TALKING ABOUT MEN:

CONVERSATIONS ABOUT MASCULINITIES IN RECENT 'GENDER-BENDING' SCIENCE FICTION

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Linda WIGHT BA (Hons) Qld

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* * *

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ABSTRACT

Science fiction is often called the literature/genre of ideas, while SF writers and readers are also seen to function as a highly engaged and conversant community. Within this community, ideas can generate an ongoing conversation between science fiction texts and authors, as well as among readers, convention attendees, academics and, of late, web communities. Often the conversation concerns gender or, more specifically, how science fiction texts represent gender, including masculinities. Yet critical discussion of fictional constructions of masculinities in science fiction has been limited. This thesis addresses this gap through in-depth literary analysis of ten science fiction short stories and novels which participate in an ongoing conversation about ideas of masculinity. The selected texts have either won or been shortlisted for the James Tiptree, Jr. Award. One primary reason for choosing these texts is that, since 1991, the Tiptree Award has been presented annually to a science fiction or fantasy short story or novel that, "expands or explores our understanding of gender" (Tiptree). This thesis applies both feminist and masculinities theory to the chosen texts, as well as some postcolonial and queer perspectives, to show that although science fiction has been at the cutting edge of fictional explorations of gender as concerning women, it currently lags behind contemporary theorists in its exploration of masculinities.

On the one hand, the majority of the selected Tiptree Award texts offer convincing and thoughtful critiques of certain hegemonic masculine identities, including the warrior and the scientist. Hegemonic masculinity is likewise a central concern for leading masculinities theorists, such as R.W. Connell, Lynne Segal and Michael S. Kimmel, but along with Carole Pateman, Ellen Jordan and Angela Cowan, these theorists identify the civil narrative of masculinity as the currently dominant construction in most Western societies. The majority of the selected Tiptree Award science fiction texts avoid close engagement with this narrative, in favour of critiquing older versions of masculinity.

Another key concern for contemporary masculinities theorists is the notion of "multiple masculinities." Although the male characters portrayed in the chosen science fiction texts are mostly white, straight and middle-to-upper class, some of the writers do add to the conversation about masculinities by also exploring masculinities that vary from the hegemonic norm in terms of class, race and sexual orientation/performance. Thus, despite some limitations, the Tiptree Award texts indicate an ongoing attempt to engage with and build on earlier science fiction that used the same tropes, and to question, modify and expand upon their depictions of men and masculinities.

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION

In 2003, Helen Merrick wrote, "there remains much critical work to be done on constructions of masculinity in s[cience] f[iction]" (251) (hereafter "SF"). Masculinities studies is a relatively recent theoretical field which has focused on the depiction of hegemonic and other masculinities in popular culture, film and fiction in general, and it is therefore an ideal theoretical basis for critical work in this neglected area. Drawing primarily on masculinities theorists, then, my study examines the depiction of men, and the construction of masculinities, in some recent SF. I limit my area, firstly for practical considerations of space, to SF novels and short stories that have either won or been shortlisted for the James Tiptree, Jr. Award (hereafter "Tiptree Award") between 1991 and 2003[1]. More importantly, I choose these parameters because the Tiptree Award aims to identify SF and fantasy texts that are doing "new things" with gender. I ask, in particular, if the chosen Tiptree Award SF texts succeed in doing new things with masculinities. Based largely on jurors' comments posted on the Tiptree Award website, I have selected ten works that have been recognised primarily for their engagement with masculinities. These texts employ a range of common SF tropes – separatism, role reversal, the manufactured man, the hermaphrodite and the alien – and I compare them to SF texts from the early nineteenth century to the 1980s which use the same tropes, to trace if, and how, the construction of men and masculinities in SF has changed.

This introduction first positions my work in the field of masculinities studies, and foregrounds the evolution of central theoretical terms such as "hegemonic masculinity" and "multiple masculinities." I then explain the value of the Tiptree Award as the filter for my analysis of masculinities in SF, and explore its relationship to the complex and disputed field of feminist SF. Finally, I outline the structure of the thesis, the overarching questions

[1] Although my original parameters ranged from 1991, the first year of the Tiptree Award, to 2005, the year this study began, ultimately the latest text selected was published in 2003.

that this study seeks to answer, and the strengths and weaknesses of my methodology and theoretical approach.

Masculinities Studies

Since the late 1980s, leading theorists in the burgeoning field of masculinities studies, including R.W. Connell, Lynne Segal, Michael S. Kimmel, David Buchbinder and Harry Brod, have extended earlier gay and feminist critiques of hegemonic or dominant constructions of masculinity, and have further identified complicit, marginal and oppositional masculine identities not commonly recognised previously.

These are relatively recent developments, but a critical interest in masculinity can be traced back to the mid twentieth century, when sex role theorists including Talcott Parsons sought to describe how men are inducted into the male "sex role." This process was described in overwhelmingly positive terms, reflecting a basic assumption that gender roles are well defined and that socialisation generally occurs harmoniously (Connell 23). Significantly, though, sex role theorists moved away from the late nineteenth-century insistence on innate sexual difference (21). Instead they acknowledged that masculinity is socially constructed; that it is a set of learned behaviours performed by most men.

In spite of this concession, recent masculinities theorists tend to distance their arguments from sex role theory. Influenced by gay and feminist criticism and theory, they warn that the idealistic notion of complementary male and female sex roles ignores issues of power and oppression (Carrigan, Connell & Lee 102). Nigel Edley and Margaret Wetherell complain that even when sex role theory does acknowledge men's oppression of women, it implies that men are victims of circumstance, the unwitting beneficiaries of male supremacist culture (105). As Kimmel notes, sex role theory also commonly denies the existence of multiple masculinities. Instead, it posits a historically invariant model which ignores the extent to which our conceptions of masculinity are the product of widely variant

historical and social conditions ("Rethinking" 12). Variations from this single norm are described as deviance and as resulting from a failure of socialisation (Carrigan et al 102).

According to Segal, 1970s radical gay politics and culture offered the first exhaustive critique of dominant forms of masculinity by men themselves (146). Theorists and historians generally date the beginning of this new political framework to 27-30 June 1969, when a group of gay men rioted in response to a police raid on the Stonewall Inn in New York City (Buchbinder 19; Connell 217). From Stonewall and other similar episodes, the Gay Liberation Front was born (Buchbinder 20). Reflecting its links to radical feminism, the GLF pursued a program which not only fought for the rights of homosexuals, but also offered a broader critical analysis of social prejudice and injustice, and an explicit critique of hegemonic masculinity and the gender order in which it was embedded (Buchbinder 20; Connell 217). As Dennis Altman put it in Homosexual: Oppression and Liberation (1972): "In many ways we represent the most blatant challenge of all to the mores of a society organised around belief in the nuclear family and sharply differentiated gender differences" (cited in Connell 217). Guy Hocquengham challenged hetero-normative masculinity by insisting that homosexuality was the repressed truth of conventional masculinity, while Mario Mieli called for the expression and celebration of the feminine within men. David Fernbach went even further, insisting that the goal of homosexual politics must be the abolition of gender itself (Connell 217-18).

During the same decade, some heterosexual men offered their own critique of dominant constructions of masculinity. The Men's Liberation Movement encouraged men to start their own consciousness-raising groups in order to analyse and change their roles in patriarchal institutions, and to forge non-sexist masculine identities (Adams & Savran 4). These groups were generally pro-feminist, as illustrated by a document presented to a Bristol conference in the early 1980s. "A Minimum Self-Definition of the Anti-Sexist Men's Movement" expressed support for Women's Liberation and Gay Liberation, argued that men's power over women also distorted men's lives, and insisted that change required joint action by men (Connell 220). Theorists including Joseph Pleck, Jack Sawyer and Marc

Fasteau reiterated these goals (Adams & Savran 5). Fasteau, in particular, offered his book, The Male Machine (1975), as "a complement to the feminist revolution" (cited in Adams & Savran 4). Unlike the Gay Liberation movement, however, the influence of Men's Liberation on contemporary masculinities studies has been limited. Connell suggests that this is because the scale of counter-sexist projects among straight men has generally been small (221). Rachel Adams and David Savran agree, and observe that pro-feminist men's groups were largely overwhelmed by the backlash against feminism that was instigated by the mythopoetic men's movement of the 1980s (5).

Most masculinities theorists instead acknowledge their indebtedness to feminist theory. Brod, for instance, sees his field as developing out of women's studies, which has shifted from simply questioning the status of women, to exploring how the gender division affects both men and women (265). Adams and Savran make a similar claim:

> In terms of its impact on the study of masculinity, perhaps the most important development of feminist criticism was the shift from "woman" to "gender" as a primary object of study. A term that applies to men and women alike, gender would enable scholars to approach masculinity as a social role that, like femininity, needed to be understood and interrogated. (3-4)

Within both feminist and gay theoretical circles, this interrogation has often focused on hegemonic masculinity. Antonio Gramsci defines hegemony as the ideas or cultural forms that predominate at any one time (cited in Said 24). Accordingly, Connell argues that at any given time, in any given culture, one form of masculinity can be defined as culturally exalted (77). Although masculinities theorists acknowledge that men and masculinities vary widely according to race, class, sexual orientation, and cultural and historical setting, they identify violence, physical strength, lack of emotion, rationality and sexual virility as some of the common markers of this current idealised construction. Segal adds that hegemonic masculinity is also, "defined through a series of hierarchical relations: rejection and suppression of femininity and homosexual desire, command and control over (often seen as 'protection of') the 'weak' and 'inferior'" (205). Reflecting his/her feminist awareness, Connell argues that although the number of men conforming to this hegemonic blueprint in

its entirety may be quite small, the majority of men perform complicit masculinities that support the hegemonic ideal because of the benefits it offers – namely the subordination of women (79).

Segal observes, however, that a diversity of masculine identities constantly jostle to present themselves as the face of "masculinity" (293). One of the oldest and most persistent hegemonic ideals is the warrior narrative of masculinity. According to Ellen Jordan and Angela Cowan, this is still the first identity that most young boys are taught to desire. The boys thus enter the kindergarten classroom eager to be the male who goes out with his brothers to meet the dangers of the world, the male who attacks and defeats other males who are characterised as "baddies" (137). This narrative teaches boys and men, "that violence is legitimate and justified when it occurs within a struggle between good and evil" (128). More importantly, it insists that the "good" men who embrace violence will always be victorious. From Hercules and Beowulf to Superman, Dirty Harry and John McClane of the Die Hard films (1988-2007), the male warrior is rewarded with the love of, and sexual access to, women, and with the adulation, respect and fear of other men.

