

Alien Woman The Making Of Lt Ellen Ripley

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Re-Entering the Dollhouse - Heather M. Porter 2022-05-11 Premiering on Fox in 2009, Joss Whedon's Dollhouse was an innovative, contentious and short-lived science fiction series whose themes were challenging for viewers from the outset. A vast global corporation operates establishments (Dollhouses) that program individuals with temporary personalities and abilities. The protagonist assumes a different identity

each episode--her defining characteristic a lack of individuality. Through this obtuse premise, the show interrogated free will, morality and sex, and in the process its own construction of fantasy and its audience. A decade on, the world is--for better or worse--catching up with Dollhouse's provocative vision. This collection of new essays examines the series' relevance in the context of today's social and political issues and media

landscape.

Posthuman Gothic - Anya

Heise-von der Lippe

2017-11-01

Posthuman Gothic is an edited collection of thirteen chapters, and offers a structured, dialogical contribution to the discussion of the posthuman Gothic. Contributors explore the various ways in which posthuman thought intersects with Gothic textuality and mediality. The texts and media under discussion - from *I am Legend* to *In the Flesh*, and from *Star Trek* to *The Truman Show*, transgress the boundaries of genre, moving beyond the traditional scope of the Gothic. These texts, the contributors argue, destabilise ideas of the human in a number of ways. By confronting humanity and its Others, they introduce new perspectives on what we traditionally perceive as human. Drawing on key texts of both Gothic and posthumanist theory, the contributors explore such varied themes as posthuman vampire and zombie narratives, genetically modified

posthumans, the posthuman in video games, film and TV, the posthuman as a return to nature, the posthuman's relation to classic monster narratives, and posthuman biohorror and theories of prometheanism and accelerationism. In its entirety, the volume offers a first attempt at addressing the various intersections of the posthuman and the Gothic in contemporary literature and media.

Iola Leroy - Frances E.W.

Harper 1990-07-12

First published in 1892, *Iola Leroy* was probably the best-selling novel by an African-American writer prior to the twentieth century. Frances Harper had already gained an international reputation as a writer, lecturer, and political activist when *Iola Leroy*—her only novel—appeared, as evident by the sizable audience she enjoyed of men and women, black and white, in the U.S., Canada, and England. Her writings reveal her in-depth knowledge of African-American literature as well as

of other literatures, and through this novel we can see the preferences and aesthetic assumptions of her nineteenth-century audience.

Masculinity in Contemporary Science Fiction Cinema

Marianne Kac-Vergne 2017-12-14

If science fiction stages the battle between humans and non-humans, whether alien or machine, who is elected to fight for us? In the classics of science fiction cinema, humanity is nearly always represented by a male, and until recently, a white male. Spanning landmark American films from *Blade Runner* to *Avatar*, this major new study offers the first ever analysis of masculinity in science fiction cinema. It uncovers the evolution of masculine heroes from the 1980s until the present day, and the roles played by their feminine counterparts. Considering gender alongside racial and class politics, *Masculinity in Contemporary Science Fiction Cinema* also situates filmic examples within the broader

culture. It is indispensable for understanding science fiction and its role in contemporary cultural politics.

Alien: River of Pain (Novel #3)

- Christopher Golden

2014-11-25

When Ellen Ripley finally returns to Earth, she learns that the planet LV-426—now called Acheron—has been colonized. But LV-426 is where Ripley and the crew of the *Nostromo* found the original Xenomorph—the killing machine known as the Alien. Protected by the Colonial Marines, the colonists seek to terraform the storm-swept planet. Two such residents are Anne and Russell Jordan, seeking a fortune that eluded them on Earth. On Acheron, Anne gives birth to the colony's first newborn. Rebecca Jordan, also known as Newt. The wildcatters discover a vast, decaying spaceship. The horseshoe-shaped vessel is of particular interest to Weyland-Yutani, and may be the answer to their dreams. But what Anne and Russ find on board proves to be the stuff, not of dreams,

but of nightmares. Alien TM & © 1979, 2013 Twentieth Century Fox Film Corporation. All Rights Reserved.

