

MPhil in Modern and Contemporary Literature

Core 2: Texts and Contexts, 1914-present

1. The modern 'art' theatre

Martin Puchner, in his book *Stage Fright: Modernism, Anti-theatricality, and Drama* (see details below), charts modernism's resistance to theatre, drawing a boundary between what he calls avant-garde theatricalism, and modernist anti-theatricalism – pointing out that both offer 'a critique of the actual theater'. This week's seminar will concentrate on the poetics and politics of theatre in modernity, through exploring the critical alliance between antitheatricality and modernism – and examining its totalising perception of how modernist texts for theatre actually work. In particular we will be considering how the advent of technological modernity influenced perceptions of representation and the person.

PRIMARY (essential)

Samuel Beckett, *Waiting for Godot* (1956); *Endgame* (1957)

Gertrude Stein, *4 Saints in 3 Acts* (1934)

Gertrude Stein, 'Plays' (1935), in *Writings and Lectures 1911-1945*, ed. Patricia Meyerowitz, with an introduction by Elizabeth Sprigge (London: Peter Owen Ltd, 1967), pp. 50-81

Michael Fried, 'Art and Objecthood', in *Art and Objecthood: Essays and Reviews* (London: University of Chicago Press, 1998), pp. 148-72

Roland Barthes, 'Diderot, Brecht, Eisenstein' in *Image, Music Text*, trans. Stephen Heath (London: Fontana Press, 1977), pp. 69-78

FURTHER READING

Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed' in *The Field of Cultural Production: Essays on Art and Literature*, ed. Randal Johnson (Cambridge: Polity in association with Basil Blackwell, 1993), pp. 29-73.

August Strindberg, 'Preface' to *Miss Julie* (1888), in *Miss Julie and other plays*, trans. by Michael Robinson (Oxford: Oxford University Press, 1998) pp. 56-68

Georg Simmel, 'The Metropolis and Mental Life' (1903) in *Images of Man: the Classic Tradition in Sociological Thinking*, selected and edited by C. Wright Mills (New York: George Braziller, Inc., c1960), pp. 437-48

Kirsten Shepherd-Barr, 'Modernism and theatrical performance' http://www.js-modcult.bham.ac.uk/articles/issue1_barr2.pdf (overview of the concurrent antitheatricality of modernism and the essential place of theatrical experiment in the history of modernism)

Claire Warden, *Modernist and Avant-Garde Performance: An Introduction* (Edinburgh University Press; 2015)

Martin Puchner, *Stage Fright: Modernism, Anti-theatricality, and Drama* (Baltimore, Md.: Johns Hopkins University Press, 2002)

Edward Gordon Craig, 'The Actor and the Übermarionette' in *On the Art of the Theatre*, edited and introduced by Franc Chamberlain (London: Routledge, 2009), pp. 27-48

Dr Zoë Svendsen

2. 'Their expressiveness has no truck with words': Virginia Woolf and Bloomsbury Aesthetics

In 1925 Virginia Woolf declared that modern literature was 'under the dominion of painting'. In this seminar we will trace Woolf's engagement with the theories and visual art produced and promoted by her Bloomsbury circle of artists and critics, notably Roger Fry and Clive Bell, Duncan Grant and Vanessa Bell. Fry had caused a stir with his landmark exhibition of modern French painting in 1910, *Manet and the Post Impressionists* – the first to introduce these bold, experimental works to a British audience. Fry described how modern French painters, in particular Cézanne, had 'recovered [...] a whole lost language of form and colour'. Woolf critiqued Fry's early formalism with its insistence on pure aesthetic experience – that art should be valued purely for its intrinsic aesthetic qualities – and his opposition to 'literary' painting. But her writing demonstrates her receptivity to the new modes of perceiving and representing the world that Fry revealed, since his scope was wide including studies of non-western art from African sculpture to Islamic, and his formalism later evolved to accommodate questions about language and representation.

Woolf's strongest commitment to formalism has been located during the mid-1920s, when she was visiting galleries with Fry and admiring his monograph on *Cézanne*, published in 1927. Over the last decade she had also been supporting the design initiatives of her friends (Fry, Bell and Grant) who had co-founded the Omega workshops artists' co-operative in 1913 in an attempt to radically reinvent the domestic interior.

