

## Mesmerists Monsters And Machines Science Fiction And The Cultures Of Science In The Nineteenth C

Examining the automatic writing of the spiritualist séances, discursive technologies like the telegraph and the photograph, various genres and late nineteenth-century mental science, this book shows the failure of writers' attempts to use technology as a way of translating the supernatural at the fin de siècle. Hilary Grimes shows that both new technology and explorations into the ghostly aspects of the mind made agency problematic. When notions of agency are suspended, Grimes argues, authorship itself becomes uncanny. Grimes's study is distinct in both recognizing and crossing strict boundaries to suggest that Gothic literature itself resists categorization, not only between literary periods, but also between genres. Treating a wide range of authors - Henry James, Rudyard Kipling, Arthur Conan Doyle, George Du Maurier, Vernon Lee, Mary Louisa Molesworth, Sarah Grand, and George Paston - Grimes shows how fin-de-siècle works negotiate themes associated with the Victorian and Modernist periods such as psychical research, mass marketing, and new technologies. With particular attention to texts that are not placed within the Gothic genre, but which nevertheless conceal Gothic themes, *The Late Victorian Gothic* demonstrates that the end of the nineteenth century produced a Gothicism specific to the period.

Throughout the nineteenth century, practitioners of science, writers of fiction and journalists wrote about electricity in ways that defied epistemological and disciplinary boundaries.

Revealing electricity as a site for intense and imaginative Victorian speculation, Stella Pratt-

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Smith traces the synthesis of nineteenth-century electricity made possible by the powerful combination of science, literature and the popular imagination. With electricity resisting clear description, even by those such as Michael Faraday and James Clerk Maxwell who knew it best, Pratt-Smith argues that electricity was both metaphorically suggestive and open to imaginative speculation. Her book engages with Victorian scientific texts, popular and specialist periodicals and the work of leading midcentury novelists, including Charles Dickens, Charlotte Bronte, Emily Bronte, William Makepeace Thackeray and Wilkie Collins. Examining the work of William Harrison Ainsworth and Edward Bulwer-Lytton, Pratt-Smith explores how Victorian novelists attributed magical qualities to electricity, imbuing it with both the romance of the past and the thrill of the future. She concludes with a case study of Benjamin Lumley's *Another World*, which presents an enticing fantasy of electricity's potential based on contemporary developments. Ultimately, her book contends that writing and reading about electricity appropriated and expanded its imaginative scope, transformed its factual origins and applications and contravened the bounds of literary genres and disciplinary constraints. Nineteenth-century men of science aligned scientific practice with moral excellence as part of an endeavor to secure cultural authority for their discipline. Anne DeWitt examines how novelists from Elizabeth Gaskell to H. G. Wells responded to this alignment. Revising the widespread assumption that Victorian science and literature were part of one culture, she argues that the professionalization of science prompted novelists to deny that science offered widely accessible moral benefits. Instead, they represented the narrow aspirations of the professional as morally detrimental while they asserted that moral concerns were the novel's own domain of professional expertise. This book draws on works of natural theology, popular

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lectures, and debates from the pages of periodicals to delineate changes in the status of science and to show how both familiar and neglected works of Victorian fiction sought to redefine the relationship between science and the novel.

Contemporary British Television Crime Drama examines one of the medium's most popular genres and places it within its historical and industrial context. The television crime drama has proved itself capable of numerous generic reinventions and continues to enjoy some of the highest viewing figures. Crime drama offers audiences stories of right and wrong, moral authority asserted and resisted, and professionals and criminals, doing so in ways that are often highly entertaining, innovative, and thought provoking. In examining the appeal of this highly dynamic genre, this volume explores how it responds not only to changing social debates on crime and policing, but also to processes of hybridization within the television industry itself. Contributors, many of whom are leading figures in UK television studies, analyse popular series such as Broadchurch, Between the Lines, Foyle's War, Poirot, Prime Suspect, Sherlock and Wallander. Essays examine the main characteristics of television crime drama production, including the nature of trans-Atlantic franchises and literary and transnational adaptations. Adopting a range of feminist, historical, aesthetic and industrial approaches, they offer incisive interrogations that provide readers with a rich understanding of the allure of crime drama to both viewers and commissioners.