Blockbuster Performances - Daniel Smith-Rowsey
2018-11-27

This book examines performances in the American film industry's highest-earning and most influential films. Countering decades of discourse and the conventional notion that special effects are the real stars of Hollywood blockbusters, this book finds that the acting performances in these big-budget action movies are actually better, and more genre-appropriate, than reputed. It argues that while blockbusters are often edited for speed, thrills, and simplicity, and performances are sometimes tailored to this style, most major productions feature more scenes of stage-like acting than hyper-kinetic action. Knowing this, producers of the world's highest-budgeted motion pictures usually cast strong or generically appropriate actors. With chapters offering unique

readings of some of cinema's biggest hits, such as The Dark Knight, Pirates of the Caribbean, Star Wars, Iron Man and The Hunger Games, this unprecedented study sheds new light on the importance of performance in the Hollywood blockbuster.

Gothic Heroines on Screen - Tamar Jeffers McDonald
2019-04-29

Gothic Heroines on Screen explores the translation of the literary Gothic heroine on screen, the potential consequences of these adaptations, and contemporary interpretations of the form. Each chapter illuminates the significance of this moving image mediation, relating its screen topics to their various historical, social, and geographical moments of production, while maintaining a focus on the key figure of the investigating woman. Many chapters - perhaps inescapably - delve into the point of adaptation: the Bluebeard story and du Maurier's Rebecca as two key examples. Moving beyond the Old Dark House

that frequently forms both the Gothic heroine's backdrop and her area of investigation, some chapters examine alternative locations and their impact on the Gothic heroine, some leave behind the marital thriller to explore what happens when the Gothic meets other genres, such as comedy, while others travel away from the usual Anglo-American contexts to European ones. Throughout the collection, the Gothic heroine's representation is explored within the medium, which brings together image, movement, and sound, and this technological fact takes on varied significance. What does remain constant, however, is the emphasis on the longevity, significance, and distinctiveness of the Gothic heroine in screen culture.

Immersion, Narrative, and Gender Crisis in Survival Horror Video Games

- Andrei Nae 2021-09-09

This book investigates the narrativity of some of the most popular survival horror video games and the gender politics implicit in their storyworlds. In

a thorough analysis of the genre that draws upon detailed comparisons with the mainstream action genre, Andrei Nae places his analysis firmly within a political and social context. In comparing survival horror games to the dominant game design norms of the action genre, the author differentiates between classical and postclassical survival horror games to show how the former reject the norms of the action genre and deliver a critique of the conservative gender politics of action games, while the latter are more heterogeneous in terms of their game design and, implicitly, gender politics. This book will appeal not only to scholars working in game studies, but also to scholars of horror, gender studies, popular culture, visual arts, genre studies and narratology.

Focus On: 100 Most Popular 1990s Science Fiction Films - Wikipedia contributors

Alien Constructions - Patricia Melzer 2010-01-01

"An incisive critical work" that

looks at Octavia Butler's writing, the movies of the Matrix and Alien series—and more—through a feminist lens (Femspec). Feminist thinkers and writers are increasingly recognizing science fiction's potential to shatter patriarchal and heterosexual norms, while the creators of science fiction are bringing new depth and complexity to the genre by engaging with feminist theories and politics. This book maps the intersection of feminism and science fiction through close readings of science fiction literature by Octavia E. Butler, Richard Calder, and Melissa Scott and the movies The Matrix and the Alien series. Patricia Melzer analyzes how these authors and films represent debates and concepts in three areas of feminist thought: identity and difference, feminist critiques of science and technology, and the relationship among gender identity, body, and desire, including the new gender politics of queer desires, transgender, and intersexed bodies and identities. She

demonstrates that key political elements shape these debates, including global capitalism and exploitative class relations within a growing international system; the impact of computer, industrial, and medical technologies on women's lives and reproductive rights; and posthuman embodiment as expressed through biotechnologies, the body/machine interface, and the commodification of desire. Melzer's investigation makes it clear that feminist writings and readings of science fiction are part of a feminist critique of existing power relations—and that the alien constructions (cyborgs, clones, androids, aliens, and hybrids) that populate postmodern science fiction are as potentially empowering as they are threatening.

