetskaya's works, like *The Conquerors* (1996), *The Obscurantist* (1997), and the Languedoc cycle (2001–03), are set in medieval Europe and have been praised for the author's seamless blending of historical material with the fantastic, her use of myth and legend, and her humorous style.

Like Khaetskaya, Dyachenko (1968–) has produced over twenty major fantasy works, which she coauthored with her husband, Sergey Dyachenko. The novel that brought them fame was *The Door-Keeper* (1994), about the wizard Rual Ilmaranen, who loses most of his power and struggles to reclaim it, and the door-keeper Luar, who keeps the mysterious Third Power from entering his world. It became part of the Wanderers series (1994–2000), each part of which portrays characters who are conflicted, feel incomplete, and become wanderers to recover their sense of self. Wanderings, whether symbolic or real, are important in most of the Dyachenkos' other works, such as *The Age of the Witch* (1997), a love story of the Grand Inquisitor and an outlawed witch; *The Execution* (1999), the heroine of which is a writer traveling between the worlds created by her ex-husband; and *The Key to the Kingdom* (2005), in which a schoolgirl discovers parallel worlds. These works have been praised for the authors' use of emotion and their characters' psychological depth.

Unlike many other Russian fantasists, Semyonova (1958–) focuses on Slavic history and mythology, rather than the themes adopted from Anglo-American fantasy. Her Wolf-Hound series (1995–2006) tells the story of the last warrior of the Grey Hounds clan who journeys through the pagan Slavic

lands to avenge the murder of his kin, finding love and reconsidering his life's goals on the way. In another novel, *The Battle with the Dragon* (Poedinok so Zmeem, 1996), Semyonova presents her reworking of the Slavic and **Norse mythologies**. In these works, women play an important role as the carriers of tradition. Semyonova has been referred to as the founder of Slavic fantasy and praised for her use of cultural anthropology and folklore.

Among other prominent Russian writers of fantasy are Olga Grigorieva, the author of *The Berserker* (1997), *The Warlock* (1999), and *Ladoga* (2000); Yulia Latynina, author of the Vey Empire cycle (1999–2000); and Victoria Ugryumova, author of *The Name of the Goddess* (1998), *The River of Fire* (1998), and other works.

See also: Fairy Tales and Folklore.

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NINA SEREBRIANIK

RYMAN, GEOFFREY CHARLES (1951–)

Geoffrey Ryman is a **Canadian**-born author living in the United Kingdom. His nine books and anthologized short stories have been nominated for the most highly acclaimed science fiction and fantasy **awards**, and to date he

has garnered nine top awards, including the James Tiptree Jr., World Fantasy, Arthur C. Clarke, Philip K. Dick, John W. Campbell Memorial, and British Science Fiction Association awards. Much of his work is classified as science fiction or fantasy, but he writes mainstream and slipstream fiction, too.

Ryman's fictions are driven by strong characterization and complex narrative strands. Many of his novels have compelling women protagonists. These women are often perceived as being powerless, but he endows them with unusual power so that they might transform themselves and the society in which they live. *The Unconquered Country* (1984) is noteworthy for its forthright political narrative and strong protagonist, who uses her body as capital in an impoverished, futuristic society; *Third Child's womb*, in which she grows military weaponry, is a powerful metaphor that encapsulates the horror of invasion, genocide, and occupation. In *The Warrior Who Carried Life* (1985), the female protagonist transforms into a great male warrior in order to save her people.

Among Ryman's incredibly imaginative body of work, *The Child Garden* (1989) stands out in its memorable portrayal of a love affair between Milena, a young actress/artist—"the last of her kind" in a world where people have heterosexuality imposed on them by a virus—and Rolfa, a **genetically engineered** polar woman. *Was ...* (1992) has an inventive three-stranded narrative that explores the vulnerability of childhood and the ways in which powerlessness can be transcended. It draws on L. Frank Baum's Oz books and the 1939 film *The Wizard of Oz* to explore the lives of Judy Garland, the "real" Dorothy (Dorothy Gale/Gael), and

an actor, Jonathon, who is dying of AIDS. The novel was inducted into Gaylactic Spectrum Award's Hall of Fame in 2002.

Of his later work, *Air; or, Have Not Have* (2002) stands out as a notable text. In it, he imagines a future where a worldwide communications system is implanted in everyone's mind. The protagonist Chung Mae lives in a rural community, one of the last to go "on stream." When the system is tested, Mae's mind is melded to that of an older woman who dies, and she retains her link to the network, enabling her to see both past and future worlds. Mae has to help her community survive. In this and his other fictions, Ryman's use of powerful imagery and metaphor produces highly articulate and politically nuanced fiction that allows for the exploration of the roles of women (and men) in society.

Ryman's other work includes an original hypertext and interactive Web novel, 253; the original hypertext version was later published in hard copy as 253: *The Print Remix* (1998). Other novels include *The Remix* (1998); *Lust* (2000); *V.A.O.* (2002); and *The King's Last Song* (2005). He has also adapted science fiction for the stage: Philip K. Dick's *The Transmigration of Timothy Archer* (1982) and "Disappearing Acts" (*Virtual Unrealities*, 1997) from Alfred Bester's short stories. Ryman teaches creative writing at Manchester University in the United Kingdom.

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PAT WHEELER

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SARGENT, PAMELA (1948–)

Pamela Sargent is an American science fiction author and **editor**. Her novelette “Danny Goes to Mars” won the Nebula and Locus **awards** in 1992 and was a nominee for the Hugo and Sturgeon awards the same year. Sargent is perhaps better known for her work as an editor of science fiction anthologies. She first published *Women of Wonder* in 1974, which won a retroactive James Tiptree Jr. Award and spawned four follow-up anthologies: *More Women of Wonder* (1976); *The New Women of Wonder* (1978); *Women of Wonder, the Classic Years* (1995); and *Women of Wonder, the Contemporary Years* (1995). All of her anthologies were noted by Tiptree judges on shortlists and readings “of note” lists. In addition to her editing and contributions to anthologies, Sargent is an engaging author of short stories and novels in her own right.

Sargent was born in California but moved to New York as a child and has lived in upstate New York for many years. She attended the State University of New York–Binghamton, where she earned an M.A. in philosophy. Although Sargent had written stories from a young age, she threw them away until classmate George Zebrowski, later her partner, convinced her to submit a short story, “Landed Minority,” for publication.

After writing short stories and editing several anthologies, Sargent published her first novel, *The Sudden Star*, in 1979. She quickly followed up with the Watchstar trilogy, *Watchstar* (1980), *Eye of the Comet* (1984), and *Homesmind*

(1984). Sargent then embarked on the Venus trilogy, about the terraforming of Venus by Terrans, with *Venus of Dreams* in 1986 and *Venus of Shadows* in 1988; the final novel, *Child of Venus*, was not released until 2000. In the meantime, she wrote several stand-alone novels such as *The Alien Upstairs* (1983) and *Earthseed* (1983), the latter chosen as a Best Book for Young Adults by the American Library Association.

Her critically acclaimed *The Shore of Women* (1986) explores a separatist society in which the women retain control of technology and men live in nomadic tribes, serving as sperm donors for the women in walled cities. This novel critiques elements of 1970s **feminist** separatist **utopian** novels. Following *Alien Child* (1988), Sargent wrote a non-science fiction novel, *Ruler of the Sky: A Novel of Genghis Khan* (1993), which recounts the life of the Mongolian conqueror through the eyes of the women in his life. The **alternative history** *Climb the Wind: A Novel of Another America* (1998) supposes how America would have evolved if not **colonized** by Europeans.

Sargent’s short-story collections include *Cloned Lives* (1976), *Starshadows and Blue Roses* (1977), *The Golden Space* (1982), *The Best of Pamela Sargent* (1983), *Behind the Eyes of Dreamers, and Other Short Novels* (2002), *The Mountain Cage, and Other Stories* (2002), *Eyes of Flame: Fantasies* (2003), and *Thumbprints* (2004). Sargent cowrote four **Star Trek** novels with Zebrowski and edited four *Nebula Awards Stories* anthologies. Her additional credits include editing *Three in Space* (1981) and *Three in Time* (1997)

with Zebrowski and Jack Dann, *Afterlives* (1986) with Ian Watson, *Bio-Futures* (1976), *Metamorphosis* (1976), and *Conqueror Fantastic* (2004). She has published one nonfiction book, *Firebrands: The Heroines of Science Fiction and Fantasy* (1981).

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NAOMI STANKOW-MERCER

SCARBOROUGH, ELIZABETH (1947–)

Elizabeth Scarborough is an **award-winning** American science fiction and fantasy writer. Her first publications were **comedic** and historical fantasies focusing on strong female protagonists who did not fit the mold of the stereotypical heroine. These protagonists are much more likely to rescue their future or current husbands than the other way around. She has written novels for young adults under the name Elizabeth Scarboro and has published a number of series.

The Argonia series consists of *Song of Sorcery* (1982), *The Unicorn Creed* (1983), *Bronwyn's Bane* (1983), and *The Christening Quest* (1985). These novels are set in an alternate world with a landscape reminiscent of Alaska, with twists on standard **fairy-tale** plots and a good deal of humor. The protagonist of the first two novels is Maggie Brown, a young witch who is plump, dark-haired, and intelligent. The later novels focus on her niece, Bronwyn, the extremely large and powerful child of a frost giant and Maggie's sister, a beautiful blonde. The Songkiller series, consisting of *The Phantom Banjo* (1991), *Picking the Ballad's Bones* (1991), and *Strum Again?* (1992), relates an attempt by devils to destroy folk music. A group

of folk musicians must go on a **quest** to save music for humanity.

Beginning with the 1989 Nebula Award-winning novel *The Healer's War*, Scarborough has dealt with serious themes of **war** while retaining the focus on female protagonists. *The Healer's War* is a fantasy novel that grew from Scarborough's experience as a nurse in Vietnam; the protagonist, Kitty, is a nurse who is given an amulet by a Vietnamese mystic she has cared for. The amulet gives her the power of understanding the character and intentions of those she meets and allows her to survive both capture by enemy troops and the threat of rape from men fighting on her own side. *Nothing Sacred* (1991) is a future war novel, written by a woman fighting in a post-holocaust war in 2069 who becomes a prisoner of war in Tibet. A sequel, *Last Refuge* (1992), focuses on her granddaughter. Scarborough's war novels blend realistic depictions of combat and imprisonment with fantastic elements that in no way soften or disguise the effects of war on her characters.

She has published a number of other fantasy series, including the Godmother series, set in contemporary Seattle, and has collaborated with **Anne McCaffrey** on the Peytabee series: *Powers That Be* (1993), *Power Lines* (1994), and *Power Play* (1995). In this series, Maj. Yanaba Maddock is invalided onto a frontier planet, where she is also asked to spy on the population, a mixture of Inuit and Irish who had been forcibly relocated from Earth. This series blends **environmental** themes, including a sentient planet, with story lines of corporate and military oppression of people forced to settle in a hostile environment.

Scarborough was born in Kansas City, Missouri, in 1947. She received her RN in 1968 from Bethany Hospital School

of Nursing and her B.A. in history from the University of Alaska, Fairbanks, in 1968. She served in Vietnam in the U.S. Army Nurse Corps, achieving the rank of captain, before she began full-time publishing in 1979. She currently lives in the Puget Sound area of Washington.

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ROBIN ANNE REID

SCOTT, MELISSA (1960–)

Melissa Scott is an American author who is considered to be one of the key writers of contemporary **lesbian**, gay, **bisexual**, and **transgender** (LGBT) science fiction and fantasy. Her work has won numerous **awards**. Scott published her first novel, *The Game Beyond*, in 1984 while she was still a graduate student in comparative history at Brandeis University. She completed her Ph.D. and has continued writing science fiction and fantasy since then. To date, she is the author of eighteen novels, including two written in the **Star Trek** and *Star Trek: Deep Space Nine* universes, one nonfiction book on writing science fiction, and several short stories and monologues. She is also the coauthor of three fantasy novels written with life partner Lisa Barnett (1958–2006).

While many of her novels have been groundbreaking in their depiction of LGBT characters, several stand out. *Shadow Man* (1995) is set in a society where five **genders** exist, but only two are recognized as legitimate. The protagonist, Warreven Stiller, who is neither male nor female, must confront a world where people of nonstandard genders are viewed as defective. Another novel, *Trouble and Her Friends* (1994), was one of the few cyberpunk novels of the mid-1990s to feature a

lesbian as the protagonist. Scott paints a detailed picture of a near-future world where corporate control of virtual reality is commonplace.

Many of Scott's novels feature complex world-building, as well as protagonists who live in a shadowy underworld where arts and technology meet. Whether on Earth or outer space, her characters, like *Trouble*, are generally outside the mainstream looking in. Scott says that she wants to use science fiction to approach "the question of who gets to define themselves as 'people'—who gets to be the norm" ("*Melissa and Her Friends*").

In contrast to her cyberpunk novels, the three novels that she cowrote with Barnett are fantasies with a strong historical flavor. *Armor of Light* (1988) is set in a magical **alternative** Elizabethan England peopled by real historical personages such as Christopher Marlowe, Sir Philip Sidney, and the Earl of Bothwell. The *Points* novels (*Point of Hopes*, 1995; *Point of Dreams*, 2001) are set in a fantastic world where alchemy, magic, and astrology meet. The focus of these novels is on class structures and the impact of magic use, rather than gender and sexuality.

While Scott's work has been criticized for slow-moving plots where the reader gets lost in the cyber-landscape, it has also been consistently praised by critics for her world-building and her realistic depiction of a diverse underclass in technology-dominated societies. Her work has won a number of awards, including the 1986 Campbell Award for best new writer for *The Kindly Ones* (1987). She won the Lambda Literary Award for Science Fiction and Fantasy in 1995 for *Shadow Man*, in 1996 for *Trouble and Her Friends*, and again in 2001 for *Point of Dreams*. She is a frequent guest lecturer at Odyssey: The Fantasy Writing Workshop. In addition,

several of her monologues have been featured in various theater productions and competitions.

See also: Feminist Science Fiction; Queer Science Fiction.

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CATHERINE LUNDOFF

SEDDON-BOULET, SUSAN ELEANOR (1941–1997)

Susan Seddon-Boulet is considered one of the founders of the "visionary art" movement in the United States. Visionary art is a genre in which artists fantastically depict imagined, spiritual, and magical realms and beings. The distinctive nature of Seddon-Boulet's painting arises from her skillful layering of concentrated color and light, techniques that lend a dreamlike quality to her work. Frequently, her paintings interweave human figures with elements of myth and mysticism, drawing upon a sense of a "magical" or "sacred" center within the natural world.

Susan Eleanor Seddon was born to ex-patriot English parents in Brazil in 1941. In her early years, she developed her love of fantasy and folk tales while living on the family's citrus farm, where she was first encouraged by her father to draw the farmyard animals and to connect with nature. Very religious as a young woman, Seddon contemplated becoming a nun. Her father declined to support his daughter in this endeavor, however, instead sending her

to finishing school in Switzerland. There she began her formal arts training. Seddon's international **education** not only introduced her to numerous cultures and beliefs but also instilled in her the desire to travel and learn about the world—a coupling of experiences and predilections that would later provide the artistic impulse and subject matter of her most well-known works.

Seddon emigrated to the United States in 1967, where she met and married Lawrence Boulet. With her husband's support and encouragement, Seddon-Boulet began to develop her skill with oil pastels, inks, and pencil, eventually beginning to sell her paintings from the fences in a local park on Saturday afternoons. Upon the birth of her son Eric, Seddon-Boulet and family moved to the San Francisco Bay area, where she continued to live and work. Her husband died of cancer in 1980. Seddon-Boulet, too, died of cancer, in Oakland, California, on April 28, 1997. She was fifty-six years old.

An array of traditions inspired Seddon-Boulet's work, from myths and epics to **fairy tales and folklore** to classical, indigenous, and New Age religious and spiritual beliefs. She is particularly known for her representations of Goddess forms, shamans, anthropomorphized **animal** "teachers" (in the shamanistic tradition of totem animals), and other imagined and supernatural beings that are said to traverse the boundaries between the everyday world and the spirit realm. Her early work tended more toward the speculative and the fantastic, such as portrayals of medieval and fantasy characters rendered in vivid colors. Later, her work evolved to include a stronger sense of human beings' spiritual need to recognize the sacred character of all life. Seddon-Boulet's paintings are collected worldwide and

have appeared as book covers, popular greeting cards, posters, and calendars.

See also: “Feminist Spirituality” (vol. 1).

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MICHELLE LAFRANCE

SEX CHANGES

A sex change occurs when an individual shifts from her or his current sex to a different one (male to female or vice versa). This change can be physical—through genital and other kinds of surgery that transform the body—or can refer more broadly to the process through which someone comes to self-identify as a different sex. Indeed, ongoing discussions among **gender** studies scholars, such as Judith Butler, focus on the extent to which one’s sex or gender is defined by physical characteristics or by larger or external attributes such as clothing, behavior, and the personal declaration of identification with a particular sex. In some cases, individuals, including many members of the intersex community, may not identify with either male or female gender identity. While there is some debate and variance in the use of the two terms, *sex* is often used to describe one’s anatomical sexual identity and *gender* to refer to sexual identity as it is defined within a broader cultural and societal contexts.

Many science fiction and fantasy (SF/F) narratives explore the possibility of sex change beyond what is present in our own world in terms of **transexuality**

or the **transgender** community. Sex changes take diverse forms, sometimes simply in the form of body-switching, as in the **Farscape** episode “Out of Their Minds,” which offers a narrative trope that allows characters to explore living in a different person’s body, whether of a different species or gender (or both). Some SF/F worlds are populated by alien species that naturally change sex throughout their lifetimes, as in **Ursula K. Le Guin’s** *The Left Hand of Darkness* (1969), or by individuals who live several lifetimes as both a man and a woman, as in Virginia Woolf’s *Orlando* (1928). Texts such as these allow authors to explore the extent to which one’s gender might impact not only personality but also one’s relationship to others and the larger society. Many works contain individuals who can change their gender or bodily form at will, as in **Elisabeth Vonarburg’s** *The Silent City* (1988) or Joe Haldeman’s **James Tiptree Jr. Award**–winning *Camouflage* (2004).

See also: Queer Science Fiction.