Presents a selection of Poe's tales and poems with in-depth marginal notes elucidating his sources, obscure words and passages, and literary, biographical, and historical allusions. This Guide introduces literature and science as a vibrant field of critical study that is increasingly influencing both university curricula and future areas of investigation. Martin Willis

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explores the development of the genre and its surrounding criticism from the early modern period to the present day, focusing on key texts, topics and debates.

James Clerk Maxwell (1831-1879) had a relatively brief, but remarkable life, lived in his beloved rural home of Glenlair, and variously in Edinburgh, Aberdeen, London and Cambridge. His scholarship also ranged wide - covering all the major aspects of Victorian natural philosophy. He was one of the most important mathematical physicists of all time, coming only after Newton and Einstein. In scientific terms his immortality is enshrined in electromagnetism and Maxwell's equations, but as this book shows, there was much more to Maxwell than electromagnetism, both in terms of his science and his wider life. Maxwell's life and contributions to science are so rich that they demand the expertise of a range of academics - physicists, mathematicians, and historians of science and literature - to do him justice. The various chapters will enable Maxwell to be seen from a range of perspectives. Chapters 1 to 4 deal with wider aspects of his life in time and place, at Aberdeen, King's College London and the Cavendish Laboratory. Chapters 5 to 12 go on to look in more detail at his wide ranging contributions to science: optics and colour, the dynamics of the rings of Saturn, kinetic theory, thermodynamics, electricity, magnetism and electromagnetism with the concluding chapters on Maxwell's poetry and Christian faith.

Using key canonical science fiction narratives, 'Mesmerists, Monsters, and Machines' examines the intersection of the literary and scientific cultures of the 19th century.

Victorian culture was characterized by a proliferation of shows and exhibitions. These were encouraged by the development of new sciences and technologies, together with changes in transportation, education and leisure patterns. The essays in this collection look at exhibitions

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and their influence in terms of location, technology and ideology.

Critical attention to the Victorian supernatural has flourished over the last twenty-five years. Whether it is spiritualism or Theosophy, mesmerism or the occult, the dozens of book-length studies and hundreds of articles that have appeared recently reflect the avid scholarly discussion of Victorian mystical practices. Designed both for those new to the field and for experts, this volume is organized into sections covering the relationship between Victorian spiritualism and science, the occult and politics, and the culture of mystical practices. The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult brings together some of the most prominent scholars working in the field to introduce current approaches to the study of nineteenth-century mysticism and to define new areas for research. Science fiction boasts a deceptively long history, extending as far back as the 19th century. This anthology pairs original essays that introduce short stories of vintage science fiction. Critical introductions written by international experts contextualize these stories from the 19th and early 20th centuries. Inclusions range from legendary authors like Mary Shelley and Edgar Allan Poe to lesser-known figures like E.P Mitchell, George Parsons Lathrop, and Franklin Ruth.

A revealing study of the connections between nineteenth-century technological fiction and American religious faith. In *Gears and God: Technocratic Fiction, Faith, and Empire in Mark Twain's America*, Nathaniel Williams analyzes the genre of technology-themed exploration novels—dime novel adventure stories featuring steam-powered and electrified robots, airships, and submersibles. This genre proliferated during the same cultural moment when evolutionary science was dismantling Americans' prevailing, biblically based understanding of human