The Fantastic Made Visible -
Matthew Wilhelm Kapell
2015-04-17

Fantasy and science fiction began in print, and from the first films to the latest blockbusters, print stories have provided the inspirations, the

ideas, and in some cases the detailed blueprints. Adaption Studies has long been an area of intense debate in literature and film studies, but no single work has ever approached fantasy and science fiction texts as unique and important areas of inquiry by themselves. *The Fantastic Made Visible* with 16 fresh essays is the first book to do exactly that. From the earliest adaptations of Jules Verne, Robert A. Heinlein, and Shakespeare to recent films based on *The Hobbit*, *Planet of the Apes*, and *The Hunger Games*, this book offers a wide range of critical approaches and films from around the world.

[Becoming Alien](#) - Sarah Welch-Larson 2021-02-25

The *Alien* films are perceived to be a fractured franchise, each one loosely related to the others. They are nonlinear, complicated, convoluted: a collection of genre movies ranging from horror to war to farce. But on closer examination, the threads that bind together these films are strong and undeniable. The

series is a model of Catherine Keller's cosmology as a cycle of order out of chaos, an illustration of her concept of evil as discreation. When viewed through the lens of Keller's *Face of the Deep*, the *Alien* films resolve into a cohesive whole. The series becomes six views of the idea of evil-as-exploitation, its origins, and its consequences. Each film expands on the concept of evil set forth by its predecessors, complicating that conception, and retroactively enriching readings of the films that came before.

Space Sirens, Scientists and Princesses - Dean Conrad
2018-06-07

Women are now central to many science fiction films--but that has not always been the case. Female characters, from their token presence (or absence) in the silent pictures of the early 20th century to their roles as assistants, pulp princesses and sexy robots, and eventually as scientists, soldiers and academics, have often struggled to be seen and

heard in a genre traditionally regarded as of men, by men and for men. Surveying more than 650 films across 120 years, the author charts the highs and lows of women's visibility in science fiction's cinematic history through the effects of two world wars, social and cultural upheavals and advances in film technology.

Alien-Invasion Films - Mark E. Wildermuth 2022-11-16

This book studies American science fiction films depicting invasions of the USA and Earth by extra- terrestrials within the context of imperialism from 1950-2020. It shows how such films imagine America and its allies as objects of colonial control. This trope enables filmmakers to explore the ethics of American interventionism abroad either by defending the status quo or by questioning interventionism. The study shows how these films comment on American domestic hegemonic practices regarding racial or gender hierarchies, as well as hegemonic practices abroad.

Beginning with the Cold War consensus in the 1950s, the study shows how hegemony at home and abroad promotes division in the culture.

Female Action Heroes - Gladys L. Knight 2010

This book offers 25 profiles of some of the most popular female action heroes throughout the history of film, television, comic books, and video games. * Comprises 25 profiles, arranged alphabetically * 70 sidebars provide additional information on pertinent topics, individuals, and symbols * Includes a chronology of major appearances of the 25 female action heroes in film, television, comic books, and video games, as well as women's fashion trends and major events in women's history * Offers a photograph of each featured, female action hero * Presents a glossary of 39 terms, including female archetypes like "femme fatale" and social movements like "third-wave feminism" * Provides a selected bibliography of books and

Internet sites related to the topics of female action heroes, women's history, and media studies

Alien Vault - Ian Nathan
2019-11-19

Alien Vault is the ultimate tribute to a film that changed cinema forever.

