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Postnational Fantasy: Essays on Postcolonialism, Cosmopolitics and Science Fiction. Jefferson: McFarland, 2011. 225 pp. Softcover. ISBN 978 0-7864-6141-7. \$40.00. The editors of The Postnational Fantasy set themselves a daunting and ambitious task, claiming that their collection "places itself at the nexus of current

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In his foreword to The Postnational Fantasy, esteemed sf scholar Donald M. Hassler aptly remarks that "this collection of essays seems both alien and massively important at the same time" (1). This comment reveals the marginal territory to which examinations of sf through the lens of postcolonial theory have been relegated while acknowledging a significant wind change.

~~"Postcolonial Science Fiction" by Ransom, Amy J ...~~

Like all of our writing prompts, these fantasy fiction prompts and plot ideas are varied on a number of different subjects that can fit into the fantasy genre. Many of these fiction writing prompts can be used for sub-genres of fantasy, such as paranormal romance, urban fantasy, magic realism and more.

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In twelve critical and interdisciplinary essays, this text examines the relationship between the fantastic in novels, movies and video games and real-world debates about nationalism, globalization and cosmopolitanism. Topics covered include science fiction and postcolonialism, issues of ethnicity, nation and transnational discourse. Altogether, these essays chart a new discursive space, where postcolonial theory and science fiction and fantasy studies work cooperatively to expand our understanding of the fantastic, while simultaneously expanding the scope of postcolonial discussions.

This book makes connections between mythopoeic fantasy--works that engage the numinous--and the critical apparatuses of ecocriticism and posthumanism. Drawing from the ideas of Rudolf Otto in *The Idea of the Holy*, mythopoeic fantasy is a means of subverting normative modes of perception to both encounter the numinous and to challenge the perceptions of the natural world. Beginning with S.T. Coleridge's theories of the imagination as embodied in *The Rime of the Ancient Mariner*, the book moves on to explore standard mythopoeic fantasists such as George MacDonald, C.S. Lewis, and J.R.R. Tolkien. Taking a step outside these men, particularly influenced by Christianity, the concluding chapters discuss Algernon Blackwood and Ursula Le Guin, whose works evoke the numinous without a specifically Christian worldview.

The birth of modern fantasy in 1930s Britain and America saw the development of new literary and film genres. J.R.R. Tolkien created modern fantasy with *The Lord of the Rings*, set in a fictional world based upon his life in the early 20th century British Empire, and his love of language and medieval literature. In small-

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town Texas, Robert E. Howard founded out his own fantasy realm in his Conan stories, published serially in the ephemeral pulp magazines he loved. Jerry Siegel created Superman with Joe Shuster, and laid the foundation for perhaps the most far-reaching fantasy worlds: the universe of DC and Marvel comics. The work of extraordinary people who lived in an extraordinary decade, this modern fantasy canon still provides source material for the most successful literary and film franchises of the 21st century. Modern fantasy speaks to the human experience and still shows its origins from the lives and times of its creators.

Prolific, popular and critically acclaimed, Michael Moorcock is the most important British fantasy author of his generation. His Elric of Melnibon é is an iconic figure for millions of fans but Moorcock has also been a pioneer in science fiction and historical fiction. He was hailed as the central figure of the “ New Wave ” in science fiction, and has won numerous awards for his fantasy and SF, as well as his “ mainstream ” writing. This first full-length critical look at Moorcock ’ s career, from the early 1960s to the present, explores the author ’ s fictional multiverse: his fantasy tales of the “ Eternal Champion ” ; his experimental Jerry Cornelius novels; the hilarious science-fiction satire of his “ End of Time ” books; and his complex meditations on 20th century history in Mother London and the Colonel Pyat tetralogy.

Do you find yourself contemplating the imminent end of the world? Do you wonder how society might reorganize itself to cope with global cataclysm? (Have you begun hoarding canned goods and ammunition...?) Visions of an apocalypse began to dominate mass media well before the year 2000. Yet narratives since then present decidedly different spins on cultural anxieties about terrorism, disease, environmental collapse, worldwide conflict and millennial technologies. Many of these concerns have been made metaphorical: zombie hordes embody fear of out-of-control appetites and encroaching disorder.

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Other fears, like the prospect of human technology's turning on its creators, seem more reality based. This collection of new essays explores apocalyptic themes in a variety of post-millennial media, including film, television, video games, webisodes and smartphone apps.

A literary genre that pervades 21st-century popular culture, science fiction creates mythologies that make statements about humanity 's place in the universe and embody an intersection of science, religion and philosophy. This book considers the significance of this confluence through an examination of myths in the writings of H. G. Wells, Arthur C. Clarke, Philip K. Dick and Frank Herbert. Presenting fresh insights into their works, the author brings to light the tendency of science fiction narratives to reaffirm spiritual myths.

One of the major figures in science fiction for more than sixty years, James Gunn has been instrumental in making the genre one of the most vibrant and engaging areas of literary scholarship. His genre history *Alternate Worlds* and his *The Road to Science Fiction* anthologies introduced countless readers to science fiction. He founded the Gunn Center for the Study of Science Fiction in 1982. But Gunn has also been one of the genre 's leading writers. His classic novels *Star Bridge* (with Jack Williamson), *The Joy Makers*, *The Immortals* and *The Listeners* helped shape the field. Now in his nineties, he remains a prominent voice. His forthcoming novel is *Transformation*. Drawing on materials from Gunn 's archives and personal interviews with him, this study is the first to examine the life, career and writing of this science fiction grandmaster.

The subjects of this book constitute a significant cross section of BBC science fiction television. With such characters as the Doctor (an enigmatic time-traveling alien), Kerr Avon (a problematic rebel leader), Dave Lister (a slovenly last surviving human) and Captain Jack Harkness (a complex omnisexual immortal), these

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shows have both challenged and reinforced viewer expectations about the small-screen masculine hero. This book explores the construction of gendered heroic identity in the series from both production and fan perspectives. The paradoxical relationships between the producers, writers and fans of the four series are discussed. Fan fiction, criticism and videos are examined that both celebrate and criticize BBC science fiction heroes and villains.

Science and science fiction have become inseparable—with common stories, interconnected thought experiments, and shared language. This reference book lays out that relationship and its all-but-magical terms and ideas. Those who think seriously about the future are changing the world, reshaping how we speak and how we think. This book fully covers the terms that collected, clarified and crystallized the futurists' ideas, sometimes showing them off, sometimes slowing them down, and sometimes propelling them to fame and making them the common currency of our culture. The many entries in this encyclopedic work offer a guided tour of the vast territories occupied by science fiction and futurism. In his Foreword, David Brin says, “Provocative and enticing? Filled with ‘huh!’ moments and leads to great stories? That describes this volume.”

A prolific author, Isaac Asimov is most admired for his science fiction, including his collection of short stories *I, Robot* and his *Robot, Empire and Foundation* series novels. While each of these narratives takes place in a different fictional universe, Asimov asserted at the end of his career that he had, with his last *Robot* and *Foundation* novels, unified them into one coherent metaserie. This reference work identifies and describes all of the characters, locales, artifacts, concepts and institutions in Asimov's metaserie. Mimicking the style of *The Encyclopedia Galactica*, the fictional compendium of all human knowledge that

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features prominently in the Foundation series, this encyclopedia is an invaluable companion to Asimov's science fiction oeuvre.

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