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history. While their heyday occurred in the late 1800s, technocratic adventure novels like Twain's *A Connecticut Yankee in King Arthur's Court* inspired later fiction about science and technology. Similar to the science fiction plotlines of writers like Jules Verne and H. Rider Haggard, and anticipating the adventures of Tom Swift some decades later, these novels feature Americans using technology to visit and seize control of remote locales, a trait that has led many scholars to view them primarily as protoimperialist narratives. Their legacy, however, is more complicated. As they grew in popularity, such works became as concerned with the preservation of a fraught Anglo-Protestant American identity as they were with spreading that identity across the globe. Many of these novels frequently assert the Bible's authority as a historical source. Collectively, such stories popularized the notion that technology and travel might essentially "prove" the Bible's veracity—a message that continues to be deployed in contemporary debates over intelligent design, the teaching of evolution in public schools, and in reality TV shows that seek historical evidence for biblical events. Williams argues that these fictions performed significant cultural work, and he consolidates evidence from the novels themselves, as well as news articles, sermons, and other sources of the era, outlining and mapping the development of technocratic fiction.

The term 'science fiction' has an established common usage, but close examination reveals that writers, fans, editors, scholars, and publishers often use this word in different ways for different reasons. Exploring how science fiction has emerged through competing versions and the struggle to define its limits, this *Concise History*: provides an accessible and clear overview of the development of the genre traces the separation of sf from a broader fantastic literature and the simultaneous formation of neighbouring genres, such as fantasy and horror shows the

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relationship between magazine and paperback traditions in sf publishing is organised by theme and presented chronologically uses text boxes throughout to highlight key works in sf traditions including dystopian, apocalyptic and evolutionary fiction includes a short overview and bullet-pointed conclusion for each chapter. Discussing the place of key works and looking forward to the future of the genre, this book is the ideal starting point both for students and all those seeking a better understanding of science fiction.

This book explores how nineteenth-century science stimulated the emergence of weird tales at the fin de siècle, and examines weird fiction by British writers who preceded and influenced H. P. Lovecraft, the most famous author of weird fiction. From laboratory experiments, thermodynamics, and Darwinian evolutionary theory to psychology, Theosophy, and the 'new' physics of atoms and forces, science illuminated supernatural realms with rational theories and practices. Changing scientific philosophies and questioning of traditional positivism produced new ways of knowing the world—fertile borderlands for fictional as well as real-world scientists to explore. Reading Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886) as an inaugural weird tale, the author goes on to analyse stories by Arthur Machen, Edith Nesbit, H. G. Wells, William Hope Hodgson, E. and H. Heron, and Algernon Blackwood to show how this radical fantasy mode can be scientific, and how sciences themselves were often already weird.

Séances, clairvoyance, and telepathy captivated public imagination in the United States from the 1850s well into the twentieth century. Though skeptics dismissed these experiences as delusions, a new kind of investigator emerged to seek the science behind such phenomena. With new technologies like the telegraph collapsing the boundaries of time and space, an

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explanation seemed within reach. As Americans took up psychical experiments in their homes, the boundaries of the mind began to waver. *Common Phantoms* brings these experiments back to life while modeling a new approach to the history of psychology and the mind sciences. Drawing on previously untapped archives of participant-reported data, Alicia Puglionesi recounts how an eclectic group of investigators tried to capture the most elusive dimensions of human consciousness. A vast though flawed experiment in democratic science, psychical research gave participants valuable tools with which to study their experiences on their own terms. Academic psychology would ultimately disown this effort as both a scientific failure and a remnant of magical thinking, but its challenge to the limits of science, the mind, and the soul still reverberates today.

Essays exploring the complex relationship between literature and science.

Between 1875 and 1947, a period bookended, respectively, by the founding of the Theosophical Society and the death of notorious occultist celebrity Aleister Crowley, Britain experienced an unparalleled efflorescence of engagement with unusual occult schema and supernatural phenomena such as astral travel, ritual magic, and reincarnationism. Reflecting the signal array of responses by authors, artists, actors, impresarios and popular entertainers to questions of esoteric spirituality and belief, this interdisciplinary collection demonstrates the enormous interest in the occult during a time typically associated with the rise of secularization and scientific innovation. The contributors describe how the occult realm functions as a turbulent conceptual and affective space, shifting between poles of faith and doubt, the sacrosanct and the profane, the endemic and the exotic, the forensic and the fetishistic. Here, occultism emerges as a practice and epistemology that decisively shapes the literary



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enterprises of writers such as Dion Fortune and Arthur Machen, artists such as Pamela Colman Smith, and revivalists such as Rolf Gardiner

This dictionary covers the history of Science Fiction in literature through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries including significant people; themes; critical issues; and the most significant genres that have formed science fiction literature.

