

## Research Paper Science Fiction

'Biopunk Dystopias' contends that we find ourselves at a historical nexus, defined by the rise of biology as the driving force of scientific progress, a strongly grown mainstream attention given to genetic engineering in the wake of the Human Genome Project (1990-2003), the changing sociological view of a liquid modern society, and shifting discourses on the posthuman, including a critical posthumanism that decenters the privileged subject of humanism. The book argues that this historical nexus produces a specific cultural formation in the form of "biopunk", a subgenre evolved from the cyberpunk of the 1980s. Biopunk makes use of current posthumanist conceptions in order to criticize contemporary reality as already dystopian, warning that a future will only get worse, and that society needs to reverse its path, or else destroy all life on this planet.

This book explores the idea of time travel from the first account in English literature to the latest theories of physicists such as Kip Thorne and Igor Novikov. This very readable work covers a variety of topics including: the history of time travel in fiction; the fundamental scientific concepts of time, spacetime, and the fourth dimension; the speculations of Einstein, Richard Feynman, Kurt Goedel, and others; time travel paradoxes, and much more.

This book explores what science fiction can tell us about the human condition in a technological world, with the ethical dilemmas and consequences that this entails. This book is the result of the joint efforts of scholars and scientists from various disciplines. This interdisciplinary approach sets an example for those who, like us, have been busy assessing the ways in which fictional attempts to fathom the possibilities of science and technology speak to central concerns about what it means to be human in a contemporary world of technology and which ethical dilemmas it brings along. One of the aims of this book is to demonstrate what can be achieved in approaching science fiction as a kind of imaginary laboratory for experimentation, where visions of human (or even post-human) life under various scientific, technological or natural conditions that differ from our own situation can be thought through and commented upon. Although a scholarly work, this book is also designed to be accessible to a general audience that has an interest in science fiction, as well as to a broader academic audience interested in ethical questions.

The importance of science and technology and future of education and research are just some of the subjects discussed here.

Dark and poetic . . . beautiful writing.' - Alice Sebold, author of the international bestseller *The Lovely Bones* 'Astonishing. The writing is visceral and affecting, the sentences muscular and beating with a linguistic pulse which makes the book feel like a live creature. *The Breeding Season* is a creature that might, in turn, rip your heart out or blanket you in a

comforting hug. Craft like this is rare and magical.' - Krissy Kneen, award-winning author of *Wintering* The rains come to Brisbane just as Elise and Dan descend into grief. Elise, a scientist, believes that isolation and punishing fieldwork will heal her pain. Her husband Dan, a writer, questions the truths of his life, and looks to art for answers. Worlds apart, Elise and Dan must find a way to forgive themselves and each other before it's too late. An astounding debut novel that forensically and poetically explores the intersections of art and science, sex and death, and the heartbreaking complexity of love. *The Breeding Season* marks the arrival of a thrilling new talent in Australian literature.

Academic attention to science fiction and fantasy began in 1958, when the Modern Language Association scheduled its first seminar on science fiction at its New York meeting. Over the years science fiction emerged as a popular subject that achieved critical attention and acceptance as an academic discipline. *A Research Guide to Science Fiction Studies*, originally published in 1977, is designed to provide the reader – whether they be scholar, teacher, librarian, or fan – with a comprehensive listing of the important research tools that have been published in the United States and England through 1976. The volume contains over 400 selected, annotated entries covering both general and specialized sources, including general surveys, histories, genre studies, author studies, bibliographies, and indices, which span the entire range of science fiction and fantasy scholarship.

For all its concern with change in the present and future, science fiction is deeply rooted in the past and, surprisingly, engages especially deeply with the ancient world. Indeed, both as an area in which the meaning of "classics" is actively transformed and as an open-ended set of texts whose own 'classic' status is a matter of ongoing debate, science fiction reveals much about the roles played by ancient classics in modern times. *Classical Traditions in Science Fiction* is the first collection in English dedicated to the study of science fiction as a site of classical receptions, offering a much-needed mapping of that important cultural and intellectual terrain. This volume discusses a wide variety of representative examples from both classical antiquity and the past four hundred years of science fiction, beginning with science fiction's "rosy-fingered dawn" and moving toward the other-worldly literature of the present day. As it makes its way through the eras of science fiction, *Classical Traditions in Science Fiction* exposes the many levels on which science fiction engages the ideas of the ancient world, from minute matters of language and structure to the larger thematic and philosophical concerns.