We take the mid-1920s as our point of departure for the seminar, reading Woolf's novel *To the Lighthouse* (1927) in the light of her (often ambivalent) relationship with the theories of her art and aesthetics proposed by her painter and critic friends. In preparation, please read *To the Lighthouse* with particular attention to Woolf's figuration of the painter, Lily Briscoe; modes of representation and perception; light and colour; structure and form; abstraction; and questions of gender and domesticity. In the accompanying core texts by Woolf, consider the ways in which she presents the role of the writer as distinct from the art critic or artist.

Core Texts

Virginia Woolf, *To the Lighthouse* (1927) [please purchase or buy a copy. All other core texts will be provided in advance]

Virginia Woolf, 'Pictures' (1925)

Virginia Woolf, *Foreword to Recent Paintings by Vanessa Bell* (1930)

Selected essays by Roger Fry including 'Post Impressionism,' *Fortnightly Review*, 1 May 1911; and 'The French Post-Impressionists', preface to the catalogue of the second exhibition in 1912. Repr. in Christopher Reed (ed.), *Roger Fry Reader* (London: University of Chicago Press, 1996). You are encouraged to read widely

across Fry's essays collected in *A Roger Fry Reader*, and to read Reed's introductions.

Extract from Roger Fry, *Cézanne: A Study of his Development* (London: Hogarth Press, 1927)

Extract from Jane Goldman, *The Feminist Aesthetics of Virginia Woolf: Modernism, Post-Impressionism and the Politics of the Visual* (Cambridge: Cambridge University Press, 1998)

Relevant visual material will be provided but please look up works by Bloomsbury artists and the French post-impressionists online and in physical collections (where possible) in advance (e.g. Tate Gallery has a strong collection and online resources on Bloomsbury).

Further Reading

Grace Brockington, 'A 'Lavender Talent' or 'The Most Important Woman Painter in Europe'? Reassessing Vanessa Bell', *Art History*, vol. 36, no. 1 (2013), 128-53.
<https://doi.org/10.1111/j.1467-8365.2013.00949.x>

Roger Fry, *Vision and Design* (London: Chatto & Windus, 1920)
<https://archive.org/details/visiondesign00fryr/page/n7/mode/2up>

Diane Filby Gillespie, *The Sister Arts: The Writing and Painting of Virginia Woolf and Vanessa Bell* (New York: Syracuse University Press, 1988)

Christopher Green (ed.), *Art Made Modern: Roger Fry's Vision of Art* (London: Courtauld Institute of Art, 1999).

Christopher Reed, 'Through Formalism: Feminism and Virginia Woolf's Relation to Bloomsbury Aesthetics', *Twentieth Century Literature*, 38: 1, Spring 1992, 20–43.

Adrienne Rubin, *Roger Fry's "Difficult and Uncertain Science": The Interpretation of Aesthetic Perception* (Oxford: Peter Lang, 2013)

Frances Spalding, 'Roger Fry and His Critics in a Post-Modernist Age', *The Burlington Magazine*, Vol. 128 (July 1986), 489-492

Dr Claudia Tobin

MPhil in Modern and Contemporary Literature, Core 2: Texts and Contexts 1914 – present

3. Race, Class and Queerness in 20th-Century Migrant British Texts

In this seminar we will examine texts by two twentieth-century authors of different British Empire backgrounds: Andrew Salkey (born in Panama and brought up in Jamaica), and Hanif Kureishi (born in Britain, and of Pakistani and English descent). Both narratives explore queer interracial intimacy and potential, in contexts conscious of the complex politics of class, race and homophobia. Nevertheless, as texts embedded in issues of migration, race, and British culture they are situated in different moments of Empire's unravelling, just as they are situated on either side of the decriminalisation of homosexuality in 1967. We will approach these texts by thinking about faultlines in British culture, and the way authors engage with the uncertainties and anxieties of empire, migration, sexuality and race in their particular historical moments. We may also consider, if students wish to, how these faultlines take shape in our present.

We will be concentrating on the texts in **bold**; if you have time to approach further secondary literature and wider contexts, those are included below.

