

# Science Fiction

November 14. *Star Trek* and Jenkins on fan fictions; Lem.

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# papers

check with me if you're uncertain about whether you have the grace period

regular deadline Wednesday, November 20 at 5 p.m.

[grace period to Saturday at 5 p.m.]

still time to check in with me

today is the last day to make a bid for *ST*.

# Men Who Evolved

(23:55)

*Star Trek* addresses itself to different desires...worthwhile goals, a clear conscience, peers whom one can respect, love, and be loyal to, a chance to exercise one's skills, self-respect, a code of conduct which can be followed without disaster—and excitement and self-importance. All these good things are to be gained by self-control and adherence to a morality...Time and again the crew's fragile but valuable system of command and self-command is undermined by something coming from outside the ship, only to be re-established by somebody's heroic personal efforts (often Captain Kirk's) just before the drama ends.

Russ, "SF and Technology as Mystification," 253

# blondes and books

(13:36)

hope

(49:00)

# women and *Trek*

Media fan writing is an almost exclusively feminine response to mass media texts.... The practice of fan writing, the compulsion to expand speculations about characters and story events beyond textual boundaries, draws more heavily upon the types of interpretive strategies common to the “feminine” [the world, the characters] than to the “masculine” [the action, the meaning, the logic]...

To fully enjoy the text, women are often forced to perform a kind of intellectual transvestism. (Jenkins, 44)

# women and *Trek*

the program seems to hold out a suggestion of nontraditional feminine pleasures, of greater and more active involvement for women within the adventure of professional space travel, while finally renegeing on those promises...

A woman, Number One (Majel Barrett), was originally slated to be the *Enterprise's* second-in-command. Network executives, however...

Ibid., 46

# the audience

What K/S does openly, all fans do covertly.

Jenkins, 58

# Stanisław Lem

1921 b. Lvov

1946 family relocated by USSR to Kraków

1954–84 Ijon Tichy stories

1961 *Solaris*

1964 “7th Voyage”

1965 *The Cyberiad* (3rd ed. 1972 with “Microx & Gigant”)

1970 *Solaris* published in the West

1973 honorary member of SF Writers of America

1976 expelled from SFWA for hating on SF

... continuing prolific publication ...

2006 d.

A literary work considered as a game has to be played out to the finish under the same rules with which it was begun. A game can be empty or meaningful....What if not only the objects but also the problems have no chance of ever being realized, as when impossible time-travel machines are used to point out impossible time-travel paradoxes? In such cases SF is playing an empty game. Since empty games have no hidden meaning, since they represent nothing and predict nothing, they have no relationship at all to the real world and can therefore please us only as logical puzzles, as paradoxes, as intellectual acrobatics....They must contain a multitude of rules; they must be elegant, strict, witty, precise, and original.

Lem, "On the Structural Analysis of Science Fiction" (1973)

As a matter of fact, I do not consider myself an SF writer. The question of genres is simply unimportant for me, and very often I turn to different modes of writing. I want to write about things that interest me and in ways that interest me. One could simply say that I attempt certain mental experiments and try to create certain situational models. I would also add that the conventions of normal, realistic literature, or whatever you call it, are insufficient for me.

Lem in an 1981 interview

# empty game?

I reached my destination safely, thanks to the courage and resourcefulness I had displayed when only two children.

“The Seventh Voyage,” 506