In reality though, modern Western societies claim violence as the province of the State, namely of the police and military forces, and impose harsh penalties on individual men who practice vigilante violence. Nonetheless, the warrior narrative persists in the expectation that men may legitimately use violence to protect themselves and their families. Jordan and Cowan further argue that, "[t]he mantle of the warrior is inherited by the sportsman" (129). Football players, boxers and wrestlers, in particular, enjoy adulation and wealth as a reward for successfully employing violence against their opponents.

Yet the violence that men may enact on the sports field is highly controlled and constrained. A Rugby League player may violently knock an opponent to the ground, but he may not perform a "spear tackle" which risks breaking his opponent's neck. Such rules are emblematic of the civil narrative of masculinity. Carol Pateman's theorisation of post-Enlightenment fratriarchy suggests that this narrative has largely superseded the warrior ideal as the hegemonic masculine identity. Jordan and Cowan agree, and they document

how boys in kindergarten are taught to repress the warrior narrative in favour of a "masculinity of rationality and responsibility" (127) which allows them access to the authority and power of the male-dominated public sphere. Individual violence is banished to the private world of fantasy and desire (Pateman 125-29) where numerous video games, films and television programs allow men to continue to immerse themselves in the warrior fantasy. However, in the public world:

> The social contract redefines the brawling and feuding long seen as essential characteristics of masculinity as deviant, even criminal, while the rest of physicality – sexuality, reproduction of the body … is left in the private sphere. (Jordan & Cowan 128)

Thus, the civil narrative of masculinity claims that the attributes of reason and rationality differentiate men from women, who it links to the private world of blood, emotion, love and sexual passion (Pateman 125). Often, these attributes are seen to also differentiate white, middle-to-upper class men from non-white and working class males. However Connell notes that many men – black, Hispanic, working class – who have traditionally been associated with the body, also embrace the civil narrative which they see as a "key" to the higher levels of the public world (cited in Jordan & Cowan 136). According to this narrative, the men who play by the rules, study and work hard, become members of the "right" organisations, and create networks with other powerful men are rewarded with wealth, access to women, social status, and the power to make decisions for the "good" of society. Politicians including Barack Obama and Kevin Rudd, and business men including Donald Trump, Rupert Murdoch and Richard Branson, show other men that these rewards can be significant.

The scientific narrative of masculinity is a third hegemonic ideal which adds scientific knowledge and technological competency to the civil attributes of rationality and reason. This narrative valorises the male inventor whose apparently superior intelligence and scientific knowledge allows him to triumph over all. Whereas the success of the civil man is highly dependent on his fraternal ties, the scientist is often portrayed as an isolated individual. Misunderstood and often persecuted, he labours alone, yet his isolation

emphasises his distance from the emotional and physical distractions of the feminine private sphere, as well as his intellectual superiority to other men. His inventions, thus produced, promise to transform society for the better, and he is finally rewarded by the adulation of a grateful public. Such adulation was expressed for Thomas Edison (1847-1931), who has served as the template for the heroic inventor figure in much twentieth-century SF (Clute & Nicholls 1076). Of course, in SF since Frankenstein (1818) this narrative has repeatedly come unstuck when the heroic inventor fails or is judged to be lacking. Furthermore, individualist scientists in the real world are greatly limited by funding and legal constraints. Nevertheless, like the warrior and civil narratives of masculinity, the scientific narrative remains a dominant masculine ideal.

Segal argues, however, that some men will resist adopting any of these hegemonic identities, hating the masculinity they feel they can never acquire, but which is thrust upon them nonetheless (280). Gramsci insists that hegemony is never absolute (cited in Edley & Wetherell 109), and masculinities theorists accordingly draw attention to the existence of multiple complicit and/or oppositional masculine identities which are enmeshed within other relations of power including class, age, skill, ethnicity and sexual orientation (Segal xi). Connell adds that different masculinities are produced even within the same cultural setting (36). He warns, however, against taking multiple masculinities as an easy matter of personal choice, and insists that we recognise the power relations that exist between various masculine identities, and the compulsions under which such gender configurations are formed (76).

As noted, such theoretical discussions have rarely extended to an analysis of the fictional construction of masculinities in SF. Although Brian Attebery, Helen Merrick and Sarah Lefanu have addressed the topic, their critiques have been contained within more general discussions of gender. Other SF critics, including Peter Fitting, Marleen Barr and Amanda Fernbach, focus specifically on the treatment of masculinities in SF, but only in single essays, chapters or journal papers. This is surprising because there has been a lot of critical attention to feminist and women writers of SF, and to depictions of women in SF.

Such critical interest in gender as it relates to women supports the claim that SF takes itself seriously as a genre that is consciously concerned with intellectual speculation. In 1960, Kingsley Amis defined SF as the genre where "Idea was hero" (118-19), and Joanna Russ similarly labels it the genre of "What if?" ("Image" 79). Most famously, Ursula Le Guin calls SF the genre of "thought experiments," and argues that their purpose is not to predict the future, but to describe and defamiliarise the present world ("Introduction Left Hand 156). SF might therefore be expected to deal directly and overtly, in the fictional form of "thought experiments," with social debates over gender theory, including theories of masculinities. As Russ reflects: "One would think science fiction the perfect literary mode in which to explore (and explode) our assumptions about 'innate' values and 'natural' social arrangements" ("Image" 80).

Russ' claim seems particularly apt, since SF has long positioned itself as working on the "cutting edge" of new ideas in science and other "serious" discussions. Vivian Sobchack argues:

> SF has always taken as its distinctive generic task the cognitive mapping and poetic figuration of social relations as they are constituted and changed by new technological modes of 'being-in-the-world.' (cited in Bonner 107)

According to The Encyclopedia of Science Fiction, early writers of SF, including Jules Verne and H. G. Wells, were primarily concerned with exploring the power of the newest technologies – actual and fictional – to transform the world (1202). John W. Campbell, editor of Astounding from 1937 to 1971, continued the focus on up-to-date science, and on sociological speculation about the future where it was to be deployed. Isaac Asimov calls Campbell, "the most powerful force in science fiction ever" (I Asimov 73), and his influence is indeed evident on many of the leading genre writers of his day, including Robert Heinlein and Asimov himself. Today, SF still purports to exist at the interface of knowledge and hypothesis, the known and unknown (Wolfe 16). Recent SF might therefore be expected to also be at the cutting edge of fictional treatments of gender, including masculinities, more so perhaps, than romances or Westerns, or even SF's bookshop compatriot, fantasy.

The James Tiptree, Jr. Award

I therefore analyse ten Tiptree Award SF texts in order to offer a sustained critical discussion of the fictional construction of masculinities in recent SF that has been seen to deal in "new" ways with gender. A number of awards, including the Hugos and the Nebulas, are presented annually for the "best" SF of the year. However, the Tiptree Award is alone in focusing specifically on the treatment of gender. As its website proclaims, it has been presented annually since 1991 to a SF or fantasy short story or novel that "expands or explores our understanding of gender"; works that were considered to be "gender-bending" for their year.

Although the Tiptree Award encompasses both SF and fantasy, my study limits its concern to SF. This is chiefly because, as pointed out above, SF has always been considered a literature of ideas. Even during the nineteenth century, writers used SF to explore the nature of their own society and its ideologies (Cranny-Francis 8). Pamela Annas argues that SF is the most useful genre, "for exploring possibilities for social change precisely because it allows … the reader to experience and recreate a new or transformed world based on a set of assumptions different from those we usually accept" (screen 3). Such possibilities are particularly emphasised in SF that focuses on the journey from here to there (Gomoll 10): "[N]ot only does it throw us worlds away, it specifies how we got there" (Delany "Five Thousand" 33). Thus, SF insists on the contingency of the present order, including the gender order, by depicting actions and events which have not yet happened, but conceivably might (Delany "Five Thousand" 31-32; Rose 21; Jane Weedman cited in Monk 62).

Mark Rose and Jane Weedman argue that fantasy has generally been read differently, as a genre that indirectly reaffirms the world of realism by portraying the impossible (Rose 21; Weedman cited in Monk 62). However, Samuel Delany – a writer of both fantasy and SF – indignantly claims of his 1980s fantasy series: "The Nevèrÿon series is, from first tale to last, a document of our times, thank you very much" (Flight 322). Conversely, SF relies as much on readers' trust and faith in its depiction of faster-than-light

travel and alien worlds, as fantasy texts do in their portrayals of monsters and magic. SF like Star Wars is hardly distinguishable from fantasy, and raises real questions about the "seriousness" of SF. Today, publishers and booksellers make little effort to differentiate the genres, and even writers like Le Guin who insist that important differences do exist, struggle to enunciate them: "I mouth and mumble and always end up talking about the spectrum … along which one thing shades into another" ("Introduction Rocannon" 133).

Most significant for my study, is the fact that the Tiptree Award recognises both SF and fantasy texts. Today, much fantasy, including J. K. Rowling's ubiquitous Harry Potter series, is set at least partially in a fictional version of the present world, and therefore has the potential to deal with contemporary concerns, including concerns about gender. Accordingly, Tiptree jurors have recognised that fantasy texts such as Nancy Springer's Larque on the Wing, co-winner of the Award in 1994, and Johanna Sinisalo's Not Before Sundown, co-winner in 2004, may be just as cutting edge, if not more so, than SF engagements with gender in the same year. Nevertheless, an analysis of both genres would be too large to manage within the scope of this thesis. The exclusion of fantasy therefore constitutes a necessary limitation of my study, which instead focuses on the genre that has most widely been considered at the forefront of fictional conversations about gender.