Core Texts

Andrew Salkey, *Escape to an Autumn Pavement* (1960)

Hanif Kureishi, *My Beautiful Laundrette* (1985) [screenplay:

<https://mrbrocklehurst.files.wordpress.com/2014/02/my-beautiful-laundrette-script-hanif-kureishi-djb.pdf> ; film: directed by Stephen Frears)

David Ellis, “‘Playing Fiona and being happy with Dick’: Andrew Salkey’s *Escape to an Autumn Pavement* and *The Adventures of Catullus Kelly*”, *Journal of Postcolonial Writing* (2013), 49:2, 222-233, DOI: 10.1080/17449855.2012.751933

Rahul K. Gairola, ‘Capitalist houses, queer homes: National belonging and transgressive erotics in *My Beautiful Laundrette*’, *South Asian Popular Culture* (2009), 7:1, 37-54, DOI: 10.1080/14746680802704998

Kate Houlden, ‘Andrew Salkey, the British home, and the intimacies in-between’, *Interventions* (2013), 15:1, 95-109, DOI: [10.1080/1369801X.2013.771009](https://doi.org/10.1080/1369801X.2013.771009)

Vinh Nguyen, ‘Queer intimacy and the impasse: reconsidering *My Beautiful Laundrette*’, *ARIEL* (2017), 48:2, 155-166.

Alan Sinfield, *On Sexuality and Power* (2004), esp. chapters on ‘Race’ and ‘Class’.

Contexts

Heike Bauer & Matt Cook (eds.), *Queer 1950s: Rethinking Sexuality in the Postwar Years* (2012)

Alastair Davies & Alan Sinfield (eds.), *British Culture of the Post-War: An Introduction to Literature and Society 1945-1999* (2000)

Martin Dines, “‘Is it a queer book?’ Re-reading the 1950s homosexual novel’, in *The 1950s: A Decade of Modern British Fiction* (2018), Nick Bentley, Alice Ferrebe & Nick Hubble (eds), 111–140.

Franz Fanon, *Black Skins White Masks* (1968)

Isaac Julien, *The Darker Side of Black* (1994, documentary film)

Kobena Mercer, ‘Decolonization and disappointment: Reading Fanon’s sexual politics’, in *The Fact of Blackness: Frantz Fanon and Visual Representation* (1996), A. Read (ed.), 114–31.

Alan Sinfield, ‘Diaspora & hybridity: Queer identities and the ethnicity model’, *Textual Practice* (1996) 10:2, 271-293.

Further reading/viewing

Sam Selvon, *The Lonely Londoners* (1956)

Hanif Kureishi, *The Buddha of Suburbia* (1990), also adapted into a four-part BBC television drama first aired in 1993.

Dr Shamira A. Meghani

4. Caryl Churchill and the Politics of Dramaturgy

This seminar will explore ways in which dramatic structures can be considered as politically expressive. We will focus primarily on Caryl Churchill, one of the few post-war playwrights to dexterously navigate - through form itself - changing political ideologies before *and* after the upheavals and paradigm shifts of 1989. To do so we will look at several of her works from the 1980s and 2000s, exploring what might be termed a shift from the post-Brechtian to the post-dramatic, in her representations of politics, culture and human relationships. We will use our readings of these plays to explore the political impetus behind Churchill's formal innovations, in the context of shifting cultural norms.

Please make sure you have read the following key primary texts:

Caryl Churchill, *Top Girls* (1982)

Caryl Churchill, *Far Away* (2000)

Caryl Churchill, *Love and Information* (2012)

Caryl Churchill, *Escaped Alone* (2016)

Raymond Williams, 'Drama in A Dramatised Society', in *Writing in Society* (London: Verso, 1983)

Hans-Thies Lehmann, *Postdramatic Theatre*, trans. Karen Jürs-Munby (London: Routledge, 2006, [first published in German in 1999]), especially 'Drama' pp. 29-45

David Barnett, 'Performing Dialectics in an Age of Uncertainty, or: Why Post-Brechtian Does Not Mean Postdramatic' in *Postdramatic Theatre and the Political* (London: Bloomsbury, 2013)

Further reading:

All Caryl Churchill's other plays – published separately and in collections.

Raymond Williams, *Keywords: a Vocabulary of Culture and Society*, revised ed. (London: Fontana press, 1983, first published 1976)

Peter Szondi, *Theory of the Modern Drama* (for a good description of dramatic structure – and Brechtian innovation, also see Lehmann's argument with Szondi in *Postdramatic Theatre*)

Jen Harvie, 'Boom! Adversarial Ageism, Chrononormativity, and the Anthropocene', *Contemporary Theatre Review*, 28.3 (2018), 332–44

The Cambridge Companion to Caryl Churchill, ed. Elaine Aston (Cambridge; New York: CUP, 2009)

Dr Zoë Svendsen

5. The Ethical Re-Turn: Aesthetics and ‘The New Ethics’ in Recent Fiction

In the late 1980s Wayne C. Booth and Martha Nussbaum pioneered the so-called ‘ethical turn’ in literary criticism, arguing for the need to attend to the kinds of social and personal good that literature – especially the novel – could serve (or destroy). For Nussbaum especially, the ‘good’ of fiction was located in its ability to render its readers more ‘finely aware and richly responsible’: she advanced a neo-Aristotelian account of fiction’s ability to call out, by means in part of its hypothetical realism, lucid self-perception and self-correction.