THE ENCYCLOPEDIA OF THE GOTHIC “Well written and interesting [it is] a testament to the breadth and depth of knowledge about its central subject among the more than 130 contributing writers, and also among the three editors, each of whom is a significant figure in the field of gothic studies ... A reference work that’s firmly rooted in and actively devoted to expressing the current state of academic scholarship about its area.” New York Journal of Books “A substantial achievement.” Reference Reviews Comprehensive and wide-ranging, The Encyclopedia of the Gothic brings together over 200 newly-commissioned essays by leading scholars writing on all aspects of the Gothic as it is currently taught and researched, along with challenging insights into the development of the genre and its impact on contemporary culture. The A-Z entries provide comprehensive coverage of relevant authors, national traditions, critical developments, and notable texts that continue to define, shape, and inform the genre. The volume’s approach is truly interdisciplinary, with essays by specialist international contributors whose expertise extends beyond Gothic literature to film, music, drama, art, and architecture. From Angels and American Gothic to Wilde and Witchcraft, The Encyclopedia of the Gothic is the definitive reference guide to all aspects of this strange and wondrous genre. The Wiley-Blackwell Encyclopedia of Literature is a comprehensive,

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scholarly, authoritative, and critical overview of literature and theory comprising individual titles covering key literary genres, periods, and sub-disciplines. Available both in print and online, this groundbreaking resource provides students, teachers, and researchers with cutting-edge scholarship in literature and literary studies.

Vintage Visions is a seminal collection of scholarly essays on early works of science fiction and its antecedents. From Cyrano de Bergerac in 1657 to Olaf Stapledon in 1937, this anthology focuses on an unusually broad range of authors and works in the genre as it emerged across the globe, including the United States, Russia, Europe, and Latin America. The book includes material that will be of interest to both scholars and fans, including an extensive bibliography of criticism on early science fiction—the first of its kind—and a chronological listing of 150 key early works. Before Dr. Strangelove, future-war fiction was hugely popular in nineteenth-century Great Britain. Before Terminator, a French author depicted Thomas Edison as the creator of the perfect female android. These works and others are featured in this critical anthology. Contributors include Paul K. Alkon, Andrea Bell, Josh Bernatchez, I. F. Clarke, William J. Fanning Jr., William B. Fischer, Allison de Fren, Susan Gubar, Rachel Haywood Ferreira, Kamila Kinyon, Stanislaw Lem, Patrick A. McCarthy, Sylvie Romanowski, Nicholas Ruddick, and Gary Westfahl.

These accessible essays provide the most detailed picture of the historical, cultural and literary contexts surrounding Poe's life and times.

This highly acclaimed and provocative interdisciplinary study of the development of institutional censorship explores the complexities of 20th-century American cultural politics through the protagonists of the Melville Revival. Spark addresses the distinction between the radical and

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conservative Enlightenment and makes her way through Melville's often confusing and contradictory texts, examining the disputes within Melville scholarship.