Star Trek-the Motion Picture - Gene Roddenberry 1979

In order to prevent the earth from being destroyed by a deadly, luminescent cloud from deep space, Starfleet refits the U.S.S. Enterprise and brings together James Kirk, now an admiral, and the vessel's original crew

Robot Ecology and the Science Fiction Film - J. P. Telotte
2016-01-22

This book offers the first specific application in film studies of what is generally known as ecology theory, shifting attention from history to the (in this case media) environment. It takes the robot as its subject because it has attained a status that resonates not only with some of the key concerns of contemporary culture over the last century,

but also with the very nature of film. While the robot has given us a vehicle for exploring issues of gender, race, and a variety of forms of otherness, and increasingly for asking questions about the very nature and meaning of life, this image of an artificial being, typically anthropomorphic, also invariably implicates the cinema's own and quite fundamental artificing of the human. Looking across genres, across specific media forms, and across closely linked conceptualizations, Telotte sketches a context of interwoven influences and meanings. The result is that this study of the cinematic robot, while mainly focused on science fiction film, also incorporates its appearance in, for example, musicals, cartoons, television, advertising, toys, and literature.

Aliens 30th Anniversary: The Original Comics Series - Mark Verheiden 2016-04-26

The original sequel to Aliens! For the thirtieth anniversary of Aliens, Dark Horse is releasing

an oversized edition of the unabridged and unadulterated series! In 1988, Dark Horse's *Aliens*, with stunning art by Mark A. Nelson and a script by Mark Verheiden, took the comics market by storm . . . until the release of *Alien 3* forced the story to change. * First major comics work by Mark Verheiden, who went on to write *The Mask*, *Timecop*, *Battlestar Galactica*, *Daredevil*, and many other films and television shows.

[The Futurist](#) - Rebecca Keegan
2010-10-05

With the release of *Avatar* in December 2009, James Cameron cements his reputation as king of sci-fi and blockbuster filmmaking. It's a distinction he's long been building, through a directing career that includes such cinematic landmarks as *The Terminator*, *Aliens*, *The Abyss*, and the highest grossing movie of all time, *Titanic*. *The Futurist* is the first in-depth look at every aspect of this audacious creative genius—culminating in an exclusive behind-the-scenes

glimpse of the making of *Avatar*, the movie that promises to utterly transform the way motion pictures are created and perceived. As decisive a break with the past as the transition from silents to talkies, *Avatar* pushes 3-D, live action, and photo-realistic CGI to a new level. It rips through the emotional barrier of the screen to transport the audience to a fabulous new virtual world. With cooperation from the often reclusive Cameron, author Rebecca Keegan has crafted a singularly revealing portrait of the director's life and work. We meet the young truck driver who sees *Star Wars* and sets out to learn how to make even better movies himself—starting by taking apart the first 35mm camera he rented to see how it works. We observe the neophyte director deciding over lunch with Arnold Schwarzenegger that the ex-body builder turned actor is wrong in every way for the *Terminator* role as written, but perfect regardless. After the success of *The Terminator*,

Cameron refines his special-effects wizardry with a big-time Hollywood budget in the creation of the relentlessly exciting *Aliens*. He builds an immense underwater set for *The Abyss* in the massive containment vessel of an abandoned nuclear power plant—where he pushes his scuba-breathing cast to and sometimes past their physical and emotional breaking points (including a white rat that Cameron saved from drowning by performing CPR). And on the set of *Titanic*, the director struggles to stay in charge when someone maliciously spikes craft services' mussel chowder with a massive dose of PCP, rendering most of the cast and crew temporarily psychotic. Now, after his movies have earned over \$5 billion at the box office, James Cameron is astounding the world with the most expensive, innovative, and ambitious movie of his career. For decades the moviemaker has been ready to tell the *Avatar* story but was forced to hold off his ambitions until technology

caught up with his vision. Going beyond the technical ingenuity and narrative power that Cameron has long demonstrated, *Avatar* shatters old cinematic paradigms and ushers in a new era of storytelling. *The Futurist* is the story of the man who finally brought movies into the twenty-first century.