More recently, however, a ‘new ethics’ – as Dorothy Hale names it – has emerged, drawing Foucault, Agamben, Adorno and Levinas instead of Aristotle, which disputes Booth and Nussbaum’s humanist accounts. Uncertainty, alterity and instability are the sources and causes of ethical outcome, rather than empathy, identification and amelioration: ‘the ethics of alterity is produced through the experience of self-limit’ (Hale).

This week, we consider these ‘new ethics’ as they are explored in and by recent novels and theorists, testing (especially) Zadie Smith’s *On Beauty* against essays on these texts by (especially) Dorothy J. Hale. Please read as much of Smith’s *On Beauty* as possible (**you will need to acquire a copy from a library or a bookshop in advance**), as well as both the Hale essays. You are, obviously, encouraged to explore the ‘Contexts’ reading, especially if you decide to write on this seminar for your coursework essays.

Core Texts

*Zadie Smith, *On Beauty* (Penguin, 2005)

*Hale, Dorothy J., ‘[Aesthetics and the New Ethics: Theorizing the Novel in the Twenty-First Century](#)’, *PMLA*, 124:3 (May 2009), 896–905. (JSTOR)

*Hale, Dorothy J., ‘[On Beauty as Beautiful? The Problem of Novelistic Aesthetics by Way of Zadie Smith](#)’, *Contemporary Literature*, 53:4 (Winter 2012), 814–44 (PROJECT MUSE)

Contexts

Ben Masters, *Novel Style: Ethics and Excess in English Fiction since the 1960s* (Oxford University Press, 2017)

Tom McCarthy, *Remainder* (2005)

C. Namwali Serpell, ‘Metareading Tom McCarthy’s *Remainder* (2005)’, in *Seven Modes of Uncertainty* (Harvard University Press, 2014), pp. 230–68.

Dorothy J. Hale, 'Fiction as Restriction: Self-Binding in New Ethical Theories of the Novel', *Narrative*, 15:2 (May 2007), 187-206

Sophie Ratcliffe, *On Sympathy* (Oxford University Press, 2008)

David James, "'Style is Morality?'" Aesthetics and Politics in the Amis Era', *Textual Practice*, 26:1 (2012), 11-25

Zadie Smith, 'Two Directions For the Novel', in *Changing My Mind* (Penguin: 2009)

Dr Robert Macfarlane

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6. Feminist Critical Dystopias

Feminist dystopian writing powerfully emerged in the science fiction of the Anglophone West at the height of second-wave feminism in the 1970s and 1980s with texts such as Suzy McKee Charnas' *Walk to the End of the World* (1974), Joanna Russ' *The Female Man* (1975), Marge Piercy's *Woman and the Edge of Time* (1976) and, later, Margaret Atwood's *The Handmaid's Tale* (1985) and Octavia Butler's *Parable of the Sower* (1993). But the reinvigoration of feminism in the twenty-first century has seen a resurgence of feminist dystopian imaginings. In fact, it could be described as a tidal wave (see just some text suggestions in the further reading below). Many feminist cultural commentators, and academics, have voiced uneasiness about this proliferation of feminist dystopias, an uneasiness which led Anna Silman in *The Cut*, for example, to describe the first two episodes of the second season of Hulu's *The Handmaid's Tale* as 'a ceaseless cavalcade of grisly feminist torture porn to rival our greatest misogynist auteurs'. At stake is the presence, or lack thereof, of a critical perspective in contemporary feminist dystopias. In this session, we will explore two recent feminist dystopias, in particular attending to how they ensure they are 'critical dystopias'. We will consider the narrative structures and techniques of both texts, and thematic concerns such as anger, violence and power.

Trigger Warning: These texts contain scenes of sexual violence and abuse.

