

Introduction to Science Fiction

Prof. Andrew Goldstone

(andrew.goldstone@rutgers.edu)

Office hours: Wednesdays, 12–1 p.m. or by appointment

October 9, 2023. Bester, Knight; *Galaxy* and *F&SF*.

what's going on?

He doesn't know which of us I am these days, but they know one truth. You must own nothing but yourself. You must make your own life, live your own life and die your own death...or else you will die another's. ("Fondly Fahrenheit," 284)

- ▶ Write as much as you can about the **details of language** in this passage: how do they work? How do their effects relate to the overall structure or themes of the story? Who did the murders?

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- ▶ Write as much as you can about the **details of language** in this passage: how do they work? How do their effects relate to the overall structure or themes of the story? Who did the murders?
- ▶ pronoun confusion: he, us, I, they, you
- ▶ ambiguous words: must, own, another's
- ▶ underspecified situation: "these days"

discussion: is it hot in here?

- ▶ How does Bester use the device of the clue?

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And the thermometer that day 91.9° gloriously Fahrenheit. (286)

And the thermometer in Dallas Brady's workshop registered 98.1° beautifully Fahrenheit. (291)

The thermometer in the power plant registered 100.9° murderously Fahrenheit. All reet! All reet! (293)

“Only in the heat...The heat, all reet!” He looked at the android. (297)

10° fondly Fahrenheit. (302: the end)

This use of mystery and crime as the storytelling structure for a complex expression has also marked much of Bester's science fiction, as you know from the demolished man and from such F&SF stories as *Star Light*, *Star Bright* or *Time is the Traitor*; and here is yet another study, at once vigorous and subtle, in the mystery of murder—and of character—in the remote future . . . to which the author adds a striking literary experiment which we think you'll find as fascinating as any of the celebrated technical devices in the demolished man, and more psychologically significant.

[Anthony Boucher], editor's note to "Fondly Fahrenheit," *F&SF* 7, no. 2 (August 1954): 3, [Internet Archive](#).

prime directive

Raised on its forehead in a cameo of flesh were the letters MA, indicating that this was one of the rare multiple aptitude androids, worth \$57,000 on the current exchange. (286)

Robot QT-1 sat immovable. The burnished plates of his body gleamed in the luxites, and the glowing red of the photoelectric cells that were his eyes were fixed steadily upon the Earthman at the other side of the table. (Asimov, "Reason," 161)

Donovan snarled, "Wait till we get back to Base. Someone's going to pay for this. Those robots are guaranteed to be subordinate." (Ibid., 168)

“Eight thousand a year. That’s what it earns. No, Dallas. I’ve got to go along with it.” (289)

“If only I’d inherited some guts instead of you.” (288)

literary historytimes

- 1897 Wells, "The Star"
- 1905 Rokeya, "Sultana's Dream"
- 1931 Hamilton, "The Man Who Evolved"
- 1931 Stone, "The Conquest of Gola"
- 1927 Lovecraft, "Colour Out of Space"
- 1933 Moore, "Shambleau"
- 1941 Asimov, "Reason"
- 1942 Asimov, "Foundation"
- 1949 *The Magazine of Fantasy* 1, no. 1 (Mystery House)
- 1950 *The Magazine of Fantasy and Science Fiction* 1, no. 2
Bradbury, "There Will Come Soft Rains"
Bradbury, *The Martian Chronicles*
Knight, "To Serve Man," *Galaxy* 1, no. 2 (November)
- 1951 Asimov, *Foundation*
- 1953 first Hugo awards at Philcon II
- 1954 Bester, "Fondly Fahrenheit," *F&SF* 7, no. 2 (August)
- 1965 first Nebula awards given by SFWA
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Bester: enthusiasms

Ah! science fiction, science fiction! I've loved it since its birth. I've read it all my life, off and on, with excitement, with joy, sometimes with sorrow.

I'd just finished reading and annotating Joyce's *Ulysses* and would preach it enthusiastically without provocation.

Suffered from what later came to be known as TMA—too many aptitudes. By a fluke sold a story and dropped all the other A's.

Bester, "My Affair with Science Fiction," in *Hell's Cartographers: Some Personal Histories of Science Fiction Writers*, ed. Brian W. Aldiss and Harry Harrison (New York: Harper & Row, 1975), 47, 49, 72.

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Bester: grow up!

