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Feminist and Queer Science Fiction in America

What would a world without gender be like? How might radical changes in the structuring of family and reproduction affect individuals, relationships, societies? How could technology alter the experience of love and desire? Science fiction has often been stereotyped as a genre oriented around masculine themes – and yet, since the nineteenth century, speculative visions of alternate futures, pasts, and elsewhere have provided individual and collective spaces in which to reimagine the workings of gender, sexuality, love, and desire in both political and personal worlds. As multiple feminist, gay, lesbian, bisexual, transgender, and queer movements and cultures have challenged the conventions, expectations, and power structures that surround gender and sexuality in American culture, writers and fans of science fiction have raised questions and posed critiques about the futures of gender, sex, technology, patriarchy, and reproduction in endlessly inventive ways.

Feminist science fiction has a specific genre history, both a part of and parallel to what L. Timmel Duchamp has called “malestream” science fiction.¹ This chapter offers a starting point for exploring its broad universe. It begins with two sections on science fiction’s historical intersections with feminist movements, looking at speculative explorations of women’s roles as they have been constrained by patriarchal social and familial structures. The venerable tradition of the feminist utopia is followed by a discussion of science fiction’s diverse varieties of feminist critique. The next two sections address speculative representations of reproductive and erotic frameworks outside the hegemony of heterosexuality, as they have been explored in science fiction’s conversation with queer theory and activism’s insistence that neither sexual orientation, gender roles, nor biological sex itself can be taken for granted. Finally, we turn to cultural institutions that have supported and perpetuated feminist science fiction not just as a literary genre but as a social and intellectual world. As diverse and filled with debate as feminist movements and theories themselves, the

field of discourse that Joan Haran and Katie King name “science fiction feminisms” has been as much a social scene mediated by letters, ’zines, conventions, and academic organizations as it has been the work of writers and cultural producers exploring the issues of most concern to them as individuals.²

Worlds of Women: Gendering Utopia

In the United States, the use of fictional speculation to challenge gender norms has a history that predates pulp magazines’ coinage of the term “science fiction,” reaching back to the utopian imaginings of nineteenth-century progressive movements. Charlotte Perkins Gilman is the best remembered of the late nineteenth- and early twentieth-century feminist writers who deployed science fictional ideas in pursuit of gender equity, but recovery work by scholars like Carol Kessler and Darby Lewes has shown that American women were creating utopian narratives on feminist themes as early as Mary Griffith’s 1836 “Three Hundred Years Hence.” Gilman’s 1915 *Herland* imagined a manless utopia; it captured feminist imaginations when it was republished in 1979, by which time the idea of women-dominated or women-only societies had become a trope in both feminist and nonfeminist science fiction writing (Justine Larbalestier’s *The Battle of the Sexes in Science Fiction* discusses this history in depth). *Herland* created a vision of a hidden country in which women reproduce by mystical parthenogenesis, discovered by a trio of American men whose reactions allow Gilman to carry out a comprehensive critique of masculinity. An earlier utopia by Mary Bradley Lane, *Mizora* (1880), depicts another women-only country, in which an aristocratic Russian woman discovers a perfected society buried underground in Antarctica. For both writers, along with their contemporaries in white middle-class first-wave feminism, utopian speculation was a means of proving that women’s liberation would advance national governance in both public and private spheres, especially if technology could be developed to free women from the burden of domestic labor.

Both Gilman and Lane suggest that the values of femininity, constructed at the turn of the twentieth century as domestic and connected to education and the nurture of children, could have the potential to change the world for the better. In Lane, feminine virtue accrues to the idea of universal education, combined with the technological elimination of manual labor; in Gilman, an ecological concern for the cultivation of landscape is a primary focus. Both versions of utopian feminism route through American nationalist ideals of melting-pot democracy: In *With Her in Ourland*, the sequel to *Herland*,

and in *Mizora* alike, utopian citizens visit the United States and find it much more progressive than hierarchical Europe, though with a long way to go. Race is also a central feature of the way Lane, Gilman, and their contemporaries in both the United States and the United Kingdom imagined utopia being achieved.³ Herlanders are white and blond, despite their geographical location in an amorphous South American location surrounded by “savage” peoples who cannot understand their advanced technology; disability and antisocial behavior have been eliminated through strict eugenic control (which, like parthenogenesis itself, has obvious ties to white supremacist fantasies of “pure” reproduction). Mizorans, located at the South Pole, have similarly developed a eugenic technology that enables “dark complexion” to be banished. In these precursors to feminist science fiction, white middle-class American femininity is envisioned as a maternal reproductive model to be imperially exported across the world.⁴