Follows the adventures of Paul Atreides, the son of a betrayed duke given up for dead on a treacherous desert planet and adopted by its fierce, nomadic people, who help him unravel his most unexpected destiny.

*Reading Science Fiction* brings together world class scholars and fiction writers to introduce the history, concepts and contexts necessary to understanding this fascinating genre. Providing valuable insights into the world of science-fiction, this thought-provoking textbook makes

learning how to read science fiction an exciting collaborative process for teachers and students. Comprehensive and engaging, *Reading Science Fiction*: • Explores a wide range of theoretical approaches to studying science fiction, such as gender studies, post-colonial studies and structuralism • Maps the definitions and history of science fiction, including its origin, influences and parallel development with modern society • Introduces major science fiction writers such as Arthur C. Clarke, Joanna Russ, Octavia Butler and Kim Stanley Roberts.

Murder, mystery, and interstellar intrigue! Lassti, a newly discovered planet, is the center of political intrigue. Recently the planet survey team's physicist was found dead. Was he killed? If so, by who? One of his fellow surveyors? Or by one of the birdlike natives of Lassti? This is, if they are intelligent at all, which is proving hard to tell. Into this mix arrives Tocoht, a Hellspark trader who just wanted to have a vacation. After being attacked, rescuing a young woman, and going before a judge, Tocoht has learned all she ever wanted to know about being in the wrong place at the wrong time. Now she is seeking answers to mysteries that could save a world. Hellspark, in particular, is one of our very favorite novels in any genre. All of Janet's excellencies are apparent as she explores the interfaces of culture, language, intelligence, and what it means to be human. If you have not read Hellspark, you must do so immediately. It's that good."—Sharon Lee and Steve Miller, coauthors of the best-selling Liaden Universe® series "An absolute delight."—Mike Resnick At the publisher's request, this title is sold without DRM (Digital Rights Management).

Celebrating the "dean of modern science fiction" ("TIME"), this anthology contains three complete novels by Leinster, one of them a Hugo Award finalist, along with short stories, including one written in 1946 that foretold the coming of home computers and the Internet. Original. Back in print for the first time since the 1980s, this book is a touchstone for literary and theoretical criticism of science fiction and related genres. Alongside the 1979 text, this edition contains three additional essays by Suvin that update and reconsider the terms of his original intervention, as well as a new introduction and preface.

Well-known critic Brian Stableford, a former professor at the University of Reading, contributes "a fascinating and valuable attempt to grapple with the questions of why SF authors write what they write, and why SF readers like what they like"-Interzone. Contents: Introduction; Approaches to the Sociology of Literature; The Analysis of Communicative Functions; The Evolution of Science Fiction as a Publishing Category; The Expectations of the Science Fiction Reader; Themes and Trends in Science Fiction; and Conclusion: The Communicative Functions of Science Fiction. Complete with Notes and References, Bibliography, and Index.

Vividly imagined, stunningly prophetic, and epic in scope, *The Diamond Age* is a major novel from one of the most visionary writers of our time. Decades into our future, a stone's throw from the ancient city of Shanghai, a brilliant nanotechnologist named John Percival Hackworth has just broken the rigorous moral code of his tribe, the powerful neo-Victorians. He's made an illicit copy of a state-of-the-art interactive device called *A Young Ladys Illustrated Primer* Commissioned by an eccentric duke for his grandchild, stolen for Hackworth's own daughter, the Primer's purpose is to educate and raise a girl capable of thinking for herself. It performs its function superbly. Unfortunately for Hackworth, his smuggled copy has fallen into the wrong hands. Young Nell and her brother Harv are thetes—members of the poor, tribeless class. Neglected by their mother, Harv looks after Nell. When he and his gang waylay a certain neo-Victorian—John Percival Hackworth—in the seamy streets of their neighborhood, Harv brings Nell something special: the Primer. Following the discovery of his crime, Hackworth begins an odyssey of his own. Expelled from the neo-Victorian paradise, squeezed by agents of Protocol Enforcement on one side and a Mandarin underworld crime lord on the other, he searches for an elusive figure known as the Alchemist. His quest and Nell's will ultimately lead them to another seeker whose fate is bound up with the Primer—a woman who holds the key to a vast, subversive information network that is