Set Reading:

Alderman, Naomi, *The Power* (2016)

Atwood, Margaret, *The Testaments* (2019)*

Sargent, Lyman Tower, 'The Three Faces of Utopianism Revisited', *Utopian Studies* 5.1 (1994): 1-37.

Tom Moylan, *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia* (Boulder: West View Press, 2000), pp. 183-199.

*This is the sequel to Atwood's *The Handmaid's Tale* (1985). Whilst not set reading, it would be incredibly productive if students have also read *The Handmaid's Tale* in advance of the seminar.

Suggestions for Further Primary Reading:

Twentieth-Century Texts

Atwood, Margaret, *The Handmaid's Tale* (1985)

Begum Rokeya Sakhawat Hossain, *Sultana's Dream* (1905)

Butler, Octavia, *Kindred* (1979) and *The Parables Series* (1993-1998)

Charnas, Suzy McKee, *Walk to the End of the World* (1974) and *Motherlines* (1978)

Delany, Samuel, *Triton* (1976)

Le Guin, Ursula, *The Left Hand of Darkness* (1969) and *The Dispossessed* (1974)

Mitchison, Naomi, *Memoirs of a Spacewoman* (1962)

- Moore, C. L., 'No Woman Born' (1944), reprinted in Lester del Rey, ed., *The Best of C. L. Moore* (New York: Ballantine, 1975), pp. 236-88.
- Piercy, Marge, *Woman on the Edge of Time* (1976)
- Russ, Joanna, *The Female Man* (1970)
- Sheldon, Rebecca, 'Your Faces, O My Sisters! Your Faces Filled of Light!', in *Aurora: Beyond Equality*, ed. Vonda N. McIntyre and Susan Janice Anderson (New York: Fawcett, 1976).
- Tiptree, Jr., James, 'Houston, Houston, Do You Read?', in *Aurora: Beyond Equality*, ed. Vonda N. McIntyre and Susan Janice Anderson (New York: Fawcett, 1976).

Twenty-First Century Texts

- John Kessel, *Stories for Men* (2002)
- Geoff Ryman, *Air: Or Have Not* (2005)
- Sarah Hall, *The Carhullan Army* (2007)
- Joanna Kavenna, *The Birth of Love* (2010)
- Hillary Jordan, *When She Woke* (2011)
- Jane Rogers, *The Testament of Jessie Lamb* (2011)
- Kiini Ibura Salaam's *Ancient, Ancient* (2012)
- Monica Byrne's *The Girl in the Road* (2014)
- Eugene Fischer, 'The New Mother' (2015)
- Johanna Sinisalo, *The Core of the Sun* (2016)
- Alderman, Naomi, *The Power* (2017)
- Helen Sedgwick, *The Growing Season* (2017)
- Lidia Yuknavitch, *The Book of Joan* (2017)
- Jennie Melamed, *Gather the Daughters* (2017)
- Louise Erdrich, *Future Home of the Living God* (2017)
- Leni Zumas, *Red Clocks* (2018)
- Sophie Mackintosh, *The Water Cure* (2018)
- Christina Dalcher's *Vox* (2018)
- Atwood, Margaret, *The Testaments* (2019)
- Joanne Ramos, *The Farm* (2019)
- Kiran Millwood Hargrave, *Vardø* (2020)

Suggestions for Further Critical Reading:

- Alderman, Naomi, 'Dystopian dreams: how feminist science fiction predicted the future', *The Guardian*, 25 March 2017, [theguardian.com/books/2017/mar/25/dystopian-dreams-how-feminist-science-fiction-predicted-the-future](https://www.theguardian.com/books/2017/mar/25/dystopian-dreams-how-feminist-science-fiction-predicted-the-future)
- Armitt, Lucie, *Where No Man has Gone Before: Women and Science Fiction* (London: Routledge, 1990).
- Baccolini, Rafaella, 'Gender and Genre in the Feminist Critical Dystopias of Katherine Burdekin, Margaret Atwood, and Octavia Butler', in *Future Females, the Next Generation: New Voices and Velocities in Feminist Science Fiction*, ed. Marleen Barr (Boston: Rowman and Littlefield, 2000), pp. 13-34.
- Baccolini, Raffaella and Tom Moylan, 'Introduction: Dystopia and Histories', Raffaella Baccolini and Tom Moylan, eds, *Dark Horizons: Science Fiction and the Dystopian Imagination* (London: Routledge, 2003), pp. 1-12.