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JOHN GARRISON

SHELLEY, MARY WOLLSTONECRAFT (1797–1851)

English author Mary Shelley wrote what many critics consider to be the first science fiction (SF) novel, *Frankenstein*; or, *The Modern Prometheus* (1818, rev. 1831). Born to leading Enlightenment thinkers, philosopher and novelist William Godwin (1756–1836) and **feminist** writer Mary Wollstonecraft (1759–1797), Mary grew up in London in a social circle that included literary, political, and scientific notables. She

eloped with her future husband, poet Percy Bysshe Shelley, in 1814. This liaison was scandalous primarily because he was already married; they did not marry until 1816. During their eight years together, Mary Shelley had four children and a miscarriage; Percy Florence Shelley was the only child to survive to adulthood. The Shelleys spent the summer of 1816 on Lake Geneva, where, with fellow poet Lord Byron, they challenged one another to a **ghost story** competition that produced *Frankenstein*. Shelley's husband drowned July 1822, leaving her without financial resources. She became a professional writer, publishing reviews, travel writing, short stories, biographies, poetry, drama, and novels, as well as collecting and editing her husband's works. Shelley died from a brain tumor in 1851.

With *Frankenstein*, Shelley secured literary fame and began the genre of SF, anticipating such SF writers as Poe, Wells, and Stevenson. As Brian Aldiss convincingly argues, *Frankenstein* pioneered the way for "later diseased creation myths" (*Billion Year Spree*, 26). The frame story of sea captain Robert Walton's letters to his sister contains the horrifying tale of Victor Frankenstein's experiment of bringing to life a corpse patched together from human remains. Benevolent until rejected by everyone, including his creator, the nameless creature seeks vengeance on Frankenstein. *Frankenstein* combines new scientific ideas, such as those expounded by Erasmus Darwin, Humphrey Davy, and Luigi Galvani, with social criticism and political theory reminiscent of Godwin's writings.

Shelley's *The Last Man* (1826), a **gothic**, apocalyptic novel set in the twenty-first century, influenced future-history fiction. Its narrator Lionel Verney recounts a plague's annihilation of humanity until he is the sole survivor. The theme of reanimation, seen in *Frankenstein*, is also

prominent in Shelley's "Valerius the Reanimated Roman" (1986) and "Roger Dodsworth: The Reanimated Englishman" (1863). Both stories describe the main character's struggle to understand the new world in which he has awakened. Surpassing his life expectancy is also achieved by the 323-year-old protagonist in Shelley's "The Mortal Immortal" (1834), who drinks the elixir of immortality when working for alchemist Cornelius Agrippa (idolized by a young Frankenstein). In Shelley's fantastic story "Transformation" (1830), the main character exchanges his body with that of a dwarf in return for treasure. This story's emphasis on doubles is also prominent in *Frankenstein*.

In her 1831 introduction to *Frankenstein*, Shelley writes, "I bid my hideous progeny go forth and prosper"; these prophetic words came true, as her creature stepped from page to stage to screen, living again in sequels—both literary and film—cartoons, comic books, and hyper-texts and influencing subsequent SF.

See also: Artificial Life; Britain; Cloning; Dystopias; Genetic Engineering; Horror; "Nineteenth-Century Fiction" (vol. 1); "Science Fiction Film: Nineteenth and Twentieth Centuries" (vol. 1).

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STACI STONE

SLASH FICTION

Slash fiction is the large subgenre of **fan fiction** best known for its exploration of

the same-sex **romantic** and sexual interests of established characters, traditionally males. Stories depicting a romantic relationship between **Star Trek** characters Kirk and Spock were circulating in private at least by the early 1970s, and Diane Marchant's 1974 "A Fragment Out of Time" is generally cited as the first published slash story. Throughout the 1970s, fanzine stories announced the central romantic pairing through initials separated by a virgule (/). The stories were initially described as KirkSpock or KayEss, then as K/S; eventually, the dividing mark became the defining term, with such stories called *stroke* or *slash*. With the rise of these stories in other pairings and fandoms, especially the late 1970s television show *Starsky and Hutch*, the term *slash* started to denote any and all male-male pairings. With the rise of female-female pairings, such as **Xena: Warrior Princess's** Xena and Gabrielle, the genre expanded to include all-female romantic and sexual pairings, oftentimes calling it *femmeslash* or *femslash*.

The initial slash dynamic of pairing the two male leads who are best friends and partners continues through fandoms for shows such as *The Professionals*, *Due South*, *The Sentinel*, or *The Phantom Menace*. Other slash fandoms, including those for **Buffy the Vampire Slayer** and Harry Potter, use minor characters to create their central slash pairings, while some, including *The X-Files* and *Smallville*, may focus on enemy pairings. Shows with ensemble casts may have multiple and often competing pairings. In recent years, slash based on celebrities (such as the male vocal group 'N Sync or the actors from *The Lord of the Rings*) has become widely popular and real people slash (RPS) is now part of media fandom.

The most commonly asked question about slash is why mostly straight

women write romantic and often highly pornographic sex between two men, and the answers are as varied as the women who enjoy slash. Most (especially older) television shows invite identification with male heroes and often fail to offer female role models worthy of identification, inviting female viewers to create stories around the male leads. Additionally, some slash readers find **erotic** appeal in stories about attractive men making love.

The relationships between the male protagonists, which are often presented in the source material within a homosexual environment and occasionally only thinly veiled homoerotic subtext, invite explorations of **gender** equality impossible in heterosexual pairings. Placing two (often highly masculine) men in a romantic relationship allows slash to portray a type of love that does not fall prey to hierarchical notions and which explores both the masculine and feminine sides of the characters.

As a result of the female fans' relationship idealizations, slash tends to interpret partnership and deep emotional attachment as erotic and sexual love. Slash habitually valorizes inner compatibility, true love, and deep friendship over sexuality, suggesting that the bond between the protagonists is stronger than sexual identity. Such a reading of the characters' sexual identity is at the center of the important and highly contested subgenre of early slash fiction shorthand as WNGWJLEO (We're Not Gay, We Just Love Each Other). Drawing from the characters' seemingly explicit on-screen heterosexuality, such stories depict partners whose love for one another is strong enough to overturn their clearly defined heterosexual identity.

Over the years, slash writers have started dismissing as homophobic this

trope of men having sex with men without identifying as **homosexual** or **bisexual**; nevertheless, much slash fiction retains the trope's underlying sentiment of true love and devotion transcending all external rules. Rather than emphasizing the characters' straightness, however, many slashers adamantly argue the impossibility of knowing any character's sexual identity. While cultural norms usually suggest that unspoken sexuality be read as straight, slashers simply read it as unspoken: any character has the potential to be gay or bisexual unless explicitly (and possibly inaccurately) stated otherwise in the text.

Some fans require nominal straightness as part of the definition for slash, claiming that relations between characters that are known to be gay or bisexual cannot be called slash. This issue was not important before the media began to portray major gay characters, but the discussion within the fan community over whether *Queer as Folk* fan fiction constitutes slash is still continuing. Another definition requires that the pairing not be explicit on-screen, so slash can only be stories that explore the subtext of sexual attraction; in this context, slash constitutes an inversion of norms, usually in the service of love. Thus, to *slash* a text describes the act of depicting seeming sexual tension as actual sexual engagement.

More recently, slash has also become an umbrella term for gay romantic fiction with explicit content when written by fans. The existence of a category called *original slash*, which describes stories that are not based on outside media source texts but still follow slash tropes, suggests that many readers feel they can identify a particular aesthetic that characterizes slash in stylistic, emotive, and thematic markers. The

sites and modes of creation, distribution, and reception clearly demarcate original slash from other forms of homoerotica, suggesting that, for many fans, slash fiction is more than just any pairing of same-sex characters but instead describes a particular genre.

See also: "Fandom" (vol. 1); "Television: Twentieth Century" (vol. 1).

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KRISTINA BUSSE

SLONCZEWSKI, JOAN (1956–)

Joan Slonczewski is an American writer and professor of biology at Kenyon College in Gambier, Ohio, specializing in bacteriology and genetics. She is the author of six novels, beginning with *Still Forms on Foxfield* (1980), published when she was only twenty-four. Her father was a theoretical physicist at IBM. Profoundly influenced by science, the

Cold War, **Ursula K. Le Guin**, and Quakerism, Slonczewski's science fiction attempts to balance scientific advances with religious and ethical concerns. The heart of each book evolves from an ethical dilemma that develops from a society's decisions regarding the use of scientific knowledge.

Still Forms on Foxfield looks at an extraterrestrial community of Quakers whose sound decisions regarding an alien ecology are challenged by a technologically resurgent Earth. *A Door into Ocean* (1986), winner of the John W. Campbell Memorial **Award**, similarly examines a water-covered world inhabited by **genetically engineered** purple-pigmented women who successfully thwart a military invasion through Gandhi-like means. Nonviolent crisis resolution also plays an important role in *The Wall around Eden* (1989), which describes a devastated post-holocaust Earth where small enclaves of humans must make do with limited resources as well as deal with the incomprehensible behavior of the insectlike spacefarers who now supervise the planet.

Daughter of Elysium (1993), set in the same universe as *Door*, observes several conflicting cultures who disagree on scientific and reproductive issues like terraforming, population control, and the nanotechnological advances and machine sentience brought on by genetic engineering. Slonczewski, the mother of two sons, gives considerable import to children's involvement in solving major problems. *The Children Star* (1998) continues to examine the ecological coexistence of religion and technology. Living on a dangerous, arsenic-based world, Brother Rod, a retired soldier and Jesuit; Reverend Mother Artemis, a nanoplastic wet nurse; and Brother Geode, a sentient tarantula-like mining and farm machine, set up an asylum for

orphaned children. In *Brain Plague* (2000), not only is nanotechnology used to grow enormous buildings but the rights of intelligent microbes inhabiting people's brains must also be considered.

Slonczewski's worlds are rigorously constructed and vividly described, based on the most recent advances in scientific thinking. Although intellectually and morally challenging, her work is also delightful for its quirky humor. In her June 2000 *Nature* spoof, "Tuberculosis Bacteria Join UN," Slonczewski concludes, "If Stalin joined the UN, why not TB?"

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SANDRA J. LINDOW

SMALL PRESS

The term *small press* refers to print periodicals that are sold primarily through direct subscription and niche book/magazine dealers. These periodicals generally pay less than five cents per word and appear at least twice a year. The principal venue for science fiction, fantasy, and **horror** prose and poetry during the 1950s consisted of the **professional magazines** sold on newsstands and the fanzines, which

paid nothing but complimentary copies. There were only a few exceptions such as the magazine *Fantasy Book*.

This situation changed during the 1960s. Newsstand publications started to dwindle in number from the mid-1950s on because of the diminishing number of newstands and more intense competition from paperback books. The birth of the small-press segment in the genre-publishing community began in the mid-1960s. The acute shortage of commercial newsstand magazines to which new writers could sell short fiction meant that established writers dominated the field. Even the nature of the copies-only fanzine market was changing: Fanzines that were publishing fiction had become media fanzines, publications devoted to particular television series and movies.

Not only did the market change, but the new writers entering the field had changed as well. Writers and **editors** coming into the field had formal college and graduate school backgrounds in literature, writing, and the humanities. They were well aware of the general literary “little” magazines and saw a need for transferring this tradition to the science fiction/fantasy/horror markets, with one change: the magazines would pay, though not at the rates that newsstand publications could offer.

In the eyes of most historians of the genre, the small-press community was started by the semiannual *Space & Time*, launched in 1966 by Gordon Linzner, who retitled and reformatted a fanzine he operated. Initially he paid only for prose, but within a few years was paying for poetry as well. He also developed a book imprint, a practice emulated by other publishers of small-press magazines. After forty years, Linzner folded the magazine in order to concentrate on other professional work as a writer.

A number of women writers and editors were influential in the development of science fiction, fantasy, and horror small-press magazines. Lois Wickstrom founded *Pandora*, which was a showcase for both speculative and surreal work. It gave writers an opportunity to write stories that moved beyond the conventional boundaries and limitations of the genre. Wickstrom now writes books for e-publishers in the field of children’s fiction and gardening.

Janet Fox was a prolific writer of prose and poetry for both newsstand and small-press periodicals as well as several novels. She was the publisher and editor-in-chief of *Scavenger’s Newsletter*. During the publication’s peak in the 1980s and early 1990s, it was an important source of information on trends and the structure of the small press above and beyond its role as a market newsletter for writers and artists.

Stephanie Stearns is a prolific writer of articles for the women’s magazine market. During the 1970s and 1980s, she was also a prolific poet, appearing in both fan and small-press venues. Stearns was also an officer and editor for the Small Press Writers and Artists Organization (SPWAO). SPWAO’s purpose was to promote and be a voice for the small-press community. However, conflict between members who wanted to focus on professional issues and those who wanted to be fan-oriented soon caused the organization to close.

Roberta Rogow is a major fan activist and fan writer, especially in media fandom. In the 1980s, she published and edited *Beyond*, a lighthearted small-press magazine devoted to **space opera**. At that time, and to this day, small-press magazines tend to be showcases for horror and dark fantasy.

Peggy Nadramia is the cofounder of *Grue*, which was the prototype for

publications specializing in horror, both supernatural and psychological. She has since left the field and become an activist in the Church of Satan.

Some of the major women writers from a variety of genres of speculative fiction whose work has appeared in small-press publications include Hope Athearn, Ruth Berman, Valerie Colander, Jo Anna Dale, Sonya Dorman, Eileen Kernaghan, **Ursula K. Le Guin**, Esther Leiper, Ardath Mayhar, Susan Palwick, and **Jane Yolen**—showing that these magazines are important venues for established writers as well as new writers.

SCOTT E. GREEN

SPACE OPERA

The term *space opera* was coined in 1941 by Wilson “Bob” Tucker as a label for poor-quality science fiction (SF). It was intended to be analogous to *horse opera*, used to describe formulaic westerns, and *soap opera*, which referred to popular daytime radio series, usually sponsored by soap companies. As time passed, however, the term became less pejorative and more descriptive, and although it still retains a degree of its former derogatory implication in certain contexts, in what follows the designation is exclusively descriptive and aesthetically neutral.

Even though the majority of space operas have been written by men, the list of noteworthy works by women is respectably long. **Lois McMaster Bujold** is probably the most widely honored contemporary female author of space opera, having won multiple awards for her *Barrayer* series. Some of the most elaborate and richly imagined space operas are those of **C. J. Cherryh**, especially the *Alliance/Union* and *Foreigner* series. Cherryh’s narrative style is a traditional one, and her fictional

societies are densely depicted, with attention given to cultural detail and psychological depth. A recurring central theme in her fiction is that of the outsider, stranded in and trying to understand a culture not his or her own. Space opera of note has also been written by **Melissa Scott**, **Joan D. Vinge**, **James Tiptree Jr.**, and Kristine Kathryn Rusch.

It is sometimes difficult to find consensus among fans and scholars concerning what to include in the category, but certain elements and characteristics of most, if not all, space operas can be discerned. Space operas tend to be set in the relatively or far distant future, off-Earth, in a culture or society (often, though not inevitably, a multi-species one, including aliens) in which interstellar, or even intergalactic, space travel is common. At times, the subgenre’s cosmic vistas and vast scale approach the sublime.

Action and adventure elements are usually strong in space opera, which is occasionally referred to as “adventure SF.” Early authors **Leigh Brackett** and **Andre Norton** are known for their adventure stories, and the tradition flourishes in the twenty-first century, for example, in Kristine Smith’s *Jani Kilian* series and Syne Mitchell’s *Murphy’s Gambit*. Hard SF, with its characteristic emphasis on scientific accuracy (or at least plausibility), is another overlapping subgenre, since space opera frequently includes scientifically informed extrapolation alongside more extreme speculations about the nature and future of the universe and its inhabitants.

In her *Skolian Empire* novels, **Catherine Asaro** successfully blends hard SF, space opera, and the contemporary **romance** genre to produce scientifically informed adventure tales with love stories at their cores. The planetary

romance, despite its strong focus on a vivid portrayal of a particular world, frequently establishes that world within the context of a space opera universe. Examples include **Mary Gentle's** *Golden Witchbreed* (1983) and *Ancient Light* (1987), **Ursula K. Le Guin's** *The Left Hand of Darkness* (1969) and *The Dispossessed* (1974), **Joan Slonczewski's** *A Door into Ocean* (1986), and the Pern series by **Anne McCaffrey**. Finally, a not insignificant number of space operas can be classed as military SF, with main characters who are members of military organizations such as a space navy. Such characters are not usually women, but exceptions can be found in Joe Haldeman's *The Forever War* (1974), David Weber's Honor Harrington series, and several novels by **Elizabeth Moon**. Interesting female protagonists in the work of male authors include Rydra Wong in **Samuel R. Delany's** *Babel-17* (1966); Dorothy Yoshida in Paul J. McAuley's *Four Hundred Billion Stars* (1991) and *Eternal Light* (1991); Tabitha Jute in Colin Greenland's *Plenty* series; Maia in **David Brin's** *Glory Season* (1993); Priscilla Hutchens in Jack McDevitt's *Deepsix* (2001), *Chindi* (2002), and *Omega* (2003); and Rue Cassels in Karl Schroeder's *Permanence* (2002).

The most widely known examples of contemporary space opera are those found in popular media. Somewhat surprisingly, perhaps, there are not a great many major cinematic space operas, nor is there a great deal of diversity among those which do exist. *Star Wars* (1977) and its sequels and prequels are undoubtedly among the most famous movies of all times, but the women in the films play distinctly subordinate roles. On the other hand, the four **Alien** films provide, in the Ellen Ripley character, one of the most fascinating women in all of science fiction cinema.

It is television, however, that has produced both a greater variety of interesting and thought-provoking space operas and a larger number of the sub-genre's more interesting women characters. The **Star Trek** franchise, in both television series and films, is the most prominent example here, if not consistently the most original or well done. Of particular interest is the manner in which depictions of female characters in the diverse incarnations of the show have varied over time. The responses of fans to, and their complex interactions with, the *Star Trek* phenomenon are also significant, as evidenced, for instance, in the development of **slash fiction**.

A number of other TV space operas deserve mention, among them *Blakes 7*, *Andromeda*, *Babylon 5*, and the new version of **Battlestar Galactica**. Special attention should be paid to **Farscape**, in many ways the most innovative and original television space opera yet produced. This series dared to experiment—both visually and in terms of story—with form, format, and content in its imaginative exploration of diverse issues ranging from identity and loyalty to **gender** and sexuality. The show's female characters were unconventional, memorable, and well developed. Finally, there is **Joss Whedon's** *Firefly* (and its companion film, *Serenity*), a short-lived but highly praised series that managed to combine space opera with the western, and whose principal women characters are strong individuals who display their respective strengths in quite different ways.

Observers of science fiction have, in the years following the millennium, begun to speak of a resurgence in both the quantity and quality of space opera. Terms such as *new space opera* and *space opera renaissance* have been

introduced to describe this phenomenon, the detailed origins and exact contours (or even existence) of which are still being debated. One issue of contention is the nature and importance of differences between **British** and American space opera.