Of course, critics have often disagreed about what constitutes SF. Damon Knight warns against being too narrow and prescriptive: "Intent on distinguishing the true SF from the false, they invariably find that most of it is false" (62). Nevertheless, as Darko Suvin asserts, no field of study can be investigated unless it is at least roughly delimited (16). Suvin offers one of the best-known and often-cited definitions of SF, identifying estrangement and cognition as its key generic features (4). He argues that estrangement is achieved by the introduction of a "novum" – a novelty or innovation – which causes important aspects of the text's fictional universe to differ from the reader's familiar world (63-64). The novum must be validated by scientifically methodical cognition, so that its premises and consequences are not internally contradictory (66). Tom Shippey agrees that the basic building block of SF is the novum – a discrete piece of information recognisable

as not-true, but also as not-unlike-true, not-flatly-impossible (9). Joanna Russ similarly claims that:

> [S]cience fiction shows things not as they characteristically or habitually are but as they might be, and for this 'might be' the author must offer a rational, serious, consistent explanation, one that does not … offend against what is known to be known. ("Image" 79)

This study also takes estrangement, cognition and the novum as key features of SF. Once again, I acknowledge that these features can also be identified with much contemporary fantasy. In particular, many fantasy texts use settings, events and characters to estrange the reader from the assumptions of realism (Cranny-Francis 100). Furthermore, I take on board Derek Longhurst's warning that Suvin's definition risks critical bias by assuming that SF is primarily a literature of subversion (194). This is not an assumption that holds good for all texts published as SF, particularly in terms of their treatment of gender.

Other critics suggest that SF can usefully be described by identifying some of its key themes and tropes. Mark Rose argues that:

> Instead of thinking of science fiction as a thing, a kind of object to be described, it is perhaps more useful to think of it as a tradition, a developing complex of themes, attitudes, and formal strategies that, taken together, constitute a general set of expectations. (4)

Longhurst warns that, "Abstract conceptualisations of science fiction rooted in the search for common textual conventions or iconographic typologies are doomed either to vacuousness or bizarre proscriptiveness" (193). Yet, despite Longhurst's misgivings, it is clear that SF authors have long written in conversation with each other, developing and then drawing upon certain familiar themes and tropes. Consequently, I have divided this study into an analysis of the fictional constructions of men within five SF tropes – separatism, role reversal, "made men," the hermaphrodite and the alien. This structure allows me to compare the chosen texts to pre-Tiptree Award SF that uses the same tropes. In addition, it allows for comparisons between the tropes, to show how each Tiptree Award text adds something different to the SF conversation about masculinities.

I have chosen the separatist trope because it is one of two that best fulfil Annas' view of the SF genre as exploring possibilities for social change. The separatist trope allows

authors to leave their characters as humans similar to those in the real world, rather than aliens or biologically modified forms, and therefore to focus on a, "transformed world based on a set of assumptions different from those we usually accept" (screen 3), in this case, different gender politics. The role reversal trope does the same, but with greater exaggeration, allowing writers to imagine men in an inferior social role. The "made men" trope draws on one of SF's central attributes: the literalisation or working out of thought experiments in corporeal form. In The Left Hand of Darkness (1969), for instance, the inhabitants of Gethen physically embody Le Guin's central proposition for the novel: "I eliminated gender … Whatever was left would be, presumably, simply human" ("Redux" 10). Since Mary Shelley's Frankenstein, the "made man" has been a particularly popular corporeal trope. It allows SF writers to explore the literal embodiment of a "new man," often in relation to contemporary conceptions of hegemonic masculinity. The hermaphrodite trope again allows writers to imagine an embodied challenge to hegemonic masculinity, with an increased focus on the centrality of the male body to the masculine identity, while the alien trope offers room for the simultaneous use of alternative social structures and "non-human" bodies which can similarly defamiliarise dominant constructions of masculinity.

The flexibility of the Tiptree Award's criteria and processes allow jurors in each year to recognise and make comparative judgements about SF texts that use, among others, each of the chosen tropes. Such flexibility further fits with the contention of masculinities theorists that masculinity is not a fixed absolute, but an ever-changing negotiated social construct, whose changes will be preserved and explored in the fiction of its period. In her introduction to the Award's second anthology, "Motherboard" member Debbie Notkin states: "While stability and predictable process are important to other awards, fluidity, flexibility, and unpredictability are the hallmarks of the Tiptree Award" (xiii). In May 2006, the twelve jurors and one Motherboard member interviewed for this study agreed[2]. Farah

[2] Each interviewee signed an informed consent form (see Appendix) giving permission for their responses to be quoted in this thesis.

Mendlesohn, juror in 2002, claimed that this flexibility extends to the way each jury interprets the award criteria:

> [The Motherboard] are very specific that they don't [provide any explicit or implicit judging guidelines]. The only definition is the one given on the award – it has to be about the exploration and expansion of gender – and a lot of juries spend a lot of time deciding what that means.

Juries also have to decide how to use their shortlist. Whereas most SF awards publish a shortlist and then choose a winner from it, Tiptree juries tend to choose their winner(s) then compile a short- and long-list of recommended texts. Margaret McBride, chair of the 2004 jury, explained that in her year, a text would be relegated to the long list if one of the five jurors felt strongly against it. In contrast, the 1998 jury produced a shortlist of twenty-six texts which, according to Kate Schaefer, included every text that any juror believed deserved recognition. Motherboard member, Karen Joy Fowler, revealed that the shortlist is further complicated when juries include books which ostensibly fail to meet the award criteria:

> What they often tend to do … is use the shortlist as a place where you put books that have maybe not universal support on the jury, but wide support, many people were enthusiastic about them, and many times in the end they weren't really considered for the Award because they're not quite on target in terms of the gender stuff.

Fowler's comment indicates that there may be significant differences in the way shortlisted texts engage with gender issues, including the construction of masculinities. This is borne out in "Chapter 5: The Hermaphrodite," where I contrast L. Timmel Duchamp's "Motherhood, Etc." (1993), which uses the figure of the hermaphrodite to undermine the security of the hegemonic masculine identity, with Graham Joyce's and Peter F. Hamilton's "Eat Reecebread" (1994), which uses the same trope to finally reinforce male dominance. Yet my analysis of The Memoirs of Elizabeth Frankenstein (1995) by Theodore Roszak, and The Sparrow (1996) by Mary Doria Russell, shows that even Tiptree Award-winning novels may be critiqued for adding little new, or for failing to question dominant assumptions about masculinity.

Such differences in the way Tiptree Award texts and juries engage with gender points to an interesting relationship to the complex field of feminist SF. Like SF itself, "feminist SF" is a highly contested term. A base description, however, might be that feminist SF is SF concerned with drawing attention to, and critiquing, the inequities produced by our contemporary binary gender system. Jenny Wolmark argues that feminist SF has evolved in close conversation with feminist theory:

> [Feminist SF] has drawn on feminist analysis of the construction of gendered subjectivity in order to suggest possibilities for more plural and heterogeneous social relations, and to offer a powerful critique of the way in which existing social relations and power structures continue to marginalise women. (cited in Bonner 107)

Within this broad definition, critics offer competing taxonomies. Sarah Lefanu, for instance, argues that feminist SF developed alongside, and was informed by, the feminist, socialist and radical politics of the 1960s and 1970s (3). She acknowledges that late twentieth-century SF has its roots in the nineteenth-century female Gothic, but argues that with a few exceptions, such as Charlotte Perkins Gilman, who wrote the feminist SF classic, Herland (1915), early twentieth-century female SF writers had to become "one of the boys" to succeed (2). Although C. L. Moore and Leigh Brackett were writing prolifically in the 1930s and 1940s, each assumed a non-gender-specific name (2).

It is only in the 1970s, Lefanu argues, that we see a great change in the representation of women in SF (18) and an increased awareness of gender issues, as signalled by the formation of the first "women and SF panel" at a 1974 convention (7). However she insists that female protagonists are not a *sine qua non* of feminist SF (18); nor does their presence necessarily interrogate the social and literary construction of women as gendered subjects (24): "While it runs counter to prevailing ideology by prioritising women over men, and feminine over masculine, and thus challenges the end result of that ideology, it does not interrogate its construction" (93). Lefanu therefore favours writers including Pamela Zoline, Monique Wittig, Joanna Russ, Gwyneth Jones and James Tiptree, Jr. who question these gendered constructions, over writers of "soft" SF, including Ursula Le Guin who, she believes, risk essentialising feminine values (87; 94).

In contrast, Robin Roberts celebrates prioritisation of the feminine as a key feature of feminist SF:

> Feminist science fiction repeats what is implicit in the founding concepts of patriarchal society, the dichotomy between masculine and feminine that traditionally oppresses women but which feminist science fiction uses to empower itself. Feminist science fiction looks at the dualities of masculine and feminine, traditional science and feminist science, and shifts the terms of the pairing to privilege the marginal over what is usually central. (90)

Roberts argues that despite feminist SF's emphasis on the commonalities between men and women, its texts are usually informed by a feminine sensibility which valorises interdependence, familial relationships, mothering and social cooperation (91; 101). Alternative science – often linked to magic and psionics – is another key feature of Roberts' discussion, which allows her to include pre-second-wave writers such as Andre Norton in her feminist SF canon (93).

Writing in 2003, Helen Merrick shifts away from trying to define feminist SF as such, and instead identifies the gradual development of a feminist awareness in SF that engages with gender, particularly gender as concerning women. Her discussion outlines the different ways that this awareness has been articulated, and implies that just as there are multiple feminisms ranging from the radical to the liberal, so too are there multiple forms of feminist-informed SF. Thus her discussion extends back to the 1940s and 1950s, when she sees the work of female SF writers beginning to depart from traditional "masculine" themes (244). During this early stage, Merrick contends that female writers focused on making visible the repressed or absent feminine Other, either through a denial of difference, or by re-valuing the feminine (242). The former works postulated a set of behaviours available to both men and women, and depicted female heroes capable of carrying out "men's work" (245).

Like Lefanu, however, Merrick acknowledges the shift in the 1960s and 1970s, as the insights of second-wave feminism encouraged some female SF writers to offer more complex characterisations of women as fully human, rather than as female men (246). These writers began to challenge the binary construction of gender by offering a range of

androgynous solutions: merging the binary into a singular sex and/or gender, collapsing the binary by refusing gender categorisation altogether, or positing a multiplicity of genders to subvert dualistic oppositions (242). In the 1980s, however, Merrick traces a movement away from such "androgynous" solutions. In the face of increasing disillusionment about the limited success of second-wave feminism, she identifies an increase in SF which critiques gender by imagining dystopian societies, role reversals and separatism (249).

Following Merrick's lead, I contend that from the Award's inception, Tiptree juries most often recognise texts that are informed by a feminist awareness. Although not defined as an award for feminist SF and fantasy, many jurors interpret it as such. This assumption is understandable, given that Pat Murphy announced its launch during her guest-of-honour speech at WisCon – the world's largest feminist SF convention. When interviewed, Jeanne Gomoll, an original Motherboard member and chair of the 1993 jury, reflected:

> As soon as Pat announced the award, I knew that this was the logical next step: to bring together the community of people that had been attracted to WisCon over the years with an active campaign to celebrate and support feminist SF/F.