- Cooper, Brittney, *Eloquent Rage: A Black Feminist Discovers Her Superpower* (New York: St Martin's Press, 2018)
- Dillon, Sarah, 'Feminist Fiction and Forms of Empowerment', in *Empowering Contemporary Fiction in English: The Impact of Empowerment in Literary Studies*, ed. Ralf Hertel and Eva-Maria Windberger (Leiden: Brill, 2021), pp. 19-38.
- Dillon, Sarah, 'Who Rules the World?: Reimagining the Contemporary Feminist Dystopia', in *New Feminist Literary Studies*, ed. Jennifer Cooke (Cambridge: Cambridge University Press, 2020), pp. 169-181.
- Ditum, Sarah, 'Never-ending nightmare: why feminist dystopias must stop torturing women', *The Guardian*, 12 May 2018, [theguardian.com/books/2018/may/12/why-the-handmaids-tale-marks-a-new-chapter-in-feminist-dystopias](https://www.theguardian.com/books/2018/may/12/why-the-handmaids-tale-marks-a-new-chapter-in-feminist-dystopias)
- Donawerth, Jan, *Frankenstein's Daughters: Women Writing Science Fiction* (Syracuse, N.Y.: Syracuse University Press, 1997).
- Gorrie, Nayuka, 'Why *The Handmaid's Tale* is not dystopian for Black women – it's real life', *SBS*, 10 July 2018, [sbs.com.au/topics/life/culture/article/2018/05/18/why-handmaids-tale-not-dystopian-black-women-its-real-life](https://www.sbs.com.au/topics/life/culture/article/2018/05/18/why-handmaids-tale-not-dystopian-black-women-its-real-life), no pagination.
- Holinger, Veronica, 'Feminist Theory and Science Fiction', in Edward James and Farah Mendlesohn (eds.), *The Cambridge Companion to Science Fiction* (Cambridge and New York: Cambridge University Press, 2003), pp. 125-36.
- Jackson, Jenn M., 'It's even harder to watch 'The Handmaid's Tale' when you know Black women's history', *Water Cooler Convos*, 12 June 2017, watercoolerconvos.com/2017/06/09/black-womens-history-and-the-handmaids-tale/
- Jameson, Fredric, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Verso, 2007)
- Le Guin, Ursula K., *The Language of the Night: Essays on Fantasy and Science Fiction* (London: Women's Press, 1989).
- Le Guin, Ursula K., *Dancing at the Edge of the World: Thoughts on Words, Women, Places* (London: Paladin, 1992).
- Lips, Hilary M., 'Using Science Fiction to Teach the Psychology of Sex and Gender', *Teaching of Psychology* 17:3 (1990): 197-198.
- Lorde, Audre. 'The Uses of Anger: Women Responding to Racism.' *Women's Studies Quarterly* 25.1/2 (1997), pp. 278–85.
- Merrick, Helen, 'Gender in Science Fiction', in Edward James and Farah Mendlesohn (eds.), *The Cambridge Companion to Science Fiction* (Cambridge and New York: Cambridge University Press, 2003), pp. 241-52.
- Milner, Andrew, *Locating Science Fiction* (Liverpool: Liverpool University Press, 2012)
- Pearson, Carol, 'Women's Fantasies and Feminist Utopias', *Frontiers* 2:3 (1977).
- Pearson, Wendy, 'Science fiction and Queer Theory', in Edward James and Farah Mendlesohn (eds.), *The Cambridge Companion to Science Fiction* (Cambridge and New York: Cambridge University Press, 2003), pp. 149-60.
- Roberts, Adam, 'SF and Gender', in *Science Fiction* (London: Routledge, 2006), pp. 71-93.
- Rosinsky, Natalie M., *Feminist Futures: Contemporary Women's Speculative Fiction* (Ann Arbor, Mich.: UMI Research Press, 1984).
- Russ, Joanna, 'The Image of Women in Science Fiction', in *Images of Women in*