Among the characteristics claimed for a reinvented subgenre are more sociopolitical sophistication, greater narrative density and complexity of story, richer historical awareness, and increased generic openness. In addition to several authors already mentioned, women involved in the reinvigoration of space opera include British writers Justina Robson and Karin Traviss; Americans **Nancy Kress**, Susan R. Mathews, and Sarah Zettel; **Julie Czerneda**, a **Canadian**; and Maxine McArthur, an **Australian**. In conclusion, it can safely be said that the best space opera of the late twentieth and early twenty-first century is literate, complex, engaging fiction of the highest quality, appropriately placed at the cutting edge of the science fiction genre.

See also: "Television: Twentieth Century" (vol. 1).

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RICHARD L. MCKINNEY

STAR TREK

Star Trek (1966–69) was one of the most popular and influential science fiction television series ever aired; the show broke new ground for female characters in television and science fiction. Its fundamental optimism about an egalitarian future provided the space for an exploration of contemporary **gender** roles and race, as implied by its enthusiastic voiceover, which included the claim that the spaceship *Enterprise* would "boldly go where no man has gone before."

The various *Star Trek* series have reflected social change, and the show's creator, Gene Roddenberry, tried to stretch the parameters of what was socially accepted for women. For example, in the pilot, the second-in-command was female (and played by Majel Barrett, Roddenberry's wife). Test audiences disliked this character, so Roddenberry replaced her with the Vulcan Spock (Leonard Nimoy), but brought Barrett back in the role of Nurse Christine Chapel.

The original series included not only a female character, but, unusually for 1967, an African-American female character, Lieutenant Uhura (Nichelle Nichols). Dissatisfied with her limited role, however, Nichols decided to leave the show, but changed her mind when Martin Luther King Jr. asked her to stay on the air. He considered the character a positive role model. Actress Whoopi Goldberg confirms the importance of seeing a black female on a spaceship on a show set in the future, and she later joined the second series, *Star Trek: The Next Generation* (1987–94) in a

recurring role as Guinan, a wise and ancient alien who often advised the captain. *Star Trek* also made television history when Nichols and William Shatner, who played Capt. James T. Kirk, exchanged the first on-air kiss between a black woman and a white man.

Although the show was threatened with cancellation after two seasons, a fan writing campaign kept the show on the air for one more year. Despite its brief three seasons, *Star Trek* retained its tremendous popularity with fans and was kept alive through fan conventions and **fan fiction**. *Star Trek* fans, especially its female fans, created what became known as **slash fiction**, or K/S, for **erotic** or explicitly **homosexual** fiction involving Kirk and Spock. Eventually, impressed by the tremendous amount of fan interest and activity, Paramount produced a feature film in 1979 with the original cast, *Star Trek: The Motion Picture*. Nine subsequent films expanded the *Star Trek* audience, but the world was primarily developed through new television series, which introduced new characters and settings.

In 1987, *Star Trek: The Next Generation* aired, as a straight-to-syndication series. Remaining faithful to the original series' emphases, *The Next Generation* expanded the number of important female characters featuring not only Goldberg's character Guinan but also a female doctor, Beverly Crusher (Gates McFadden); ship's counselor, Deanna Troi (Marina Sirtis); and chief of security (in the first season only), Tasha Yar (Denise Crosby). Significantly, one of television's most famous voiceovers, heard in the original series as "to boldly go where no man has gone before," was changed "to go where no one has gone before," a sign of the show's attempt to be non-sexist, which was reflected in

many plots. A number of the series' episodes dealt sympathetically with **feminist** issues.

Star Trek: Deep Space Nine (1993–99) continued to expand the *Star Trek* universe's complex treatment of social issues. It is significant as the first series developed without any input from *Star Trek*'s creator Gene Roddenberry, who died in 1991. *Deep Space Nine*'s lead character, Capt. Benjamin Sisko (Avery Brooks), was *Star Trek*'s first black commander in a permanent starring role. The character of Dax (Terry Farrell) featured a Trill, a species that changed bodies (and sexes). In addition to the gender-bending Trills, this series also featured the overtly sexist Ferengi. These aliens (and others) typify *Star Trek*'s openness to questioning gender norms through other species. Another of the show's major female characters was a Bajoran, Col. Kira Nerys (Nana Visitor), who wrestled with ethical issues related to fighting an invasion of her home world. As the only series set in a fixed place, a space station, and dealing repeatedly with the topic of terrorism, *Deep Space Nine* was critically acclaimed, though less popular than *The Next Generation*.

The next series, *Star Trek: Voyager* (1995–2001), returned to the popular formula of a ship traveling through space. This show was the first to feature a female captain in the lead role: Capt. Kathryn Janeway (Kate Mulgrew), in a "lost in space" scenario. As powerful aliens flung her ship into the Delta Quadrant, Captain Janeway rescued a ship of terrorists and had to integrate them into her crew. The relationships of Janeway with B'Elanna Torres (Roxann Dawson), a female half-human, half-Klingon Starfleet dropout; Kes (Jennifer Lien), a female alien with psychic powers; and Seven of Nine (Jeri Ryan), a human female who been

assimilated and then rescued from the Borg, made the show's central emphasis on female characters more obvious.

Dropping "Star Trek" from its title, *Enterprise* (2001–05) was a prequel, set in time before the original Star Trek series. Where the other sequels ran for at least six years, *Enterprise* ran for only four. Strong fan support kept the show on the air after its first year of high ratings declined. The sparring relationship between the human male Capt. Jonathan Archer (Scott Bakula) and the female Vulcan advisor on board, Sub-Commander T'Pol (Jolene Blalock), raised many issues about gender and power.

In all its forms, Star Trek has had a particularly powerful and compelling relationship with its fans. Their conventions and related activities, including fan writing and **cosplaying**, kept the series' original actors and premise alive, prompting Paramount to reinvigorate the franchise in feature films and syndicated series. Star Trek is popularly credited with attracting female fans to science fiction, and the reasons for this undoubtedly include not only fan appropriation of the characters but also the many compelling female characters in this vibrant fictional universe.

See also: "Television: Twentieth Century" (vol. 1).

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ROBIN ROBERTS

STEVENS, FRANCIS (1883–1948)

The work of the American writer "Francis Stevens," the pseudonym of Gertrude Barrows Bennett, is distinguished primarily for its inventive imagination through which new motifs were brought into **pulp science fiction**, while retaining such pulp faults as stereotyped characters and poor dialogue. This reputation is based on a handful of stories published between 1917 and 1923. Stevens's total published output numbers thirteen works: five short stories and eight longer works, most of which were serials, ranging in length from novellas to full novels. After some of her best work was reprinted in the 1940s, "Francis Stevens" was believed for a while to have been a pseudonym of A. Merritt, with whose works Stevens's shares some similarities. More recently, in trying to assess Stevens's standing, some critics have claimed that her writings influenced H. P. Lovecraft, but this assertion is based on the misattribution to Lovecraft of two letters, signed "Augustus Swift" (a real person in Lovecraft's hometown of Providence), praising Stevens's writings after they had appeared in *Argosy*. Lovecraft in fact left no commentary on Stevens's works. Critic Gary Hoppenstand has also made the untenable claim that Stevens invented "dark fantasy"—a label that easily applies to many works predating hers.

Stevens's first story, "The Curious Experience of Thomas Dunbar," appeared as by "G. M. Barrows" in *Argosy* for

March 1904. More than a decade passed before she returned to writing, by which time she had married, given birth to a daughter, and been widowed and left to care for her invalid mother. When she resumed publishing in 1917, it was with a novella called “The Nightmare,” originally submitted under the **gender-neutral** byline “Jean Vail” but published under the male name Francis Stevens. Her motivation for writing was primarily financial. Within three years, ten other stories appeared and Stevens’s mother passed away, lessening her financial need. After a three-year hiatus, Stevens then published her final story, “Sunfire,” a lost-race serial in **Weird Tales**, before relapsing into silence. According to Stevens’s daughter, “Sunfire” was not (as some critics have claimed) a trunk story that eventually found publication; it was Stevens’s renewed attempt at fiction-writing after surviving the influenza epidemic of 1920.

Stevens’s most significant works are three novels and two short stories. *The Citadel of Fear* (seven parts, *Argosy*, September 14–October 26, 1918) is a lost-race romance. *The Heads of Cerberus* (five parts, *Thrill Book*, August 15–October 15, 1919) is probably her finest work, a **dystopian** story about travelers to an alternative Philadelphia—probably the first use of the concept of a parallel world. *Claimed!* (three parts, *Argosy*, March 6–20, 1920) concerns a mysterious artifact and its devastating impact upon those who come into contact with it. “Friend Island” (*All-Story Weekly*, September 7, 1918) is Stevens’s most **feminist** work, a short story set in the future in which gender roles are reversed and the titular island is sentient. “The Elf Trap” (*Argosy*, July 5, 1919) concerns “gypsies” who seem sordid to most eyes, their dangerous and beautiful real nature hid by magic.

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DOUGLAS A. ANDERSON

STEWART, SEAN (1965–)

Sean Stewart was born in Texas in 1965 but raised in **Canada** from the age of three. He has family ties and residence in both countries. Stewart writes fantasy and science fiction (SF), but most of his ten novels can be described as near-future **magical realism**. His books have won the Prix Aurora and Sunburst **awards** for Canadian SF, the Arthur Ellis Award for mystery writing, and the World Fantasy Award. Influenced by **J. R. R. Tolkien** and **Ursula K. Le Guin**, Stewart shows in plain language what happens to people when extraordinary things are happening all around them.

Using both male and female viewpoints in his novels, Stewart writes with confidence in the voices of women as diverse as a career soldier, an artist, and a bitter comedian. Some of his protagonists are failures in their own eyes, and some are more secure in their strengths and successes. Each has strong relationships with at least one person of the other **gender** and, in all but his first novel *Passion Play* (1992), with a person of the same gender as well. While the relationships between men and women may be that of family or lovers or friends, in Stewart’s novels only about 10 percent of the same-sex relationships are at all sexual. His work does not devalue **homosexuality** or **bisexuality**, but reinforces Stewart’s conscious stating and restating that responsible adults must accept that parenting needs trump any other concern. The **erotic** elements of his storytelling are powerful, but not explicit.

When working with female characters, Stewart writes not as a man telling what he thinks women ought to feel, but as a human writing about people. Where women think and feel like any person, he understands them extremely well. It can be argued that male authors cannot perceive the world as women do, in spite of **androgynous** experience. Stewart is also profoundly color-blind, yet in *The Night Watch* (1997), he describes an artist teaching herself color work to illustrate perspective and temperature and also human warmth in a world of awakened magic. The passage is a marvel, not only as a metaphor for the artist observing her own marriage but also as an example of Stewart's mastery of describing human perceptions of which he is not personally capable.

Stewart may not be writing as a woman does, but he writes women in translation well. He creates protagonists who are identifiably relating to people and the world as gendered individuals, whether they are strong or weak, brave or fearful, sour or centered. Tolkien wrote about home life in the Shire as a frame for the **quest** in *The Lord of the Rings*, but in Stewart's novels, adventure enters characters' home lives.

See also: "Men Writing Women" (vol. 1).

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PAULA JOHANSON

STOKER, BRAM (1847–1912)

Bram Stoker is known today primarily as the man who wrote *Dracula* (1897),

the most important **vampire** novel of the nineteenth century. Stoker was born in Dublin, the son of a civil servant, and spent several years of his childhood bedridden with an undiagnosed illness. As a young man, Stoker followed in his father's footsteps, but freelance work as a theater reviewer led him, in 1878, to a position as manager for the celebrated actor Sir Henry Irving. Their relationship would define much of the rest of Stoker's career, and Irving is thought to be a model for the mesmerizing Count Dracula.

Stoker's fascination with the supernatural was evident as early as 1882, with the publication of his first book of fiction, a collection of macabre **fairy tales** entitled *Under the Sunset*. Other unsuccessful works followed, until the publication of *Dracula* cemented Stoker's reputation as a writer of supernatural fiction. *The Jewel of Seven Stars* (1903) concerns resurrection of a malevolent mummy queen, and *The Lair of the White Worm* (1911) shows a decadent aristocrat, Lady Arabella, who is the human manifestation of the foul title monster.

In both of these latter books, as in *Dracula*, Stoker displays considerable ambivalence, if not antipathy, toward his female characters. Since the 1970s, critics have produced hundreds of articles and books attempting to explain the **gender** issues in Stoker's fiction. While Stoker does introduce characters putatively representing the liberated "New Woman" of the 1890s, his characterizations of them inevitably lead back to their reestablishment as domestic angels or destroyed demons. Lucy Westenra is polluted by the vampire Dracula and must be destroyed, while Mina Harker, first portrayed as a New Woman, is saved and repurified when the men in her life slay the vampire.

The importance of Dracula to vampire and **horror** literature cannot be overstated. Film adaptations of the novel are numerous enough to warrant a filmography, while multiple novelists have used Stoker's text as a starting point for their own work.

See also: "Nineteenth-Century Fiction" (vol. 1).

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CANDACE R. BENEFIELD

STONE, LESLIE F. (1905–1987)

Leslie Stone is an American author who lived through science fiction's birth and popularization. In her best-known story, "The Conquest of Gola" (1931), which has been reprinted in various anthologies, she posits a matriarchal planet where women keep men as houseboys and playthings. Men from another planet want to colonize Gola for their own purposes, and they invade, but the women of Gola do not take them seriously. Instead, the women use superior technology and thought-forms to defend themselves in a **war** with the men. In this reversal, Stone spoofs sex roles, imperialism, and colonialism. Her story predicts inventions such as laser beams and demonstrates the strong influence of H. G. Wells. Stone's work reflects intellectual currents of the times, including psychoanalysis and egalitarianism. She

created sympathetic aliens prior to those of her more famous contemporary, Stanley Weinbaum, though he is generally attributed with the creation of the first nonthreatening aliens.

Stone began publishing in the late 1920s but stopped by the end of the next decade. Her famous "Rape of the Solar System" (1934) inspired **Isaac Asimov** to begin science fiction writing. Married to a labor journalist, she featured social and political issues in her writing. Stories such as "Men with Wings" (1929) and "Women with Wings" (1930) fantasized the growth of special races and imagined an important role for the League of Nations. Topics such as eugenics and breeding, which caused social conflict in the United States and Europe in the era between the two world wars, figured in her works. At times, her Great Dictator stories have been interpreted as depictions of Nazism; in other moments, as visions of Communism. "The Human Pets of Mars" (1936) has leading characters that include teenage girls, old senators, and African Americans kidnapped by aliens who sell them along with other strange pets. Some stories depict scientific experiments performed upon human subjects as in Nazi camps; others were less political in nature. She is remembered for an address, "The Day of the **Pulps**," where she discusses **editorial** sexism. Discouraged by the dropping of the atom bomb, she turned away from science and the fictions it had inspired in her, growing tropical fish in her later years.

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BATYA WEINBAUM

STURGEON, THEODORE (1918–1985)

Theodore Sturgeon was an **award**-winning American author of more than two hundred science fiction novels and stories. His birth name was Edward Hamilton Waldo. Sturgeon’s writing career spanned from the **pulp science fiction** era of the 1930s into the New Wave of the 1970s. One of his stories, “Slow Sculpture,” won both the Nebula Award (1970) and the Hugo (1971); he was posthumously awarded a lifetime achievement award by the World Fantasy Convention in 1986.

Sturgeon’s work was seen as radical in its time, using more sophisticated literary techniques, such as stream-of-consciousness, and incorporating a greater focus on emotional relationships and explicit descriptions of sex than did many of his peers. He is known for creating sympathetic **homosexual** characters, not a common element in 1940s and 1950s science fiction. His short story “If All Men Were Brothers, Would You Let One Marry Your Sister?” (1967) considered the cultural taboos against incest. Some of his work was rejected by American magazines and published only in **Britain** or after his death. While Sturgeon was respected by critics and fellow writers, his work did not sell well during his lifetime. He is credited with influencing a number of major authors, including **Samuel R. Delany** and **Ursula K. Le Guin**. His work has been widely reprinted in recent years.

His characters, male and female, universally experience loneliness and frustration. Some of his nonhuman characters have male or female **gender**, but others are nongendered. He wrote with visible affection from the viewpoint of young girls or boys. In *The Dreaming Jewels* (1950), a male character, Horty, passes for female, first as a youth and then briefly as an adult. Sturgeon openly explored gender roles in *Venus Plus X* (1960), in which a human male wakes up in the future in a world where technology has solved all the problems of his time (the 1960s), including gender differences. The narrative is interrupted at intervals by a counterplot, set in suburban America, with overt comments on social gender roles, love, and marketing. *Godbody* (1986), written during the 1960s but published posthumously, focuses on religion and sexual intimacy as experienced by eight first-person narrators, male and female.

Sturgeon’s story production was disrupted by years in which he wrote nothing, due largely to writer’s block and the concerns of daily life. He sometimes wrote stories involving men and women recognizably similar to those in stories written years or decades earlier, but with one crucial element changed. How these characters behave differently because of that changed circumstance aligns his work with sociological SF, but the scientific ideas in many of his stories shows that Sturgeon was well informed about new developments in science and could make informed guesses about the effects these discoveries and inventions would have on people.

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PAULA JOHANSON

SWORD AND SORCERY

"Sword and Sorcery" is one of the most commonly associated terms for fantasy literature, often used in a pejorative or dismissive manner by those outside the genre. This disdain is related to the perceived male bias in these texts, although in recent years sword-and-sorcery epics have become extremely popular with female authors and writers keen to present strong images of women in fantasy literature.

First coined by Frank Leiber at the request of Michael Moorcock in 1961, sword-and-sorcery texts sit firmly in the fantasy potboiler camp and usually contain several commonalities that distinguish them. They are predominantly concerned with a **quest** narrative, usually involving a protagonist surrounded by a band of loyal heroes. The plot is often episodic, and sword-and-sorcery texts often lean toward multiple volumes or collections. Since another aspect involves the inclusion of multiple characters, often based on recognizable fantasy stalwarts such as mage, priest, warrior, dwarf, and elf, the texts usually have a split narrative. Although the protagonist's rite of passage is usually clearly depicted within this, several characters may share this position throughout the text.

The basic structure of most sword-and-sorcery texts is similar to that outlined by Joseph Campbell in *The Hero*

with a Thousand Faces (1949), and later in Christopher Vogler's *The Hero's Journey* (1996). The character types are similar to those first identified by Vladimir Propp's *Morphology of the Folktale* (1928). Thus, the structure, narrative, and characterization of sword-and-sorcery texts is both repetitive and recognized as such by a reader. However, repetition does not curtail their popularity—indeed, sword-and-sorcery tales remain an integral and much-loved aspect of fantasy literature.

