

310

Fall 2014

Editor

Chris Pak

University of Lancaster, Bailrigg, Lancaster LA1 4YW.

chrispak@hotmail.co.uk

Managing Editor

Lars Schmeink

Universität Hamburg, Institut für Anglistik und Amerikanistik, Von Melle Park 6 20146 Hamburg.

lars@wortraub.com

Nonfiction Editor

Dominick Grace

Brescia University College, 1285 Western Rd, London ON, N6G 3R4, Canada phone: 519-432-8353 ext. 28244.

sfranfictionreviews@gmail.com

Assistant Nonfiction Editor

Kevin Pinkham

College of Arts and Sciences, Nyack College, 1 South Boulevard, Nyack, NY 10960, phone: 845-675-4526845-675-4526.

kevin.pinkham@nyack.edu

Fiction Editor

Jim Davis

Troy University, Smith 274, Troy, AL 36082.

srfactionreviews@gmail.com

Media Editor

Ritch Calvin

SUNY Stony Brook, W0515 Melville Library, Stony Brook, NY 11794-3360.

sframediareviews@gmail.com

Submissions

The *SFRA Review* encourages submissions of reviews, review essays that cover several related texts, interviews, and feature articles. Submission guidelines are available at <http://www.sfra.org> or by inquiry to the appropriate editor. All submitters must be current SFRA members. Contact the Editors for other submissions or for correspondence.

The *SFRA Review* (ISSN 1068-395X) is published four times a year by the Science Fiction Research Association (SFRA), and distributed to SFRA members. Individual issues are not for sale; however, all issues after 256 are published to SFRA's Website (<http://www.sfra.org/>).

SFRA Review

A publication of the Science Fiction Research Association

In this issue

SFRA Review Business

Year's End..... 2

SFRA Business

Meanwhile, at the EC HQ 3

Science is Trending..... 4

SFRA Election for Executive Committee for 2015-2016..... 4

Minutes of the SFRA Executive Committee 4

Association Bylaws..... 5

Going Boldly - The *Star Trek* Symposium 2014 10

Feature 101

The Importance and Relevance of *Star Trek* in *The Big Bang Theory* 101 ... 11

Italian Science Fiction 101 25

Science Fiction Drama in the Age of Scientific Romance 101 36

Nonfiction Reviews

The Science Fiction Handbook..... 41

Fantascienza Italiana: Riviste, autori, dibattiti dagli anni Cinquanta agli anni Settanta 42

Disability in Science Fiction: Representations of Technology as Cure 43

Science Fiction, Alien Encounters, and the Ethics of Posthumanism: Beyond the Golden Rule..... 45

Green Planets: Ecology and Science Fiction..... 47

Ray Bradbury Unbound 49

..... 49

Fiction Reviews

The Girl with All the Gifts 51

Media Reviews

A Roundtable: *Under the Skin* [film]..... 53

Wolfenstein: The New Order [game]..... 57

Announcements

Call for Papers—Conference 61

Call for Papers—Articles..... 67

reference collection. Seasoned scholars and aficionados may well want to take a look to see how the field has grown and developed, especially in the microcosm of the past decade. Less serious-minded readers may find the volume illustrative but probably not terribly interesting; this is a pity, since several of the chapters speak directly to many ongoing concerns about the state of the genre right now. Above all, the book aptly demonstrates--and illustrates--the scholarly reach and depth of science fiction studies as a discipline.

Fantascienza Italiana: Riviste, autori, dibattiti dagli anni Cinquanta agli anni Settanta

Daniel Lukes

Giulia Iannuzzi. *Fantascienza Italiana: Riviste, autori, dibattiti dagli anni Cinquanta agli anni Settanta* (Italian Science Fiction: Magazines, Authors, Debates from the 1950s to the 1970s). Sesto San Giovanni, Milan, Italy: Mimesis Edizioni, 2014. Paperback, 359 pages, €30.00, ISBN 978-8-8575-2150-3.

Order option(s): [Paper](#)

ITALIAN SCIENCE FICTION. If it sounds like a paradox, Giulia Iannuzzi's work is acutely aware of this, as are many of the authors her book examines. The minoritarian position of Italian SF writing, not only with regard to US and British SF imported and translated into Italian throughout the twentieth century, but also within Italian mainstream literature and culture, is one of the central topics that this meticulous study tackles, unpacks, and seeks to redress. Despite its centuries-old tradition of fantastic narratives, from Dante to Emilio Salgari, Italy did not produce household names in SF literature, at least in the timeframe analyzed here (Valerio Evangelisti holds such status in the contemporary era). The exception of course, is Italo Calvino, who like other big Italian names associated with SF (Primo Levi, Dino Buzzati) is not a practitioner of genre SF, but a writer of literary fiction who adapts elements of the fantastic and the science fictional.

Why, then, did Italy not generate a well-recognized and received corpus of postwar SF? Iannuzzi's work answers that question admirably and comprehensively, from a variety of intersecting perspectives: literary, historic, socio-cultural, economic.