Reading the Fantastic

Imagination - Dana Percec
2014-06-26

The purpose of *Reading the Fantastic Imagination: The Avatars of a Literary Genre* is the observation of the very hybridity of the fantastic genre, as a typical postmodern form. The volume continues an older project of the editor and a large number of the contributors, that of investigating the current status of several popular genres, from historical fiction to romance. The scrutiny continues in this third volume, dedicated to the fantastic imagination and the plethora of themes, moods, media, and formats deriving from it. *FanLit* is surely trendy, even if it is not highbrow,

despite its noble ancestry. This apparent paradox characterizes many of the literary genres en vogue today, from historical fiction to romance. This very contradiction forms part of the basis for this book. After the success of the previous book in the series dedicated to a "borderline" literary genre - Romance: The History of a Genre was declared by Cambridge Scholars Publishing as the Critics' Choice Book of the Month in January 2013 - this collection of studies about the fantastic imagination takes a further step into completing a larger research project which seeks to investigate the varieties of popular fiction. Although all contributors in the series teach canonical literary texts, they did not hesitate to plunge into the opposite area of fictional work and, moreover, continued doing so even though such a project caused the "raise of a few (high)brows," (Percec 2012, 232) as argued in the Endnote of Romance: The History of a Genre.

Space Oddities - Marie Lathers 2012-05-03

A fascinating new perspective on the Space Race combining brilliant film scholarship with gender studies and feminist theory.

Gender and Contemporary Horror in Comics, Games and Transmedia - Robert Shail 2019-09-19

Despite the constant changes in contemporary popular media, the horror genre retains its attraction for audiences of all backgrounds. This edited collection explores modern representations of gender in horror and how this factors into the genre's appeal.

Tough Gynes - Stan Goff 2019-03-29

In Borderline, Stan Goff unpacked the association of masculinity with war. In Tough Gynes, using an incisive and often darkly humorous study of nine films featuring violent female leads, he untangles the confusion about "masculinity constructed as violence" when our popular stories feature women as violent protagonists. Whether read individually or

with a group, Tough Gynes raises compelling questions about gender and violence, with a few provisional answers. Plus, you get to watch movies as you read it.

Law and the Humanities: Cultural Perspectives - Chiara Battisti 2019-12-02

The interdisciplinary series "Law & Literature" takes a systematic look at the correlation between literature and the law. The studies presented in this series analyze the complex interrelation between two cultural spheres which are not only at the basis of Western Culture and Society, but share in a common focus on texts. Bringing together contributions by jurists, historians of law, legal philosophers, and specialists in literary and cultural studies, this series reflects a trend in current inter- and transdisciplinary research which has recently shown rapid growth both in Europe and the United States.

Back to Venice - Michael Grant 2011-05-26

Imagine what it would be like

to go back in time to the 15th century Venice. And imagine what it would be like to meet your lifelong hero, Michelangelo. And imagine what it would be like if, on first meeting, you spill a tray of pasta and wine on that very same hero. Well, that's what happens to serious young artist Mark Breen. As the result of a drunken bet, Mark knocks out a painting of a toilet bowl. Much to his amazement, he sells it. In short order he's hailed as the new Andy Warhol and becomes an overnight sensation-and a very wealthy man. Soon, images of his toilet bowls are on more t-shirts, mugs, and calendars than Edvard Munch's *The Scream*. His friend and mentor, Hugh Connelly, afraid that Mark is in danger of losing his "artistic soul," advises him to go back to Italy and reacquaint himself with the "old masters." In Venice, Mark falls in love with Alexandra, a beautiful art restorer, but it's a one-sided affair. One night, hoping to win her over, he climbs up on a roof to find out who painted

her favorite fresco. He falls off the roof and wakes up in 15th century Venice where he meets an innkeeper named Francesca, who looks exactly like Alexandra. And it gets curiouser and curiouser from there. During his stay-which is sometimes zany and sometimes frightening-he meet his hero, Michelangelo, who teaches him the true meaning of art.

Horror in Space - Michele Brittany 2017-11-07

In sharp contrast to many 1960s science fiction films, with idealized views of space exploration, Ridley Scott's *Alien* (1979) terrified audiences, depicting a harrowing and doomed deep-space mission. The *Alien* films launched a new generation of horror set in the great unknown, inspiring filmmakers to take Earth-bound franchises like *Leprechaun* and *Friday the 13th* into space. This collection of new essays examines the space horror subgenre, with a focus on such films as Paul W.S. Anderson's *Event Horizon*, Duncan Jones' *Moon*, Mario Bava's *Planet of the*

Vampires and John Carpenter's *Ghosts of Mars*. Contributors discuss how filmmakers explored the concepts of the final girl/survivor, the uncanny valley, the isolationism of space travel, religion and supernatural phenomena.