Eleanor Arnason likewise joined the 1992 jury believing it to be a feminist or woman's award, and an attempt to get back to 1970s feminist issues. This belief influenced the way her jury operated. Instead of electing a winner by majority, they employed a collective negotiating process in order to achieve consensus. According to Liz Henry, similar feminist processes were still favoured in 2005:

> You need a different process because people have different ideas about what the Award is doing, and the Motherboard is very flexible on that, being part of, I would say, an explicitly feminist process. The Award is not a feminist award, but it has deep roots in feminist communities.

Karen Joy Fowler and Mike Levy, a 2003 juror, believe that this feminist awareness means that, more often than not, Tiptree Award winners are also feminist in orientation. Fowler admits: "In spite of the fact that we say every once in a while, it's not a feminist award, it almost always goes to a feminist work. It's not a distinction that's as clear to the community as it is to the Motherboard."

Arnason believes, however, that the Award has shifted away from an explicitly feminist focus, citing the recent spate of male-authored winning texts by Geoff Ryman (2005), Joe Haldemann (2004)[3], Matt Ruff (2003), M. John Harrison (2002) and John Kessel (2002). Levy suggests that this may be the result of recent juries making a conscious attempt to distinguish between feminist and "gender-bending" SF and fantasy:

> It's been argued that a book can be very strongly feminist, but if it's not doing anything original with gender then it's not a suitable Tiptree book. There have been some books that were strong feminist works, but the consensus on the committees was that it wasn't doing anything new.

Susanna Sturgis believes that Suzy McKee Charnas' The Furies, shortlisted in 1994, would have won if the Tiptree Award was specifically concerned with feminist SF. The Motherboard encourages this distinction. Fowler explains: "[We] wished to leave open the possibility of a very offensively sexist book – if it was offensively sexist in a new and unusual way, which I have never in fact seen … to be eligible."

The selected Tiptree Award texts, then, may not fit within many critics' understanding of feminist SF. It is doubtful whether any would count "Eat Reecebread" or The Sparrow as feminist SF. Nevertheless, the majority of the chosen texts display some kind of feminist awareness, and often employ tropes, such as separatism and role reversal, that have been centrally important to feminist SF. I therefore trace at some length how the Tiptree Award texts engage with, and respond to, earlier texts considered to be feminist SF and, in particular, these texts' depiction of men and masculinities.

Several jurors implied the need for such a comparative study when they noted that the Tiptree Award is increasingly moving away from a purely feminist focus. Mendlesohn recalled that in 2002:

> We all preferred the texts that were talking about masculinity. They seemed to be doing it with far greater rigour … I think not treating masculinity as the norm and thinking far more in terms of masculinities, which is something plural, is what did it.

[3] Co-winner with Johanna Sinisalo.

Mike Levy noticed a similar theme in his year. The ten novels and short stories were thus chosen based largely on jurors' comments posted on the Tiptree Award website, which indicate that they found these texts particularly interesting in relation to masculinities.

My selection includes both female- and male-authored SF. Several critics have suggested that female writers are better situated to problematise dominant constructions of masculinity. Lefanu argues that because women have not had to bear the weight of the "Great Tradition," they are more free to experiment (99), while Russ believes that women are more capable of being objective than men who are caught up in the benefits of the patriarchal system ("Alien Monsters" 137). Attebery agrees: "[T]hose who are denied power or autonomy within a social system are more likely to be aware of its workings than are those who benefit from them" (Decoding 6). Women writers may also be more closely engaged with contemporary gender theory. Of the chosen texts, Marge Piercy's He, She and It (1991) and Duchamp's "Motherhood, Etc." offer two of the most insightful explorations of masculinities, reflecting the writers' long-term interaction with, and contribution to, feminist SF and theory.

This suggests that my analysis of male-authored Tiptree Award SF will show significant differences in the way men engage with the topic of masculine gender. As noted, Joyce and Hamilton write well outside the feminist SF tradition. In addition, Roszak struggles in Memoirs to bring something new to the SF discussion of masculinities. Limited by his commitment to a dated ideal of 1970s essentialist feminism, he risks the demonisation of men. However John Kessel's "Stories for Men" (2002) shows that male SF writers can achieve a nuanced and thoughtful fictional treatment of masculinities. Like Peter Fitting, I believe that it is important to acknowledge such men who are consciously questioning and critiquing dominant gender constructions ("New Roles" 157). Furthermore, despite the problematic resolutions of their texts, Roszak, Joyce and Hamilton do attempt critiques of hegemonic masculinity which contribute something to the evolving SF conversation about masculinities. Such attempts must be encouraged since, as Fitting

warns, unless men join the struggle to transform the existing relations of domination and exploitation, we risk losing the possibility of change (157).

Regardless of differences, both the male- and female-authored Tiptree Award texts illustrate Robert Scholes' and Eric Rabkin's claim that one of the most interesting features of SF is the way ideas can be traced from book to book, and writer to writer (64). Duchamp argues that this conversation has become more evident since 1970s feminist SF writers began challenging the previously unquestioned assumptions of the genre, and claiming its tropes for their own use. According to Duchamp, this conversation continued into the 1980s as feminist SF writers raised questions and challenged the assumptions of their 1970s predecessors. In the 1990s, a third stage emerged as writers engaged in a subtle exploration of, and conversation with, what by then had become the feminist SF canon (cited in Olsen screen 9). The Tiptree Award texts chosen for this study are considered in the context of this evolving conversation. Because the Tiptree Award claims to recognise SF and fantasy that expands or explores gender in new ways, it is important to ask whether the selected texts achieve this in their treatment of masculinities.

Form

I answer this question by close analysis of the ten chosen Tiptree Award texts. Of each text I ask a further three overarching questions. First, how does it critique hegemonic constructions of masculinity? Does the writer(s) identify particular traits as common markers of this dominant identity? If so, does the text emphasise the costs of these idealised masculine behaviours to men and/or women?

Secondly, I ask if, and how, the Tiptree Award text subverts such dominant constructions. How far does it reveal the vulnerabilities and contradictions that underlie the apparently superior masculine ideal? How far does the writer(s) denaturalise this construction by imagining an encounter with a different social structure, culture, body and/or species? In line with this, how far can he/she subvert the hegemonic masculine ideal

by engaging with multiple masculine identities? Conversely, does the text leave in place some unquestioned assumptions that ultimately reinforce traditional notions about men and masculinity?

Finally, I ask if each Tiptree Award text shows men rejecting the hegemonic masculine ideal and constructing alternative masculinities. What factors does the writer(s) identify that either hinder or support such change? And, most importantly, does the writer(s) actually succeed in depicting an alternative to the hegemonic masculine identity?

In Chapter 2, I discuss how Ursula K. Le Guin's "The Matter of Seggri" (1994) and Carol Emshwiller's "Boys" (2003) utilise the separatist trope to critique the hegemonic "warrior narrative" of masculinity. Chapter 3 continues the focus on alternative social structures, as I examine how the role reversal trope is used in Suzy McKee Charnas' The Conqueror's Child (1999) and John Kessel's "Stories for Men" (2002) to produce a similar critique.

In Chapter 4, my focus shifts to the corporeal tropes and SF that critiques a scientific ideal of masculinity. Marge Piercy's He, She and It (1991) and Theodore Roszak's The Memoirs of Elizabeth Frankenstein (1995) are discussed as explorations of a specific consequence of this hegemonic identity, namely the masculine desire to appropriate reproduction and make "new men" untainted by the feminine. These Tiptree Award novels also consider, however, the potential for such "made men" to rebel against their creators and develop alternative masculinities.

In Chapter 5, the embodied challenge to the dominant masculine identity comes from the hermaphrodites featured in L. Timmel Duchamp's "Motherhood, Etc." (1993) and Graham Joyce's and Peter F. Hamilton's "Eat Reecebread" (1994). This chapter explores the threat posed by such non-binary bodies to a masculine identity that relies upon a stable, distinctly male body. In addition, I address the potential for men in these Tiptree Award texts to appropriate the hermaphrodite in order to reinforce masculine dominance.

Finally, Chapter 6 explores the subversive possibilities of both alien social structures and alien bodies, as depicted in Eleanor Arnason's Ring of Swords (1993) and Mary Doria Russell's The Sparrow (1996). Once again, however, my discussion also acknowledges the potential of the alien to reinforce dominant constructions of masculinity.

As in any study, my methodological and theoretical approach has various strengths and limitations. For reasons of space, I could not deal with all of the tropes of SF that might influence gender constructions, so I had to omit some, including androgyny and multiple sex/gender identities. In addition, I chose not to focus on the colonial tropes of exploration, first-contact and empire building which often feature male protagonists who epitomise various forms of hegemonic masculinity: the intrepid explorer, the spaceship captain, the planetary ruler.

Another limitation is the lack of a detailed comparison between SF constructions of masculinity and those of the same period in other popular genres, in particular fantasy, which would have the strongest claim to comparison, as being SF's twin "non-realist" genre. Again, considerations of space precluded spreading the study in detail beyond SF. In particular, space was needed to trace fully the ongoing conversation about masculinities *within* the SF genre. Writers of SF work within a closely engaged and constantly interacting community of writers, critics and fans. Numerous SF conventions, professional associations and online discussion forums, such as the Fem-SF and SFRA[4] lists, maintain this community. In such venues, many SF writers openly discuss other writers' current publications, as well as that of their predecessors. Often these forums also encourage the discussion of fantasy texts by including fantasy writers, editors, readers and texts under the SF umbrella. In addition, many writers and critics work in both genres. My concern, however, is how the conversation about masculinities has developed in relation to SF. I therefore employ the conversation motif to trace in detail the way the Tiptree Award writers use their SF texts to respond, often consciously, to the tradition of their chosen SF trope, and to contemporary gender and feminist theory.

[4] Feminist SF; Science Fiction Research Association.

A third potential critique is that my study could have employed numerous theoretical approaches. Although post-colonial and race theory discuss masculinities, race is their primary concern. Marxist theory often neglects individual, including men's, personal experiences of and reactions to dominant social structures, in favour of macro-analysis of the institutions themselves. Conversely, psychoanalysis since Freud has been critiqued for focusing too closely on the individual, on whom it imposes universal psychological models which ignore the impact of culture on individual performances of masculinities. Thus, on their own, none of these theoretical approaches was sufficient for my study.