The all-women landscapes of early feminist utopia make no mention of the possibility of erotic connections between women. Yet their notions of women’s mutual care and love for land were characteristic of the lesbian feminist utopian fiction that emerged in the 1970s and 1980s, creating images of women’s self-sufficient erotic spaces outside of – and sometimes at war with – patriarchal society. Sally Miller Gearhart’s *The Wanderground* (1979) depicted a peaceful lesbian society that had escaped a patriarchal world, reminiscent of the “women’s land” movements of the 1970s;⁵ Katherine V. Forrest’s *Daughters of A Coral Dawn* (1984) imagined a group of genetically superior women leaving the planet to create their own world. French feminist writer Monique Wittig created a speculative lesbian erotic world in her experimental 1971 fiction *Les Guérillères*, drawing on her philosophy (which would later influence Judith Butler’s 1990 *Gender Trouble*) that women outside of the matrix of heterosexuality would have the potential to become something entirely different than women defined in relationship to men.⁶ These utopian works updated Lane and Gilman’s notion that women without men might have an inherent capacity to create a better world, though they and the movements that created them were later fiercely critiqued for the gender essentialism in their presumption that sexuality between women could provide a kind of redemption from the violence of dominant patriarchal heterosexuality – as well as for a racial exclusivity that we might see as of a piece with first wave feminist utopians’ commitment to eugenics. A decade later, Nicola Griffith’s *Ammonite* (1993) used fiction to reimagine a women-only world incorporating those critiques in a novel that highlighted cultural diversity, conflict, and a range of gender presentations on a planet where all the people happen to be women.⁷

Challenging the World Machine: Science Fiction as Feminist Critique

The second wave of feminism in the 1960s and 1970s brought intersections between civil rights and women's liberation to the forefront of American culture. Consciousness-raising groups offered women space to connect personal experience with larger social, political, and cultural concerns, and feminist theory and fiction exploded both within and beyond the science fiction genre. Among the most acute science fictional articulations of women's experiences of exclusion – and of the lack of awareness most men had of those experiences – was James Tiptree, Jr.'s 1973 “The Women Men Don't See,” which shows an ordinary mother and daughter leaving Earth because they feel less alienated among unknown extraterrestrial beings than in their regular lives in the “chinks” of the patriarchal “world-machine” (134). Its title is given an added irony by the later exposure of Tiptree as the male pseudonym of Alice Bradley Sheldon.⁸ Yet even prior to the second wave, within the genre and community of twentieth-century American science fiction, women writers often explored the ways technological and social change would affect women's experience within patriarchal society, even when their work was not explicitly feminist. Lisa Yaszek argues in *Galactic Suburbia* (2008) that mid-century women science fiction writers who transposed the gender expectations of the mid-twentieth century onto galactic futures were creating a ground on which to critique those restrictive modalities of gender and technology. In 1944, C. L. Moore published “No Woman Born,” a subtly feminist version of the popular trope in which men create an automaton to be their perfect, obedient woman. Moore's Deirdre, a dancer transmuted into robotic form, develops a posthuman femininity beyond the comprehension of the men who previously had power over her. Judith Merrill's 1948 “That Only a Mother” also has a protagonist in a traditional role within patriarchy, a wife and mother who responds to her daughter's radiation-induced mutation. Though sometimes dismissed by later feminists for its emphasis on feminine domesticity, the story offers a complex view of family, love, and disability through the voice of a woman who is prepared to open herself up to a different view than her husband's normative social one. Bringing the language and consciousness of the feminist movement to these domestic concerns, Pamela Zoline's “The Heat Death of the Universe” (1967) depicts a housewife's interior landscape in collapse, drawing ambiguously on science fiction tropes to create a speculative version of Betty Friedan's *The Feminine Mystique* in its focus on the pressures exerted on women by the excess of domestic labor.⁹

