

# DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

## Chapter 1 : Cultural Studies – Literary Theory and Criticism

*While the connections between science fiction and race have largely been neglected by scholars, racial identity is a key element of the subjectivity constructed in American SF.*

The theory and criticism of literature are, of course, also closely tied to the history of literature. However, the modern sense of "literary theory" only dates to approximately the 1960s when the structuralist linguistics of Ferdinand de Saussure began to strongly influence English language literary criticism. The New Critics and various European-influenced formalists particularly the Russian Formalists had described some of their more abstract efforts as "theoretical" as well. But it was not until the broad impact of structuralism began to be felt in the English-speaking academic world that "literary theory" was thought of as a unified domain. In the academic world of the United Kingdom and the United States, literary theory was at its most popular from the late 1960s when its influence was beginning to spread outward from elite universities like Johns Hopkins, Yale, and Cornell through the 1970s by which time it was taught nearly everywhere in some form. During this span of time, literary theory was perceived as academically cutting-edge, and most university literature departments sought to teach and study theory and incorporate it into their curricula. Because of its meteoric rise in popularity and the difficult language of its key texts, theory was also often criticized as faddish or trendy obscurantism and many academic satire novels of the period, such as those by David Lodge, feature theory prominently. Some scholars, both theoretical and anti-theoretical, refer to the 1960s and 1970s debates on the academic merits of theory as "the theory wars". By the early 1980s, the popularity of "theory" as a subject of interest by itself was declining slightly along with job openings for pure "theorists" even as the texts of literary theory were incorporated into the study of almost all literature. By the 1990s, the controversy over the use of theory in literary studies had quieted down, and discussions on the topic within literary and cultural studies tend now to be considerably milder and less lively. However, some scholars like Mark Bauerlein continue to argue that less capable theorists have abandoned proven methods of epistemology, resulting in persistent lapses in learning, research, and evaluation. Specific theories are distinguished not only by their methods and conclusions, but even by how they create meaning in a "text". However, some theorists acknowledge that these texts do not have a singular, fixed meaning which is deemed "correct". There are many types of literary theory, which take different approaches to texts. Even among those listed below, many scholars combine methods from more than one of these approaches for instance, the deconstructive approach of Paul de Man drew on a long tradition of close reading pioneered by the New Critics, and de Man was trained in the European hermeneutic tradition. Differences among schools[ edit ] This section possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. May Learn how and when to remove this template message The different interpretive and epistemological perspectives of different schools of theory often arise from, and so give support to, different moral and political commitments. For instance, the work of the New Critics often contained an implicit moral dimension, and sometimes even a religious one: Eliot or Gerard Manley Hopkins for its degree of honesty in expressing the torment and contradiction of a serious search for belief in the modern world. A critic using Darwinian literary studies might use arguments from the evolutionary psychology of religion. Such a disagreement cannot be easily resolved, because it is inherent in the radically different terms and goals that is, the theories of the critics. Their theories of reading derive from vastly different intellectual traditions: In the late 1960s, the Canadian literary critic Northrop Frye attempted to establish an approach for reconciling historical criticism and New Criticism while addressing concerns of early reader-response and numerous psychological and social approaches. His approach, laid out in his *Anatomy of Criticism*, was explicitly structuralist, relying on the assumption of an intertextual "order of words" and universality of certain structural types. His approach held sway in English literature programs for several decades but lost favor during the ascendance of post-structuralism. For some theories of literature especially certain kinds of formalism, the distinction

## DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

between "literary" and other sorts of texts is of paramount importance. Other schools particularly post-structuralism in its various forms: Mikhail Bakhtin argued that the "utter inadequacy" of literary theory is evident when it is forced to deal with the novel ; while other genres are fairly stabilized, the novel is still developing. The New Criticism was the first school to disavow the role of the author in interpreting texts, preferring to focus on "the text itself" in a close reading. Schools[ edit ] Listed below are some of the most commonly identified schools of literary theory, along with their major authors. African-American literary theory Associated with Romanticism , a philosophy defining aesthetic value as the primary goal in understanding literature.

## DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

### Chapter 2 : Ecocriticism - Literary and Critical Theory - Oxford Bibliographies

*The Subject of Race in American Science Fiction (Literary Criticism and Cultural Theory)* by Sharon Degraw. Routledge, Paperback. Good.