The genre contains clear boundaries of good and evil and, as the name suggests, also uses elements such as high magic (magic with no scientific explanation) and challenges to the heroes that involve combat, sometimes even large-scale **wars**, that must be overcome. This linear aspect has meant that, in the past, authors such as Raymond Fiest, David Gemmell, and Robert Jordan have dominated the sphere. In their works, sword-and-sorcery conventions have not served women characters well. Texts have usually included central alpha male figures and rather hastily sketched or stereotyped women of the "woman warrior" or passive "healer girlfriend" type. In Tracy Hickman and Margaret Weiss's *Dragonlance Chronicles* (1984–85), for example, the three central female characters typify the worst of these stereotypes as a placid healer (Goldmoon); a spoiled, feisty, but insecure princess who later redeems herself (Laurana); and a sexually avaricious, dangerous war leader with a history of mistreatment in her past (Kitiara).

Sword-and-sorcery texts have very strong links with tabletop and online gaming, in that the two are mutually compatible in terms of episodic narrative and characterization. Indeed, Weiss and Hickman based several of their central characters on roles they

had played during tabletop campaigning. In more recent years, sword-and-sorcery Multiplayer Massively Online Role-Playing Games (MMORPGs) such as *World of Warcraft* (Blizzard, 2004–present) have begun to develop this representation in more obvious ways. The games allow standard choices of recognizable character classes based on those which have evolved from the *Dungeons and Dragons* tabletop game (Gygax & Arneson, 1974), where players may choose between male and female avatars of all character classes. The overwhelming choice of female avatars by players, many of whom are also female, has led to a significant female population within each game. Both the dominance of female players and the choice by male and female players of female avatars show steady but often unconscious developments toward stronger sword-and-sorcery females.

In literature, the limitations of sword-and-sorcery texts have recently been challenged by a new wave of female writers, including Robin Hobb and Trudi Canavan, who have taken traditional settings and applied more **feminist** perspectives to the texts. Jude Fisher's *Rose of the World* series (2002–05) exploits the idea of the traditional Earth Mother goddess, as well as providing a series of complex female characters. Trudi Canavan uses her *Black Magician* series (2004) to explore the development of a female mage—taking over the scholarly aspect of wizardry often devoted to more masculine representations. In a genre that typically frowns on alternative depictions of sexuality, Canavan has also used her texts to explore the role of gay characters.

Similarly, Peter Jackson's 2001–3 film adaptation of **J. R. R. Tolkien's** *Lord of the Rings* (1954–55) increased the role of all three main female characters while also highlighting their differences, including promoting the strength of the elven leader Galadriel to narrator of the three films and strengthening the proactive roles of Arwen and the shield-maiden Éowyn.

All of these point not only to the new directions that sword and sorcery is taking but also to the recognition that a significant percentage of readers are women who want more multifaceted characters within each text. The initial linearity of the stories is now something that is often subverted by authors, and stereotypes are repeatedly challenged or exaggerated to strong effect within a genre that continues to be a staple of the fantasy genre.

See also: "Heroes or Sheroes" (vol. 1).

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ESTHER MACCALLUM-STEWART
AND JUSTIN PARSLER

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TEPPER, SHERI S. (1929–)

Sheri Tepper is an American author who has written thirty science fiction and fantasy novels, as well as a number of **horror** (under the pseudonym E. E. Horlak) and mystery (as B. J. Oliphant and A. J. Orde) novels. She came to writing late in life, after a career working for relief agencies at home and abroad, most prominently as the executive director of Planned Parenthood in Colorado for twenty-four years. She is the recipient of the Locus **Award** for best fantasy novel for *Beauty* (1991), a revision of a number of **fairy tales**, most centrally “Sleeping Beauty.” She was nominated for the Hugo Award for *Grass* (1990) and was short-listed for the Arthur C. Clarke Award for *Gibbon’s Decline and Fall* (1996). She is perhaps best known for her **feminist science fiction** novel *The Gate to Women’s Country* (1988), set in a postapocalyptic future in which men and women live separately and women are engaged in a clandestine attempt to purge the gene pool of the male tendency toward violence.

Most of Tepper’s work shares features of both science fiction and fantasy. Her futures or alternative worlds tend to be set in pre- or postindustrial landscapes, often sharing many qualities with the medieval settings typical of fantasy novels. Her worlds are almost always ultimately explained in science fiction terms, however: postapocalyptic settings, time travel, lost or failed planetary **colonization**, including the nine Books of the True Game series

(1983–86) set in a world in which what seem to be magical powers are really the heritage of genetic mutations.

Tepper returns in many novels to a number of core themes, most of which emerge from her engagement with the concerns of Second Wave **feminism** around women’s reproductive rights and violence against women under patriarchy. Her vision tends toward the sociobiological, as many novels ultimately explain these problems as the consequence of male genetic propensities toward violence and acquisition, which gives rise to a patriarchal culture of competition among men and oppressive strategies for men to control women’s fertility. More recently, the **environmental** concerns that have always been a part of her vision have come to the forefront, with novels increasingly focusing on the ethical dilemmas of colonization and plots that suggest humanity needs to learn to respect and value other living beings if it is to have a future, thereby connecting her work with the philosophy of deep ecology.

Tepper’s work can seem to be homophobic because her concern with the problems of heterosexual reproduction can mean that the possibilities for other affective or sexual relationships are presented negatively or are simply absent. This limitation may accurately reflect the values of the patriarchal cultures Tepper creates to critique. Similarly, racial diversity among humans within her fiction is often minimized, replaced by a focus on multiple notions of sentience and subjectivities as

human characters interact with other species. *The Fresco* (2000) has a Chicana protagonist, however, and the plot of the novel makes clear that it is both her **gender** and racial marginalization within the ailing human culture that lead the aliens to consider her a worthy contact. Tepper focuses on complex social problems of poverty, overpopulation, and gender discrimination, tending to make the solutions problems of individual pathology (fixed by breeding with the “right” men), rather than seeing exploitative social relationships as having complex determinants, including economic ones.

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SHERRYL VINT

THOMAS, SHEREE R(ENÉE) (?–)

Sheree Thomas is an African-American author born in Memphis, Tennessee. She now lives in New York City, where she writes, edits, publishes, and teaches fiction related to the African diaspora. Thomas holds memberships in organizations such as the Carl Brandon Society and Beyond Dusa Women’s

Collective. She publishes and edits the literary journal *Anansi: Fiction of the African Diaspora* and also founded Wanganegresse Press. She teaches creative writing and short fiction at the Frederick Douglass Creative Arts Center in Manhattan. Thomas is a Cave Canem Poetry Fellow, 1999 Clarion West alumna, and a 2003 New York Foundation for the Arts Fellow in Poetry. Her fiction, poetry, and reviews are anthologized in various publications, such as 2001: *A Science Fiction Poetry Anthology* (2001), *Mojo: Conjure Stores* (2003), and *So Long Been Dreaming: Postcolonial Science Fiction and Fantasy* (2004), as well as numerous national publications.

To date, Thomas is best known as an **editor** in science fiction circles for her *Dark Matter* anthologies, a groundbreaking series devoted to the speculative creations of writers from the African diaspora. Her first anthology, *Dark Matter: A Century of Speculative Fiction from the African Diaspora* (2000), won the 2001 World Fantasy **Award** for an anthology, in addition to the Gold Pen Award. Thomas uses the scientific phrase “dark matter”—referring to a nonluminous form of matter thought to exist because of unexplained gravitational effects on other bodies—to create a metaphor that suggests the inexorable influence of black authors on science fiction, fantasy, and supernatural tales as it shapes her collection of twenty-nine stories and five essays. As the first of its kind, *Dark Matter* spans more than a hundred years of black contributions to the speculative genres by important and emerging writers, including Amiri Baraka, **Octavia Butler**, **Samuel R. Delany**, W. E. B. Du Bois, **Tananarive Due**, **Nalo Hopkinson**, and many others.

Thomas’s second anthology, *Dark Matter: Reading the Bones* (2004), also won a World Fantasy Award, in 2005.

Comprising twenty-four stories and three essays by established and emerging writers, this volume is significantly different from the first in terms of direction: Here, Thomas focuses on the notion of occult practices and supernatural happenings as they occur across the African diaspora from slavery to the far future.

These anthologies have brought critical attention to existing and emerging writers of color in science fiction and other speculative fields, as well as defining a clear and urgent demand for scholarship on this body of writing. Currently editing a third volume in her momentous series, tentatively titled *Dark Matter: Africa Rising*, Thomas exerts tremendous influence on the developing study of black speculative literatures and is poised to continue this influence.

See also: "Intersections of Race and Gender" (vol. 1); *Magical Realism*.

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ISIAH LAVENDER III

TIPTREE, JAMES, JR. (1915–1987)

"James Tiptree Jr." was one of two pseudonyms created by Alice Bradley Sheldon, who also wrote as "Raccoona Sheldon." Tiptree was born in 1967 when Sheldon chose the pseudonym

from a jam jar in a supermarket. She was then a fifty-one-year-old experimental psychologist who wanted to submit some science fiction stories without damaging her academic reputation. Tiptree's first story was published in *Analog* in 1968. For almost ten years, until 1977, Sheldon wrote as Tiptree, not only fiction but also increasingly intimate letters to fellow writers. In 1972, she created another persona, Raccoona Sheldon, whose best-known story is "The Screwfly Solution."

Alice Bradley was born in Chicago on August 24, 1915, the only child of Herbert Bradley, a lawyer, and Mary Hastings Bradley, a writer. In 1921–22, she accompanied her parents to Central Africa on an expedition to study and collect mountain gorillas. The Bradleys later made two more trips to Africa, the last when Alice was fifteen, and Mary Bradley wrote five books about their travels. In Africa, Alice experienced firsthand the exploration and contact with unfamiliar cultures that are such a dominant theme in science fiction. Later, she would say that she saw **Star Trek** as a story about her childhood.

In December 1934, at age nineteen, Alice made her debut in Chicago. A few days later, she eloped with William Davey, an ambitious young writer. The Daveys' six-year marriage was not a success. Alice struggled with her attraction to women—which she didn't dare express, particularly since it would almost certainly have meant cutting herself off from her beloved parents.

In her early twenties, Alice Davey had some success as a painter, but after she and her husband divorced in 1941, she gave up her first career and became an art critic for the *Chicago Sun*. In September 1942, she enlisted in the Army, where she was eventually

assigned to Air Corps intelligence. Tiptree's later comments about Army service contributed to the widespread conviction that he must be a man. In September 1945, in Paris, Alice married her commanding officer, Huntington Denton "Ting" Sheldon. They lived and worked for a few months in occupied **Germany**, an experience she wrote about for *The New Yorker* in her 1946 non-science fiction story "The Lucky Ones."

From 1946 to 1952, Alice Sheldon drafted essays on art and **feminism** and wrote mainstream and genre fiction, but she was not able to get her work published. In 1952, the couple moved to Washington, D.C., to work for the Central Intelligence Agency (CIA). CIA settings and characters appear in Tiptree's fiction, and most of her readers believed that Tiptree's secrecy resulted from "his" career as a spy. Alice Sheldon's career in the CIA was relatively brief, however; she left in 1955 to study psychology. She undertook graduate work at George Washington University, wrote her Ph.D. thesis on reactions to novelty in rats, and received her degree in 1967. Not long afterward, she began writing science fiction and chose the Tiptree name.

A pseudonym can be a liberating strategy for a writer; as Tiptree, Sheldon adopted a new style, fast-paced and structurally and psychologically complex. In stories such as "And I Awoke and Found Me Here on the Cold Hill's Side" (1972), "Love Is the Plan, the Plan Is Death" (1973), and "The Screwfly Solution" (1977), Sheldon evoked humans (and aliens) doomed by their own **erotic** drives. "The Girl Who Was Plugged In" (1973) describes an ugly teenager who, through a secret remote hookup, animates the beautiful body of a movie star. Critics have read this story as a metaphor for Tiptree's

own relationship to Sheldon, for women's distance from their bodies, or for how modern media alienate people from their lives.

Sheldon's most famous story is also one of her most clearly feminist: "The Women Men Don't See" (1973). The first-person narrator is a figure much like Tiptree, a middle-aged government employee traveling to a remote part of Mexico to fish. The women of the title are a government librarian and her daughter who, when aliens arrive, choose to leave Earth with them rather than go on living among men. The story is complicated by its sympathy for both the male and female characters.

A similar complexity occurs in "Houston, Houston, Do You Read?" (1976), but in this story the men, not the women, are depicted as aliens. Three male astronauts are accidentally sent forward in time to a future in which a virus has eliminated Earth's male population. The females regard the men as strange creatures from a distant past, while the men, deposed from their position of authority, feel disoriented and are unable to communicate with the women.

In 1974, Tiptree won her first Nebula and Hugo **awards**. The attention depressed Sheldon and made her feel she could no longer treat her writing or her pseudonym as a game. At the same time, although—as Tiptree—she was corresponding intimately with a number of fellow writers (including **Joanna Russ**, Harlan Ellison, **Vonda N. McIntyre**, and **Ursula K. Le Guin**), Sheldon felt isolated in her daily life. She was struggling to write the major novel she felt her fans expected, and her mother's increasing illness contributed to her depression. In October 1976, her mother, Mary Bradley, died at age ninety-four. Her obituary in the *Chicago*

Tribune gave so many clues linking Tiptree to Alice Sheldon that Tiptree's identity became public knowledge in 1977.

Afterward, Sheldon continued to suffer from writer's block and depression. In the late 1970s, she first discussed a suicide pact with her husband, Ting; they agreed that they did not want to live into infirm old age. On May 19, 1987, when she was seventy-one and Ting eighty-four, she shot him and then herself.

Her work remains influential, as much for her uncompromising vision of humanity's weaknesses and her questioning of traditional heroism as for her feminism and her subtle understanding and revision of **gender** roles.

See also: Feminist Science Fiction.

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JULIE PHILLIPS

TOLKIEN, J. R. R. (1892–1973)

John Ronald Reul Tolkien was a medievalist and historical linguist. While he

was a professor at the University of Oxford (1925–59), he wrote scholarship, fairy stories, and letters of note, but he is known best for his **epic fantasy** fiction, especially those works set in his created universe of Middle-earth, including *The Hobbit* (1937), the three volumes of *The Lord of the Rings* (1954–55), *The Adventures of Tom Bombadil* (1962), and a number of posthumous publications: *The Silmarillion* (1977), *Bilbo's Last Song* (1978), *Unfinished Tales of Númenor and Middle-earth* (1980), and the multivolume *The History of Middle-earth* (1983–96). He often chose Pauline Baynes to illustrate his fiction, which he hoped would serve as a mythology for **Britain**.

Tolkien's women characters continue to be the subject of academic and popular debate. Part of this interest links to Tolkien's personal relationships with women. He lost his mother at an early age and revered her as near-holy martyr figure. He married the sweetheart of his teens, after loving her from afar for years of imposed separation. Furthermore, the Inklings—his literary and personal circle at Oxford, including C. S. Lewis and Charles Williams, among others—was an all-male society that excluded women. Some claim these factors, combined with the centrality of the Virgin Mary to his Roman Catholicism, combined to lead Tolkien to place his women characters on a pedestal (such as the beautiful Elf Arwen and her ancestor, Lúthien) or to paint them as absolutes (such as the evil spider Shelob and her predecessor, Ungoliant) or even to omit them altogether (as in the case of the missing mothers of Bilbo Baggins, Frodo Baggins, Aragorn, and Boromir, to name a few).

Others suggest that Tolkien's depiction of women follows in the tradition of epic world literature, drawing upon such inspirations as **Norse mythology**

and the Icelandic Eddas to create in Middle-earth female characters who reflected leadership and foresight (such as the powerful Maia ruler Melian and the awe-inspiring Elf leader Galadriel), martial skill (such as the Lady of the Shield-arm Éowyn), and the ability to inspire (such as Sam's hobbit sweetheart Rosie Cotton). Still working within preexisting mythic traditions, some critics continue, Tolkien's Middle-earth women also display the ability to evolve and change; for example, the hobbit Lobelia Sackville-Baggins grows from a shrewish, self-centered annoyance to a defiant hero of the Shire who exhibits both remorse and generosity.

Despite the fact that Tolkien focused predominantly on male characters, he shared with classical mythology a conviction that there must be **gender** balance in creation. For instance, Tolkien's Valar, the fourteen powerful spirits who joined the created world of Arda to bring order and oppose evil, are comprised of an equal number of males and females, the masculine King Manwë paired with the feminine Queen Varda, and so on. Moreover, it is Varda, or Elbereth Gilthoniel, who is most revered and invoked by the Elder Kindred of Middle-earth, the Elves.

The most visible of Tolkien's women characters may be Éowyn, who turns the tide of the **War** of the Ring by her valiance in battle, fulfilling the prophecy of slaying the Lord of the Nazgûl precisely because she is not a man. Some claim that, although *The Lord of the Rings* in its structure and emphases is arguably a medieval work, Tolkien gave his White Lady of Rohan a complex and sympathetic—and perhaps modern—internal landscape, with grave concerns about the expectations and limits assigned to her by her gender. Others posit that the character's ultimate fate, a marriage and domestic

life, lessens the impact of the woman warrior's character.

Less visible, but equally controversial, are the noble mother-daughter pair Erendis and Ancalimë. Erendis weds the prince of Númenor, but grows tired of and hurt by his extended absences and inattention. She eventually defies the royal family and separates from her husband, raising their daughter Ancalimë alone, with a distrust of men and marriage. Ancalimë becomes the first Queen of Númenor, a powerful, albeit unhappy, monarch. The tragedy of the unsuccessful union of Erendis and Aldarion creates a striking contrast with more harmonious partnerships in Middle-earth, such as that of Beren and Lúthien.

In the twenty-first century, two new issues have arisen related to Tolkien's women characters. First, Peter Jackson, in his Academy Award-winning film trilogy adaptation of *The Lord of the Rings* (2001–03), altered the original plot of Tolkien's text to create different dramatic opportunities for Arwen and Éowyn in particular, raising the question of why these changes were deemed necessary and how satisfactory or problematic the “old” and “new” characterizations of these female heroines are. Second, the success of Tolkien's books and Jackson's films together has fueled an explosion of fan participation, in particular the production and consumption of **fan fiction**. Reading and writing fan fiction provides an opportunity for fans—statistically speaking, usually female fans—to revisit, reinterpret, and reimagine the women of Middle-earth.

See also: “Heroes or Sheroes” (vol. 1); “Men Writing Women” (vol. 1).

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AMY H. STURGIS

TRANSGENDER

The term *transgender* is used to signify people who wish to live their lives (or part of their lives) as the opposite **gender** without necessarily resorting to permanent reassignment. Transgender people and transvestites (cross-dressers) frequently have no desire to change their sex—or at least have not yet decided to do so—and are happy with their bodies, including their genitalia. They occupy transgressive subject positions that contradict the binary sex/gender system, in that they are not either/or—they are both/and. Critics argue that we now need to think about a "transgender continuum," where gender is not fixed: rather it is a spectrum,

a process, continually renegotiated and never finally realized. Science fiction and fantasy offer useful sites for challenging both the binaries of male/female sex and of the cultural constructions of gender that are attached to those categories. Protagonists of fantastic fictions can perform gender: they can be male or female, but they can also be neuters (have no definable sexual category), be intersexed, or switch between genders. The body (whether human or other) is a tabula rasa, capable of multiple and contradictory readings.