Read science-fiction and escape. That sentence is science-fiction's past, and from that past we have inherited the vestigial remnants—the Three Immaturities that are plaguing us today, intellectually, emotionally and technically....

Science-fiction can tell the reader the melting point of a solid on Mercury, the freezing point of a gas on Neptune, the explosion point of a nova in Andromeda, but it has no idea of the melting point, the freezing point and the explosion point of a human being. Yet surely we will all agree that the determination of these points must be the object of all fiction.

“The Trematode: A Critique of Modern Science-Fiction,” in *The Best Science-Fiction Stories: 1953*, ed. Everett F. Bleiler and T. E. Dikty (New York: Frederick Fell, 1953), 12, 17–18.

1913	Alfred Bester b. NYC
1935	BA, University of Pennsylvania
1939	“The Broken Axiom,” <i>Thrilling Wonder Stories</i> 13, no. 2 (April)
1942–50	writing for DC Comics and radio drama
1953	<i>The Demolished Man</i> (<i>Galaxy</i> ; Chicago: Shasta) wins the first Hugo
1954	“Fondly Fahrenheit” (<i>F&SF</i>)
1956–57	<i>Tiger!, Tiger!</i> (<i>Galaxy</i>); <i>The Stars My Destination</i> (New York: NAL)
1959	“Murder and the Android” (NBC, October 18)
1987	d.

Sources: Bester, “My Affair”; Jad Smith, *Alfred Bester* (Urbana: University of Illinois Press, 2006), [JSTOR](#).

1922	Damon Knight b. Baker, OR
1941	member of the Futurians
1943	assistant editor, Popular Publications
1945	review of A.E. van Vogt, <i>The World of Ā</i> , in <i>Destiny's Child</i> fanzine
1950	“Not with a Bang,” <i>F&SF</i> 1, no. 2 (Winter–Spring) “To Serve Man,” <i>Galaxy</i> 1, no. 2 (November)
1956	founder, Science Fiction Writers of America
1956	<i>In Search of Wonder: Essays on Modern Science Fiction</i> (Chicago: Advent)
1966–80	editor, <i>Orbit</i> anthologies 1–21

Source: Malcolm Edwards, John Clute and David Langford, “Knight, Damon,” in *The Encyclopedia of Science Fiction* (London: SFE), 2022.

For Adults Only

SCIENCE fiction, everybody agrees, or seems to, has finally come of age. Hollywood, radio, book publishers, and the slick magazines are all, with the usual degraded exceptions, buying and treating science fiction intelligently.

GALAXY Science Fiction proposes to carry the maturity of this type of literature into the science fiction magazine field, where it is now, unfortunately, somewhat hard to find. It establishes a compound break with both the lurid and the stodgy traditions of s-f magazine publishing. From cover design to advertising selections, *GALAXY Science Fiction* intends to be a mature magazine for mature readers . . . mature in reading; age alone is no assurance of maturity.

The cover design we are using is proof of our break with the ama-

peal. Three votes out of every four, on a wide-scale survey, is commercial enough to satisfy us. We never were convinced, in any case, of the actual commercial appeal of naked maidens, prognathous youths in winter underwear of gold lamé, and monsters that can exist only on the nutrients found in India ink and Bristol board.

The cover, by David Stone, is the resolution of several personal conflicts. Long a science fiction fan, Stone is also an excellent artist who was weary of tearing covers off magazines to avoid embarrassment. His cover, he resolved, would not have to be hidden from either parents or friends. Having suffered thus ourselves, we agreed, and no reader will be ashamed to carry *GALAXY*.

If you will study our cover closely, preferably with a magnifying

If the conductor of this department has a mission, it is to propagandize for adult science fiction of the sort that is carried in the other pages of this magazine.

Groff Conklin, "Galaxy's Five-Star Shelf," *Galaxy* 1, no. 2 (November 1950): 87, [Internet Archive](#).

man: served!

- ▶ What is the target of satire in “To Serve Man”?

man: served!

- ▶ What is the target of satire in “To Serve Man”?
- ▶ Which power is most like the postwar U.S. in the story?

next

- ▶ Ellison, “‘Repent, Harlequin!’” (*Wesleyan*)
- ▶ Dick, “We Can Remember...” (*Wesleyan*)
- ▶ Ellison, introduction to *Dangerous Visions* (*Canvas*)