destined to decode and reprogram the future of humanity.

Religion in Science Fiction investigates the history of the representations of religion in science fiction literature. Space travel, futuristic societies, and non-human cultures are traditional themes in science fiction. Speculating on the societal impacts of as-yet-undiscovered technologies is, after all, one of the distinguishing characteristics of science fiction literature. A more surprising theme may be a parallel exploration of religion: its institutional nature, social functions, and the tensions between religious and scientific worldviews. Steven Hrotic investigates the representations of religion in 19th century proto-science fiction, and genre science fiction from the 1920s through the end of the century. Taken together, he argues that these stories tell an overarching story—a 'metanarrative'—of an evolving respect for religion, paralleling a decline in the belief that science will lead us to an ideal (and religion-free) future. Science fiction's metanarrative represents more than simply a shift in popular perceptions of religion: it also serves as a model for cognitive anthropology, providing new insights into how groups and identities form in a globalized world, and into how crucial a role narratives may play. Ironically, this same perspective suggests that science fiction, as it was in the 20th century, may no longer exist.

Contents Ask a Foolish Question Beside Still Waters Cost of Living Death Wish Diplomatic Immunity Forever Keep Your Shape One Man's Poison Proof of the Pudding The Hour of Battle The Leech The Status Civilization Warm Warrior Race Watchbird

Offers tips and advice on writing science fiction, discussing the rules of fiction, and how to structure a successful story.

100 writers - including Neal Asher, Elizabeth Bear, Gregory Benford, Tobias Buckell, Brenda Cooper, Kathryn Cramer, David Langford, Tanith Lee, Ken Liu, Nick Mamatas, Norman Spinrad, Ian Stewart, Rachel Swirsky, Adrian Tchaikovsky and Ian Watson - offer their take on what the future will look like in Nature Futures 2, an anthology of sci-fi short stories from the award-winning Futures column in the science journal Nature.

“Science in fiction,” “geek novels,” “lab-lit”—whatever one calls them, a new generation of science novels has opened a space in which the reading public can experience and think about the powers of science to illuminate nature as well as to generate and mitigate social change and risks. Under the Literary Microscope examines the implications of the discourse taking place in and around this creative space. Exploring works by authors as disparate as Barbara Kingsolver, Richard Powers, Ian McEwan, Ann Patchett, Margaret Atwood, and Michael Crichton, these essays address the economization of scientific institutions; ethics, risk, and gender disparity in scientific work; the reshaping of old stereotypes of scientists; science in an evolving sci-fi genre; and reader reception and potential contributions of the novels to public understandings of science. Under the Literary Microscope illuminates the new ways in which fiction has been grappling with scientific issues—from climate change and pandemics to artificial intelligence and genomics—and makes a valuable addition to both contemporary literature and science studies courses. In addition to the editors, the contributors include Anna Auguscik, Jay Clayton, Carol Colatrella, Sonja Fücker, Raymond Haynes, Luz María Hernández Nieto, Emanuel Herold, Karin Hoepker, Anton Kirchhofer, Antje Kley, Natalie Roxburgh, Uwe Schimank, Sherryl Vint, and Peter Weingart.