The transgendered body has been theorized as an in-between body. **Ursula K. Le Guin's** *The Left Hand of Darkness* (1969) is set on a planet, Gethen, where the **androgynous** inhabitants are sexually inactive and impotent apart from periods of "kemmer." When in kemmer, Gethenians secrete hormonal substances until either male or female dominance is established. Individuals have no predisposition to being male or female, and as they undergo periods of kemmer throughout their lives, they can be male and female, fathers and mothers, at different times. The male/female binary is still obvious here, as is the propensity to assign male dominance to the characters in the book, but Le Guin's novel about love and betrayal clearly articulates a gender continuum.

Joanna Russ's *The Female Man* (1975) is well known for its **queering** of the gendered body, as is **Samuel R. Delany's** *Triton* (1976). However, Russ's "The Mystery of the Young Gentleman" (1982) is even more ambiguous. This transgender narrative has a protagonist of unknown gender and race who masquerades as a man. When confronted she/he/it says: "A woman pretending to be a man, who pretends he's a woman

in order to pretend to be a man? Come, come, it won't work" (88). These and other narratives clearly do work to make the transgendered body a viable and transgressive option.

More recent fiction that foregrounds transgender protagonists include **Octavia Butler's** *Dawn* (1987), whose Ooloi occupy transgendered spaces; **Maureen McHugh's** *Mission Child* (1998); **Lois McMaster Bujold's** *A Civil Campaign* (1999); **Melissa Scott's** *Shadow Man* (1995), which has five gender categories: woman, fem, herm, mem, or man; and **Suzy McKee Charnas's** *The Conqueror's Child* (1999), the fourth in the Holdfast series. In film, anime has shown more willingness to explore transgender than mainstream film. *Hentai*, or sexually explicit anime, often has transgendered characters.

See also: Transsexuality.

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PAT WHEELER

TRANSSEXUALITY

Transsexuals believe they are, or ought to be, the opposite of their birth sex and undergo hormone treatment or sex reassignment surgery in order to change their sex to the correct one. Most prominent is male-to-female (MTF) reassignment; female-to-male (FTM) **sex change** is less common. MTF transsexuals differ from **homosexual** men in that they see themselves as heterosexual females born into the

wrong bodies, rather than men who sexually desire other men. Likewise, FTM transsexuals are different from **lesbians** who experience themselves as female and desire other women; FTM transsexuals think of themselves as male. The desire to become the "other" is not always related to **gender** issues, but frequently linked to the material body—hence the desire to physically change it. While some critics equate transsexuality with sexual desire, this claim is frequently refuted within the transsexual community. Transsexuals say they undergo reassignment mainly to express their perceived inner identities.

For **feminist science fiction** (SF) and fantasy writers, the transsexual body holds great potential for gender debates. **Angela Carter's** *The Passion of New Eve* (1977) recounts the tale of the transsexual Eve, formerly Evelyn, who as a result of his appalling treatment of women as sex objects is captured by radical feminists and forced to undergo surgical reassignment. He is physically a woman but escapes before s/he undergoes the psychological training to become a woman. Carter's savage satire uses transsexuality as a metaphor for the unfixed body; Eve is a man inhabiting a body that has been deliberately reassigned in order to invite the male gaze. As a transsexual, Eve experiences a specific history of gender and sexuality with its concomitant subjugation and violence.

In **Samuel R. Delany's** *Triton* (1976), the protagonist Bron starts as a sexist male and changes into a woman. The novel explores the motivations and, more specifically, the aftermath of changing sex. Poppy Z. Brite's fantasy/horror *The Crow: The Lazarus Heart* (1998) and George Effinger's SF/crime story *When Gravity Fails* (1986) are two crossover novels that feature

transsexual characters. In film, *Glen or Glenda?* (1953), although not strictly SF or fantasy, is worth watching for its early discussion of transsexuals, transvestites, and sex change operations; it stars Bela Lugosi as a scientist who helps the police after a transvestite has been murdered. The cult SF musical *The Rocky Horror Picture Show* (1975) is well known for its transsexual Dr. Frank-N-Furter. The French fantasy *Ma Vie en rose* (1997) features a young boy, Ludovic, who wishes to live his life as a girl.

The transsexual represents the breaking down of boundaries within the corporeal body, not within the terms of culturally constructed gender. As with **transgendered** people, transsexuals can be categorized as exhibiting a third gender term. However,

critics argue that transsexuals do not simply break down cultural or sexual boundaries, they merely make those boundaries visible.

See also: Queer Science Fiction.

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PAT WHEELER

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U

URBAN FANTASY

Urban fantasy, although having precursors in literature written in earlier centuries, is connected to the nineteenth- and twentieth-century growth of cities as centers of social power. Critics do not agree on whether urban fantasy is a genre or a mode that can exist in a number of genres. Some narrative conventions associated with urban fantasy overlap with those of **magical realism** and those of the **New Weird**, as well as existing in earlier texts not always considered fantasies. John Clute argues that it may be more appropriate to consider urban fantasy as a mode rather than a subgenre of fantasy. As a mode, urban fantasy is flexible enough to operate across a range of themes, from the mythic and spiritual to the political and economic. Additionally, the mode need not be limited to written texts but is important in visual media as well.

Considering urban fantasy as a mode allows useful discussion of works in cyberpunk, **gothic**, **horror**, time-travel, and **vampire** fiction, including television shows and films. In addition, the mode exists in that variant of fantasy often described by critics as “elves in shopping malls”—stories in which the creatures from European **fairy tales and folklore** are placed in contemporary cities. Writers are increasingly drawing from the myths and folklore of indigenous cultures in the Americas, Africa, **China**, **Japan**, and the Caribbean, as well. Urban settings distinguish these stories from **epic fantasy** and **quest fantasy** narratives, in which

characters travel through preindustrial landscapes set with villages that are based on **Britain** or other European countries (**France**, Italy, or Spain).

Urban fantasies describe different cultures in large cities due to chosen or forced immigration of peoples. Some authors set their fantasies in major world cities such as **Mercedes Lackey’s** and **Diane Duane’s** New York, **Charles de Lint’s** Ottawa, Tanya Huff’s Toronto, **Neil Gaiman’s** London, Katherine Kurtz’s Dublin, Diane Paxson’s and Pat Murphy’s San Francisco, or **Anne Rice’s** New Orleans. However, readers should realize that writers construct their tales, interweaving fantasy elements with the mundane world, just as other authors weave elements of big cities into their fantasy settings. Some writers, such as de Lint, blend characteristics of various cities they know to create their own unique cityscapes, such as Newford. De Lint, a **Canadian**, notes that his “Canadian readers tend to think of Newford as an American city, while Americans usually think of it as Canadian” (<http://www.sfsite.com/charlesdelint/faq.htm#newford>).

There are also “alternate Earths,” such as the multiple ones existing in some **Diane Wynne Jones** novels. These are often some version of England, or the alternate United States of Kim Harrison’s Rachel Morgan series. Examples of primary world cities being reimaged on alternate Earths for popular consumption include Superman’s Metropolis and Batman’s Gotham City, both clearly based on New York City. A popular television show, *Beauty and the*

Beast (1987–90), a remake of the fairy tale, featured Linda Hamilton as an attorney working in New York who meets a man-beast (Ron Perlman) who lives in a hidden world under the city.

The idea of concealed cities or worlds hiding in or under major cities is a common one, as in Clive Barker's *Weaveworld* (2001) or the London of Gaiman's *Neverwhere* (1996). The idea of a hidden civilization living among humans is also used in works written for children and adolescents, such as Mary Norton's *Borrower* series, about tiny people living in the walls and under the floors, and **Terry Pratchett's** *Bromeliad* series, about "nomes" living under a department store.

In other tales, the City is an invented one, set in a completely different secondary world, such as **Mary Gentle's** nameless city in *Rats and Gargoyles*, Sarah Monette's *Mélusine*, and Pratchett's *Ankh-Morpork*.

Some critics include fantasies set in suburbs and exurbs or even small towns in the genre of urban fantasy, although others disagree. However, the twentieth century's reliance upon technology and the mentality of living in a nonmagical world exists even in small towns in industrialized countries, so their residents are just as likely to experience shock at learning that vampires and werewolves are sharing the planet. Authors writing in more rural and suburban settings include Charlaine Harris (the *Southern Vampire* series), Patricia Briggs (the *Mercy Thompson* series), and **Esther Friesner**.

Terri Windling is credited with the development of the literary urban fantasy mode when she worked at Ace Books. Her anthologies collaboratively edited with **Ellen Datlow** as well as her own publications are important, but she also acquired major works of urban fantasy and magical realism by a number

of important authors, including Pamela Dean, Charles de Lint, Gregory Frost, Ellen Kushner, Delia Sherman, Midori Snyder, and Patricia C. Wrede. Other authors whose publications include urban fantasy are **Emma Bull**, **Tanith Lee**, **Elizabeth Scarborough**, **Joan Vinge**, and **Jane Yolen**.

China Miéville, in an online interview, traces elements of urban fantasy back to the 1960s and 1970s New Wave in science fiction, which took place in the United Kingdom and the United States. His work draws on the historical materialism of **Marxism** to question the nostalgia for the rural past that is a convention of the popular genre fantasy following **J. R. R. Tolkien's** work. Miéville explores the potential of shifting the fantastic mode to urban settings where politics, economics, and contemporary social problems such as racism and colonialism are part of the landscape and can be questioned and subverted.

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ROBIN ANNE REID

UTOPIAS

The term *utopia* originates from Greek words *outopia* ("no place") and *eutopia* ("good place") and usually signifies a nonexistent, ideal place. Because the word *utopia* has both these meanings, it encourages a variety of connotations, ranging from a better and possible social design that we should seek to imitate, to a different vision of reality

intended to shake readers out of their common way of perceiving the world around them, to a mere flight of fancy aimed at entertaining readers. Often, the utopian genre has been used as a platform for presenting political and social agendas to a wide audience.

The woman question as a consistent theme in utopian literature did not emerge until the nineteenth century, although women writers such as **Christine de Pizan** in *The Book of the City of Ladies* (1405), **Margaret Cavendish** in *The Description of a New World, Called the Blazing World* (1666), and Sarah Scott in *A Description of Millennium Hall* (1762) had presented their utopian visions long before. Since the first utopia published by a female author in the United States, Mary Griffith's *Three Hundred Years Hence*, appeared in 1836, the production of utopias by American women has undergone two prolific periods—a smaller one around the turn of the twentieth century and a greater one in the 1970s. Mary Bradley Lane's *Mizora* (1881) and **Charlotte Perkins Gilman's** *Herland* (1915) are among the most discussed works of the first period. Where *Mizora* focuses on science and **education** as crucial to the positive changes in women's lives, *Herland* redefines femininity and rewrites Darwin's theory of evolution. As these two works and numerous others of that time reflect the concerns of the women's movement in the late nineteenth century, utopias written during the latter peak, such as Dorothy Bryant's *The Kin of Ata Are Waiting for You* (1971), **Ursula K. Le Guin's** *The Dispossessed* (1974), **Joanna Russ's** *The Female Man* (1975), Mary Stanton's *From the Legend of Biel* (1975), **Marge Piercy's** *Woman on the Edge of Time* (1976), **Suzy McKee Charnas's** *Motherlines* (1978), and **Sally Miller Gearhart's** *The Wanderground: Stories of the Hill Women* (1979), are often

considered to be major contributors to the Second Wave **feminist** movement, bringing to the forefront the issues of **gender** and sexuality.

The political, social, and cultural changes of this tumultuous time instigated an increased number of feminist narratives, and the conventions of the utopian genre provided a perfect tool for the exposition of women's inferior position on one hand and the delineation of a better social order on the other. The fact that the majority of contemporary utopias pursue feminist issues solidifies the relationship between the utopian genre and feminism. Consequently, the literary study of utopia as the means of expression for women's political and social agenda grew tremendously in the second half of the twentieth century and produced numerous critics who have explored the connection between contemporary utopias by female authors and feminism.

Historically, however, utopian literature has been male-dominated, focusing on social conventions and economic and political issues but neglecting the problems of sexism, racism, patriarchy, and gender inequality. Thomas More, who coined the term *utopia* in his famous work of the same name (1516), came to be known as the founder of the utopian literary genre, but numerous thinkers before him had already dreamed of better societies and social designs. In the epic *Gilgamesh*, written sometimes in the second millennium BC, we can find a description of an earthly paradise. Plato in his *Republic* (360 BC) provided an outline of an ideal society ruled by a philosopher-king. *The City of God* (AD 413) by St. Augustine developed the notion of an attainable paradise, even though for Augustine it was a heavenly rather than an earthly city. There have also been many legends and stories of the land of plenty known

as Arcadia, Cockaigne, or Golden Age, where people do not have to work, food is plentiful, and the general feeling of pleasure, ease, and luxury prevails.

Until the end of the eighteenth century, the major emphasis of utopian works followed More's example, concentrating on authority, Christianity, and hierarchy; the rigidity of utopian visions lessened slightly in the seventeenth century, during which portrayals of less authoritarian and more centralized forms of government began to emerge. The well-known utopias of the time are Francis Bacon's *New Atlantis* (1626), focusing on the **quest** for knowledge and the power of science, and Henry Neville's *The Isle of the Pines* (1668), satirizing English and Dutch systems of **colonization**. The significance of reason as a major theme appeared in the eighteenth century with works such as Jonathan Swift's *Gulliver's Travels* (1726) and Samuel Johnson's *Rasselas* (1759).

The nineteenth century produced almost three times as many utopias as all previous centuries put together, and among the most memorable are *Erewhon* (1872) by Samuel Butler, *Looking Backward, 2000–1887* (1888) by Edward Bellamy, and *News from Nowhere* (1892) by William Morris. H. G. Wells, the pioneer of science fiction, also contributed to the genre with *A Modern Utopia* (1905). The extreme boom of utopian

writing was followed by a dramatic diversion in the genre, propelled mainly by the two world wars and the Bolshevik Revolution in **Russia**. **Dystopias** such as Jack London's *Iron Heel* (1908), Eugene Zamiatin's *We* (1924), Aldous Huxley's *Brave New World* (1932), and George Orwell's *1984* (1949) characterize the mindset of this period.

Despite the continuous production of utopian literature, its second boom, tied to the feminist movement, ended in the 1980s, although numerous contemporary science fiction novels—for example, **Octavia Butler's** *Parable of the Sower* (1993) and *Parable of the Talents* (1998)—include significant utopian elements. The field of utopian scholarship keeps growing and expanding the ways we read and understand such literature.

See also: "Nineteenth-Century Fiction" (vol. 1).

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IVA BALIC

VAMPIRES

The living dead, cursed with immortality, fearing sunlight and holy items, and stalking the night to drain the blood of unsuspecting victims, have been a staple in fantastic fiction and drama since the early nineteenth century. Beginning with *The Vampyre* (1819) by John Polidori, vampires experienced a wave of popularity leading to stage adaptations and appearances in popular literature such as the “penny dreadful” *Varney the Vampyre* (first published serially in the 1840s) by James Malcolm Rymer. These early vampires preyed on female victims, but were characterized by their relationships with men. The main exception to this in the nineteenth century was Sheridan LeFanu’s *Carmilla* (1872), a novelette centering on the dead-and-turned Countess Carmilla Karnstein and a young girl who is both lover and prey for the vampire.

In 1897, **Bram Stoker** published the seminal English-language vampire novel, *Dracula*. This work culminated the traditions of the vampire in nineteenth-century **British** literature and set the stage for vampires’ enduring presence in the popular culture of the twentieth century. *Dracula* has been much debated by the critics in regard to **gender** issues. The novel portrays its female characters as more than victims, with Lucy Westenra displaying an open interest in her own sexuality, and Mina Murray Harker, first introduced as a relatively liberated “New Woman,” providing the secretarial skills oddly crucial to the work of the vampire hunters. Yet in

the end, the plot hinges more on the contest between Van Helsing and Dracula for the souls of Lucy and Mina than on their agency and choices.

The popularity of *Dracula* led to stage and screen adaptations, and with these the essential nature of the gender relationships in vampire fiction began to change. Shedding their single-mindedly predatory viewpoint, vampires began to be portrayed as seducers, and the importance of women in these dramas increased. Universal Pictures’ 1931 film *Dracula*, by Tod Browning, adapted from the Hamilton Deane and John L. Balderston play, is an important milestone in this regard, and it launched a series of notable **horror** films from that studio. Still, the vampire of film and fiction was almost invariably portrayed as an evil being, whose detection and destruction is the main point of the plot. From the demise of the Universal series of *Dracula* movies in the mid-1940s through most of the 1950s, the vampire languished in obscurity. Then, in 1958, *The Horror of Dracula* appeared, the first in a new series of *Dracula* movies from Hammer Films starring the darkly charismatic Christopher Lee, technicolor blood, and a series of buxom young beauties swooning under the **erotic** pressure of his fangs.

In the 1960s, the brooding, Byronic vampire image received a boost when *Dark Shadows*, a floundering **gothic** daytime serial, introduced a story line centering on Barnabas Collins, a vampire tormented by memories of his lost love. This, along with a popular Broadway revival of the old Balderston and Deane

play in 1977, filmed by John Badham in 1979, romanticized the vampire as a sexy (if evil) leading man and may have paved the way for new developments in vampire literature.

In the late 1970s, **Anne Rice**'s best-selling *Interview with the Vampire* (1976) and **Chelsea Quinn Yarbro**'s *Hotel Transylvania* (1978) and *The Palace* (1978) popularized the concept of a sympathetic vampire. Vampires became protagonists, not villains, and began to function as outside commentators on the foibles and follies of human society. Yarbro particularly used her ongoing series of vampire novels to illustrate the social position of women throughout recorded history.

The 1990s saw the beginning of two related but disparate trends in vampire literature. **Joss Whedon**'s *Buffy the Vampire Slayer*, both the 1992 movie incarnation and the highly successful 1997–2003 television series, portrayed an empowered young woman who was more than a match for any supernatural creature her world could throw at her. While vampires were the primary villains of the series, Buffy developed a relationship with the “good” vampire Angel, who later spun off into his own series (1999–2004), and other vampires became memorable adjuncts to the main crew of vampire-hunting teens. This concept of a world where supernatural creatures are commonplace and vampires are the apex of the food chain has been further explored in **Laurell K. Hamilton**'s Anita Blake–Vampire Hunter novels. This series, which began in 1993 with *Guilty Pleasures*, features a tough-as-nails woman battling the forces of supernatural darkness. In Hamilton's world, vampires, much like living human beings, are sometimes good, sometimes bad, but always dangerous. A newer series, by Kim Harrison, similarly explores a

world where supernatural creatures, including vampires, demons, pixies, and werewolves, are encountered by a witch in the course of her employment as a private investigator.