Instead, I have predominantly used masculinities theory, which encompasses discussion of race, class and sexual orientation, and thus addresses the impact of culture on constructions of masculinities, while also acknowledging the differing personal responses of individual men to the hegemony. In addition, I use elements of feminist theory, which has always been concerned tangentially with men and masculinities. Furthermore, many of my chosen texts engage with the tradition of feminist SF. I therefore draw on feminist theory in general and, more particularly, on criticism of feminist SF. Finally, I incorporate some queer theory, particularly in chapters 5 and 6, where I deal with alternate sexualities and corporeal challenges to hegemonic masculinity.

My choice of the Tiptree Award as the filter for my study could also be criticised for its danger of excluding "gender-bending" texts not identified by the juries. This was a necessary risk, minimised by the fact that the Tiptree Award is closely connected to the SF community. Consequently, those critics and writers who are most concerned with, and aware of, SF that does "new" things with gender, will most likely have nominated relevant texts for the Award. It would have been impossible to read every SF text published over the past two decades, so the Tiptree Award offered the most practical filter for my analysis.

I do not claim that the Tiptree Award texts are necessarily representative of the SF genre as a whole. Much SF still comfortably fits the truism that SF is written by men, for men and boys, and thus has little interest in questioning dominant constructions of masculinities. Instead, I aim to show that despite this tradition, recent "gender-bending" SF

texts are taking the conversation about masculinities in new and varied directions. My hope is that the following discussion will also contribute to this conversation, feeding back into the SF community to encourage other SF writers and theorists in turn to keep "talking about men."

CHAPTER 2: SEPARATISM AND BEYOND

The fictional separatist society is one of the best recognised tropes of feminist SF. Unlike novels such as Suzy McKee Charnas' Walk to the End of the World (1974) or Marion Zimmer Bradley's The Ruins of Isis (1978), which depict men and women living together in either a patriarchal or matriarchal gender dystopia, separatist texts depict fictional worlds where men and women live in spatially separate groups. Other separatist SF, such as Joanna Russ' The Female Man (1975) and James Tiptree, Jr.'s "Houston, Houston, Do You Read?" (1976), presents an all-female world. Of course, separatist texts can also include a gender hierarchy. Carol Emshwiller's "Boys" (2003), for instance, imagines a separatist world where men still dominate women, while Ursula K. Le Guin's "The Matter of Seggri" (1994) follows Pamela Sargent's The Shore of Women (1986) in combining the separatist and role reversal tropes to depict a world where women are perceived to be the superior gender.

In the early years of second-wave feminism, however, women writers were primarily concerned with using the separatist trope to re-imagine women beyond the constraints of patriarchal stereotypes. Charnas describes her separatist SF novel, Motherlines (1978), as a "galloping great thought experiment" ("They're Right" 314):

> [W]ith the spectrum of human behaviour … no longer split into male roles (everything active, intelligent, brave and muscular) and female roles (everything passive, intuitive, shrinking and soft) my emerging women had natural access to the entire range of human behaviour. ("Woman Appeared" 106-7)

Russ' The Female Man similarly seeks to imagine a world where women are not constrained or oppressed by gender bias. Other second-wave feminist texts, such as Sally Miller Gearhart's Wanderground (1978), depict separatist societies that valorise traditionally feminine attributes.

Yet Charnas points out that it is not easy for women writers to shrug off the patterns of masculinist thinking and creating ("Woman Appeared" 107-8). As she and her contemporaries struggled with the crucial feminist task of re-imagining women, they lacked

the space and opportunity to also imagine new men, or to explore men's diversity as individuals. Indeed, most 1970s separatist SF texts ignore differences of race, class and sexuality, to instead depict a universalised white, straight, middle class masculine identity which ultimately reinforces many essentialist beliefs about men, and further entrenches the gender binary. This approach/attitude has changed over the years. Moving on from the 1970s texts which favoured the total exclusion of men, later writers have responded by attempting to devise a means of reconciliation that allows men and women to live together in gender equity.

Critical discussion by Brian Attebery, Peter Fitting, Jenny Wolmark and Diane Crowder, among others, has foregrounded the pros and cons of gender separatism in SF. Few critics, however, have considered separatist SF in specific relation to its nuanced construction of varying and/or alternate masculinities. In this chapter, I first consider how some of the best-known separatist SF texts deal with men and masculinities, then show how the Tiptree Award-winning "The Matter of Seggri" by Ursula K. Le Guin, and the shortlisted "Boys" by Carol Emshwiller, shift the focus to men's experiences of separatism, while identifying the possibilities and difficulties of change.

Critical Reactions to Separatist SF

As Thomas J. Morrissey puts it, the central question posed by separatist SF writers is central to feminism as a whole: what to do with or about men? In particular, writers of separatist SF ask whether men and women can co-exist peacefully, or whether women's happiness requires that men be held apart or exterminated (30). This concern explains why most separatist SF texts have been written by women. Peter Fitting and Brian Attebery point out that few, if any, male writers have imagined separatist masculinist utopias. Fitting claims that this is because heterosexual men cannot imagine a better world without women ("Men Only" 107), and Attebery agrees, arguing that because patriarchy generally gives

men more prerogatives and power, they have little motivation to exclude the people who make their lives easier ("Single Sex" 11).

In contrast, the critics offer various causes and purposes for women writers' fictional separation of women, or complete exclusion of men. Firstly, Attebery observes that writers of early separatist SF often employ the "filtration effect" (10) to prioritise everything that has traditionally been labelled feminine, and that has therefore been dismissed as inferior in male-dominated societies. He notes that while some women writers eliminate men altogether from their fictional worlds, others emphasise the utopian nature of their imagined all-female societies by contrasting them with masculinist dystopias within the same narrative (9-10). Joanna Russ remarks that such texts – including her own The Female Man – often approach the polemical:

> [T]he authors are not subtle in their reasons for creating separatist utopias: if men are kept out of these societies it is because men are dangerous. They also hog the good things of this world. (cited in Barr "Permissive" 188)

As well as voicing such vehement responses to gender oppression, critics see feminist writers using the separatist trope to imagine new ways of living for women. According to Attebery, the resurgence of the separatist utopian novel in the 1960s was motivated by the need to explore what women's lives might be like freed of patriarchal definitions ("Single Sex" 4). Robin Roberts and Sarah Lefanu agree; like Charnas, Roberts argues that physical separation allows women access to the full range of human activities (67), while Lefanu contends that separatist societies give women physical freedom, access to the public world, and the opportunity to express love for other women (55).

Attebery notices, however, that whereas 1960s and 1970s separatist SF texts commonly insist on the irreconcilable differences of the sexes, more recent versions favour an androgynous ideal that disrupts the meaning of both masculinity and femininity (Decoding 128). Peter Fitting believes that such disruption can provide real men with an alternative model for living:

> [I]n the patterns of social interaction and behaviour of these societies without men, the male reader can glimpse a society in which present-day gender roles and the sexual division of labour have finally disappeared. ("New Roles" 160)

Such optimism, however, fails to address men's likely resistance to taking on aspects of what they perceive to be an inferior feminine identity.

Raising another common problem of separatist SF, Jenny Wolmark expresses concern about the tendency of the texts to reinforce an essentialist gender binary. She argues that by associating technology and the urban environment with the repressive structures of patriarchy, and by exhibiting nostalgia for a feminine, pastoral world, separatist SF often reproduces the male culture/female nature binary which has historically been used to justify women's exclusion from the public sphere ("Postmodern" 231; Aliens 85). Annette Keinhorst further believes that such texts convey pessimism and futility by insisting that men will inevitably attempt to oppress women: "Faced with the task of portraying men as non-oppressive and as whole human beings, their imagination fails" (cited in Crowder 242). Diane Crowder warns that this leaves women writers with only one option: "For, if men are irretrievably tainted and cannot change, then we can only win if we kill them all off" (243). This creates a double bind, because one of the primary traits that essentialist feminists seek to attribute to women is non-violence (243).

Some writers, including Tiptree, avoid this problem by inventing a virus that kills the men, while others, most notably Russ, reject such convenient solutions, and insist that violence against men may be necessary if women are to achieve freedom. Roberts warns that separatist SF texts that do rely on viruses and other natural cataclysms to separate and protect women from men often implicitly reinforce the pervasiveness and destructive power of patriarchy (67). Lillian Heldreth further critiques the improbable nature of these texts: "[I]f the author wants to portray a world that is at least probable, she (and even he) will have to include everybody" (209-10). Marleen Barr agrees, arguing that feminist utopias that entirely exclude men fail to imagine how men and women can live together with dignity and equality ("Men" 155). Since the mid 1980s, women writers have responded to

such critiques. In conversation with their feminist predecessors they use the separatist trope to explore whether men too can change in order to achieve reconciliation with women.

The Development of the Separatist Trope in SF

Of course the separatist trope in SF has not been confined to second-wave feminist texts. Published in 1915, towards the end of the first-wave feminist movement, Charlotte Perkins Gilman's Herland portrays an idealised all-female society which exposes and critiques the inequities of patriarchy and subverts men's claims to natural superiority: the three men who stumble across the utopia are unable to detect any flaws and their attempts to take over fail utterly. Nevertheless, Herland reflects the hope of many first-wave feminists, that men and women can forge relationships based on mutual admiration, respect and friendship. Gilman justifies this by distinguishing between different types of men, although ultimately each type is a variation of white, middle class, heterosexual "Man". Whereas Terry represents the misogynistic men that Herland rejects, and Jeff the converse extreme of men who idealise women as perfect beings, Van's relationship with Ellador signals Gilman's hope for a relationship of equals. Gilman suggests, however, that this can only occur within an asexual relationship if men are to see women as more than sexual objects. Because Van has no hope of a standard sexual union with Ellador, they develop a deep friendship which later forms the basis of their happy marriage.

Subsequent separatist SF texts draw heavily on the feminist themes of Herland. Even the male writers, John Wyndham and Philip Wylie, show an awareness of gender issues in their 1950s separatist texts, as both employ the trope to critique male-dominated societies. Wylie's The Disappearance (1951) contrasts an all-male, with an all-female society, and Wyndham's "Consider Her Ways" (1956) compares mid twentieth-century patriarchy to a future all-female utopia. The comparisons critique the male societies' violence, double-standards and oppression of women, and highlight the benefits of the all-female societies.