Tracing the continuities and trends in the complex relationship between literature and science in the long nineteenth century, this companion provides scholars with a comprehensive, authoritative and up-to-date foundation for research in this field. In intellectual, material and social terms, the transformation undergone by Western culture over the period was unprecedented. Many of these changes were grounded in the growth of science. Yet science was not a cultural monolith then any more than it is now, and its development was shaped by competing world views. To cover the full range of literary engagements with science in the nineteenth century, this companion consists of twenty-seven chapters by experts in the field, which explore crucial social and intellectual contexts for the interactions between literature and science, how science affected different genres of writing, and the importance of individual scientific disciplines and concepts within literary culture. Each chapter has its own extensive bibliography. The volume as a whole is rounded out with a synoptic introduction by the editors and an afterword by the eminent historian of nineteenth-century science Bernard Lightman. What is "urban"? How can it be described and contextualised? How is it used in theory and practice? Urban processes feature in key international policy and practice discourses. They are at the core of research agendas across traditional academic disciplines and emerging interdisciplinary fields. However, the concept of "the urban" remains highly contested, both as material reality and imaginary construct. The urban remains imprecisely defined. Defining the Urban is an indispensable guide for the urban transdisciplinary thinker and practitioner. Parts I and II focus on how "Academic Disciplines" and "Professional Practices," respectively,

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understand and engage with the urban. Included, among others, are Architecture, Ecology, Governance and Sociology. Part III, "Emerging Approaches," outlines how elements from theory and practice combine to form transdisciplinary tools and perspectives. Written by eminent experts in their respective fields, *Defining the Urban* provides a stepping stone for the development of a common language—a shared ontology—in the disjointed fields of urban research and practice. It is a comprehensive and accessible resource for anyone with an interest in understanding how urban scholars and practitioners can work together on this complex theme.

This book introduces and explores a new genre, lab lit. Essays both discuss lab lit novels using a variety of analytical approaches as well as provide a theoretical framework to explore the social and literary backgrounds of the genre.

*Stargate-1*'s original run overlapped the peak and aftermath of the Science Wars, which allowed for the show to engage questions about the nature of science and technology. This book focuses on how the series depicted science (as an enterprise) and scientists at a time when the Science Wars were raging and the nature of both was sharply contested.

This book provides high school and undergraduate students, and other interested readers, with a comprehensive survey of science fiction history and numerous essays addressing major science fiction topics, authors, works, and subgenres written by a distinguished scholar. This encyclopedia deals with written science fiction in all of its forms, not only novels and short stories but also mediums often ignored in other reference books, such as plays, poems, comic books, and graphic novels. Some science fiction films, television programs, and video games are also mentioned, particularly when they are relevant to written texts. Its focus is on science

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fiction in the English language, though due attention is given to international authors whose works have been frequently translated into English. Since science fiction became a recognized genre and greatly expanded in the 20th century, works published in the 20th and 21st centuries are most frequently discussed, though important earlier works are not neglected. The texts are designed to be helpful to numerous readers, ranging from students first encountering science fiction to experienced scholars in the field. Provides readers with information about written science fiction in all its forms—novels, stories, plays, poems, comic books, and graphic novels Includes original interviews with major writers like Ted Chiang, Samuel R. Delany, Kim Stanley Robinson, and Connie Willis that are not available elsewhere Features numerous sidebars with additional data about various subjects and key passages from several classic works Includes hundreds of bibliographies of sources that provide additional information on various specific topics and the genre of science fiction as a whole

Challenges the conventional view of a “disenchanted” and secular modernity, and recovers the complex relation that exists between science, religion, and esotericism in the modern world. Max Weber famously characterized the ongoing process of intellectualization and rationalization that separates the natural world from the divine (by excluding magic and value from the realm of science, and reason and fact from the realm of religion) as the “disenchantment of the world.” Egil Asprem argues for a conceptual shift in how we view this key narrative of modernity. Instead of a sociohistorical process of disenchantment that produces increasingly rational minds, Asprem maintains that the continued presence of “magic” and “enchantment” in people’s everyday experience of the world created an intellectual problem for those few who were socialized to believe that nature should contain no

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such incalculable mysteries. Drawing on a wide range of early twentieth-century primary sources from theoretical physics, occultism, embryology, radioactivity, psychical research, and other fields, Asprey casts the intellectual life of high modernity as a synchronic struggle across conspicuously different fields that shared surprisingly similar intellectual problems about value, meaning, and the limits of knowledge. “The Problem of Disenchantment is, in its entirety, extraordinarily well researched, argued, and written—representing at once the most complete and nuanced treatment of the notion of disenchantment within this network of scientific, religious, philosophical, and esoteric discourses and currents.” — Nova Religio