The other main thread of vampire literature is currently found in the vampire **romance** novel. The examples are plentiful, but mention of a few series will suffice to illustrate the trend. Charlene Harris's Southern Vampire series, beginning with *Dead until Dark* (2001), uses the vampiric elements of her created world to blend seamlessly with mystery and romance conventions. MaryJanice Davidson, beginning with *Undead and Unwed* (2004), takes a chick-lit approach to the vampire story, with her tales of twenty-something Betsy Taylor, who suddenly and unwillingly finds she is the local vampire queen. Sherrilyn Kenyon, in her Darkhunter series, beginning with *Night Pleasures* (2002), presents a complicated pseudo-mythology involving Greek gods, vampires, and shape-shifters to underpin her series of romance novels.

Vampires in literature are so numerous that it is difficult to characterize them succinctly; however, the bulk of the more popular vampire literature for the past thirty years has been produced by women, with a primary audience of women in mind. The eroticism, charisma, and sexuality of the vampire have been emphasized, and the violence of the vampiric encounter has been minimized. The fictional vampire appears to have become a major theme in fantastic literature and should remain a vital character into the future.

See also: Urban Fantasy.

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CANDACE R. BENEFIEL

VIDDING

Vidding is a form of grassroots filmmaking in which found footage, most frequently from television shows or movies, is edited to music. The resulting videos, known as *vids* or *songvids*, may comment on or otherwise interpret the filmic source material, or tell new stories that feature the characters. One of the many arts to have emerged from **Star Trek** and subsequent media fandoms, vidding is particularly notable as a form of filmmaking primarily practiced by women, perhaps because women dominate media fandom generally or because telling stories with extant footage has been one way to surmount the bar that hinders women's entry into the expensive and male-dominated film world.

The form is widely acknowledged to have originated in a work by Kandy Fong, who, inspired by the Beatles' *Yellow Submarine*, constructed a slide show that set *Star Trek* images to music. The slides were made from *Star Trek* footage that had been left on the cutting-room floor and sold to fans; the audio track was the **filk** song "What Do You Do

with a Drunken Vulcan?" which Fong and her friends recorded on audiocassette. This slide show was performed at a meeting of a *Star Trek* fan club, the United Federation of Phoenix, in late 1974 and at the Equicon/Filmcon convention in spring 1975. It is this later, more public, showing that vidders use to date the form; accordingly, vidding's thirtieth anniversary was celebrated in 2005 at Vividcon, the only convention dedicated to the art of fannish vidding.

In her initial slide shows, Fong followed along with a script of the lyrics and clicked her projector at the appropriate moment, essentially making her cuts "live" during the performance. She created and toured with a number of different *Trek* slide shows, including one set to the *Rocky Horror Picture Show* soundtrack, then moved to using two slide projectors and intercutting between them. Eventually, she began videotaping the results of these two projector shows; her vid "Both Sides Now" is an example of this kind of slide show. Fong was also the first fan to make and distribute a "con tape": a record of the vids shown at a convention for home viewing.

By the late 1970s and early 1980s, videocassette recorders (VCRs) had become commercially available, and vidders began to create songvids using two VCRs: one for playing footage and the other for recording it. VCR vidding was arduous: the song needed to be timed with a stopwatch (as a VCR's numerical counter rarely corresponded to actual time or even to any particular position of the footage on the tape), the clips had to be selected and measured in advance, and then the clips had to be played on one VCR and recorded on the other in the exact order in which they were to appear. Only once all the clips had been recorded was the audio track finally laid down, so a vidder who

wanted to edit to the beat or have internal motion synchronized with the music had to be meticulous in the extreme.

Because of vidding's technical difficulty, and the relative expense of the equipment (editing VCRs could run in the thousands of dollars), VCR vidders tended to join vidding collectives that served as sites of technical and aesthetic mentoring. Unlike the later (and largely male) community of anime vidders, who distribute vids under individual names or pseudonyms, many media vidders released their vids under such collective names as the California Crew, the Media Cannibals, GloRo Productions, or the Chicago Loop.

According to Rache of the Media Cannibals, there were three great houses of VCR vidding, each of which had its own aesthetic. The first of these was the MediaWest vidders (Bunnies from Hell, California Crew, Apocalypse West) who created vids for the annual MediaWest convention in Lansing, Michigan. Because the convention attracted fans of many different television shows and films, vidders who premiered work there could not count on their audience knowing the nuances of any one filmic source. Instead, they made vids for large and diverse audiences who were assumed to have no context for the images; the resulting vids tended to be straightforward, literal, and often broadly **comedic**, with all necessary information contained in the vid itself.

The second major house of VCR vidding was that of Mary Van Duesen ("MVD") and her descendants (DJ Driscoll, Judy Chien). MVD began vidding in 1985 on an RCA 800 editing VCR, which was superior to previous machines in that it let her lay down the audio track first. MVD's career in technology allowed her to develop her skills and gave her access to superior equipment;

she has made more than 360 vids and has taught countless others how to vid. Perhaps MVD's most important legacy is aesthetic; in the vidding chapter of *Textual Poachers*, Henry Jenkins discusses MVD's particular insistence on vids as a mode of character analysis. Her vids firmly emphasize story and have a strong sense of narrative arc; her own word for them is "literary." Like short stories, MVD's vids have strongly rooted points of view and use literary devices like flashbacks and metaphor; unlike MediaWest vids, they are designed for viewers already familiar with the source material.

The third house, the San Francisco vidders (Tashery, JKL, Morgan Dawn), became known for their focus on aesthetics, particularly color, movement, and song choice. While these vidders shared MVD's interest in character and theme, they tended to put more emphasis on the tone and tempo of the music and less on the narrative of the lyrics; they also focused on the look and movement of their clips, telling a more purely visual story than MVD and her followers did.

These three schools began to intermingle and be influenced by each other, eventually producing a fusion aesthetic that aimed to be both thematic and accessible.

Over its thirty-year history, vidding has produced many forms and genres. Vidders distinguish between "con vids" and "living room vids." Con vids are designed to be watched once during a convention by an audience with little or no context, while living room vids are meant to be watched repeatedly for nuance by someone already familiar with the source. More recently, the annual Vividcon dance party has brought about the "dance vid" (a broad and showy vid designed to be watched from the dance floor). Each of these forms

has a different operating aesthetic. Beyond these broad categories, important forms include “multimedia” or “trash can vids” (which incorporate multiple filmic sources, often drawing thematic or visual parallels between them), “recruiter vids” (designed to create interest in the source), “relationship vids,” (which interpret the relationships between characters), and “constructed reality vids” (which create relationships or events not in the original source).

The rise of digital editing has made vidding more accessible than ever; nowadays, every computer comes with some form of moviemaking software. Moreover, the widespread availability of broadband means that vids can be shared over the **Internet**; no longer do vidders have to attend conventions or order con tapes in order to see vids. As a result, there has been an explosion in the number and variety of vids. However, the accessibility of the means of production has meant that people are less likely to join collectives or be mentored. The result has been a rise in the number of so-called feral vidders, that is, vidders who develop their skills in isolation. While many of these vidders do eventually join the larger vidding community, others take advantage of video distribution sites like YouTube and continue to vid in relative isolation.

Digital editing software such as Adobe Premiere or Final Cut Pro has given vidders many new tools, allowing for faster cutting, more professional edits, and a host of special effects and image manipulations. The recent work of computer vidders such as Killa, Luminosity, Laura S., and Sisabet is indistinguishable from professional-quality video. A panel entitled “Professional Inspiration” at Vividcon in 2006 discussed what fan vidders can learn from the pros—a conversation made possible

by the fact that amateurs and professionals now use the same tools. The mainstreaming and professionalization of vidding also raises questions about whether there is a fan aesthetic that needs to be preserved. Still, the digital age and the democratization of video editing has resulted in more vids, and more diverse and experimental kinds of vids, than ever before.

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FRANCESCA COPPA

VINGE, JOAN D. (1948–)

Joan D. Vinge has a B.A. in anthropology from San Diego State University and has worked as a salvage archaeologist. Her first story, “Tin Soldier,” was published in 1974, followed shortly by stories in several science fiction (SF) magazines. Self-described as *Analog’s* “token female hard SF writer,” she was asked to write the cover story for that magazine’s All-Women Issue; the resulting story, “Eyes of Amber,” won the 1977 Hugo **Award**. She also won the Hugo for *The Snow Queen* (1980) and has been nominated for Nebula and John W. Campbell awards.

Vinge is best known for *The Snow Queen* and its sequels, *World’s End* (1984) and *The Summer Queen* (1991). The trilogy is set in the Hegemony, a far-future galactic empire called the Hedge by its inhabitants, struggling to recover the secrets of advanced technology—a

theme also explored in *Heaven Chronicles* (1991), stories originally serialized in *Analog*. *The Snow Queen* adapts sources from **fairy tales and folklore**, notably Hans Christian Andersen's tale of the same name, to recount the quest of a young woman named Moon, a sibyl considered touched by the goddess by her own people of Tiamat and a human dataport by those on other worlds. Moon learns that she is the **clone**-daughter of the current ruler of Tiamat, created in an attempt to free their people from economic and political exploitation. Vinge also explores **environmental** themes in the third volume, as Moon and her lover BZ, a technocrat from the dominant world, struggle to preserve the fragile sibyl-net against corporate greed.

Concerns about ecocriticism, economic oppression, and the consequences of **colonization** are also explored in Vinge's Cat series: *Psion* (1982), *Catspaw* (1988), and *Dreamfall* (1996). Cat is an orphan, half human and half Hydran, a nonviolent species exploited by humans. He lives on the margins of society, discriminated against because of his alien heritage but occasionally useful for his telepathic abilities and knowledge of the criminal underworld. In *Psion*, he is a teenager in the slums, his telepathic powers blocked when he kills in self-defense. The second volume uses cyberpunk motifs, when Cat is hired as a bodyguard by the taMings, a wealthy corporate family. In the final volume, Cat's attempt to learn more about his heritage involves him in planetary revolution.

Other works by Vinge include the short-story collections *Phoenix in the Ashes* (1985) and *Eyes of Amber, and Other Stories* (1979). She is currently working on a new project reflecting her background in archaeology: *Ladysmith*, a novel set in prehistoric Europe.

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CHRISTINE MAINS

VONARBURG, ÉLISABETH (1947-)

Élisabeth Vonarburg is arguably the most significant woman writer of science fiction (SF) from French-speaking **Canada**, and a number of her works have been translated into English. Bantam's publication of *The Silent City* (1988; *Le Silence de la cité*, 1981), *In the Mother's Land* (1992; *Chroniques du Pays des Mères*, 1992), and *Reluctant Voyagers* (1995; *Les Voyageurs malgré eux*, 1994) brought her work to readers in the United States. Her parents met in French Indochina, but Vonarburg grew up in rural **France**, reading avidly as a child. She discovered SF as a teenager, but her emigration to Chicoutimi, Québec, in 1973 determined her future. Beginning a career in teaching, she soon built a reputation as a writer and critic within the budding Science Fiction of Québec (SFQ) movement and has been a central figure in it ever since. In addition to her many publications in France and Québec, a number of her stories have been translated for Canada's *Tesseracts* anthologies.

The development of characters often, but not always, female provides the basis for Vonarburg's unique, intellectual, "soft" science fiction. Along with the themes of space-time travel, parallel universes, and **alternative histories**, her early novels and short stories explore issues of identity, **gender**, and the nature of humanity. Her work reflects concepts of **feminist science fiction** and **dystopia**.

Vonarburg's first two novels, *The Silent City* and *In the Mother's Land*, are set on a postapocalyptic Earth where female births outnumber male by nearly ten to one. Her more recent *Tyranaël* novels (1996–97), translated as *Dreams of the Sea* (2003) and *A Game of Perfection* (2006), develop a future history. In this pentalogy, Terrans have colonized a distant planet and must come to terms with its indigenous civilization, as well as the mysterious "Sea" of energy that periodically covers half of this exotic world.

Religion and philosophy play key roles in many of Vonarburg's works, most particularly feminist revisions of Christianity. Magic and exceptional psychological powers also figure strongly in some works. Critics complain that Vonarburg's novels are overly complex or leave the strict bounds of science fiction; her most recent series is labeled "historic fantasy." But for some, her appeal lies precisely in the richness and complexity of the interwoven universes developed in her works.

Vonarburg's fiction has won more than two dozen prizes in the United States, France, and Canada, and she has twice been laureate of Québec's top honor for writers of science fiction and fantasy. In addition to an extensive body of criticism, Vonarburg has published a manual for creative writing. She has also translated into French such major writers as **James Tiptree**

Jr., **Chelsea Quinn Yarbro**, **Marion Zimmer Bradley**, Guy-Gavriel Kay, and Nancy Kilpatrick.

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AMY RANSOM

VON HARBOU, THEA GABRIELE (1888–1954)

Thea von Harbou wrote novels and scripts for the films of the international and influential Weimar Cinema, named after the interwar **German** republic and known for its often fantastic and metaphysical topics. She worked with several important directors of this period, but mostly she is known for her script for one of the most famous science fiction films, *Metropolis* (1927), and her teamwork with her husband, the film's director, Fritz Lang.

Von Harbou had an early love for legends and mystic stories. As a school-girl, she published poems and **animal** tales. During World War I, she wrote exotic **fairy tales** and patriotic stories about women during the **war**. The stories often focused on women who sacrifice themselves for their country or a beloved man. Those themes meant that her successful books were recognized as ideal models for motion pictures. An example is the 1922 film *Der muede Tod* (U.S. title *Between Two Worlds*). In one

scene of this fantastic melodrama, a young woman kneels before the personified Death pleading for the life of her dearest man, for whom she had searched in exotic parts of the world. Many women in postwar Europe could recognize their own grief. At the end of the film, the woman dies to be together with her love. This film was von Harbou's first work with Lang.

In 1926, von Harbou wrote the novel *Metropolis*, which is a mixture of futuristic, magical, and Christian elements. Little scholarship on how her visual language influenced the film exists. The 1927 film version was scripted by von Harbou and directed by Lang. In it, several male characters revolve around a dual female character, Maria, whose name alludes to Christianity. Maria is a woman preaching to workers in old catacombs beneath a splendid futuristic city. The workers, however, suffer from doing hard and dangerous work on great machines. She tells them to wait for a man who can mediate between their needs and the ruler of the city. This man is a ruler working with a scientist to create a robot. One of the most famous sequences in film history is the one when the metallic robot takes on the appearance of Maria. The

robot-Maria is a dangerous, seditious figure who threatens the whole city.

Although von Harbou was one of the most successful creators in an important era of the German cinema, her work has not been considered important or good. One reason is that she herself, although emancipated as a working woman, played down her contributions in favor of her husband in public. At the time, she was considered to be the muse of the genius director and responsible for the kitschy, pompous, or political-reactionary elements of his films. Since von Harbou joined the National Socialist Party of Germany in 1940, she is remembered as a Nazi—in contrast to Lang, who emigrated to the United States. New research on her work is challenging these earlier views, however, focusing more on her contributions to cinema.

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HEIKE ENDTER

W

WALTON, EVANGELINE (1907–1996)

Evangeline Walton is the working name of American writer Evangeline Walton Ensley, best known for her fantasy novelizations of the Four Branches of the *Mabinogion*, the first four in a collection of medieval Welsh tales. Her first novel, *The Virgin and the Swine*, was originally published in 1936 but was not successful. It was later republished in 1970 as part of a new line of adult fantasy for **Ballantine**. A new title, *The Island of the Mighty*, may have contributed to its greater success the second time around, and the remaining novels, previously shelved, were subsequently published: *The Children of Llyr* (1971), *The Song of Rhiannon* (1972), and *The Prince of Annwn* (1974). The series has been recently republished as a single text titled *The Mabinogion Tetralogy*.

Walton's retellings actually go much deeper than that word may initially indicate. The original tales are short; for example, "Branwen ferch Llŷr" is 15 pages long, while Walton's novelized version is 221 pages. Like other female fantasy writers who cover this subject, Walton emphasizes the matriarchal aspects of Celtic society and religion, and the conflicts between matriarchy and the spread of patriarchy. Although she seems to favor the old over the new, Walton scrutinizes both traditions, so the reader is able to see the good and bad in each. Critics have noted the series' well-developed characters, strong themes, and stunning imagery.

Walton was born on November 24, 1907, in Indianapolis, Indiana; moved to

Tucson, Arizona, in 1946; and spent the rest of her life there. Her manuscripts and correspondence, most notably with Welsh writer John Cooper Powys, are housed at the University of Arizona at Tucson. Often ill as a child, Walton was schooled at home and was an avid reader. She began writing stories at age six. Three of Walton's *Mabinogion*-based novels, *Llyr*, *Rhiannon*, and *Annwn*, were nominated for Mythopoetic Fantasy **Awards**, and *Rhiannon* won the award in 1973. *Llyr* was also nominated for a Nebula. Walton herself won the Fritz Leiber Award in 1979, was given a special World Fantasy Award in 1985, and received a Lifetime Achievement Award in 1989. She died on March 11, 1996, of pneumonia.

In addition to her traditional fantasy, for which she is most famous, Walton also published *Witch House* (1940), a supernatural fantasy, and the historical novel *The Cross and the Sword* (1956). She began work on a series about the Greek hero Theseus, but it was never completed, probably because Mary Renault's work appeared first. Only the first volume, *The Sword Is Forged* (1983), was ultimately published. Two short stories Walton wrote in her twenties, "Above Ker-Is" and "The Mistress of Kaer Mor," were published in *The Fantastic Imagination II* (1978) and *The Phoenix Tree* (1980), respectively.

See also: "The Middle Ages" (vol. 1).

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KELLY A. O'CONNOR-SALOMON

WAR AND PEACE

War is one of the most obvious and dominant themes of science fiction and fantasy literature. Whether a conflict instigated during the course of the narrative, the theme upon which a text rides, or the influence that has caused characters and worlds to exist as they do, war is as prevalent in these genres as it is in real life. War texts are always comments on warfare itself, and thus often incorporate contemporary attitudes toward conflict. It is unusual to find texts that do not present specific ideologies of how war should be regarded—as either a necessary evil or a futile waste.

War in science fiction and fantasy is inextricably linked with our own history. It frequently employs a series of devices that refer to current social thought regarding conflict or tries to reconfigure war along a specifically politicized agenda. War is rarely presented as a neutral state (unless it is long in the past of a text), and all texts reflect the cultural and social beliefs of the authors and the time in which they live. **Sheri S. Tepper's** *The Gate to Women's Country* (1999) imagines a world where the battle between **genders** is made explicit by the women's isolationist practices toward men—ritually making them warriors and then ostracizing them into a separate community where martial honor is exercised in meaningless ways. Similarly, Joe Haldeman's *The Forever War* (1974) is specifically identified by the author as reconstructing ideas from the Vietnam War, in particular the isolation felt by returning combatants.