Winner of the Aurealis Award for Best Science Fiction novel—the fourth Sentients of Orion book. “Beautifully written . . . a serious series for a new generation” (Falcata Times). Mira Fedor and her friends stand in the eye of the hurricane, and everything in the Orion League remains in flux. Mira is pregnant, and her gestation is proceeding at an inhuman pace. As she hides out on her bioship, Insignia, it seems clear that the extropist’s procedures have had unforeseen effects—but will her child be more than human? As secrets are revealed and conspiracies exposed about the attack on Araldis, Mira wonders if there is still time to thwart one last master plan. The pieces are all in place; all that

remains is for each side to commit to its endgame. But there is one question nobody has thought to ask: Will the Sole Entity—God—play by the rules? It is the epic conclusion to what the Sydney Morning Herald called “Space opera supreme.” Marianne de Pierres’s epic series the Sentients of Orion has been called “a grand space opera” (Times Literary Supplement) and “brilliant in all senses of the word” (Sean Williams). All four books were short-listed for the prestigious Aurealis Award, with the final book winning for Best Novel. Don’t miss the entire Sentients of Orion series: Dark Space, Chaos Space, Mirror Space, and Transformation Space.

Six misfits, one powerful entity. An award-winning novel about belonging by “one of the greatest writers of science fiction and fantasy who ever lived” (Stephen King). Individually, they are a seemingly simpleminded young man living in the woods who can read the thoughts of others, a runaway girl with telekinetic powers, twin girls who can barely speak but can teleport across great distances, and an infant with a mind like a supercomputer. Together, they are the Gestalt—a single extraordinary being comprised of remarkable parts—although an essential piece may be missing . . . But are they the next stage in human development or harbingers of the end of civilization? The answer may come when they are joined by Gerry. Powerfully telepathic, he lacks a moral compass—and his hatred of the world that has rejected him could prove catastrophic. Winner of the International Fantasy Award and considered Theodore Sturgeon’s masterpiece, *More Than Human* is a genre-bending wonder that explores themes of responsibility and morality, individuality, and belonging. Moving and suspenseful, lyrical and provocative, the novel was one of the first to elevate science fiction into the realm of literature, and inspired musicians and artists, including the Grateful Dead and Crosby, Stills and Nash. From the Nebula Award–winning author of *Godbody*, *The Dreaming Jewels*, and other great works of science fiction, this is an unforgettable reading experience and a must for anyone who enjoys Ramsey Campbell, Robert Silverberg, or Philip José Farmer. This ebook features an illustrated biography of Theodore Sturgeon including rare images and never-before-seen documents from the University of Kansas’s Kenneth Spencer Research Library and the author’s estate, among other sources.

Science and technology have starring roles in a wide range of genres--science fiction, fantasy, thriller, mystery, and more. Unfortunately, many depictions of technical subjects in literature, film, and television are pure fiction. A basic understanding of biology, physics, engineering, and medicine will help you create more realistic stories that satisfy discerning readers. This book brings together scientists, physicians, engineers, and other experts to help you:

- Understand the basic principles of science, technology, and medicine that are frequently featured in fiction.
- Avoid common pitfalls and misconceptions to ensure technical accuracy.
- Write realistic and compelling scientific elements that will captivate readers.
- Brainstorm and develop new science- and technology-based story ideas.

Whether writing about mutant monsters, rogue viruses, giant spaceships, or even murders and espionage, *Putting the Science in Fiction* will have something to help every writer craft better fiction. *Putting the Science in Fiction* collects articles from “Science in Sci-fi, Fact in Fantasy,” Dan Koboldt’s popular blog series for authors and fans of speculative fiction ([dankoboldt.com/science-in-scifi](http://dankoboldt.com/science-in-scifi)). Each article discusses an element of sci-fi or fantasy with an expert in that field. Scientists, engineers, medical professionals, and others share their insights in order to debunk the myths, correct the misconceptions, and offer advice on getting the details right.