Political backlash against feminist incursions into the public sphere led many writers to imagine dystopian visions of women's futures in the

1970s and 1980s. *Walk to the End of the World* (1974) by Suzy McKee Charnas portrayed women as “Fems” reduced to the status of slaves after a catastrophic war.¹⁰ Margaret Atwood’s 1986 *The Handmaid’s Tale* influentially imagined the United States as a religious state in which fertile women’s bodies become public property. Utopia and dystopia blend in intricate dialectics through the multiple worlds and storylines in Joanna Russ’s 1975 *The Female Man*, one of the most complex feminist science fiction works of this period. The novel grew out of Russ’s 1972 short story “When It Changed,” itself a nuanced take on a not-quite-utopian women-only society facing conflict at the prospect of returning men. Narration in *The Female Man* switches among four characters who share the same genetics but live in different timelines, allowing Russ to comment on the role of the feminist movement in American history and culture. Jeannine lives in a world without feminism, in which the Great Depression carried on into the 1970s; Janet, protagonist of “When It Changed,” lives happily with her wife and daughter on the planet of Whileaway, a world that has rebuilt itself after a plague that destroyed the male population; Joanna is the voice of Russ’s now, struggling with the restrictive requirements of womanhood and her desire to be a “female man”; and Jael, her body modified for combat, is a fighter in a shooting war between the sexes that she insists will be required for patriarchy ever to be overcome (which Jael claims is in fact the *true*, forgotten prehistory of Janet’s Whileaway utopia).

Science fictional feminist critiques have often focused intensively on gendered power relations as experienced by white, middle-class American women; other axes of oppression and difference remain marginal, though Russ’s later work in feminist theory highlights the centrality of race, class, and ability to any analysis of gender, whether it is named or not. Octavia Butler’s 1995 *Parable of the Sower* is one example of a feminist science fiction work whose critiques, rooted in black feminism, highlight the intersectionality of multiple forms of oppression. Lauren Olamina, a young black woman living within a very realistic dystopian extrapolation of the neoliberal policies of late twentieth- and early twenty-first-century U.S. politics, experiences racism, sexism, and the effects of a science fictional disability that causes her to feel any pain that she observes. Lauren creates a religion called Earthseed and uses it to build a community that challenges the oppressive world in which she lives. Earthseed’s credo is that God is Change, people must shape god, and the best goal for god-shaping is to leave the planet Earth: as in politicized science fiction itself, the suggestion is that imagining the world otherwise might be the first step in transforming it.¹¹

Queering Reproduction: Beyond Male and Female

The potential transformation of reproduction, the biological process that serves as the presumptive basis for our sex-gender system, has been crucial for science fictional explorations of gender and sexuality. All-female worlds, with various degrees of utopian aspiration, have imagined parthenogenetic reproduction (Gilman) or processes by which ova are merged to create new life (Gearhart, Russ). The feminist dystopias of the 1970s and 1980s focus on the ways patriarchal society has exerted reproductive control by reducing women to reproductive machines. Alternate modes of reproduction were imagined as ways out of this bind; in 1978's *Motherlines*, Charnas's escapees from the postapocalyptic patriarchy memorably make use of horse semen to kickstart their reproductive functions. Other writers – beginning with England's Mary Shelley, often named the progenitor of science fiction itself – have imagined scientific and technological interventions into reproductive processes through the creation of clones, androids, and robots, raising questions about what it means to be human.

Alterations to the process of childbearing have been among the most widespread technological innovations imagined by feminist writers. In 1970, Shulamith Firestone's Marxist-feminist critique, *The Dialectic of Sex*, posited that women's liberation from the bodily work of childbearing (along with the elimination of family and childhood as we know them) would be necessary for a true feminist revolution. Firestone's version of science fictional radical feminism was taken up by Marge Piercy, whose 1976 *Woman on the Edge of Time* features – among several interlocking timelines whose reality is called into question – a future community in which children are gestated in artificial wombs and reared collectively, and in which male-bodied people can also participate in the work of breastfeeding. The idea is framed as a necessary – but melancholic – leap forward into a truly egalitarian utopia:

Finally there was that one thing we had to give up too, the only power we ever had, in return for no more power for anyone. The original production: the power to give birth. Cause as long as we were biologically enchained, we'd never be equal. And males never would be humanized to be loving and tender. So we all became mothers. Every child has three. To break the nuclear bonding.¹²

Technological replacements for the uterus also appear in less explicitly feminist work, such as Lois McMaster Bujold's Vorkosigan saga, in which the increasing prevalence of uterine replicators within a conservative, aristocratically organized society begin to shift its prevalent gender expectations slowly over time. In conversation with one another, these works highlight the complex interactions of technology and social structures. In Bujold the

uterine replicator makes for a slow increase in women's autonomy while maintaining a structure based on heterosexual kinship ties.¹³ In Piercy, on the other hand, the breaking down of biological sex roles is part of the creation of a queer society in which the nongendered pronoun “per” is universal and both binary gender and heterosexuality have become an outdated irrelevance.

Perhaps the most famous work of feminist science fiction, *The Left Hand of Darkness* by Ursula K. Le Guin (1968) imagines a society in which biological sex itself is radically altered. Often shorthanded as a “genderless” world, Le Guin's Gethenians' lives are organized around a month-long biological sexual cycle in which they are either in a latent (somer) or sexually active (kemmer) phase. In the kemmer phase, any Gethenian may temporarily take on male or female physical sexual characteristics; individuals who bear such characteristics permanently are known as “perverts” and shunned. *The Left Hand of Darkness* has inspired vigorous criticism and conversation about what gender is and does, both among science fiction fans and feminist scholars, yet it has also inspired critique. The story is told through the voice of Genly Ai, a heterosexual man from a far-future earth, who finds Gethenian gender impossible to comprehend; many critics, Le Guin herself among them, have castigated the voice in which the story is told for its repetition of masculinist tropes such as the use of “he” to signify a generic and supposedly non-gendered human pronoun (Le Guin, 1989). In a 1995 story set in the same universe, “Coming of Age in Karhide,” Le Guin writes from a Gethenian perspective in which she complicates her initial vision, particularly the way she had assumed that a kemmer phase in which one partner's male or female pheromones bring out the opposite sex in the other would restrict the Gethenians to heterosexual coupling.

Feminist and queer explorations of alternative sex/gender structures have explored the complex ways biology affects culture – sometimes accepting and sometimes rejecting the idea that biology might be a determining factor in gendered experience. Melissa Scott's 1995 *Shadow Man* takes its central premise from real-world research on sexual biologies: Anne Fausto-Sterling, the feminist biologist and theorist of science, whose 1993 article “The Five Sexes: How Male and Female are Not Enough” argued that human biology might support a five-sex structure. Scott's novel assumes that the relationship between biology and culture is significant but not straightforward, and explores how different cultures might accept or reject the radically increased appearance of intersex human bodies. A more disturbing representation of sex and gender altered at the level of biology is Octavia Butler's Xenogenesis trilogy (1987's *Dawn*, 1988's *Adulthood Rites*, and 1989's *Imago*, collected as *Lilith's Brood* in 2000), which imagines that the human race destroys itself

in war and is rescued by an alien species called the Oankali. The Oankali have three sexes, one of which (ooloi) has an organ for genetic engineering; through the three volumes of Butler's trilogy, the protagonist Lilith Iyapo and the community of human survivors she leads must grapple with what it means for humans to lose their humanness and accept alien domination if they are to live on. The tripartite gender structure of the Oankali and the eventual Oankali-human hybrids has been read as offering as a queer imaginary – one that suggests that the norm of heterosexuality need not be carried into the future.¹⁴ The Oankali's verdict on humanity as genetically unsustainable, coupled with their ability to ineluctably seduce humans through their bioengineering capacities, make it clear that Butler's meditation on power, nature, and consent is no utopia, however.