However, Wyndham and Wylie reveal their ongoing commitment to Pateman's civil narrative of masculinity, when they also emphasise what is lost from the public world (industry, transport, mining, etc) when the men disappear. Both blame patriarchy for denying women these skills, but "Consider Her Ways" is ambiguous. The spokeswoman for its all-female utopia implicitly reinstates male superiority by suggesting that women are also constrained by their natural orthodoxy, biddability and need for security.

Masculine superiority is further reinforced in the way Wyndham's and Wylie's fictional separatist societies are created. Written by male authors at least a decade before the start of second-wave feminism, the separatist worlds of both texts result, not from the conscious political choices of women, but from the actions of men or mysterious cosmic forces. In "Consider Her Ways," the men create the virus that ultimately destroys them. Wyndham thus repeats the tradition of feminist SF that, since Frankenstein, has warned of the consequences of masculine scientific hubris, but he simultaneously reinforces the central assumption of the civil narrative of masculinity by portraying white, middle class, heterosexual men as the shapers of history, while relegating women to the position of passive bystanders.

In contrast, 1970s women writers of separatist SF engage with second-wave feminism to portray strong, capable women who consciously reject men and construct separatist societies where they can function as complete human beings. Along with Joanna Russ' "When It Changed" (1972) and James Tiptree, Jr.'s "Houston, Houston, Do You Read?" (1976), three of the most influential texts of this era are Russ' The Female Man (1975), Suzy McKee Charnas' Motherlines (1978) and Sally Miller Gearhart's Wanderground: Stories of the Hill Women (1978).

Each of these novels rejects the 1950s stereotype of the passive, subservient housewife. Russ, in particular, celebrates women's right and ability to express their anger about their oppression through violent action against men. In The Female Man, she presents four alternative identities for a woman living in parallel versions of Earth. Joanna comes from our world as it was in 1969, while Jeannine lives in a repressive, patriarchal world that

never experienced World War II or the Great Depression. Their interactions with abusive, self-satisfied, dominating men express Russ' second-wave feminist anger about similar masculine behaviours in contemporary society.

The Female Man also includes Jael, a female assassin living in a dystopian world where a violent war rages between the sexes, and Janet, an inhabitant of the future, all-female utopia of Whileaway. In Jael's separatist dystopia, men continue to define women as inferior sexual objects, and "feminine" boys are surgically transformed into "wives" to ensure the continuation of the gender binary and to reassure "real" men of their superiority, even in the absence of actual women. Russ thus contends that men will never change. According to Tom Moylan, The Female Man reflects the belief of militant second-wave feminists that only a revolution of women alone could succeed (75-76), and Jael reinforces this view when she violently attacks and kills a man with her hands and teeth. Janet's future all-female society finally shows what women might become once freed from male oppression. Once again, Russ emphasises that women need not be passive or helpless, as the inhabitants of Whileaway fight duels and kill beasts as a rite of passage.

Charnas' Motherlines similarly shows women acting out the full range of human behaviours, including the violence and aggression that the warrior narrative of masculinity has traditionally claimed for men. As with Russ, though, this important feminist task leaves no space for Charnas to consider that the civil narrative of masculinity has largely superseded the warrior ideal in the real world, and already insists that men reject or contain such behaviours in order to retain their dominance in the public sphere.

The second book in the Holdfast series[5], Motherlines continues the story of Alldera, the runaway slave who escaped from the misogynistic Holdfast at the end of Walk to the End of the World (1974). In Motherlines, Alldera is taken in by the Riding Women, free nomads who roam the plains in all-female tribes. Like Russ' Jael and Janet, the Riding Women undermine traditional assumptions of feminine passivity as they raid other tribes

[5] This series is discussed in greater depth in chapter 3, where I analyse the fourth novel in the series, The Conqueror's Child (1999).

and kill rogue men from Holdfast on sight. Equally celebrated, however, are the Riding Women's "feminine" traits, such as their capacity for healing and nurturing, and their concern for family. In addition, Motherlines illustrates the possibility of loving, supportive lesbian relationships. Nevertheless, Charnas refuses to idealise the Riding Women. Instead, she insists that women who lay claim to the full spectrum of human behaviours will also display a full range of human faults. Thus, at times, the Riding Women appear to be as intolerant and violent as the Holdfast men. As virtual clones of their mothers, their hostility to difference and change ultimately threatens their society with ossification.

Contrasted to the Riding Women are the Free Fems, escaped slaves who have banded together to create an alternative all-female society. Although Motherlines includes no male characters, the shadow of masculine domination remains over the Free Fems who model their society and behaviours on the patriarchal Holdfast. The pervasiveness of the civil narrative of masculinity in the real world is reflected in the difficulty with which they attempt to throw off their social conditioning. Charnas thus warns that although separatism may remove external oppression, it will not automatically free women from their internal programming or help them imagine alternatives to the gender binary (Mohr 469-70).

Like Motherlines and The Female Man, Gearhart's Wanderground primarily focuses on women, and condemns men, as a largely homogenous group, for oppressing and controlling women, and for destroying the natural world. Unlike Russ, however, Gearhart distinguishes among men by including the "Gentles", men who have repented their mistreatment of women, and who instead seek to emulate them and support their fight for freedom. Nevertheless, Wanderground repeats the tendency of 1970s separatist SF texts to elide differences of race, class and sexuality, and instead presents sub-categories of violent and non-violent men within a traditional construction of white, straight masculinity. Gearhart admits:

> For me moving myself out of a non-racist stance and into an anti-racist one is like trying to push an idle steam roller: I can't get moving, it seems hopeless, and it's easier to do something else that I have more passion about, more success in doing. ("Future Visions" 308)

In the end, Wanderground even retains reservations about the violent/non-violent distinction. It thus reflects the suspicions, held by many second-wave feminists, of the civil narrative of masculinity, which purports to reject male violence while institutionalising it in the male-dominated military and police forces. Both the women and the "Gentle" men believe that men may be inherently violent, and that they will therefore inevitably seek to dominate women.

As second-wave feminism developed, female SF writers began to qualify the blanket condemnation of men. Like their 1970s predecessors, Pamela Sargent's The Shore of Women (1986), Joan Slonczewski's A Door Into Ocean (1986) and Sheri S. Tepper's The Gate to Women's Country (1988), critique violent male-dominated societies by contrasting them with fictional all-female societies. But, as Crowder notes, the central question for these writers is not how to maintain separation, but rather whether, how and when to reintegrate men (244).

Of the three, The Shore of Women issues the loudest call for reintegration. In this novel, the women live inside the cities, separated from the men who roam in bands beyond the city walls. When Birana is expelled from the city she meets and falls in love with Arvil, and their relationship exposes the problems of a separatist society (and separatist SF) that accepts the warrior narrative of masculinity as natural and inevitable by dismissing all men as violent, animalistic brutes. Using Arvil as a narrator, and including positive images of non-violent men such as Wanderer and Shadow, Sargent adds to the conversation about masculinities by acknowledging that significant differences exist among men. These differences extend to race and sexuality – Wanderer and Shadow have dark skin and "black, frizzy hair" (40), and several men engage in homosexual relationships. Sargent's primary concern, however, is how Birana and Arvil – a white, heterosexual man – might achieve reconciliation, rather than with exploring how race or sexuality may affect individual men's engagement with hegemonic masculinity.

Nevertheless, Shore does reflect the increasing tendency of 1980s separatist SF to emphasise the way masculinities are socially constructed. The novel warns that separatism

may actually socialise men to embrace the violent behaviours that women fear. However Shore does not condemn separatism completely, suggesting that the women had to separate and control the men to prevent a repetition of the novel's environmental apocalypse. Furthermore, Birana's and Arvil's encounter with Tern's male-dominated band, where men rape women at will, stands as a warning that an end to separatism might allow the men who embrace the warrior ideal to reinstate their dominance.

Despite this caution, Shore's protagonists hope for a world where men and women can live together as equals. Fitting worries, however, that reconciliation in the novel depends upon Birana's conversion to heterosexual love, repeating the scenario of many "flasher" anti-feminist texts where women abandon their power for love of a man[6] ("Reconsiderations" 36). Furthermore, Wolmark observes that the characters who do seek change fail to achieve any sort of social integration. Birana and Arvil remain exiled, signalling that the problem of how to incorporate men into the potentially utopian female community proves impossible for Sargent to resolve (Aliens 99). Arvil's continued exile marks Sargent's refusal to endorse the civil narrative of masculinity, but it also exposes her inability to imagine another option.

Tepper's The Gate to Women's Country deals with this problem by imagining a society where only those men who agree to accept limited access to power in the public sphere are reintegrated back into the women's society. Yet beyond this, Tepper avoids addressing the prevalence of the civil narrative of masculinity in the real world, by arguing that violence is a biological male trait. In Gate, boys are expelled from the city at age five to live in warrior garrisons. At fifteen they must choose either to remain with the men, or to reject the warrior identity and return to the city as the women's "servitors". In comparison to its separatist SF predecessors, Gate offers the most explicit critique of the warrior narrative. The novel challenges its superiority by showing that in this case, the warrior ideal simply allows the women to ensure that the most violent men kill each other off.

[6] These "flasher" novels are discussed in more detail in chapter 3, as early examples of the use of the role reversal trope in SF.

Tepper's critique of masculinity is problematic, however, because of the text's biological assumptions. In contrast to contemporary masculinities theorists, such as Connell and Segal, who accept Pateman's claim that violence is no longer the primary masculine trait valorised and/or practised by most men, Gate presents it as an inherent biological trait that women must breed out of men. Of the sons born to warriors, only one in twenty chooses to live as a servitor, while one in five of the servitors' sons return. With no apparent difference in socialisation, a strong argument is made for the biological basis of masculinity. Of even more concern is the novel's implication that the women have also purposely bred out male homosexuality (66). Gate thus presents the controversial view that homosexuality is a negative attribute that should be eliminated.

