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Nota di contenuto	Front matter -- Content -- Preface / SCHMEINK, LARS / BÖGER, ASTRID / MÜLLER, HANS-HARALD -- THE FANTASTIC - THEORY AND HISTORY -- The Art and Science of Heterocosmic Creativity / STABLEFORD, BRIAN -- "It's not what you see - it's how you see what you see" / MEISTER, JAN CHRISTOPH -- The Nightmares of Politicians / SCHALLEGGER, RENÉ -- Fantastic Liminality / RUTHNER, CLEMENS -- VISUALIZING THE FANTASTIC IN OUR CULTURE -- Fantastic Language/Political Reporting / BARR, MARLEEN S. -- Visualising the Fantastic in Strange Embrace / OPPOLZER, MARKUS -- Love your Zombie / LENZ, CHRISTIAN -- God Hates Fangs? / KNEWITZ, SIMONE -- The Semiotics of Sexual Transformation / BEEHLER, PAUL -- FANTASTIC GENRES: FANTASY -- Taking a Zebra to Vegas / GLASNER, LILY -- "Real adventures weren't about Hogwarts and Muggles" / KLAUS, ANNE -- On Alien Alders / DESZCZ-TRYHUBCZAK, JUSTYNA / ZARZYCKA, AGATA -- "It's magical!" / KOKORSKI, KARIN -- Story Matters / MCMURRY, MARGARIDA -- Grimmerie and Primer / CLEAVES, WALLACE T. -- FANTASTIC GENRES: SCIENCE FICTION -- The Haunted House of Science

Fiction / HUANG, MINWEN -- Difference and Resistance in M.T.  
Anderson's Feed / CANADY, JACOBO -- Disharmony and Dystopia /  
WEISS, ALLAN -- Facing the End of the World / CASALI, ARIANNA -- Is  
the Scientist Still Mad? / HERBE, SARAH -- Utopian, Dystopian and  
Subversive Strategies in Recent German Alternate History Fictions /  
CORNILS, INGO -- CONFERENCE THEME STORY -- A Pocketful of Faces  
/ FILIPPO, PAUL DI -- Contributors

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### Sommario/riassunto

Even though the fantastic (in its most inclusive definition) has been a part of our culture for as long as it exists, it has not been a prominent feature of European academic interest. With its inherent transgressive moment the fantastic allows for an ideal space of the cultural negotiation of political, social and physical boundaries, which should place it at the center of popular cultural research, not as is the case, at its periphery. But the commencing boom of fantastic themes in contemporary media production has facilitated a paradigmatic change in research, prompting a wide interest in the fantastic in all its forms, from fantasy to horror, from fairy tale to science fiction. This volume addresses this growing interest by reviewing the status of research on the fantastic in Europe so far and by providing a necessary outlook for the future. In the essays current trends, such as the liminality debate, as well as established discourses, as for example on genre theory, are brought together to show interested researchers a network of interdisciplinary (from literary, media and social studies) approaches towards the fantastic.

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