Science fiction texts are notable for their integration of female characters

into the realm of combat. While the feisty woman warrior of fantasy literature has become a rather hackneyed cliché, science fiction is able to tackle this topic more directly. Both Haldeman and **Robert A. Heinlein** include female soldiers as part of their futures, and although the communality of sexual relations seems to become a default expectation, the characterization of these women is for the most part persistent and convincing. Paul Verhoven attempted to show this in his 1997 film adaptation of Heinlein's *Starship Troopers* (1959), most notably through his inclusion of a group shower scene in which soldiers of both sexes casually discuss their reasons for enlisting.

David Weber's re-creation of C. S. Forester's Horatio Hornblower through his central character Honor Harrington (1993–present) deliberately creates a character who becomes known for her military tactics and expertise rather than her gender. Although Harrington does portray all of the characteristics of a wish-fulfillment heroine to the reader, by transferring the Napoleonic wars to space battles Weber also ensures that the military detail in his texts is privileged. He is typical of writers who deliberately place political belief in their texts: liberalism is frowned upon, and very often feminized or weak male figures are used to symbolize this.

More recently, the remake of the 1978–79 television series **Battlestar Galactica** (2004–08) has brought critiques of war to the forefront of popular attention. *Battlestar Galactica* was voted *Time* magazine's best series of 2004 and was praised for its ability to contextualize attitudes to war while at the same time presenting progressive, complex images of women. The new series inverted many of the roles

previously taken by male actors, in particular casting Katee Sackhoff as Kara “Starbuck” Thrace. Starbuck retains the same bellicose characteristics as her namesake in the earlier series, who was male (played by Dirk Benedict). Other lead female characters include the president, a pilot who is an unwitting enemy **clone**, and a villainous femme fatale who is also an enemy Cylon. This last character, known as Number Six, is particularly pointed as she initially exists only in the imagination of traitor and womanizer Gaius Baltar and is deliberately overtly sexualized. A clone of Number Six in the second series becomes the victim of gang rape by the humans of the battleship *Pegasus*, once again deliberately raising questions of sexual appearance and ethics.

These diverse portrayals were praised by critics, but *Battlestar Galactica* cleverly used a pantheon of gods to promote the subtextual idea of continual equality throughout the centuries. Thus the characters within the show paid no attention to the sex of each person. Simultaneously, the viewer was presented with not only a series of complex female parts but ones who attracted the gaze in interesting ways—most notably in the first episode of the television series “33,” in which all the characters were in a state of physical and mental exhaustion, and through the figures of President Laura Roslin (Mary McDonnell), a mature actress whose character has breast cancer, and the noticeably butch appearance of Starbuck. Importantly, the plot concerns a human race in retreat from an indomitable enemy, which becomes increasingly sympathetic as its motives are revealed as a need to raise its own children, something which cannot be done without human cells. Shown at the time of ongoing conflicts in the United States, the series offers subtle

portrayals of war and the responses by the people involved in it.

While war is almost endemic to saga-length fantasy and science fiction, the struggle for peace is less clearly presented in science fiction, with many texts instead using the aftermath of war as a starting point for their tales. Although these texts strive toward peace, it is less common to find texts that deal specifically with peace. Those that do, often show a process prefigured by uneasy alliances or the need to integrate and understand a race or society. Iain Banks’s *Culture* novels, for example, claim that war has been eradicated in favor of a largely socialist, **utopian** society, yet most of the *Culture* novels involve characters such as Diziet Sma who actively seek life outside the normal parameters of the *Culture* and are in fact involved in negotiating or controlling acts of **colonization** through warfare.

Aftermath and recovery from war is a final aspect of these texts, with a persistent theme being responses to nuclear apocalypse. In these cases, leading female characters are often preferred to men, and equality is often forced by the fact that few survivors remain in these shattered worlds. In particular, the resilient female hero is a popular trope here: examples include Sister from Robert McCammon’s *Swan Song* (1987), **Octavia Butler**’s Lilith Iyapo in *Dawn* (1988), and Ann Burden of Robert O’Brien’s *Z for Zachariah* (1976). These texts often cross the realm from science fiction to **horror**, and once again, the experiences of women and the potential for violence toward them is a useful motif for introducing threats.

See also: Dystopias; “Heroes or Sheroes” (vol. 1).

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ESTHER MACCALLUM-STEWART AND JUSTIN
PARSLER

WEIRD TALES

Throughout its initial incarnation from 1923 to 1954, the magazine *Weird Tales*, then the leading magazine in the United States for supernatural fiction, had a sizable if minor presence of work by women. Over the course of 279 issues, the magazine had three **editors**. Dorothy McIlwraith (1891–1976), the third and only female editor, took over with the May 1940 issue. McIlwraith, who came from a distinguished **Canadian** family, immigrated to the United States in 1916 and was soon employed as an associate editor of *Short Stories*. She became its editor in 1937, and in 1940, after *Short Stories* and *Weird Tales* were switched from monthly to bimonthly publication, she edited both magazines until their demise in 1954, at the end of the **pulp** magazine era. For *Weird Tales*, McIlwraith edited eighty-seven issues, nearly one-third of the run.

Of the more than eight hundred names that appear as bylines to *Weird Tales* fiction, over one hundred of them are female names. Unquestionably, the most significant woman writer to have emerged from *Weird Tales* is **C. L. Moore**. She used her initials so that her employer would not learn she was writing for the pulp magazines, though her **gender** was known to readers via the magazine's letters column. Her stories in *Weird Tales* about Jirel of Joiry, a sophisticated female pulp hero, are rightly acclaimed as classics of the fantasy genre. Moore published sixteen stories in *Weird Tales*, all in the 1930s.

Another prominent women writer to have grown up with *Weird Tales* is Mary Elizabeth Counselman (1911–1994), with thirty stories published between 1933 and 1953. Other prolific and noteworthy female contributors include Greye La Spina (1880–1969; 18 stories, 1924–51); “Bassett Morgan” (Grace Morgan Jones, 1884–1977; 13 stories, 1926–36); **British** writer “G. G. Pendarves” (Gladys Gordon Trenery, 1885–1938; 19 stories, 1926–39); Amelia Reynolds Long (1904–1978; 6 stories, 1928–36); Dorothy Quick (1900–1962; 15 stories, 1935–54); Margaret St. Clair (1911–1995; 10 stories, 1950s); and two relatively unknown writers, “Allison V. Harding” (Jean Milligan; 30 stories, 1943–51) and Eli[zabeth] Colter (12 stories, 1925–39).

Notable contributors of just one or two stories include the early pioneer of science fiction Clare Winger Harris (1891–1968; two stories in 1926 and 1927); Danish writer Signe Toksvig (1891–1983; one story, 1928); British editor Christine Campbell Thomson (1897–1985), writing as “Flavia Richardson” (two stories in the late 1920s); Phyllis A. Whitney (1903–2008; one story, 1935); and **Evangeline Walton** (1907–1996; one story, 1950). The only contribution by “**Francis Stevens**” (Gertrude Barrows Bennett, 1883–1948) was an undistinguished two-part serial in 1923, “Sunfire.”

Approximately 175 people contributed poetry to *Weird Tales*, and a third of these poems appeared under female bylines. The two most prolific women poets in *Weird Tales* were Leah Bodine Drake (1914–1964) and Dorothy Quick, each with twenty-four poems. Mary Elizabeth Counselman also published six poems.

In terms of cover artists, three stand out significantly in terms of quantity: Curtis C. Senf with forty-five covers; Wyatt Nelson, with thirty-seven; and Margaret Brundage, with thirty-one. Brundage

(1900–1976) was a Chicago artist, and her work, often featuring a partially clothed but prominent female figure, became a stylistic trademark for the magazine during its heyday in the 1930s.

DOUGLAS A. ANDERSON

WHEDON, JOSS (1964–)

Joss Whedon, born Joseph Hill Whedon, is an American movie and television writer, director, producer, and sometime actor. He was born June 23, 1964. His first big break came when he was hired to write episodes of the television series *Rosanne* in 1989. Whedon's work includes screenwriting for the animated *Toy Story* (1995), *Alien: Resurrection* (1997), *X-Men* (2000, unused), and *Speed* (1994, uncredited). He is most famous for the creation of *Buffy the Vampire Slayer* and its spin-off, *Angel*. Whedon developed *Buffy* on the premise of inverting the **horror** film formula in which young girls are typically depicted as helpless, hysterical victims of violence. Whedon's vision featured a young woman who was dainty and feminine but also a powerful leader and exceptional fighter.

Buffy originally debuted in a 1992 movie, but the final product was not what Whedon envisioned. Television offered Whedon more creative control and an opportunity to flesh out his characters as he attempted to recreate *Buffy* as an hour-long drama series. What followed was a television show starring Sarah Michelle Gellar as Buffy Summers the **vampire** slayer and leader of the "scooby gang." The show was less campy than the movie and the dialogue more natural and honest, earning it the name "Whedonspeak." *Buffy the Vampire Slayer* has spun off into various other media as well. *Fray*, a six-issue comic book series, is about a New York vampire slayer named Melaka Fray, set two hundred

years in the future. Whedon also teamed up with former *Buffy* cast member Amber Benson, who played Willow's partner Tara, to help pen *Tales of the Vampires*, an anthology of stories from the "Buffyverse."

Whedon carried his fascination with empowered young women into other projects. He followed *Buffy* and *Angel* with a short-lived television series on the Fox Network called *Firefly*, best described as a space western. Among its female characters are the engineer, the first officer, and a Companion, a kind of courtesan. All of them, including the courtesan, demand and receive respect from their male crewmates. Whedon developed the *Firefly* story further in the film *Serenity*, which centers on a teenage girl named River. She possesses superhuman strength but, unlike *Buffy*, River is a victim of her strength rather than a master of it.

Whedon has often noted the impact of comic books on his work. The character Kitty Pride from the *X-Men* comics was an early model for Whedon's strong teenage girl characters. Whedon, also a writer of the *Astonishing X-Men* comic, is now creating new adventures for the character that inspired him as a child. Mothers play a much more prominent role in Whedon's work than fathers. His deepest influence is his mother Lee Stearns. Whedon often portrays fathers negatively or just completely excludes them from his characters' lives. In March 2005, Whedon was signed to write the movie script for another feminist icon, DC Comics' Wonder Woman, but left the project in 2007, citing creative differences.

See also: "Heroes or Sheroes" (vol. 1).

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ERIN HARDE

WILHELM, KATE GERTRUDE (1928–)

Kate Wilhelm is an American author who has achieved both popular success and critical acclaim primarily in the genres of science fiction, fantasy, and mystery novels. She wrote her first short story, "The Pint-Sized Genie," in 1956 and published her first novel, a mystery entitled *More Bitter than Death*, in 1963. She has won several major **awards** in the course of her career, including the Nebula Award for best short story in 1968 (for "The Planners") and 1987 (for "Forever Yours, Anna"), the Nebula for best novelette in 1986 (for *The Girl Who Fell into the Sky*), the Hugo for best novel in 1977 (for *Where Late the Sweet Birds Sang*), and the Prix Apollo in 1982 (for *Jupiter Time*). She has frequently been nominated for these same awards.

Wilhelm was born in Ohio in 1928 to Jesse and Ann Meredith and grew up in Kentucky. After graduating high school, she worked as a model, switchboard operator, sales clerk, and insurance underwriter before she became a full-time writer. In 1947, she married Joseph Wilhelm, but the marriage did not last and they divorced in 1962. A year later, she married Damon Knight (1922–2002), the well-known science fiction author, editor, and critic in whose memory the Grand Master Award is named. She has three children from her two marriages.

Wilhelm rose to prominence as a science fiction author in the 1960s during the New Wave, a movement characterized by a high degree of literary

experimentation and an interest in human and social concerns. Wilhelm's work resonated with these new tendencies in the field, due to her intelligent and innovative use of narrative techniques and her exploration of psychology and sociology. Much of her writing examines the workings of the human mind, dealing with themes like intelligence and consciousness, individualism and collectivism, and self-deceit and deception. Her work also draws on debates about contentious social issues, including women's marginal position in society, the destruction of the **environment**, and the importance of reproductive rights. Moreover, like many members of the New Wave, Wilhelm is interested in ordinary people who find themselves in extraordinary events. Her novels and short stories are often character studies, showing how humans cope with extreme situations and looking at the inner resources and social networks on which they depend. In particular, she has won praise for her perceptive portrayals of the complex relationships between couples and family members.

Together with Knight, Wilhelm is responsible for fostering the careers of younger writers like Kim Stanley Robinson and **Nicola Griffith**, most of whom have gone on to become successful in their own right. The couple cofounded the Clarion Writer's Workshop and the Milford Writer's Conference, two of the most highly respected workshops for science fiction and fantasy authors. They also have acted as guests of honor and panelists at numerous conventions, both within the United States and abroad. Since Knight's death, Wilhelm continues to teach and to host workshops.

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KAREN BRUCE

WINDLING, TERRI (1958–)

An American editor, author, poet, artist, and critic focusing on **fairy tales** and fairy-tale retellings, Windling is a founding member of the Interstitial Arts movement and the leader of the Endicott Circle. Her career in the field of fantasy began in 1979, when she came to New York from Antioch College to begin working for Ace Books/Grosset & Dunlap as Jim Baen's editorial assistant. Windling moved up through the ranks rapidly, from associate editor at the age of twenty-two to fantasy editor, senior editor, and then executive editor in 1984. Her duties as fantasy editor centered on her creation of the new Ace Fantasy imprint, and it can be speculated that she was, in her own way, as influential as Lin Carter in expanding the fantasy field. Certainly, this is true in the subgenre of the fairy-tale retelling within the field of fantasy.

During her time at Ace, Windling acquired seminal works by writers who would rise to great prominence in the field, including Pamela Dean, **Charles de Lint**, Gregory Frost, Ellen Kushner, Delia Sherman, Midori Snyder, and Patricia C. Wrede, to list only a few. She left Ace for Tor Books in 1986, where she still works as a consulting editor. Windling is credited with encouraging a new thread in fantasy literature,

concentrating on **urban fantasy** and **magical realism**. This propensity can certainly be seen in her edited collections, which include *Elsewhere*, *Borderlands*, and of course the *Year's Best Fantasy and Horror* and the *Adult Fairy Tale* series (coedited with **Ellen Datlow**). Windling has also edited a number of groundbreaking stand-alone collections, foremost among them *The Armless Maiden*, and *Other Tales for Childhood's Survivors*, a collection of modern fairy-tale retellings focusing on abuse narratives. She is a World Fantasy **Award** winner seven times over.

Windling's creative work crosses media: she is an author, illustrator, and artist. Her first novel, *The Wood Wife*, a magical realist text drawing upon both fairy tales and Native American lore set in the Sonoran desert, won the Mythopoeic Society Award for best novel of the year in 1997. She is currently at work on her second novel, titled *The Moon Wife*. She has also collaborated with Wendy Froud on a series of children's picture books, the Old Oak Wood series, with Windling providing the text and Froud the tableaux of fairy dolls posed to accompany the stories. Windling's own art runs the gamut from the line-sketched illustrations featured in the *Elsewhere* anthologies to the complex mixed-media collages that have been featured in galleries and museums such as the Boston Museum of Fine Arts, the Mythic Garden, and the Abbaye Daoulas.

The interstitiality of Windling's work leads naturally to her work with the Interstitial Arts movement, which aims to promote art that exists on the borderlands between media, disciplines, and cultures. Windling advances these aims not only in her own work but also more broadly through the Endicott Studio, which began in Boston as a studio group for women artists before

expanding outward into Endicott West, an interstitial arts center in Tucson, and *The Endicott Studio for the Mythic Arts*, an online quarterly journal.

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HELEN PILINOVSKY

WINTERSON, JEANETTE (1959–)

One of the most innovative writers of contemporary **British** literature, Jeanette Winterson uses fantastic elements as means of highlighting her topics: desire, boundaries of **gender**, love, identity, and time. She often generates the material for the fantastic through a rewriting of **fairy tales**, folk stories, and grand narratives. For instance, not only does she mimic the titles in the Old Testament as chapter names in *Oranges Are Not the Only Fruit* (1987), but she also follows the trend in *Sexing the Cherry* (1989) by reworking "The Twelve Dancing Princesses."

In most of her novels, Winterson resorts to anachronistic fantasy. *Sexing the Cherry*—in which the seventeenth-century Puritans coexist with an ecologist girl with her ageless gargantuan mother, a grotesque figure, all situated in the English Civil War—enables the reader to re-vision the past with a fresh perspective. *The Passion* (1987), which employs fantastic elements like metamorphosis, is also an example of fantasy achieved through rewriting: The English victory over the French is viewed not through Napoleon but through a young soldier, Henri, the neck-wringer in Napoleon's army. This shift in perspective is complemented

by a contrast in **gender** roles. Henri has feminine qualities, whereas his love, the web-footed Villanelle, is the only woman to walk on water, a trait of the Venetian men who are told to be the only beholders of this privilege. Such contrasts help the reader redefine gender roles. Fantastic images such as the priest's telescopic left eye catching glimpses of naked bodies and love scenes, and Villanelle's heart acting as a separate piece, also blur the boundaries of the real and the fantastic.

The PowerBook (2000), with its play on time through a sixteenth-century heroine diving into today's cyberspace, follows Winterson's interest in quantum physics, as does the interpretation of time and space she practices in *Written on the Body* (1992), *Art and Lies* (1994), *Gut Symmetries* (1997), and *The World and Other Places* (1998). *The PowerBook* also questions whether a virtual identity is real enough to force coherence upon its holder.

Through the fantastic image of metamorphosis—an Ottoman tulip transforming into a phallus—masculine and feminine roles are discussed as the image raises the question of whether it is a specific bodily part that determines the power mechanisms. Science and the nature of time, sources of inspiration for most of Winterson's novels, occupy a key position in *Weight* (2005), a retelling of the Atlas myth. Although almost all her fiction displays a lengthy discussion of time past, present, and future, her recent novel *Tanglewreck* (2007) places the topic at the center.

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MINE ÖZYURT KILIÇ

WOLLHEIM, BETSY (1951–)

Elizabeth Rosalind Wollheim is the owner of DAW Books, which publishes original works of science fiction and fantasy. She was born in New York on December 5, 1951, to paperback editor Donald A. Wollheim and his wife, Elsie. Her father edited science fiction for Ace Books and later for DAW Books, which her parents founded in 1971, and Wollheim grew up in the company of science fiction and fantasy authors.