Fantascienza Italiana covers the editorial history of six magazines, published between the fifties and the seventies, with a chapter dedicated to each: *Urania*, *I Romanzi del Cosmo* (Novels of the Cosmos), *Oltre il Cielo* (Beyond the Sky), *Galassia*, *Futuro*, and *Robot*. Modeled on the US Golden Age and 1950s pulp magazine tradition of *Astounding Science Fiction* and *Galaxy Science Fiction*, these magazines primarily offered Italian translations of US, British, and other foreign (including Soviet, Polish, and French) SF works. They also, in different ways and to different degrees, offered a stage for Italian SF writers. The place of Italian SF within these magazines quickly emerges as Iannuzzi's primary topic, and her detailed and richly-researched chronicles of the inner workings of these publications reveal the matter of SF written by Italians as a highly ideologically charged and contested one.

With the help of biographical sketches of key and lesser players – publishers, editors, translators, writers – and their interactions and movements through the Italian publishing industry, Iannuzzi's history, often rendered with dry wit and erudition, is cumulative, and has the effect of an archive covering twenty years of editorial policies and politicized debates. For Iannuzzi, literature is not so much a matter of the writer's solitary creation, but rather the product of a web of networks, market forces, ideological pressures, editorial decisions, social demographics. She thus dedicates ample space to the role played by fandom in determining the fate of Italian SF: the letters page, reader-editor conversations, tastes and trends, discussions about poor sales and publication cancellations.

Looming over all is the issue of Italian SF's subaltern position toward the dominant fiction of Anglo-American SF, which not only has the chronological advantage, but also seems to be regularly perceived by readers, writers, and editors alike as the genuine article, and Italian SF the lesser imitation. Iannuzzi here very perceptively addresses the nature of

cultural colonialism, and the extent to which it is embraced and internalized by the colonized, who welcome their colonizers with open arms as superior beings.

Thus, the two struggles are interrelated: SF's struggle for recognition within Italian culture at large, with its preference for realist modes (*verismo*, *neorealismo*), and Italian SF's struggle for recognition within an Italian publishing industry that relentlessly privileges Anglo-American SF. Many of these magazines tend to relegate Italian authors to lesser rubrics. *Oltre il Cielo*, and then the short-lived *Futuro* (1963-64), stand out as examples of swimming against this current. Not only does *Futuro* prioritize the development and fostering of Italian SF talent (including a young Giorgio Agamben, with the short story "Decadenza") but it also fights for SF to be recognized by Italy's intellectual and cultural elites, contesting the often self-imposed boundaries and restrictions of genre writing, and arguing for a broader, avant-gardist, and destabilizing conception of SF. Sadly, *Futuro* succumbed too soon to distribution failures, and Iannuzzi's book ends with a discussion of *Robot*, a magazine which signals a return to a more traditionalist, genre-based, fan-oriented approach.

Of particular interest and fascination here are the pseudonyms adopted by Italian writers, who pass themselves off with editorial complicity to the public as Anglophone (or Francophone), and are often accompanied by the indication of an Italian "translator" (in some cases the author in question's real name): Audie Barr, B.P. Stiller, L.R. Johannis, Laurentix, Marren Bagels, Esther Scott, Julian Berry, John Bree, Norman Shave, Robert Rainbell, Joe C. Karpati, Hunk Hanover, Hugh Maylon, Lewis Flash, Louis Navire, P.D. Four, Gee L. Walom, Welcome Braun, Morris W. Marble, Lorraine Parr, Ben Niutold, C.B. Drums, R.Weather, Beryl Norton, Norah Bolton, Beryl Worthy, John Ott, George Winnow, Rocky Docson. These names suggest an alternate pantheon of SF writers in a parallel world.

Italian SF did not flourish as it might have had conditions been different, or get to establish itself as a school in its own right; yet as a largely failed genre and object of critical analysis, it has precious

insights and pleasures to offer. Not only does this book depict Italian SF as a fascinating field, largely untapped by Anglophone scholarship, with a variety of interesting texts worth unearthing and re-discovering (and translating for a wider audience): *Fantascienza Italiana* also shines a defamiliarizing light on SF in general, re-thinking the hegemonies and colonialist complicities of the Anglo-American tradition through its often imitative, yet also often inspired, rebellious, and distinctive Italian counterpart. Iannuzzi is currently at work on a follow-up volume focusing on four Italian SF authors: I look forward to reading it.

Disability in Science Fiction: Representations of Technology as Cure

Jamie L. McDaniel

Kathryn Allan, editor. *Disability in Science Fiction: Representations of Technology as Cure*. New York, NY: Palgrave Macmillan, 2013. Hardcover and Kindle, 228 pages, \$90.00, ISBN 978-1-137-34342-0.

Order option(s): [Hard](#) | [Kindle](#)

IN COUNTOURS OF ABLEISM, Disability Studies theorist Fiona Kumari Campbell defines ableism as "a network of beliefs, processes, and practices that produces a particular kind of self [. . .] that is projected as the perfect, species-typical and therefore essential and fully human. Disability then is cast as a diminished state of being human" (5). By introducing genre into debates about abledness and its effects on representations of the (post)human body, Kathryn Allan has organized an anthology of thought-provoking essays exploring the ableist impulse that Campbell critiques. This exceptional book shows how science fiction (SF) works, including novels, films, and philosophical discourses, are especially adept at investigating the concepts of corporeal fidelity, idealism, and augmentation integral to Disability Studies (DS). The first of its kind to create a sustained conversation between SF and DS, *Disability in Science Fiction* develops an innovative