Speculating Desire: Science Fiction Sexualities

This chapter so far should have made it clear that readers looking to find representations of nonheterosexual sexualities will discover a rich landscape in feminist science fiction. Yet, with exceptions such as the lesbian feminist utopian writings discussed earlier, the concerns of gay, lesbian, and queer political movements have not often been found explicitly in American science fiction. Instead, heterosexuality has been presumed to be the natural outlet for human – and even alien – desire.¹⁵ Theodore Sturgeon published one of the earliest sympathetic depictions of male homosexuality in science fiction in “The World Well Lost” (published in *Universe* in 1952). The story imagines mysterious, male alien “loverbirds” escaping from a homophobic planet with the help of a closeted astronaut; critics have rightly celebrated the text for its progressive vision of cross-species queer connection, yet its basic structure involves the re-installation of 1950s homophobia within an imagined future. As Wendy Pearson has explored in several essays and as many of the works discussed earlier make clear, science fiction has not always had to focus on images of same-sex desire in order to create the possibility of imaginative spaces in which gender and sexuality could be lived and thought in different ways.¹⁶

American science fiction's most extensive and sustained engagement with queer cultures and theories can be found in the work of Samuel R. Delany. Engaged also with the larger conversation of feminist science fiction, Delany wrote *Trouble on Triton* (1976), *Stars in My Pocket Like Grains of Sand* (1984), and many more novels while also participating in queer sexual, social, and intellectual communities in the United States – as he documents in his memoir *The Motion of Light in Water*. Delany's 1984 work of fantasy, “The Tale of Plagues and Carnivals,” was one of the first works of fiction

to deal with the early experience of the AIDS crisis in New York City's gay male subculture. In *Trouble on Triton*, Delany draws on Michel Foucault's idea of "heterotopia" to imagine a world in which any desire, so long as it is consensual, can be fulfilled.¹⁷ The protagonist, Bron Helstrom, changes gender in the middle of the novel; though Bron is a throwback to male chauvinism and does not find his sex change satisfying, Delany creates a speculative infrastructure in which transition for biological affirmation of characters' felt gender becomes routine. *Stars in My Pocket Like Grains of Sand* has a same-sex couple at its heart, but the text's exploration of alternate sexual and gender configurations extends far beyond their gendered bodies. The protagonist, Marq Dyeth, has a sexuality organized around his desire for hands, especially bitten fingernails, a fetish about which Delany has written extensively in memoir; the narration offers a lyric paean to the "wondrous and exciting" "structure of desire" that this creates for Marq (340). Queer ideas run through the very language of the novel (*he* is the pronoun for the object of sexual desire at the moment of desiring), its imagined technology (the central couple are found to be one another's "perfect erotic object – out to about seven decimal places" [166]) and, of course, the processes of reproduction (Marq is raised in a "nurture stream" comprising humans and lizard-like alien evelm with five total genders involved and "no direct egg-and-sperm relations" between generations [118]).

The established literary canon of science fiction contains only a small proportion of the cultural production that has centered on possibilities for gender and desire beyond the heterosexual. Science fiction in film and television has been a particular focus for gay and lesbian fans wishing to see themselves represented in popular visions of the future. The long-running Gaylaxian campaign to bring a homosexual character to the technological utopian future of *Star Trek* has been unsuccessful,¹⁸ but 2011's adaptation of the British series *Torchwood* brought one of the first out queer protagonists to American science fiction television in the person of the omnisexual Captain Jack. And fans, both heterosexual and queer, of pop cultural science fiction have been creating grassroots homoerotic narratives since the 1970s in slash fan fiction that imagines queer relationships between popular characters from genre media. As Joanna Russ wrote in 1985's "Pornography by Women for Women with Love," *Star Trek* was an incredibly important text for many women fans of science fiction, and in slash fan fiction, art, and remix video they developed a space for exploring speculative erotics in a feminist and queer realm. Even when it was not erotic, fan fiction and other forms of fan creativity gave marginalized viewers a space to create their own visions of media texts, opening up the possibility of feminist reinterpretation – though feminist, queer, and science fictional production is

only a small corner of the massive online world of fan culture in the 2010s. Additionally, gay and lesbian independent filmmakers have integrated science fiction themes in a variety of ways, notably Lizzie Borden's 1985 *Born in Flames*, which shows a cross-racial lesbian uprising against the sexism of a future socialist society, and Canadian John Greyson's 1993 *Zero Patience*, which makes use of the time-traveling figure of Sir Richard Burton, along with a ghost, to explode homophobic scientific mythologies about the rise of AIDS.