A timely volume that uses science fiction as a springboard to meaningful philosophical discussions, especially at points of contact between science fiction and new scientific developments. Raises questions and examines timely themes concerning the nature of the mind, time travel, artificial intelligence, neural enhancement, free will, the nature of persons, transhumanism, virtual reality, and neuroethics. Draws on a broad range of books, films and television series, including *The Matrix*, *Star Trek*, *Blade Runner*, *Frankenstein*, *Brave New World*, *The Time Machine*, and *Back to the Future*. Considers the classic philosophical puzzles that appeal to the general reader, while also exploring new

topics of interest to the more seasoned academic

The first comprehensive critical study of hard science fiction, this book reveals how the term "hard science fiction" originated, and closely examines three representative works.

? The J. Lloyd Eaton Conferences on Science Fiction and Fantasy Literature—long held at the University of California, Riverside—have been a major influence in the study of science fiction and fantasy for thirty years. The conferences have attracted leading scholars whose papers are published in Eaton volumes found in university libraries throughout the world. This collection brings together 22 of the best papers—most with new afterwords by the authors—presented in chronological order to show how science fiction and fantasy criticism has evolved since 1979.

Many scientists and engineers consider themselves poor writers or find the writing process difficult. The good news is that you do not have to be a talented writer to produce a good scientific paper, but you do have to be a careful writer. In particular, writing for a peer-reviewed scientific or engineering journal requires learning and executing a specific formula for presenting scientific work. This book is all about teaching the style and conventions of writing for a peer-reviewed scientific journal. From structure to style, titles to tables, abstracts to author lists, this book gives practical advice about the process of writing a paper and getting it published.

"Essays are arranged chronologically and form a historical survey of science fiction, showing how early writers like Dante and Mary Shelley revealed a gradual shift toward a genuine understanding of science; and how H.G. Wells first showed the possibili

People are used to seeing "fake physics" in science fiction – concepts like faster-than-light travel, antigravity and time travel to name a few. The fiction label ought to be a giveaway, but some SF writers – especially those with a background in professional science – are so adept at "technobabble" that it can be difficult to work out what is fake and what is real. To confuse matters further, Isaac Asimov's 1948 piece about the fictitious time-travelling substance thiotimoline was written, not as a short story, but in the form of a spoof research paper. The boundaries between fact and fiction can also be blurred by physicists themselves - sometimes unintentionally, sometimes with tongue-in-cheek, sometimes to satirize perceived weaknesses in research practices. Examples range from hoaxes aimed at exposing poor editorial standards in academic publications, through "thought experiments" that sound like the plot of a sci-fi movie to April Fools' jokes. Even the latter may carry a serious message, whether about the sociology of science or poking fun at legitimate but far-out scientific hypotheses. This entertaining book is a joyous romp exploring the whole spectrum of fake physics – from science to fiction and back again.

In this Hugo Award–winning alternative history classic—the basis for the Amazon Original series—the United States lost

World War II and was subsequently divided between the Germans in the East and the Japanese in the West. It's America in 1962. Slavery is legal once again. The few Jews who still survive hide under assumed names. In this world, we meet characters like Frank Frink, a dealer of counterfeit Americana who is himself hiding his Jewish ancestry; Nobusuke Tagomi, the Japanese trade minister in San Francisco, unsure of his standing within the bureaucracy and Japan's with Germany; and Juliana Frink, Frank's ex-wife, who may be more important than she realizes. These seemingly disparate characters gradually realize their connections to each other just as they realize that something is not quite right about their world. And it seems as though the answers might lie with Hawthorne Abendsen, a mysterious and reclusive author, whose best-selling novel describes a world in which the US won the War... *The Man in the High Castle* is Dick at his best, giving readers a harrowing vision of the world that almost was. "The single most resonant and carefully imagined book of Dick's career." —New York Times