Monstrous Possibilities - Amanda Howell 2022-12-21

This book focuses on how the abject spectacle of the 'monstrous feminine' has been reimaged by recent and contemporary screen horrors focused on the desires and subjectivities of female monsters who, as anti-heroic protagonists of revisionist and reflexive texts, exemplify gendered possibility in altered cultures of 21st century screen production and reception. As Barbara Creed notes in a recent interview, the patriarchal stereotype of horror that she named 'the monstrous-feminine' has, decades later, 'embarked on a life of her own'. Focused on this altered and renewed form of female monstrosity, this study engages with an international array of recent

and contemporary screen entertainments, from arthouse and indie horror films by emergent female auteurs, to the franchised products of multimedia conglomerates, to 'quality' television horror, to the social media-based creations of horror fans working as 'pro-sumers'. In this way, the monograph in its organisation and scope maps the converged and rapidly changing environment of 21st century screen cultures in order to situate the monstrous female anti-hero as one of its distinctive products.

Gender and Action Films

1980-2000 - Steven Gerrard
2022-11-24

Gender and Action Films 1980-2000 offers insights into the intertwined concepts of gender and action, and how their portrayal developed in the Action Movie genre during the final two decades of the twentieth century. A necessity for academics, students and lovers of film and media and those interested in gender studies.

Women in Science Fiction and

Fantasy - Robin Anne Reid
2008-12-30

"Examines women's contributions to science fiction and fantasy across a range of media and genres, such as fiction, nonfiction, film, television, art, comics, graphic novels, and music."--

Meanings of Ripley - Elizabeth Graham
2020-05-22

Ellen Ripley of the Alien Quadrilogy has become an iconic female figure in the male dominated genre of science fiction/action/horror since her first appearance in 1979. This collection offers readers varied interpretations of Ripley that are grounded in the social context and theoretical perspectives that were dominant prior to and during the time the films were released. Specifically, the rise of Second Wave Feminism—and the backlash against it—provides a backdrop for this collection. Is Ripley a feminist hero? A patriarchal woman and mother? Does she embody de Beauvoir's "myth of the feminine"? Does she exhibit sexual agency? Does she offer

us a glimpse of individual autonomy that moves away from dichotomous gender roles? These are the primary questions explored in this collection. While the focus is clearly on Ripley, the arguments go beyond the confines of the films by examining the relationship between the individual and society in which both are product and producer of the other, and illustrate that social artifacts such as film can provide insights into the lived experiences of our world. The contributors come from a variety of backgrounds including Literature, Cinema Studies, Gender and Women's Studies, Philosophy, Sociology, Theatre History, and reside in Canada and the United States. They represent a range from junior to senior scholars. While science fiction is clearly an interest of all these individuals, it is not the primary area of research for most of them. By bringing voices from multiple disciplines into the discussion about Ripley, this collection offers readers perspectives

that deviate from and yet complement the current trend in film criticism and, thus, contributes to opening up discussions about such characters and the genre to a wider audience.

Phoebe - 2005

Joss Whedon and Race - Mary Ellen Iatropoulos 2016-11-10

Joss Whedon is known for exploring philosophical questions through socially progressive narratives in his films, television shows and comics. His work critiques racial stereotypes, sometimes repudiating them, sometimes reinvesting in them (sometimes both at once). This collection of new essays explores his representations of racial power dynamics between individuals and institutions and how the Whedonverse constructs race, ethnicity and nationality relationships.

