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| Descrizione fisica | 1 online resource (257 p.) |
| Collana | Routledge Film Guidebooks |
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| Soggetti | Science fiction films -- History and criticism Science fiction films - History and criticism Music, Dance, Drama & Film Film |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references (pages [215]-228) and index. |
| Nota di contenuto | Cover; Title; Copyright; CONTENTS; Introduction; 1 The science in science fiction; The sound (and look) of science; The critical potential, pleasures and politics of 'bad' science; Unpicking science's self-image; The social subjectivity of (mad) scientists; The schizoid scientist, sexual terror and political complicity; Women in the lab: body parts; Women in the lab: scientists; Conclusion; 2 Sf, spectacle and self-reflexivity; Attractions; Spectacle, narrative and affect; Special effects and immersivity; The sublime; The grotesque; Camp Self-reflexivity: inanimating the animate, animating the inanimate Self-reflexivity: surveillance, interpellation, reification, death; Conclusion; 3 Sf, colonialism and globalisation; Sf, cinema and the colonial imagination; Sf's colonial imaginary; Post-imperial melancholy in British sf; Race and anti-imperialism in US countercultural sf; Neo-liberalism and the sf of deindustrialisation; Sf figurations of neoliberal spaces; Representations of labour in contemporary sf; Conclusion; Notes; |

Sommario/riassunto

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