An insider's view of science reveals why many scientific results cannot be relied upon – and how the system can be reformed. Science is how we understand the world. Yet failures in peer review and mistakes in statistics have rendered a shocking number of scientific studies useless – or, worse, badly misleading. Such errors have distorted our knowledge in fields as wide-ranging as medicine, physics, nutrition, education, genetics, economics, and the search for extraterrestrial life. As *Science Fictions* makes clear, the current system of research funding and publication not only fails to safeguard us from blunders but actively encourages bad science – with sometimes deadly consequences. Stuart Ritchie's own work challenging an infamous psychology experiment helped spark what is now widely known as the "replication crisis," the realization that supposed scientific truths are often just plain wrong. Now, he reveals the very human biases, misunderstandings, and deceptions that undermine the scientific endeavor: from contamination in science labs to the secret vaults of failed studies that nobody gets to see; from outright cheating with fake data to the more common, but still ruinous, temptation to exaggerate mediocre results for a shot at scientific fame. Yet *Science Fictions* is far from a counsel of despair. Rather, it's a defense of the scientific method against the pressures and perverse incentives that lead scientists to bend the rules. By illustrating the many ways that scientists go wrong, Ritchie gives us the knowledge we need to spot dubious research and points the way to reforms that could make science trustworthy once again. Few topics elicit greater controversy within psychoanalysis today than the role of research in justifying or expanding upon analytic theory. The text collects papers from a London conference, along with additional material, to explore the work of discussants Daniel Stern and Andre Green. Stern, whose work and psychoanalysis and infant observation is world-renowned, and Green, the French psychoanalyst whose trenchant views on the limitations of research are equally well known, each focus on the issue of infant research and its long history within the psychoanalytic movement. Additional

discussions by three prominent British psychoanalysts, Anne Alvarez, Irma Brenman Pick, and Rozine Jozef Perelberg, expose a different point of view from that of Green and Stern. Also included is a previous debate on this topic between Andre Green and Robert S. Wallerstein, former president of the International Psychoanalytic Association. An illuminating introductory chapter by Riccardo Steiner further describes the main points of the debate with marvelous clarity. This book will be invaluable for all those who wish to involve themselves with contemporary views on this important topic.

### Writing Science How to Write Papers That Get Cited and Proposals That Get Funded OUP USA

Television is entering a unique era, in which women and minorities no longer serve under white captains but take the lead--and all the other roles as well. In a brilliant new universe where the intersectional values of fourth wave feminism are becoming more widespread, fantasy and science fiction are leading the charge. Shows from Star Wars to Doctor Who are rewriting their traditional storylines to include more well-rounded and racially diverse female characters. Steven Universe, DC's Legends of Tomorrow, Orphan Black and Sense8 highlight queer characters and experiences. Dystopias like Marvel's Jessica Jones and The Handmaid's Tale show the female perspective entirely, guiding viewers from trauma to self-determination. In fantasy and horror, Wynonna Earp, Game of Thrones, Supergirl, Vikings, American Horror Story, Black Mirror, and The Walking Dead reveal how much the story changes with a spectrum of women reclaiming the text from white, straight, young, cisgender men. These new shows are intersectional, digital, global, critical, and political, with fan responses changing the content and cutting-edge platforms like Netflix and Hulu shaking up the format.

"Writing Science is built upon the idea that successful science writing tells a story, and it uses that insight to discuss how to write more effectively. Integrating lessons from other genres of writing and years of experience as author, reviewer, and editor, Joshua Schimel shows scientists and students how to present their research in a way that is clear and that will maximize reader comprehension ... Writing Science is a much-needed guide to succeeding in modern science. Its insights and strategies will equip science students, scientists, and professionals across a wide range of scientific and technical fields with the tools needed to communicate effectively and successfully in a competitive industry."--Back cover.

Milton and the New Scientific Age represents significant advantages over all previous volumes on the subject of Milton and science, as it includes contributions from top scholars and prominent beginners in a broad number of fields. Most of these fields have long dominated work in both Milton and seventeenth-century studies, but they have previously not included the relatively new and revolutionary topic of early modern chemistry, physiology, and medicine. Previously this subject was confined to the history of science, with little if any attention to its literary development, even though it prominently appears in John Milton's Paradise Lost, which also includes early "science fiction" speculations on aliens ignored by most readers. Both of these oversights are corrected in this essay collection, while more traditional areas of research have been updated. They include Milton's relationship both to Bacon and the later or Royal Society Baconians, his views on astronomy, and his "vitalist" views on biology and cosmology. In treating these topics, our contributors are not mired in speculations about whether or not Milton was on the cutting edge of early science or science fiction, for, as nearly all of them show, the idea of a "cutting edge" is deeply anachronistic at a time when most scientists and scientific enthusiasts held both fully modern and backward-looking beliefs. By treating these combinations contextually, Milton's literary contributions to the "new science" are significantly clarified along with his many contemporary sources, all of which merit study in their own right.