Such biological notions render Gate ambivalent about reconciliation. Tepper's re-telling of the Greek myth of the fall of Troy outlines the women's choices: they may save themselves by killing and controlling the men, or allow the men to kill and control them. The women of Gate choose the former option, and the "Damned Few" accept that separatism, and the control and manipulation of men, may be the only way to protect women from the violent male majority. This decision, though, raises an interesting question, for which Gate gives no answer: when all of the warriors are dead and the garrisons gone, how will the women discourage the men who are left from seeking dominance through non-violent means, such as those endorsed by the civil narrative in the real world?

In contrast to Gate, Slonczewski's A Door Into Ocean keeps pace with masculinities theorists by emphasising that hegemonic masculinity is socially constructed, and that men can therefore refuse its more destructive behaviours. Door's male protagonist, Spinel, rejects the values of the patriarchal planet of Valedon to live as a "Sharer" in a hitherto all-female society on a nearby ocean moon. Like Gate's male garrisons, Valedon valorises a warrior identity which idealises violence, control and hierarchy. However, like Tepper, Slonczewski subverts the assumption that these masculine traits signal social

superiority. Her Sharers reveal that the violence of the Valedon military men is actually motivated by insecurity and fear.

Nevertheless, Door is hesitant about reconciliation. Once again, Spinel's individual conversion has little impact on the commitment of most men to violence and the oppression of women. Spinel chooses to stay on Shora because he believes that it is pointless to "share learning" with men who do not want to listen. Thus, although the separatist texts of the 1980s begin to differentiate between violent and non-violent men, each struggles to imagine how a majority of men could live peacefully and equitably with women in a fully reconciled society. Such difficulties are understandable, given the gender inequities that women continue to experience in societies that promote the "non-violent" civil narrative of masculinity.

Lois McMaster Bujold's Ethan of Athos (1986) similarly fails to envision society-wide reconciliation. Unlike her contemporaries, however, Bujold prefigures the interests of the chosen Tiptree Award writers by approaching separatism from the perspective of men. In contrast to most fictional separatist societies, Athos is an all-male world created to distance and protect men from the "evils" of women. Its isolation recalls both the civil and scientific masculinity narratives, which seek to distance men from the irrationality, emotionality and bodily materiality of women. The fallacy of this dream is revealed by the men's unwilling dependence on the women who have donated their eggs to Athos to allow the men to reproduce.

Despite its extreme misogynism, Athos shows that an all-male society may disrupt men's commitment to a singular masculine ideal. Just as earlier SF writers saw separatism as allowing women access to the full range of human behaviours, Attebery argues that Athos frees the men to demonstrate a full range of personality types and interests because their physical isolation means they need not constantly prove their distance from femininity ("Single Sex" 11). In addition, Bujold denaturalises the hetero-normative masculine ideal that is left unquestioned in much separatist SF, by presenting male homosexuality as the Athos norm. She recognises, however, that homosexuality is not necessarily subversive of

hegemonic masculinity. Overwhelmingly heterophobic, the men of Athos are largely homogenous and committed, for the most part, to their society's compulsory homosexual identity and gender beliefs.

Nevertheless, as Ethan, the protagonist, travels off-world, he encounters women who undermine his sexist assumptions, and show him that separatism can breed fear and ignorance. In line with other 1980s texts, then, Athos ends with a faint gesture towards reconciliation: Ethan acknowledges that his society depends on the women who donate their ovaries, and he promises to send Elli pictures of the sons that her donation will produce. However, the possibility of a society-wide reconciliation is not addressed, signalling once again the difficulty with which women writers have sought to imagine alternatives to the dominant narratives of masculinity.

The Tiptree Award Texts: "The Matter of Seggri" and "Boys"

Tiptree Award jurors identify Ursula K. Le Guin's "The Matter of Seggri" (1994) (hereafter "Seggri"), and Carol Emshwiller's "Boys" (2003), as two of the most interesting recent engagements with the separatist trope in SF. On the Tiptree Award website, Brian Attebery notes that, "The world of Seggri invites comparison with … Whileaway and Women's Country without being an imitation or a simple answer to … them," while Mike Levy writes: "Carol Emshwiller's 'Boys' is instantly recognisable as feminist dystopian fiction, kin to The Gate to Women's Country, (Tepper) [and] The Wanderground, (Gearhart) … but it's somewhat unusual in that it's told from a male perspective" (Tiptree). As Levy indicates, Emshwiller and Le Guin use male narrators (in "Seggri" two male and three female) to directly engage with men's experiences of separatism and hegemonic masculinity.

"Seggri" further differs from most separatist SF in that the women and men live in the same towns. Seggri boys are taken from their female relatives at age eleven and confined in all-male walled "Castles," where they spend their lives engaged in physical

competitions, mock battles with other Castles, and meeting women's sexual and reproductive needs at the local "fuckeries." Only a handful of men are chosen to work at the fuckeries, leaving the majority completely separated from women.

In "Seggri," Le Guin continues the tradition of women writers using the separatist trope to critique traits, such as violence, competitiveness and sexual potency, which are commonly identified as markers of hegemonic masculinity and, in particular, as markers of the warrior. Unlike her predecessors, however, Le Guin focuses her critique on a society that favours women. Extending Tepper's example, she demonstrates the suffering that separatism can inflict on men who are forced/encouraged to embrace the warrior narrative.

Le Guin also explores the potential of male homosexuality to subvert the hegemonic ideal. Furthermore, where earlier writers were unable to imagine a significant change to men's attitudes and behaviours within their texts' limited time-frames, "Seggri's" fourteen-hundred-year span enables Le Guin to work through some of the social and psychological changes that must be achieved in order to allow men like her final narrator, Ardar Dez, to finally reject the warrior ethic.

In contrast, "Boys" adheres to the traditionally limited time-frame of separatist SF, presenting a snap-shot of one man's experience of separatism. Nonetheless, like Le Guin, Emshwiller uses the separatist trope to explore the costs to men of both separatism and the warrior narrative. Her narrator, known only as "the colonel," reveals Emshwiller's primary concern with exposing, first-hand, the insecurities and costs that underlie this masculine identity, as he grapples with his anxieties, recognises the meaninglessness of his warrior existence, and yearns for a life with Una, the woman he loves.

Critique of the Warrior Narrative of Masculinity

Emshwiller and Le Guin both use the separatist trope to present important critiques of behaviours and traits that have traditionally been identified as markers of a hegemonic masculine identity that is still valorised in the realms of sport and warfare, and promoted in the private sphere of fantasy through film, video games and written fiction – including SF.

Each depicts the separatist male society as a military garrison, thus offering a metaphor for what is still a valued version of masculinity in contemporary society (Wolmark Aliens 92). Traits like physical strength, sexual prowess, bravery, aggression, competitiveness and violence are all identified as key features of this warrior narrative.

"Seggri" and "Boys" demonstrate that according to this narrative, a man's worth is determined by his place in the male hierarchy, which is often precisely defined by military titles and rank. Merriment, a female visitor to Seggri, observes: "As they win trials they gain all kinds of titles and ranks you could translate as 'generals' and the other names militarists have for all their power-grades" (354); and in "Boys," uniforms and medals indicate position in the masculine world. Progression up the hierarchy depends upon demonstrations of bravery, physical strength, skill and violence. The colonel of "Boys" idealises these traits: "Boys are so foolhardy, impetuous, reckless, rash. They'll lead the way into smoke and fire and battle" (47). Later, he stands upon the roof surveying his enemies, disregarding his safety in order to prove his bravery.

The emphasis on hierarchy is shown to be closely linked to competitiveness and individualism, traits also valorised by the civil narrative. Reflecting the masculine ideal, promoted by Ralph Waldo Emerson, of self-reliant struggle from humble origins to high position (Kimmel "Self-Made" 142), the colonel rises through the ranks because of his sharp-shooting skills.

Physical contests also allow men to prove their manhood and rise up the social hierarchy. Like sporting teams in the real world, the Seggri Castles compete against each other in contests of strength, skill and violence, hoping to win glory and status. In many contemporary societies, sport similarly allows men to engage in violent behaviours that the civil narrative has largely banished from the public world. Combining notions of muscularity, strength, power and fearless domination, sport continues to produce older images of the idealised warrior (Parker 131). In "Boys" and "Seggri," this ideal still dominates; in "Boys," wrestling matches prepare the boys for battle, while in "Seggri," physical contests provide a model for the everyday violence of the Castles. Buchbinder

argues that in the real world, such aggression has not been entirely excluded from the public realm, as it is still valued as an acceptable outlet for "manly" emotions (39). In "Boys," as in most contemporary Western societies, hegemonic masculinity still demands the rejection or repression of alternative "feminine" emotions. Even before they are stolen, the boys learn not to cry.

Such distancing from the feminine begins with familiar rites of passage which affirm the boys' rejection of the female Other, and mark their entry into the world of men. In "Seggri," the boys join the Castles via a rite of severance, while in "Boys," the bridge that they cross to reach the men's caves symbolises their passage from the feminised world of childhood into the adult male world. Ray Raphael explains that, given suitable rites of passage, men can collectively acquire a confidence in their masculinity (cited in Segal 131).

Men further assert their distance from the feminine by reducing women to their sexual and reproductive functions. In "Boys," the men objectify their mothers by referring to them as "nipples" and "pillows." The same labels denigrate men who are seen to be feminine or weak. Edley and Wetherell assert that a boy's flight from femininity is often motivated by his awareness from an early age that in becoming a man he becomes a member of the more powerful half of humanity (100). "Boys" suggests that a separatist male society that emphasises its distance from femininity may therefore be attractive to men. The colonel recalls that he waited eagerly to be stolen, "happy to belong, at long last, to the men" (48).

Such attractions are complicated in "Seggri," where Merriment reflects:

> It sounds like a miserable life. All they're allowed to do after age eleven is compete at games and sports inside the Castle, and compete in the fuckeries, after they're fifteen or so, for money and number of fucks and so on. Nothing else. No options. No trades. No skills of making. No travel unless they play in the big games. They aren't allowed into the colleges to gain any kind of freedom of mind. (354)

Even so, "Seggri" warns that some men's resistance to change will be exacerbated when their only perceived alternative is an inferior position in the matriarchal hierarchy. This is particularly so for the men at the top of the Castle hierarchies, such as Lord Fassaw, who vehemently opposes the establishment of the Boys' Colleges because they threaten to

undermine his power and influence within the all-male society. These men recognise that although they lack freedom, their lives are not without benefits; the women work to provide their food and clothing, while the men spend their time playing sport and fucking.