She enrolled at Beloit University in Wisconsin in 1969, but later moved to Massachusetts, where she attended Clark University and the Worcester Art Museum School simultaneously. Wollheim graduated in 1973 with an English degree and enrolled in graduate school, intending to study photography. However, she left the program to work as a magazine proofreader and darkroom technician. In 1975, she returned to New York and became an associate editor at DAW. She met musician Peter Stampfel that same year; the two were married in 1982 and now have two sons.

Wollheim became president of DAW Books in 1985, when ill health forced her father to step down. Under her leadership, the house made several significant changes without compromising DAW's commitment to careful editing, excellent writing, and high-quality cover art and packaging. She initiated a controversial design shift, dropping the house's traditional yellow spines with red and black lettering and moved the DAW Collectors' Book Number from the cover to the copyright page. Responding to an increasing demand for original fantasy, she sought out new

voices, including **Mercedes Lackey** and Jennifer Roberson. She also published the first DAW hardcover title, *Angel with the Sword* (1985) by **C. J. Cherryh**.

Wollheim now runs the company with publisher and co-owner Sheila Gilbert. In 2002, they celebrated thirty years of best-selling science fiction and fantasy with two anthologies featuring works by DAW authors, including **Andre Norton**, **Tanith Lee**, Frederik Pohl, and C. S. Friedman. The house is distributed by the international Penguin Group, but Wollheim and Gilbert strive to maintain the atmosphere and high standards of a small, family-owned publishing house.

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KAREN HALL

WOMEN'S BOOKSTORES

The role of women's bookstores in promoting and selling science fiction and fantasy by and about women has primarily focused on **small press** and overtly **feminist** work. This focus has been due to both the history of the Women's Liberation movement and the general perception that science fiction was a male-dominated genre of literature.

Bookstores that specialize in books by, for, and about women were an outgrowth of the women's movement of the 1970s in North America and Europe, and of later eras around the world. Activists recognized the need for publications to spread their messages and to serve as organizing tools. When many of the existing publishers and printers refused to publish or print their work, the activists created publishing houses, printing collectives, and newspapers. Bookstores followed soon

after, as a vehicle for distributing these new works.

The early bookstores were often run by women's collectives, which were born from the feminist goal to create new, nonhierarchical models of cooperation in achieving common objectives. Many of these stores were part of a larger, collectively run organization, such as a women's center or a restaurant, while others were run as stand-alone businesses. In general, these stores were operated more as public services than as for-profit enterprises.

Because there were few other venues where new feminist writing could be found, the early bookstores provided an essential service to the feminist movement. They sold books and crafts, provided referrals to the newly established safe houses and shelters for victims of assault and domestic abuse, and provided a space where women could read explicitly **lesbian** and/or feminist poetry, fiction and nonfiction.

Included in those early works was, of course, science fiction and fantasy. But because these genres were perceived as being a male-dominated field, they were never as significant to the overall sales of the stores as mystery, **romantic** fiction, or poetry.

One exception was the **utopian** novel. Authors such as **Sally Miller Gearhart** (*The Wanderground*, 1980) and **Marge Piercy** (*Woman on the Edge of Time*, 1976) created visions of what the world could be. Other prominent women authors like **Joanna Russ** and **Suzy McKee Charnas** offered up critiques, **dystopias** as well as utopias. The bookstores also sold mimeographed chapbooks, hand-printed utopian works by women writers who wanted to share their visions and their words. Most of these are no longer available.

As the initial energy of the movement died away or was channeled in

new directions, women's bookstores changed along with the other institutions the movement had created. By the early 1980s, most women's bookstores were no longer run by collectives. The surviving feminist presses and publishing houses were more established, and both they and the bookstores were run more as business enterprises than as public services.

Authors like **Ursula K. Le Guin**, **Octavia Butler**, **Elizabeth Lynn**, **Marion Zimmer Bradley**, and **Melissa Scott** attracted a new audience of women readers to the science fiction and fantasy genres, and the bookstores expanded these sections as a result. Small and medium-size presses such as the Women's Press and Crossing Press also began to publish more feminist science fiction and fantasy as the market expanded.

The later 1980s saw an upsurge in the number of women's bookstores in the United States, **Canada**, England, **Australia**, **Japan**, and other countries. While many were situated in large cities, there were a number of stores in smaller towns as well, especially those near universities and colleges. Many of the stores joined together in the Feminist Bookstore Network, which provided the subscriber base of the journal *Feminist Bookstore News* (1976–2000).

At the height of its circulation, the journal went to 350 feminist and feminist-friendly bookstores around the world. In addition to articles on many topics of interest to bookstore owners, the journal also published reviews. These included a long-running science fiction and fantasy review column that was written at various times by Susanna Sturgis, Julie Mitchell, Heather Whipple, and **Laura Quilter**.

Unique among non-science fiction publications, this column included short descriptions of novels that were

either written by women or had a feminist focus. In addition to reviews, the authors publicized the feminist science fiction convention WisCon, as well as the **James Tiptree Jr. Award**, all of which helped make feminist booksellers more aware of new works in the field.

But by the late 1990s, the whole landscape of independent bookselling was transformed. Large chain bookstores like Barnes and Noble, Borders, Amazon.com, and their affiliates controlled most book sales in the United States by the end of the decade. Small bookstores, distributors, and many publishers went out of business as the chain stores increased their sales, in part by extracting extra discounts from publishers. While the larger stores continue to sell science fiction and fantasy written by women, smaller presses and unknown authors often have not received the promotion essential to selling well in the new environment.

The effect of the changes in publishing and bookselling over the last fifteen years caused the Feminist Bookstore Network to shrink from hundreds of stores to less than fifty and the *Feminist Bookstore News* to cease publication. Its successor publication, *Books to Watch Out For*, no longer includes a regular science fiction and fantasy review column.

But while the science fiction and fantasy sections of the remaining women's bookstores are often fairly small, store owners are generally more open to the genre than they were previously. In some communities, fans, authors, and bookstore owners have worked together to stage readings and promote each other. The Room of One's Own Bookstore in Madison, Wisconsin, works with WisCon to sponsor readings and events at the store, as well as tabling at the convention. Other feminist

bookstores, such as Charis Books and More in Atlanta and Amazon Bookstore Cooperative in Minneapolis, host readings by local and national science fiction and fantasy authors as part of an ongoing reading series. As authors like Kelly Link and Audrey Niffenegger appear on more feminist bookstores' best-seller lists, they attract a new audience to science fiction and fantasy as well as to the stores themselves, suggesting that women's bookstores may play a larger role in promoting science fiction and fantasy by women in the future.

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CATHERINE LUNDOFF

WOOD, SUSAN (1948-1980)

Susan Wood was an **award**-winning fanzine writer, an academic critic and scholar of science fiction (SF) and **Canadian** literature, and one of the leading feminists in science fiction fandom in the 1970s. She was born in Ottawa in 1948 and earned a master's degree in literature at Ottawa's Carleton University, followed by a doctorate in Canadian literature from the University of Toronto. She taught at the University of Saskatchewan, then became a tenured member of the English Literature Department at the University of British Columbia in Vancouver.

Wood gained notice in fanzine fandom in the early 1970s as coeditor of

Energumen with her then-husband Mike Glicksohn. *Energumen* was nominated for the Best Fanzine Hugo from 1970 to 1973, winning at TorCon, the 1973 Worldcon that she helped organize. In her own right, she was nominated for the Best Fan Writer Hugo from 1974 through 1978, winning in 1974 and 1977. While Wood was best known as a feminist and academic writer, she wrote on a variety of other topics, including a lighthearted *Outworlds* article on teddy bears.

She and Glicksohn (by then separated) shared the fan guest of honor position at the 1975 Worldcon in **Australia**, but Wood made perhaps her biggest impression on fandom at the following year's Worldcon, MidAmericon, where, over some opposition, she led the first Worldcon panel ever on the subject of **feminism**. The MidAmericon panel sparked several important developments, particularly A Woman's APA, the first feminist amateur press association and one that soon became all-woman, and "A Room of One's Own," the women-only space at SF conventions that was a popular concept for several years. The founders of WisCon,

the **feminist science fiction** convention, credit the MidAmericon panel, and Wood's contributions in general, for inspiring them.

Wood wrote *The Poison Maiden and the Great Bitch: Female Stereotypes in Marvel Superhero Comics* (1974) and, after *Energumen*, published *Amor de Cosmos*, a personal fanzine. She also edited **Ursula K. Le Guin's** first nonfiction collection, *The Language of the Night: Essays on Fantasy and Science Fiction* (1979). Her book reviews were published in the *Washington Post*, *Locus*, and the *Pacific Northwest Review of Books*, and she wrote "Propeller Beanie," a fanzine review column, for *Amazing*, in which she encouraged feminist, **queer**, and other personal writing, as well as discussion of science fiction and fandom.

Susan Wood died on November 12, 1980. Fandom remembered her with a third Best Fan Writer Hugo the following year, and a scholarship in her memory was set up at Carleton College.

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ARTHUR D. HLAVATY

X

XENA: WARRIOR PRINCESS (1995–2001)

Xena: Warrior Princess (1995–2001) was the first truly successful television series to feature a female action hero in the lead role. By showing television executives that a series headed by a woman warrior could win a large audience, *Xena* opened the way for female-led series like ***Buffy the Vampire Slayer*** (1997–2003), *Alias* (2001–06), and *Dark Angel* (2000–02), as well as many heroic female characters in mixed casts. In addition, *Xena* portrayed a complex friendship between two women, in a genre that has generally overlooked **female friendships** in favor of male “buddy” relationships.

Xena began as a spin-off of *Hercules: The Legendary Journeys* (1995–99), a light-hearted adventure series set loosely in the Greek mythical world. Created by three men, Robert Tapert, John Schu- lian, and R. J. Stewart, and modeled on the conflicted heroines of Hong Kong action films, *Xena* is a former warlord who seeks to atone for past atrocities. Filmed in New Zealand and starring New Zealand native Lucy Lawless, *Xena* premiered in American syndication in the fall of 1995 and became the highest-rated syndicated series to that date.

Accompanied by her best friend Gabrielle (Renee O’Connor, who was quickly promoted from mere sidekick to costar), *Xena* wandered across the ancient world for six seasons, seeking her own redemption by defending the downtrodden. Within this simple format, *Xena*’s mixed-gender writing team used genres

as varied as **sword and sorcery**, **alternative history**, tragedy, mystery, parody, and farce. Major themes included **war** and nonviolence, the value of the individual, and the responsibility of power. The Greek gods figured prominently, especially a seductive Ares and a comic Aphrodite, alongside a few historical figures such as Julius Caesar. The Greek **Amazons** played an important role, representing a community where *Xena* and Gabrielle were welcomed as family, in contrast to the more usual portrayal of Amazons as an alien culture. The writers also drew on nonclassical cultures and mythologies, including those of **China**, **Japan**, Scandinavia, Siberia, North Africa, and **India**.

While some critics dismiss *Xena*’s historical anachronisms, over-the-top action sequences, and often campy tone, the series is widely considered an entertaining and well-crafted adventure and an important **feminist** milestone in pop culture. Controversy arose chiefly from the possibility of a **lesbian** relationship between *Xena* and Gabrielle. The producers and cast preferred, for artistic and commercial reasons, to leave the question unresolved on screen, allowing viewers to make their own interpretation of the relationship.

Lesbian or not, the friendship between *Xena* and Gabrielle is often cited by fans and critics as a significant reason for *Xena*’s enduring popularity. Portrayed with both humor and drama, the relationship explored a wide range of women’s life experiences, including **romance**, family, motherhood, bereavement, rape,

betrayal, reconciliation, spiritual discovery, and the quest for identity.

See also: "Heroes or Sheroes" (vol. 1).

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K. STODDARD HAYES



YARBRO, CHELSEA QUINN (1942–)

Chelsea Quinn Yarbro is one of only two women ever to be named a Grand Master of the World Horror Convention, and in 2005 she was given the first ever “Living Legend” **award** by the International Horror Guild. She is the author, under her own name and several pseudonyms, of more than sixty novels, in genres as diverse as science fiction, westerns, **romance**, and fantasy, but she is best known for her **horror** fiction, especially her novels and stories of the **vampire** Comte Saint-Germain.

Yarbro was born in Berkeley, California, and grew up in the atmosphere of academia. After early jobs in theater and as a cartographer, she became a professional writer in 1968, her primary career since.

The novels detailing the four-thousand-year career of Saint-Germain, as well as the associated novels concerning his sometime lover Atta Olivia Clemens, have been widely praised for meticulous re-creation of historical periods as varied as Imperial Rome (*Blood Games*, 1980; *Roman Dusk*, 2006), Depression-era California (*Midnight Harvest*, 2003), and seventeenth-century colonial Peru (*Mansions of Darkness*, 1996). The estimable Count, in each of the nineteen novels of the series, proves more human and compassionate than the societies through which he moves. This vampire, far from preying on women, is more usually cast as the protector and defender of women who, despite their intelligence and strong personalities, are oppressed or endangered in patriarchal cultures. The

taking of blood for sustenance is depicted **erotically**, with the vampire needing not simply fluid but the intimacy of lovemaking.

Although the early Saint-Germain novels were described as “historical horror” novels, the horrific elements are downplayed in favor of romance and social commentary. Yarbro’s emphasis on the status of women throughout history gives her work a unique perspective, and her attention to historical settings and richly detailed characterizations have gained her a wide following. Since the first Saint-Germain novel, *Hotel Transylvania* (1978), her work has influenced the development of the hero-vampire and the vampire romance genre.

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CANDACE R. BENEFIEL

YOLEN, JANE [HYATT] (1939–)

Jane Yolen is an **award**-winning and prolific **Jewish** American writer and **editor** of fantasy and science fiction novels and short fiction for children, young adults,

and adults. She has published more than three hundred books, writing in a range of genres, including mystery, nonfiction, poetry, and realistic fiction. She is also noted as an editor of more than twenty anthologies, mostly for children and adolescents. Influenced by a gift copy of a journal on George Fox, who founded the Religious Society of Friends (Quakers), she became a member of that denomination in 1971. **Feminist** and humanist themes connect her work across genres and media, with a special interest in creating quality children's and young adult (YA) literature.

The greatest influence on Yolen's work is her interest in **fairy tales and folktales**. She began writing poetry and songs in grade school. Yolen earned a B.A. with a double major in English and Russian from Smith College for Women in Massachusetts in 1960. She then completed an M.Ed. in 1976 as well as the coursework for a doctorate in children's literature at the University of Massachusetts. She has served as president of the Science Fiction and Fantasy Writers of America and as an officer for the Science Fiction Poetry Association. Her work has been nominated for and received numerous awards, including the Caldecott Medal, the Jewish Book Award, three Mythopoeic Fantasy Awards, two Nebulas, and the World Fantasy Award.

After graduating from Smith College, Yolen worked briefly as a journalist, living in Greenwich Village, where she met her husband, David Stemple, whom she married in 1962. She disliked writing for newspapers and soon moved on to work as an assistant editor. She also began writing and submitting children's books and worked as a ghostwriter. Yolen identifies meeting Frances Keene, who became head of Macmillan's children's literature department, as the start of her writing career. Her first published

book was *Pirates in Petticoats* (1963), a nonfiction work about women pirates. Her publication record since then is vast.

Yolen has written fiction and nonfiction books for beginning readers. The Commander Toad picture books series is well known for poking fun at the conventions and elements of *Star Wars* and **Star Trek**. She also writes for young adult readers. Her Pit Dragon Chronicles (*Dragon's Blood*, 1982; *Heart's Blood*, 1984; *A Sending of Dragons*, 1987) are compared favorably to **Ursula K. Le Guin's** Earthsea trilogy in terms of the completely realized alternate world. She is currently working on a fourth novel in the series (*Dragon's Heart*). The Chronicles are set on a former penal colony, Austar IV, where the native dragons are trained to fight in competitive games. The culture is feudal hierarchy, with masters and slaves. The protagonist is a slave boy, Jakkin, who steals a female dragon hatchling to raise and train in secret. Over the course of the novels, he is freed, becomes a Dragon Master, and gets involved in the complex political conflicts between the ruling class, those rebelling against the power structure, and a hidden group of cave-dwelling humans.

Yolen is also known for using fantastic conventions such as time travel and **alternative history** to give readers new perspectives on historical events. *The Devil's Arithmetic* (1988) is one of Yolen's most praised books and is taught in Holocaust Studies classes. This YA time-travel story describes how twelve-year-old Hannah Stern is suddenly transported from her home in contemporary New York to 1942 Poland. There, Hannah is known as "Chaya," and she is soon captured and taken to a death camp. Chaya meets Rivka, a young girl, and they become friends. Chaya chooses to take Rivka's place in the gas chamber, and when the doors close

behind her, Hannah is suddenly back in her own time, at home. She learns that Rivka is her Aunt Eva.

Yolen wrote *Briar Rose* (1992) for **Terri Windling's** fairy-tale series, to create a Holocaust story through a retelling of "Sleeping Beauty." The novel, written for adults, has been taught in a number of high school classes, which has led to controversy. Because Yolen included a gay character as well as information on the pink triangle camps, where the Nazis imprisoned **homosexuals** or suspected homosexuals, the book has been banned in a number of places and has even been burned in public in Missouri.

Others of Yolen's books have aroused controversy as well, including her picture book *Encounter* for children, published in 1992 to mark the five hundredth anniversary of Christopher Columbus's arrival in the Americas. Yolen's narrator is a Taino elder who was enslaved by Columbus as a child and whose warnings to other indigenous cultures were ignored. She has also published the nonfiction collection *Favorite Folktales from Around the World* (1986), with what she considers to be her major essay on the importance of folk and fairy tales.

Yolen has written a number of fantasy novels for adults. One of her best-known works, a feminist **sword-and-sorcery** novel, is *The Books of Great Alta* (1997)—an omnibus edition consisting of two separately published parts: *Sister Light*, *Sister Dark* (1988) and *White Jenna* (1989). The story focuses on Jenna, a white-haired warrior woman raised by women. Jenna is a child of prophecy, born to reunite her broken kingdom. She is taught how to call out her dark sister, a shadow self. Even though the major characters are killed off at the end of the second book, Yolen later published a third book that is not as

well known, focusing on Jenna's children and named after Jenna's daughter: *The One-Armed Queen* (1998). The structures of all three books are interwoven threads of different types of narrative: the story, the ballad, the tale, the history. The idea that all stories are connected, from earliest myths, through fairy and folktales, through modern retellings, and the blending of poetry and song with prose is a major element of her work.

She has published more than twenty-five books of poetry for children and adults, some now out of print. Most critically acclaimed is *The Radiation Sonnets* (2003), a series of sonnets written during the period between when her husband was diagnosed with a cancerous tumor and the end of his radiation therapy, forty-three days. Yolen wrote one sonnet a day during that time. She is still writing after the death of her husband in 2006 and maintains a journal on her website about writing and life, "Telling the True."

See also: Amazons; "Feminist Spirituality" (vol. 1).

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