Although the exploration of space has long preoccupied authors and filmmakers, the development of an actual space program, discoveries about the true nature of space, and critical reconsiderations of America's frontier experiences have challenged and complicated conventional portrayals of humans in space. This volume reexamines the themes of space and the frontier in science fiction in light of recent scientific and literary developments. Included are the observations of noted science fiction writers such as Arthur C. Clarke, Gregory Benford, James Gunn, and Jack Williamson, along with contributions from leading scholars in the field.

Science fiction is the playground of the imagination. If you are interested in science or fascinated with the future then science fiction is where you explore new ideas and let your dreams and nightmares duke it out on the safety of the page or screen. But what if we could use science fiction to do more than that? What if we could use science fiction based on science fact to not only imagine our future but develop new technologies and products? What if we could use stories, movies and comics as a kind of tool to explore the real world implications and uses of future technologies today? Science Fiction Prototyping is a practical guide to using fiction as a way to imagine our future in a whole new way. Filled with history, real world examples and conversations with experts like best selling science fiction author Cory Doctorow, senior editor at Dark Horse Comics Chris Warner and Hollywood science expert Sidney Perkowitz, Science Fiction Prototyping will give you the tools you need to begin designing the future with science fiction. The future is Brian David Johnson's business. As a futurist at Intel Corporation, his charter is to develop an actionable vision for computing in 2021. His work is called "future casting"—using ethnographic field studies, technology research, trend data, and even science fiction to create a pragmatic vision of consumers and computing. Johnson has been pioneering development in artificial intelligence, robotics, and reinventing TV. He speaks and writes extensively about future technologies in articles and scientific papers as well as science fiction short stories and novels (Fake Plastic Love and Screen Future: The Future of Entertainment, Computing and the Devices We Love). He has directed two feature films and is an illustrator and commissioned painter. Table of Contents: Preface / Foreword / Epilogue / Dedication / Acknowledgments / 1. The Future Is in Your Hands / 2. Religious Robots and Runaway Were-Tigers: A Brief Overview of the Science and the Fiction that Went Into Two SF Prototypes / 3. How to Build Your Own SF Prototype in Five Steps or Less / 4. I, Robot: From Asimov to Doctorow: Exploring Short Fiction as an SF Prototype and a Conversation With Cory Doctorow / 5. The Men in the Moon: Exploring Movies as an SF Prototype and a Conversation with Sidney Perkowitz / 6. Science in the Gutters: Exploring Comics as an SF Prototype and a Conversation With Chris Warner / 7. Making the Future: Now that You Have Developed Your SF Prototype, What's Next? / 8. Einstein's Thought Experiments and Asimov's Second Dream / Appendix A: The SF Prototypes / Notes / Author Biography

Carl Freedman traces the fundamental and mostly unexamined relationships between the discourses of science fiction and critical theory, arguing that science fiction is (or ought to be) a privileged genre for critical theory. He asserts that it is no accident that the upsurge of academic interest in science fiction since the 1970s coincides with the heyday of literary theory, and that likewise science fiction is one of the most theoretically informed areas of the literary profession. Extended readings of novels by five of the most important modern science fiction authors illustrate the affinity between science fiction and critical theory, in each case concentrating on one major novel that resonates with concerns proper to critical theory. Freedman's five readings are: Solaris: Stanislaw Lem and the Structure of Cognition; The Dispossessed: Ursula LeGuin and the Ambiguities of Utopia; The Two of Them: Joanna Russ and the Violence of Gender; Stars in My Pocket Like Grains of Sand: Samuel Delany and the Dialectics of Difference; The Man in the High Castle: Philip K. Dick and the Construction of Realities.

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