Where No Black Woman Has Gone Before - Diana Adesola Mafe 2018-03-01

When Lieutenant Uhura took her place on the bridge of the Starship Enterprise on Star

Trek, the actress Nichelle Nichols went where no African American woman had ever gone before. Yet several decades passed before many other black women began playing significant roles in speculative (i.e., science fiction, fantasy, and horror) film and television—a troubling omission, given that these genres offer significant opportunities for reinventing social constructs such as race, gender, and class. Challenging cinema’s history of stereotyping or erasing black women on-screen, *Where No Black Woman Has Gone Before* showcases twenty-first-century examples that portray them as central figures of action and agency. Writing for fans as well as scholars, Diana Adesola Mafe looks at representations of black womanhood and girlhood in American and British speculative film and television, including *28 Days Later*, *AVP: Alien vs. Predator*, *Children of Men*, *Beasts of the Southern Wild*, *Firefly*, and *Doctor Who: Series 3*. Each of these has a subversive black

female character in its main cast, and Mafe draws on critical race, postcolonial, and gender theories to explore each film and show, placing the black female characters at the center of the analysis and demonstrating their agency. The first full study of black female characters in speculative film and television, *Where No Black Woman Has Gone Before* shows why heroines such as Lex in *AVP* and Zoë in *Firefly* are inspiring a generation of fans, just as Uhura did.

Alien - Roger Luckhurst
2019-07-25

A legendary fusion of science fiction and horror, Ridley Scott's *Alien* (1979) is one of the most enduring films of modern cinema - its famously visceral scenes acting like a traumatic wound we seem compelled to revisit. Tracing the constellation of talents that came together to produce the film, Roger Luckhurst examines its origins as a monster movie script called *Star Beast*, dismissed by many in Hollywood as B-movie trash,

through to its afterlife in numerous sequels, prequels and elaborations. Exploring the ways in which *Alien* compels us to think about otherness, Luckhurst demonstrates how and why this interstellar slasher movie, this old dark house in space, came to coil itself around our darkest imaginings about the fragility of humanity. This special edition features original cover artwork by Marta Lech.

[The Seven Beauties of Science Fiction](#) - Istvan Csicsery-Ronay
2012-10-01

This major critical work from one of the preeminent voices in science fiction scholarship reframes the genre as a way of understanding today's world. As the application of technoscience increasingly transforms every aspect of life, science fiction has become an essential mode of imagining the horizons of possibility. Though the broad scope of science fiction may vary in artistic quality and sophistication, it shares a desire to imagine a collective future for the human species

and the world. A strikingly high proportion of today's films, commercial art, popular music, video games, and non-genre fiction are what Csicsery-Ronay calls "science fictional" —stimulating science-fictional habits of mind. We no longer treat science fiction as merely a genre-engine producing formulaic effects, but as a mode of awareness, which frames experiences as if they were aspects of science fiction. *The Seven Beauties of Science Fiction* describes science fiction as a constellation of seven diverse cognitive attractions that are particularly formative of science-fictionality. These are the "seven beauties" of the title: fictive neology, fictive novums, future history, imaginary science, the science-fictional sublime, the science-fictional grotesque, and the *Technologiade*, or the epic of technoscience's development into a global regime.

[Alien Woman](#) - Ximena Gallardo C. 2004-05-21

This text examines the construction of sex and gender

in the four science-fiction films comprising the Alien saga (starring Sigourney Weaver). It will be useful to researchers and teachers in film, mass communication, women's studies, gender studies and genre studies.

Focus On: 100 Most Popular United States National Film Registry Films - Wikipedia contributors

Playing with the Past - Matthew Wilhelm Kapell
2013-10-24

Game Studies is a rapidly growing area of contemporary scholarship, yet volumes in the area have tended to focus on more general issues. With *Playing with the Past*, game studies is taken to the next level by offering a specific and detailed analysis of one area of digital game play -- the representation of history. The collection focuses on the ways in which gamers engage with, play with, recreate, subvert, reverse and direct the

historical past, and what effect this has on the ways in which we go about constructing the present or imagining a future. What can World War Two strategy games teach us about the reality of this complex and multifaceted period? Do the possibilities of playing with the past change the way we understand history? If we embody a colonialist's perspective to conquer 'primitive' tribes in Colonization, does this privilege a distinct way of viewing history as benevolent intervention over imperialist expansion? The fusion of these two fields allows the editors to pose new questions about the ways in which gamers interact with their game worlds. Drawing these threads together, the collection concludes by asking whether digital games - which represent history or historical change - alter the way we, today, understand history itself.

Science-fiction Studies -