- Fiction: Feminist Perspectives*, ed. Susan Koppelman Cornillon (Bowling Green, Ohio: Bowling Green University Popular Press, 1972).
- Joanna Russ, *To Write Like a Woman: Essays in Feminism and Science Fiction* (Bloomington and Indianapolis: Indiana University Press, 1995), esp. chapter 10, 'Recent Feminist Utopias', pp. 133-48.
- Sargent, Pamela (ed.), *Women of Wonder: The Contemporary Years* (1995). [fiction anthology]
- Shaw, Debra Benita, *Women, Science and Fiction: The Frankenstein Inheritance* (Basingstoke and New York: Palgrave, 2000).
- Showalter, Elaine. 'Imagining Violence: "The Power" of Feminist Fantasy.' *The New York Review of Books*, 26 February 2018, <<https://www.nybooks.com/daily/2018/02/26/imagining-violence-the-power-of-feminist-fantasy/>> [accessed 30 January 2019].
- Suvin, Darko, *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (New Haven and London: Yale University Press, 1979)
- Traister, Rebecca, *Good and Mad: The Revolutionary Power of Women's Anger* (New York: Simon and Schuster: 2018)
- Wolmark, Jenny, *Aliens and Others: Science Fiction, Feminism and Postmodernism* (New York and London: Harvester Wheatsheaf, 1993).

Suggestions for Further Utopia/Dystopia Criticism Reading:

- Baker, Robert S., *Brave New World: History, Science, and Dystopia* (Boston: Twayne Publishers, 1990).
- Booker, M. Keith, *Dystopian Literature: A Theory and Research Guide* (Westport, Conn.: Greenwood Press, 1994).
- Brown, Nicholas, *Utopian Generations: The Political Horizon of Twentieth-Century Literature* (Princeton: Princeton University Press, 2005).
- Csicsery-Ronay, Jr., Istvan, 'Marxist Theory and Science Fiction', in Edward James and Farah Mendlesohn (eds.), *The Cambridge Companion to Science Fiction* (Cambridge and New York: Cambridge University Press, 2003), pp. 113-24.
- Donawerth, Jane L. and Kolmerten, Carol A. (eds.), *Utopian and Science Fiction by Women: Worlds of Difference* (Syracuse, N.Y.: Syracuse University Press, 1994).
- Freedman, Carl, 'The Critical Dynamic: Science Fiction and Utopia' in *Critical Theory and Science Fiction* (Middletown: Wesleyan University Press, 2000), pp. 62-85.
- Freedman, Carl, 'Science Fiction and Utopia: A Historico-Philosophical Overview', in Patrick Parrinder (ed.), *Learning from Other Worlds: Estrangement, Cognition and the Politics of Science Fiction and Utopia* (Liverpool: Liverpool University Press, 2000), pp. 72-97.
- James, Edward. 'Utopias and Anti-utopias', in Edward James and Farah Mendlesohn (eds.), *The Cambridge Companion to Science Fiction* (Cambridge and New York: Cambridge University Press, 2003), pp. 219-229.
- Kendrick, Christopher, 'More's Utopia and Uneven Development', *Boundary 2* 13.2-3 (1985): 8-25.
- Moylan, Tom, *Demand the Impossible: Science Fiction and the Utopian Imagination* (New York and London: Methuen, 1986).
- Pohl, Frederick; Greenberg, Martin Harry and Olander, Joseph D., 'Utopias and Dystopias', in Patricia Warrick, Martin Harry Greenberg and Joseph Olander

- (eds.), *Science Fiction: Contemporary Mythology: The SFWA-SFRA Anthology* (New York, San Francisco and London: 1978), pp. 393-400.
- Rabkin, Eric S.; Greenberg, Martin H. and Olander, Joseph D. (eds.), *No Place Else: Explorations in Utopian and Dystopian Fiction* (Carbondale: Southern Illinois University Press, 1983).
- Russ, Joanna, 'Recent Feminist Utopias', in Marleen S. Barr (ed.), *Future Females: A Critical Anthology* (Bowling Green, OH: Bowling Green State University Popular Press, 1981), pp. 71-85.
- Stableford, Brian, 'Utopian Fantasies', in *Scientific Romance in Britain 1890-1950* (London: Fourth Estate, 1985), pp. 23-7.
- Stover, Leon E., 'Utopia and Dystopia', in *Science Fiction from Wells to Heinlen* (Jefferson, N.C.: McFarland, 2002), pp. 167-71.
- Suvin, Darko, 'Defining the Literary Genre of Utopia: Some Historical Semantics, Some Genealogy, a Proposal, and a Plea', in *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (New Haven and London: Yale University Press, 1979), pp. 37-62.
- Williams, Raymond, 'Utopia and Science Fiction' in Patrick Parrinder (ed.), *Science Fiction: A Critical Guide* (London: Longman, 1979), pp. 52-66.

Dr Sarah Dillon