Introduction This page includes information on different literary Genres , specific Historical Periods , Pedagogical issues, Politics and literature, and literary Theory. Smith, Sidonie and Julia Watson, ed. *Murder By the Book? Feminism and the Crime Novel*. Gender in the Theater of War: Shakespeare and Feminist Politics. The Art and Politics of Women Playwrights. General Kester-Shelton, Pamela, ed. *Feminist Fiction in America*. Harper San Francisco, Narrative Singley, Carol J. Reading, Writing, and Ambivalence in Narrative by Women. *Desire and Domestic Fiction: A Political History of the Novel*. Cather, Canon, and the Politics of Reading. *Laughter, War, and Feminism: Feminist Fiction and the Tradition*. *The Sense of Sex: Feminist Perspectives on Hardy*. Tolstoy, the Woman Question, and the Victorian Novel. *Feminism and the Postmodern Impulse: Renaissance Poet and Feminist*. Fountain, Gay and Peter Brazeau. *An Alchemy of Genres: Poetry, Privilege, and the Politics of Subjectivity*. *A Study of Feminism and Poetry*. *Feminist Criticism of American Women Poets: An Annotated Bibliography*, *The Dream and the Dialogue: Fuller, Emerson, and the Play of Reading*. Rhetoric Campbell, JoAnn, ed. *Toward a Feminist Rhetoric: The Writing of Gertrude Buck*. *Feminist Interpretations of Mary Wollstonecraft*. *Science Fiction* Burwell, Jennifer. *Feminism, Utopian Logic, and Social Transformation*. *Short Stories* Dyman, Jenni. *The Ghost Stories of Edith Wharton*. *Utopian Literature* Bammer, Angelika. *Feminism and Utopianism in the s*. Classical Cohen, Beth, ed. *Gender, Audiences, and Narrators in the Odyssey*. Euripides and the Traffic in Women. Rabinowitz, Nancy Sorkmin and Amy Richlin, ed. *Feminist Theory and the Classics*. Medieval Evans, Ruth and Lesley Johnson. *Feminist Readings in Middle English Literature: Lomperis, Linda and Sarah Stanbury, ed. Feminist Approaches to the Body in Medieval Literature*. Renaissance Bowen, Barbara E. Howard, Jean and Phyllis Rackin. *Literary Texts and Political Models*. *The Feminist Voices in Restoration Comedy: Press of America*, Harman, Barbara Leah and Susan Meyer, ed. *The New Nineteenth Century: Feminist Readings of Underread Victorian Fiction*. Penn State University Press, *Medicine, the Novel, and Female Insanity*, Birkett, Jennifer and Elizabeth Harvey, ed. *Studies in the Construction of the Female Subject*, Press of Virginia, *The Art and Politics of Female Playwrights*. *From the Inside Out: The Erotics of Talk: Thompson, Ann and Helen Wilcox, ed. Feminism and English Studies*. Belsey, Catherine and Jane Moore, ed. *Essays in Gender and the Politics of Literary Criticism*. *The Feminist Critique of Language: Literature, Feminism and the Alpha Male: A Search Beyond the Dominance Metaphor*. *Hermeneutics of the Feminine*. *What Does a Woman Want? Reading and Sexual Difference*. *Feminist Contributions to the Literary Canon: Setting Standards of Taste*. Fisher, Jerilyn and Ellen S. *Analyzing the Different Voice: Feminist Psychological Theory and Literary Texts*. Rowman and Littlefield, Florence, Penny and Dee Reynolds, ed. *Bibliography of Feminist Criticism*. Hedges, Elaine and Shelley Fisher Fishkin, ed. *New Essays in Feminist Criticism*. *Mother Tongue, Father Time: A Decade of Linguistic Revolt*. Hohne, Karen and Helen Wussow, ed. *A Dialogue of Voices: Feminist Literary Theory and Bakhtin*. *The Voices and Words of Women and Men*. Kuribayashi, Tomoko and Julie Tharp, ed. *Essays in Literary Theory*. *Women and Language in Literature and Society*. *The Practice of Feminist Criticism*. Miller, Casey and Kate Swift. *Studies in Reading and Culture*. *Feminist Occasions and Other Autobiographical Acts*. Mora, Gabriela and Karen S.

## DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

### Chapter 3 : Race - Victorian Literature - Oxford Bibliographies

*Literary reviews can be as formal as what might appear in The New York Review of Science Fiction or Kirkus Reviews, or more popular as you might find in The Internet Review of Science Fiction, or as informal as what you might find on io9.*

CRT recognizes that racism is engrained in the fabric and system of the American society. The individual racist need not exist to note that institutional racism is pervasive in the dominant culture. This is the analytical lens that CRT uses in examining existing power structures. CRT identifies that these power structures are based on white privilege and white supremacy, which perpetuates the marginalization of people of color. Brooks has defined CRT as "a collection of critical stances against the existing legal order from a race-based point of view", and says it focuses on the various ways in which the received tradition in law adversely affects people of color not as individuals but as a group. Thus, CRT attempts to analyze law and legal traditions through the history, contemporary experiences, and racial sensibilities of racial minorities in this country. The question always lurking in the background of CRT is this: What would the legal landscape look like today if people of color were the decision-makers? Harris describes CRT as sharing "a commitment to a vision of liberation from racism through right reason" with the civil rights tradition. Richard Delgado and Jean Stefancic have documented the following major themes as characteristic of work in critical race theory: A critique of liberalism: An example is *Brown v. She* found that passing of the laws in the US was not because people of color were discriminated against, rather it was to improve the image of the US to Third World countries that the US needed as allies during the Cold War. Basically, all oppressed people share the commonality of oppression. However, that oppression varies by gender, class, race, etc. Usually this occurs without conscious knowledge and because of this, our system cannot redress certain kinds of wrongs. These include small acts of racism consciously or unconsciously perpetrated and act like water dripping on a rock wearing away at it slowly. Microaggressions are based on the assumptions about racial matters that are absorbed from cultural heritage. Empathy is not enough to change racism as most people are not exposed to many people different from themselves and people mostly seek out information about their own culture and group. Harris and Gloria Ladson-Billings add the theoretical element of whiteness as property. They describe whiteness as the ultimate property which whites alone can possess. It is valuable and is property. For a CRT critic, the white skin color that some Americans possess is like owning a piece of property. It grants privileges to the owner that a renter or a person of color would not be afforded. The victims of racism begin to believe the ideology that they are inferior and white people and white culture are superior. The internalizing of racism is not due to any weakness, ignorance, inferiority, psychological defect, gullibility, or other shortcomings of the oppressed. Instead, it is how authority and power in all aspects of society contributes to feelings of inequality. Institutionalized racism is normative, sometimes legalized and often manifests as inherited disadvantage. It is structural, having been absorbed into our institutions of custom, practice and law, so there need not be an identifiable offender. Indeed, institutionalized racism is often evident as inaction in the face of need. Institutionalized racism manifests itself both in material conditions and in access to power. With regard to material conditions, examples include differential access to quality education, sound housing, gainful employment, appropriate medical facilities and a clean environment. Though some authors like Tommy J. Curry have pointed out that such epistemic convergences with critical legal studies, critical theory, etc. And unlike some strands of academic and legal thought, critical race theory has an open and activist agenda, with an emphasis on storytelling and personal experience. Critical race theory is widely taught and studied. The intercentricity of race and racism; the challenge of dominant Ideology; the commitment to social justice ; the centrality of experience knowledge; and the interdisciplinary perspective. These marginalized communities are guided by structural arrangements that disadvantage people of color. Social institutions function as dispossessions, disenfranchisement, and discrimination over minority groups, but the LatCRT seeks to give

## DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

voice to those who are victimized. First, CRT proposes that white supremacy and racial power are maintained over time and that the law plays a central role in this process. Different racial groups lack the voice to speak in this civil society. For this reason, the CRT has introduced a new critical form of expressions, called the "voice of color". The "voices of color" are also used to counter metanarratives that continue to maintain racial inequality. Thus, the experiences of the oppressed are important aspects for developing a LatCRT analytical approach. Not since the rise of slavery have we seen an institution that so fundamentally shapes the life opportunities of those who bear the label of criminal. Second, LatCRT work has investigated the possibility of transforming the relationship between law enforcement and racial power, and more broadly, pursues a project of achieving racial emancipation and anti-subordination. Paul , in which the Court struck down an anti-bias ordinance as applied to a teenager who had burned a cross, Mari Matsuda and Charles Lawrence argued that the Court had paid insufficient attention to the history of racist speech and the actual injury produced by such speech. Rather than marshal logical arguments and empirical data, critical race theorists tell stories "fictional, science-fictional, quasi-fictional, autobiographical, anecdotal" designed to expose the pervasive and debilitating racism of America today. By repudiating reasoned argumentation, the storytellers reinforce stereotypes about the intellectual capacities of nonwhites. Consider the " Space Traders " story. How does one have a meaningful dialogue with Derrick Bell? Because his thesis is utterly untestable, one quickly reaches a dead end after either accepting or rejecting his assertion that white Americans would cheerfully sell all blacks to the aliens. The story is also a poke in the eye of American Jews, particularly those who risked life and limb by actively participating in the civil rights protests of the s. Bell clearly implies that this was done out of tawdry self-interest. A Jewish professor who invoked the name of Rosa Parks so derisively would be bitterly condemned—and rightly so. As Trossen notes, not a single instance of white racist speech was punished. Pyle wrote in the Boston College Law Review: Critical race theorists attack the very foundations of the [classical] liberal legal order, including equality theory, legal reasoning, Enlightenment rationalism and neutral principles of constitutional law. These liberal values, they allege, have no enduring basis in principle, but are mere social constructs calculated to legitimate white supremacy. The rule of law, according to critical race theorists, is a false promise of principled government, and they have lost patience with false promises. He sees the central tenet of "white racism in the American legal system" to be shown false because of items such as the 14th Amendment , the Voting Rights Acts and Brown v. CRT methodology and analytical framework have also been applied to the study of white immigrant groups.

## DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

### Chapter 4 : Literary Reference Sources - Literary Criticism and Theory - Research Guides at Rider University

*Arising from the social turmoil of the s, Cultural Studies is an academic discipline which combines political economy, communication, sociology, social theory, literary theory, media theory, film studies, cultural anthropology, philosophy, art history/ criticism etc. to study cultural phenomena in various societies.*

In lieu of an abstract, here is a brief excerpt of the content: Liverpool University Press, Wesleyan University Press, Ohio State University Press, As a feminist critic of science fiction, I have watched the field flourish over the past three decades. When I wrote my dissertation prospectus in the s, the first version was returned because of my use of the word "alien. Early science fiction criticism had a singular purpose: This phase was necessary, but limiting. Now, critics of science fiction have as many approaches and concerns as critics of other genres of literature. James, among many other luminaries, have published acclaimed works of science fiction, it is difficult for anyone but a prejudiced critic to dismiss science fiction as unworthy of study. Four new books, published by a variety of university presses and one commercial press, demonstrate the complexity and development of science fiction criticism. The breadth of approaches points to the continuing interest in and the depth of science fiction as a literary genre, and an acknowledgment that science fiction offers unique generic properties especially suitable for social analysis and literary study. These four books, though, provide readers with very different views of science fiction and literary [End Page ] criticism. Yet a linear discussion would not present an accurate picture of science fiction and its criticism. Its history is anything but linear; many writers now considered science fiction writers wrote before the genre was defined, and there are still many diverse opinions and definitions of science fiction. The Story of Science-Fiction Magazines from " begins this essay. Sharon DeGraw and Lisa Yaszek both expand the list of writers who should be considered in the science fiction field, and their books ask the most trenchant questions about science fiction. What writers belong, or do not, to this genre is one of the sparks that animates all four works of criticism. In the range of texts considered, from pulp magazines to critically acclaimed and abstruse novels, these critical volumes present a variety of literary and methodological approaches. All four critics write for a general literary audience, though Ashley and Rieder more than Yaszek and DeGraw reveal a fan focus. The detail and in-depth focus that both have on science fiction assumes a reader passionately interested in these writers and in the early development of the genre of science fiction. For a reader like me, also immersed in and passionate about science fiction, Ashley and Rieder have struck the right tone. For those not as well versed You are not currently authenticated. View freely available titles:

## DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

### Chapter 5 : Literary theory - Wikipedia

*Get this from a library! The Subject of Race in American Science Fiction. [Sharon DeGraw].*