Building a World: Queer and Feminist Science Fiction Off the Page

To think about feminist and queer science fiction purely from the perspective of textual production is to think about it in a relatively impoverished way. Feminist science fiction is also a community and a world that has invited readers, writers, fans, and scholars into new ways of understanding, thinking, and living gender and sexuality. This imagined community has often been lived purely through published fiction, as L. Timmel Duchamp discusses in "The Grand Conversation" (2004), yet it also has an infrastructure and institutions of its own, into which diverse explorations of queerness, race, disability, and other forms of social and embodied difference have been fostered. Academic feminist and queer theory are often, especially in summary articles like this one, figured as critical approaches that can be applied to science fiction. Yet academia has also been a world-building pillar for feminist science fiction's development, even as the intersection of two fields marginal to the canon has meant that its proponents have sometimes had precarious experiences in the academy. Feminist science fiction scholarship merges intellectual work done inside and outside the institution, and can be said to include the science-fiction-infused science studies work of Donna Haraway, whose "Cyborg Manifesto" (1991) drew extensively from the work of Octavia Butler and other science fiction writers, as much as the genre theory and history developed in journals like *Science Fiction Studies*, *Extrapolation*, and *FemSpec*.

As Helen Merrick documents in *The Secret Feminist Cabal* (2009), science fiction feminisms now have a grassroots infrastructure with a forty-year, ever-changing history in the parallel and sometimes intersecting universes of fandom, publishing, and academia. In the 1970s, feminist fanzines, including Jeanne Gomoll's *Janus* and Amanda Bankier's *The Witch and the Chameleon*, opened up spaces for conversation in which authors and fans alike participated.¹⁹ The 1975 "Women in Science Fiction" issue of the 'zine *Khatru*, edited by Jeff Smith and reissued with additional material in 1993, is a microcosm of the debates and worlds of feminist science

fiction at this instigating moment. Conventions have been another prong of science fiction feminism's formation as a culture and a world. Madison-based Gomoll began the feminist convention WisCon, inspired by the limitations on discussion created by singular "women in science fiction" panels at fan conventions; the 38th WisCon will be held in 2014. WisCon and similar conventions (such as Diversicon and Think Galacticon) have served as a hub for ongoing online and print-based discussions of how feminist analysis and feminist science fiction can best integrate race, queer, and gender non-conforming perspectives, class, and disability. And the intersection of feminist theorizing with science fiction is not only focused on fan communities; black feminist organizers at the Allied Media Conference, which brings together activists working for media justice, use Octavia Butler's work as a gathering point from which to focus the speculative, world-changing energies of radical activists.²⁰

If one side of feminist and queer science fiction real-world world building is amateur creativity and grassroots activism, another is publishing – bringing into print the work of authors whose creative texts challenge and explore what might be possible for gender as it intersects with other modes of difference. In 1991, at WisCon, the Tiptree Award was founded to honor science fiction that did these things, in critical response to the ecosystem of science fiction awards that structure the genre's publishing industry: the Clarke, Campbell, Hugo awards, all named after men (the Nebula being the nongendered star system exception). The Tiptree has, in the twenty-four years since its inception, become more than an award; "Tiptree" is an adjective that signals a particular kind of story, a particular kind of tradition, thanks not only to the award but to the work the Tiptree Motherboard has done in keeping older works of feminist science fiction in print. Yet the world of mainstream publishing is a difficult place, in the early twenty-first century, in which to bring out work that proposes the kind of challenge to norms that queer and feminist science fiction ought to do. And so participants in the feminist science fiction world have also begun to create institutional structures that will give this kind of writing space to flourish. Founded by author and critic L. Timmel Duchamp, Aqueduct Press's tagline is "Bringing challenging feminist science fiction to the demanding reader" and its name and logo highlight the ways this kind of work can feel as necessary as water to the thirsty. Aqueduct's first publication was in 2004; it has published more than fifty books since, of which three have been winners of the Tiptree Award. Mindful political knowledge production and preservation perpetuates and expands the radical explorations of queer and feminist science fiction – through fiction, theory, and conversations on paper, in digital form, and in person.