In *Supernatural Entertainments*, Simone Natale vividly depicts spiritualism’s rise as a religious and cultural phenomenon and explores its strong connection to the growth of the media entertainment industry in the nineteenth century. He frames the spiritualist movement as part of a new commodity culture that changed how public entertainments were produced and consumed. Starting with the story of the Fox sisters, considered the first spiritualist mediums in history, Natale follows the trajectory of spiritualism in Great Britain and the United States from its foundation in 1848 to the beginning of the twentieth century. He demonstrates that spiritualist mediums and leaders adopted many of the promotional strategies and spectacular techniques that were being developed for the broader entertainment industry. Spiritualist mediums were indistinguishable from other professional performers, as they had managers and agents, advertised in the press, and used spectacularism to draw audiences. Addressing the overlap between spiritualism’s explosion and nineteenth-century show business, Natale provides an archaeology of how the supernatural became a powerful force in the media and popular culture of today.

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Mesmerists, Monsters, and Machines Science Fiction and the Cultures of Science in the Nineteenth Century Kent State University Press

An account of the complex relationship between technology and romanticism that links nineteenth-century monsters, automata, and mesmerism with twenty-first-century technology's magic devices and romantic cyborgs. Romanticism and technology are widely assumed to be opposed to each other. Romanticism—understood as a reaction against rationalism and objectivity—is perhaps the last thing users and developers of information and communication technology (ICT) think about when they engage with computer programs and electronic devices. And yet, as Mark Coeckelbergh argues in this book, this way of thinking about technology is itself shaped by romanticism and obscures a better and deeper understanding of our relationship to technology. Coeckelbergh describes the complex relationship between technology and romanticism that links nineteenth-century monsters, automata, and mesmerism with twenty-first-century technology's magic devices and romantic cyborgs. Coeckelbergh argues that current uses of ICT can be interpreted as attempting a marriage of Enlightenment rationalism and romanticism. He describes the “romantic dialectic,” when this new kind of material romanticism, particularly in the form of the cyborg as romantic figure, seems to turn into its opposite. He shows that both material romanticism and the objections to it are still part of modern thinking, and part of the romantic dialectic. Reflecting on what he calls “the end of the machine,” Coeckelbergh argues that to achieve a more profound critique of contemporary technologies and culture, we need to explore not only different ways of thinking but also different technologies—and that to accomplish the former we require the latter.

Science Fiction explores the genre from 1895 to the present day, drawing on examples from

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over forty countries. It raises questions about the relationship between science fiction, science and technology, and examines the interrelationships between spectacle, narrative and self-reflexivity, paying particular attention to the role of special effects in creating meaning and affect. It explores science fiction's evocations of the sublime, the grotesque, and the camp, and charts the ways in which the genre reproduces and articulates discourses of colonialism, imperialism and neo-liberal globalization. At the same time, Science Fiction provides a thorough analysis of the genre's representation of race, class, gender and sexuality, making this text an essential guide for students, academics and film fans alike. Key films discussed include: *Le voyage dans la lune* (1902) *20,000 Leagues under the Sea* (1916) *L'Atlantide* (1921) *King Kong* (1933, 2005) *Gojira* (1954) *La Jetée* (1962) *The Abominable Dr Phibes* (1971) *Tetsuo* (1989) *Sleep Dealer* (2008) *Avatar* (2009)

This inquiry concerns the cultural history of the chess-player. It takes as its premise the idea that the chess-player has become a fragmented collection of images, underpinned by challenges to, and confirmations of, chess's status as an intellectually-superior and socially-useful game, particularly since the medieval period. Yet, the chess-player is an understudied figure. No previous work has shone a light on the chess-player itself. Increasingly, chess-histories have retreated into tidy consensus. This work aspires to a novel reading of the figure as both a flickering beacon of reason and a sign of monstrosity. To this end, this book, utilising a wide range of sources, including newspapers, periodicals, detective novels, science-fiction, and comic-books, is underpinned by the idea that the chess-player is a pluralistic subject used to articulate a number of anxieties pertaining to themes of mind, machine, and monster.