Cultural Studies is interested in the process by which power relations organize cultural artefacts food habits, music, cinema, sport events etc. In his view, capitalists are not only brute force police, prison, military to maintain control, but also penetrate the everyday culture of working people. Thus the key rubric for Gramsci and for cultural studies is that of cultural hegemony. Edgar and Sedgwick point out that the theory of hegemony was pivotal to the development of British Cultural Studies. It facilitated analysis of the ways in which subaltern groups actively resist and respond to political and economic domination. The approach of Raymond Williams and CCCS was clearly marxist and poststructuralist, and held subject identities and relationships as textual, constructed out of discourse. The cultural practice of giving dolls to girls can be read within the patriarchal discourse of femininity that girls are weaker and delicate and need to be given soft things, and that grooming, care etc. This discourse of femininity is itself related to the discourse of masculinity and the larger context of power relations in culture. Cultural Studies views everyday life as fragmented, multiple, where meanings are hybridized and contested; i. Cultural Studies is interested in lifestyle because lifestyle 1 is about everyday life 2 defines identity 3 influences social relations 4 bestows meaning and value to artefacts in a culture. In India, after economic liberalization, consumption has been seen as a marker of identity. Commodities are signs of identity and lifestyle and consumption begins before the actual act of shopping; it begins with the consumption of the signs of the commodity. Spectacle, attention- holding and desire are central elements of shopping experience in the mall. Hence mall emerges primarily as a site of gazing and secondarily as a site of shopping. The mall invites for participating in the fantasy of future possibilities. Thus eclecticism and a mixing of products, styles and traditions are a central feature of the mall and consumer experience. Cultural Studies of the media begins with the assumption that media culture is political and ideological, and it reproduces existing social values, oppression and inequalities. Media culture clearly reflects the multiple sides of contemporary debates and problems. Media culture helps to reinforce the hegemony and power of specific economic, cultural and political groups by suggesting ideologies that the audience, if not alert, imbibes. Media culture is also provocative because it sometimes asks us to rethink what we know or believe in.

## DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

### Chapter 6 : Body in Cultural Studies – Literary Theory and Criticism

*Sharon DeGraw's The Subject of Race in American Science Fiction deals with race in the work of three male American writers, starting with Edgar Rice Burroughs. She then shifts her attention to the less well known (and rarely discussed in science fiction criticism) African-American writer George S. Schuyler and concludes with the critically.*

She began creating works of fiction at a very early age. Over the following years she filled countless notebooks with stories, poems, comics and illustrations, often hand-binding the material with thread. After teaching at several universities, including Cornell, she became a full professor at the University of Washington. Russ was associated with the American New Wave of science fiction. Russ was a self-described socialist feminist, expressing particular admiration for the work and theories of Clara Fraser and her Freedom Socialist Party. The short story, "When It Changed," which became a part of the novel, explores the constraints of gender and asks if gender is necessary in a society. James Tiptree Jr., in a letter to her, wrote, "Do you imagine that anyone with half a functional neuron can read your work and not have his fingers smoked by the bitter, multi-layered anger in it? It smells and smoulders like a volcano buried so long and dead that it is just beginning to wonder if it can explode. Specifically, in "Being Against Pornography", she calls pornography a feminist issue. She sees pornography to be the essence of evil in society, calling it "a monolithic, easily recognizable, uniquely evil essence; and at the same time, commercially available, explicit, sexual fantasy. Reputation and legacy[ edit ] Her work is widely taught in courses on science fiction and feminism throughout the English speaking world. Joanna Russ, Feminism, Science Fiction. Feminism and Science Fiction The Merrill-Russ Intersection," Newell and Tallentire described Russ as an "intelligent, tough-minded reviewer who routinely tempered harsh criticism with just the sort of faint praise she handed out to Judith Merrill", who in turn was among the foremost editors and critics in American science fiction in the late s. Russ was also described as a fearless, incisive, and radical person, whose writing was often characterized as acerbic and angry. Helen Merrick went so far as to claim that Russ was an inescapable figure in science fiction history. However, Russ was well aware of the pressures of writing for a living since she was also an author herself. Russ also felt that science fiction gives something to its readers that cannot be easily acquired anywhere else. She maintained that science should be accurate, and seriousness is a virtue. Russ was also interested in demonstrating the unique potentials of women science fiction writers. She was attacked by readers because of her harsh reviews of Stephen R. She organized attacks into these seven categories, taken directly from the cited article: Just review the books. And some opinions are worth a good deal more than others. Delany was quoted as saying that Russ was "slipping away" and had long had a "do not resuscitate" order on file.

## DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

### Chapter 7 : Critical race theory - Wikipedia

*Race Theory. Cultural Criticism; Other Subject Areas. African American Studies The history of race in Victorian literature testifies to the stark reality that.*

The history of race in Victorian literature testifies to the stark reality that every Euro-American narrative articulation of freedom and universal connectedness is haunted by the racial occlusions and oppression that mark the very conditions of its possibility. *Imagining Political Culture beyond the Color Line* p. Race impinges on Victorian consciousness in five major ways: This article captures different aspects of Victorian meaning-making in relation to race, many of which are yoked unambiguously to the imperialist project, and also a considerable number of cultural forms that aspire to noncoercive articulations of multiracial culture and seem desirous of hybridity and interaction as well as metonymic proliferations of identifications. The literature under consideration includes creative writing and historical fiction, travelogues, and works on sexology as well as scientific, ethnographic and anthropological treatises. *General Overviews* Brantlinger , which highlights the centrality of empire for British culture in the 19th and early 20th centuries, provides the most conceptually rigorous cultural history of racist imperial ideology. Young substantiates the structuring ambivalence of colonial contactâ€”desire commingled with dread and derisionâ€”through examining a variety of Victorian writings and social practices. Said constitutes a pioneering work in exposing the ubiquitous presence of race, both as an agent of auto-ethnography and as a means to reinforce imperial domination, in the ideological makeup of canonical literature. Adams , a cultural and intellectual history of Victorian ideas and literature, provides contextual background for Viswanathan , a study of the role of education in consolidating colonial rule. *A History of Victorian Literature. A historiographical survey that also maps the intellectual history of the period.* *British Literature and Imperialism, â€”* Cornell University Press, The objects of analysis range from the usual suspectsâ€”Kipling, Conrad, Haggard, Macaulay, Thackerayâ€”to the domestic realism of Austen and Gaskell novels and the lesser known tales of the Sepoy Mutiny. *Discourse on the Extinction of Primitive Races, â€”* A very useful resource that covers pre-Darwinian theories, Darwinism, the implication of science in the propaganda of empire, and the rise of anthropology. *Race, Gender and Sexuality in the Colonial Contest.* McClintock draws on diverse sourcesâ€”literature, advertising, consumer culture, photography, to name a fewâ€”to examine imperialist discourse as well as postcolonial legacy. *Chatto and Windus, Available online for purchase or by subscription.* *Literary Study and British Rule in India.* Columbia University Press, *Hybridity in Theory, Culture, and Race.* Chapter 4, on the cultural construction of race under the aegis of empire, is as thorough in detail as it is meticulous in argument. Users without a subscription are not able to see the full content on this page. Please subscribe or login. *How to Subscribe Oxford Bibliographies Online* is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative click here.

# DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

## Chapter 8 : Critical Approaches to Science Fiction

*In cultural theory, there is a significant literature on the nude as a core subject matter of Western art. In part, this literature comes from the orthodox approach of a cultural historian, such as Clarke's analysis of the idealisation of the body according to historically varying cultural norms ().*

Search the Gale Literary Index to see which volumes contain the author or work you are researching. Access Restricted to current Rider students, faculty, and staff. Each print volume in this long-standing series profiles approximately novelists, poets, playwrights and other creative writers by providing full-text or excerpted criticism taken from books, magazines, literary reviews, newspapers and scholarly journals. Detailed entries offer students and other researchers access to a variety of important interpretations of historical periods, literary trends and topics, and the achievements of noteworthy individuals. Volumes include author, nationality, topic and title indexes; a cumulative title index to the entire series is published separately. Each volume presents overviews of four to eight authors with chronologically arranged criticism representing the entire range of response to each author. Entries typically include an author portrait, an introduction to the author, a primary bibliography, annotated criticism and an annotated list of further reading sources. Every fourth volume is a Topics volume covering major literary movements, trends and other topics related to nineteenth-century literature. When available, comments from the poets themselves are included. Each volume includes cumulative author name and nationality indexes as well as a volume-specific title index. Volumes one through ten present critical overviews of each play and feature criticism from the 17th century to the present. Each volume includes a cumulative character index, a topic index and a topic index arranged by play title. Access restricted to current Rider students, faculty, and staff. Each volume includes overviews of three to six short story writers, works, or topics and a historical survey of the critical response. Use these specialized books to learn more about specific literature topics or genres, such as poetry, multiethnic literature, drama, etc. Entries are usually arranged alphabetically and contain both overviews of topics and short entries on authors. A dictionary or an encyclopedia? A question of terminology. A dictionary in this sense is like an encyclopedia, arranged A-Z, but it has shorter entries, usually unsigned and lacking bibliographical references after each entry. They are meant for quicker reference. Sometimes you will find the Library of Congress calling a resource a "dictionary" when you might think of it as an "encyclopedia. Selected Sources Call Number: At the core of the Encyclopedia lie essays on poets, playwrights, essayists, and novelists. The Encyclopedia also contains essays on literary movements, periods, and themes, pulling together a broad range of information and making connections between them. Each entry has its own primary and annotated secondary bibliography, and a system of cross-references helps readers locate information with ease. Coverage includes major novels, memoirs, nonfiction, plays, poetry, and short stories; writers; and a survey of the history of Asian-American literature from its roots in the 19th century to its flowering in the last 30 years. Features a detailed historical overview, an extensive chronology, and topical essays, including significant trends, movements, and themes in Hispanic literature. Also includes a list of "essential" Hispanic literary works. While most of the entries are on individual authors, the encyclopedia gives special attention to the historical, cultural, and political contexts that have shaped African American writing. Included are entries on critical movements and terms, critics and scholars, historical and social issues, cultural and historical figures, literary forms and genres, literary schools and organizations, and many other topics. The entries cite numerous print and electronic resources, and the encyclopedia concludes with a selected, general bibliography. Draws on historical studies, biographies, literary criticism, and primary materials such as letters and diaries. British and Commonwealth Literature: Also includes contextualizing material, with 76 concise introductions to related topics, including organizations, movements, genres, and publications, as well as historical and literary events. Features a timeline and detailed bibliography of books. Considers everything from the British works of the late s that prefigured the British novel to British novels published through the end of the 20th century. Specific

**DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE  
FICTION (LITERARY CRITICISM AND CULTURAL THEORY)**

Genres, Movements, or Styles: Selected Titles Call Number: Entries are listed A-Z and are followed by an extensive bibliography by topic. An introductory essay and chronology give context.

## DOWNLOAD PDF THE SUBJECT OF RACE IN AMERICAN SCIENCE FICTION (LITERARY CRITICISM AND CULTURAL THEORY)

### Chapter 9 : Joanna Russ - Wikipedia

*A collection of new essays by leading American and British scholars on the subject of how poetry is valued, represented, and mediated in contemporary culture both American and British. Includes essays on the use of poetry on television, film, and the internet, and essays on nationalism, race, democracy, and the Avant-Garde.*

For some people, out of paranoia or a desire to avoid conflict, touting the knowledge that race is socially constructed is a way of declaring that ignorance about what it means is willful. For the rest of us, knowing that the disparities causing us to live and die in painfully different ways stem from irrational pseudo-science is just an insult piled on top of injuries. We all deal with the fictions on which white supremacy is founded and the fantasies that aim to rationalize the subordination of everyone else in different ways. Doctors and nurses convince themselves that Black people feel less pain or tolerate it more. White grade-school teachers commend the talents of Black girls and boys at lower rates than their white cohorts. And now things get queer: How can you write about life and death in the obscure rhetoric of a teenage diversion? How can a trivial hobby provide the words we need to shake the serious-minded know-it-alls wringing our hands about crime and the Black family out of our conventional wisdom? Coates finds this highly evocative metaphor powerful enough to describe what prison does to African American families. Our carceral society discolors your life even when you get back to living it. The notion that the supernatural should come naturally to descendants of enslaved Africans in the Americas is a corollary to operations of white supremacy in culture that positions Black people as freaks of nature, not quite up to full participation in the Age of Reason. Alain Locke called it: By eschewing the codes of modern social scientific realism, imaginative cultural production allows Black thinkers and dreamers to lay claim to the speculative fiction of Blackness on their own terms. In some crucial respects, the speculative fiction of Blackness takes exception to the richly allegorical gestures of fantasy, science fiction, roleplaying games, and horror. But you know that did not happen. You might think that a society realizing the wildest dreams of our forebears, knowing that race is no biological reality but a social fact, would harness the power of the imagination to confront the most intractable problems we have ever faced in novel ways. As a humanities scholar, I am concerned about ostensibly conscientious contributions to social and political thought in popular culture. A similar pattern lays the groundwork for struggles over the meaning of gendered and sexual difference in the genre: The problem is the same: With few exceptions, the story SF tells about itself recapitulates conventional tendencies when it comes to race thinking, because it is coextensive with the structures and traditions of cultural production that characterize the society in which we live. White supremacy is among the most enduring of those traditions. Where a transformative vision of racial justice or a resonant meditation on being brown, postcolonial, or Diasporic shows itself in literature and other media, you can trust that vision is indebted to the deep roots of speculation in communities of color. The Future of Race in Science Fiction. He is assistant professor of English at Drexel University.