Note: Thanks to Lauren Shoemaker for research assistance in the compiling of this chapter.

NOTES

- 1 L. Timmel Duchamp, *The Grand Conversation* (Seattle, WA: Aqueduct Press, 2004).
- 2 Joan Haran and Katie King, "Science Fiction Feminisms, Feminist Science Fictions and Feminist Sustainability," in *Ada: A Journal of Gender, New Media and Technology* 3 (November 2013).
- 3 For a British example, see Elizabeth Burgoyne Corbett's 1889 *New Amazonia*.
- 4 White utopian feminism is not the only story of women's fictional speculation at this historical moment; African-American writer Pauline Hopkins, for example, was engaging questions of gender and race in her 1903 speculative fiction *Of One Blood*.
- 5 Ariel Levy's 2009 *New Yorker* article "Lesbian Nation" offers an accessible introduction to these movements.
- 6 Monique Wittig, "The Straight Mind," in *The Straight Mind and Other Essays* (Boston, MA: Beacon Press, 1992).
- 7 See Nicola Griffith and Kelley Eskridge, "War Machine, Time Machine," in Wendy Gay Pearson, Veronica Hollinger, and Joan Gordon, eds., *Queer Universes* (Chicago, IL: Liverpool University Press, 2008).
- 8 See Julie Phillips's outstanding biography, *James Tiptree Jr: The Double Life of Alice B Sheldon* (London: Picador, 2006).
- 9 See Mary Papke's "A Space of Her Own: Pamela Zoline's 'The Heat Death of the Universe,'" in Justine Larbalestier, ed., *Daughters of Earth: Feminist Science Fiction in the Twentieth Century* (Middletown, CT: Wesleyan University Press, 2006), 144–59.
- 10 English writer Katharine Burdekin had earlier explored this theme, under the male pseudonym Murray Constantine, in 1937's *Swastika Night*.
- 11 The Parables series is discussed in more detail in the closing chapter of this volume, "After America."
- 12 Marge Piercy, *Woman on the Edge of Time* (London: Women's Press, 2000), 105.
- 13 See Lucy Baker's analysis of reproduction in Bujold in "A Curious Doubled Existence: Birth Here and in Lois McMaster Bujold's Vorkosigan Saga," in *Ada: A Journal of Gender, New Media and Technology* 3 (November 2013).
- 14 See Patricia Melzer, *Alien Constructions: Science Fiction and Feminist Thought* (Austin: University of Texas Press, 2006).
- 15 See Wendy Pearson's "Science Fiction and Queer Theory," in Edward James and Farah Mendlesohn, eds., *The Cambridge Companion to Science Fiction* (Cambridge University Press, 2003), 149–60.
- 16 See, for instance, Wendy Pearson's "Alien Cryptographies: The View From Queer," *Science Fiction Studies* 26 (March 1999): 1–22 and "Towards a Queer Genealogy of SF," in Wendy Gay, Veronica Hollinger, and Joan Gordon Pearson, eds., *Queer Universes: Sexualities in Science Fiction* (Liverpool: Liverpool University Press, 2008), 71–100.
- 17 Michel Foucault, "Of Other Spaces," *Diacritics* 16 (April 1986): 22–7.

- 18 The campaign is detailed in Henry Jenkins, “‘Out of the Closet and Into the Universe’: Queers and *Star Trek*,” in John Tulloch and Henry Jenkins, eds., *Science Fiction Audiences: Watching Doctor Who and Star Trek* (New York: Routledge, 1995).
- 19 See Roxanne Samer’s interview with Gomoll and Bankier in Alexis Lothian, ed., *The WisCon Chronicles Volume 6: Futures of Feminism and Fandom* (Seattle, WA: Aqueduct Press, 2012), 2–17.
- 20 See Moya Bailey’s 2013 interview with Adrienne Maree Brown in “‘Shaping God’: The Power of Octavia Butler’s Black Feminist and Womanist SciFi Visions in the Shaping of a New World – An Interview with Adrienne Maree Brown,” *Ada: A Journal of Gender, New Media and Technology* 3 (November 2013).