Literary form presents an important opportunity for understanding the relationship between



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literature and science. Through a series of close readings of poetry and prose, *Unified Fields* demonstrates that formal structures in literature can relate to scientific concepts through their essential interpretive functions. Janine Rogers engages with a wide range of writing from Canadian, British, and American authors, including the poetry of Elizabeth Bishop and Robyn Sarah as well as prose by Margaret Atwood, Ian McEwan, and Stephen Hawking. She employs an interdisciplinary approach combining formalist, historical, and theoretical literary practice, informed by interpretive frameworks developed in the philosophy of science. Although dedicated to contemporary texts, Rogers's analysis is frequently rooted in historical contexts of form, including Euclidean geometry and medieval romance, developed when the distinction between literature and science was not so drastic. These historical connections demonstrate that continuities of form resonate in both contemporary literature and science. Through critical analysis and engaging prose, *Unified Fields* bridges an important disciplinary gap by revealing how literary practice informs scientific understanding.

The *Routledge Companion to Science Fiction* is a comprehensive overview of the history and study of science fiction. It outlines major writers, movements, and texts in the genre, established critical approaches and areas for future study. Fifty-six entries by a team of renowned international contributors are divided into four parts which look, in turn, at: history – an integrated chronological narrative of the genre's development theory – detailed accounts of major theoretical approaches including feminism, Marxism, psychoanalysis, cultural studies, postcolonialism, posthumanism and utopian studies issues and challenges – anticipates future directions for study in areas as diverse as science studies, music, design, environmentalism, ethics and alterity subgenres – a prismatic view of the genre, tracing themes and

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developments within specific subgenres. Bringing into dialogue the many perspectives on the genre *The Routledge Companion to Science Fiction* is essential reading for anyone interested in the history and the future of science fiction and the way it is taught and studied. Stimulating and informative new essays on many aspects of nineteenth-century culture. “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 Fückler, Raymond Haynes, Luz María Hernández Nieto, Emanuel Herold, Karin Hoepker, Anton Kirchofer, Antje Kley, Natalie Roxburgh, Uwe Schimank, Sherryl Vint, and Peter Weingart. Remembered as one of science fiction’s best editors, Judith Merrill (1923–1997) also wrote prolifically and stands as one of the genre’s central figures in the United States and Canada.

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This work offers a much-needed literary biography and critical commentary on Merrill's groundbreaking science fiction, anthologies, reviews, memoir and other endeavors. A thorough account of Merrill's 50-year career, it is a valuable source for students of science fiction, women's life writing, women's contributions to frontier mythology and women's activism. Presents a collection of essays looking at the social and cultural aspects of steampunk and its relationship to popular culture.

Neglected American Women Writers of the Long Nineteenth Century, edited by Verena Laschinger and Sirpa Salenius, is a collection of essays that offer a fresh perspective and original analyses of texts by American women writers of the long nineteenth century. The essays, which are written both by European and American scholars, discuss fiction by marginalized authors including Yolanda DuBois (African American fairy tales), Laura E. Richards (children's literature), Metta Fuller Victor (dime novels/ detective fiction), and other pioneering writers of science fiction, gothic tales, and life narratives. The works covered by this collection represent the rough and ragged realities that women and girls in the nineteenth century experienced; the writings focus on their education, family life, on girls as victims of class prejudice as well as sexual and racial violence, but they also portray girls and women as empowering agents, survivors, and leaders. They do so with a high-voltage creative charge. As progressive pioneers, who forayed into unknown literary terrain and experimented with a variety of genres, the neglected American women writers introduced in this collection themselves emerge as role models whose innovative contribution to nineteenth-century literature the essays celebrate.

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