Le Guin and Emshwiller seek to challenge such commitment to the warrior narrative. Le Guin, in particular, employs the "intaglio effect" (Attebery "Single Sex" 5) to reverse the traditional high value attached to its familiar masculine traits. Readers initially see Seggri from the perspective of Captain Aolao-Olao, who interprets it through the framework of his own patriarchal society. Aolao-Olao sees Seggri as a male utopia, where men live an existence of privilege and power, served by the female "drudges" who perform the "common" work of mill and farm. He is impressed by the men's aggressive contests, and assumes they are training to protect the helpless women "huddled" outside the Castle walls. Aolao-Olao's description of the fuckeries is further framed by his patriarchal mind-set: "At night they go to certain houses which they own in the town, where they may have their pick among the women and satisfy their lust upon them as they will" (347).

Merriment, however, reveals the Seggri reality:

> [M]en who don't win at things aren't allowed to go to the fuckeries. Only the champions. And boys between fifteen and nineteen, the ones the older women call *dippida*, baby animals, like puppies or kitties or lambies. They like to use the *dippida* for pleasure, and the champions when they go to the fuckery to get pregnant. (355-56)

Merriment believes that the gender imbalance of Seggri – only one boy is born for every sixteen girls – motivates the women to favour the champions: "Given their situation, they need strong, healthy men at their fuckery; it's social selection reinforcing natural selection" (353). It is unclear, however, why the Seggri women, most of whom would expect to give birth to girls, would seek to pass on the champions' violent traits. Le Guin's failure to question their desirability weakens her attempt to devalue their behaviours.

Nevertheless, "Seggri" does undermine the warrior narrative by exposing the men's lack of freedom and choice. Constrained to behaviours that are consistent with the warrior identity, they lack the skills to live independently and pursue alternative interests. Here again, however, Le Guin fails to convince completely, because she implies that it is not so

much the men's commitment to violence and physicality that is problematic, but rather their lack of freedom and access to the public world. By focusing her critique on the women who deny the men these freedoms, Le Guin comes perilously close to calling for the reinstatement of the privilege that the civil narrative of masculinity already claims for white, straight, middle-to-upper class men in particular, in the real world.

Emshwiller more successfully problematises key traits that are commonly seen to signify masculine superiority. Her male characters hold familiar positions of power: they have freedom of movement, use women as they wish for sex and reproduction on "Copulation Day," and possess the means for supporting an independent existence. "Boys" shows, however, that the men's commitment to brave and reckless behaviour actually makes them vulnerable. The colonel is shot and wounded because he stands upon the roof, daring the women to attack, and refusing to shoot because of his unfairly advantageous position. "Boys" thus critiques the tendency of some men to subordinate their safety and individuality to the warrior ideal. The colonel's individuality is so effaced that his name is lost, replaced by his rank in the warrior society. His garrison's motto: "TO DIE FOR YOUR TRIBE IS TO LIVE FOREVER" (48), recalls the inscription carved over the lists of Commonwealth war dead: "Their name liveth forever more," and provides further ironic comment on the potentially fatal consequences of men's neglect of their personal safety.

"Boys" further builds upon the shift evident in earlier separatist SF texts, from depicting men as purely obnoxious and destructive, to showing them as conflicted and somewhat pathetic as well. However, Emshwiller moves beyond the anxieties generated by separatism, to also explore the anxieties aroused by an unrealistic warrior identity. The colonel's narrative reveals that men who embrace this ideal live in constant fear of betraying weakness. He repeatedly mentions his small size, for which he seeks to compensate by excelling at sharp-shooting. Edley and Wetherell argue that masculinity is permanently defensive, and that men are continually concerned with proving themselves as men (99). Indeed, the colonel's worry about his size signals his ongoing fear that his body

will betray his weakness; no matter how high he rises in the male hierarchy, he never feels secure enough to admit his leg injury:

> I thought if they knew I could be so easily hurt they'd send me back. Later, I thought if they knew about it, I might not be allowed to come on our raids. Later still I thought I might not be able to be a colonel. (51)

The colonel's anxieties support Segal's assertion that men's fear of not being male enough is closely linked to their fear of femininity and its perceived weakness, dependency, closeness and intimacy (317). As a boy, the colonel was terrified that his mother would steal him back from the men and take away his medals and uniforms.

"Boys" shows that men's anxiety can be further exacerbated when they realise that the glorified existence promised by the warrior narrative is meaningless. The colonel worries, "No doubt but that there's hate, so we and they commit more atrocities in the name of the old ones, but how it all began is lost to us" (48). Ardar Dez comes to a similar realisation, that the masculine qualities celebrated by Seggrian society actually encourage brutality and cruelty within the Castles. This motivates Dez to seek an alternative life, but the colonel consoles himself with the thought that when he becomes a general the real reasons for the battles will be revealed. The possibility that his existence is meaningless is too threatening to face in a world where no alternative is imaginable.

In contrast, Le Guin demonstrates that multiple masculinities already exist, even within Seggri's strictly regimented gender order. Like Tepper, who distinguishes between warriors and servitors (Wolmark Aliens 93), and Slonczewski, who recognises that some men are eager to give up the male rat race (Morrissey 30), Le Guin exposes a wide variety of behaviours and attitudes among the Seggri men. She goes beyond her 1980s predecessors, though, by also exploring the potential of homosexual men to construct another alternative to hegemonic masculinity. Thus it is the "Collegials," a group comprised largely of homosexual men and led by Kohadrat and his lover Ragaz, who oppose the brutality and violence of the Castles. Their oppositional activities recall the challenge that the radical gay movement of the 1970s issued to the hetero-normative masculine ideal. Although a gay community does not automatically generate an oppositional masculinity

politics, the mere presence of a stable alternative to hegemonic masculinity makes gender dissidence a permanent possibility (Connell 219). Segal observes that such dissidence may include the opportunity to, "assert the reality of tenderness, vulnerability and passivity in men, and to demand the liberation of sex and love from darkness and shame" (167). These values are indeed emphasised by the Collegials, who offer love, tenderness, comfort and protection to the younger boys. The Collegials also reject the women's claims about inferior male intelligence by establishing secret colleges within the Castles. Le Guin thus implies that men who reject one aspect of the hegemonic masculine narrative may be more willing to question its other assumptions.

The violent reaction of the "Traditionals," led by Lord Fassaw, exposes the perceived threat that this alternative poses to the power of the straight male hierarchy:

> Lord Fassaw detested adult homosexuality and would have reinstituted the death penalty if the Town Council had allowed it … [H]e punished consenting love between older boys with bizarre and appalling physical mutilations – ears cut into fringes, fingers branded with redhot iron rings. (374)

Yet, ironically, Fassaw encourages his followers to rape the younger boys. The prevalence of sexual assaults within the Castles closely reflects a prison environment where, Stuart Turner argues, such rapes are motivated more by aggression and a desire for power than by the need for sexual gratification (80).

However, Le Guin avoids demonising "heterosexual" men by including straight men like Dez among the Collegials. "Seggri" thus emphasises the multiplicity of men who may seek to resist a masculine identity that valorises violence and cruelty. Nevertheless, the social inferiority of Seggri men allows Le Guin to evade addressing the strength of resistance to change that we might expect from many men in the real world. Segal insists that we cannot assume that even gay men will automatically oppose dominant constructions of masculinity: "[H]omosexual sub-cultures have a tantalising relationship with the masculine ideal – part-challenge, part-endorsement" (144). By assuming that every homosexual man will belong to the oppositional Collegials, Le Guin ignores the benefits

that they may also gain – namely social status and acceptance - by remaining committed to the warrior narrative.

Critique of Separatism

Le Guin and Emshwiller thus follow the separatist tradition of critiquing, with varying success, the hegemonic warrior ideal of masculinity. Yet they go on to offer a rejoinder to their 1970s predecessors by also identifying the problems of separatism. Like women in many patriarchal societies, Seggri men are identified with their bodies' sexual and reproductive functions. Reduced to animal status, they are labelled "Sires" who exist to "service" women. On this basis, the Seggri women oppose men attending college by arguing that it would conflict with their natural function: "What goes to the brain takes from the testicles" (354). Recalling patriarchal arguments about debilitating female "humours," Seggri women further exclude men from public employment by claiming that male hormones make them unreliable.

Le Guin thus reverses and satirises traditional assumptions of female inferiority, while contending that a gender hierarchy dominated by women is just as unacceptable as a male-dominated society. Some 1980s writers of separatist SF, including Pamela Sargent, have presented similar arguments. Morrissey observes that Shore inverts descriptors and logic borrowed from misogynist discourse to problematise the women's biological claims about male inferiority (29). Unlike Le Guin, however, Sargent also includes an oppressive male-dominated society in her novel as a warning about one possible outcome of relinquishing female control. Such fear is absent from "Seggri." Problematically, Le Guin ignores the continued dominance of women by men in the real world who have learnt to discard the warrior in favour of the civil narrative. "Seggri" thus idealistically suggests that an end to separatism and the rejection of the warrior narrative will result in gender equity, rather than reversion to a male-dominated society.

Another problem of Le Guin's critique is that it risks implying that the responsibility for changing the gender system rests predominantly with women. This is

particularly evident in the fourth sub-narrative, "Love Out of Place," which implicitly critiques the way biological arguments justify male dominance in many contemporary societies, and warns women against adopting similar attitudes. Azak justifies using her male lover, Toddra, as a sexual object, by accepting her society's claims that men are unable to feel love, and that they gain enjoyment and satisfaction from fulfilling their sexual purpose. As Azak gradually realises the anguish that her actions have caused Toddra and Seggrian men in general, "Love Out of Place" reiterates Le Guin's sentiments expressed in a 1983 address to women: "I hope you live without the need to dominate, and without the need to be dominated. I hope you are never victims, but I hope you have no power over other people" ("Left-Handed" 117).

Le Guin encourages women to pursue a more equitable alternative by emphasising what separatism may cost them. Echoing Tepper and Sargent, who ask what happens to sons in a separatist utopia (Donawerth "Feminist Dystopia" 62-63), Le Guin exposes the pain that the women experience when they reject their male loved ones. The memoir of Po, the third narrator in "Seggri," emphasises the depth of this grief. Po rages when she is told about her brother Ittu working at the fuckery, unable to reconcile her memories of her brother as an equal and friend with her society's insistence that men are inferior, only useful for sex.

"Boys" reveals that separatism can cause men similar grief. Despite their eagerness to be captured, the boys cry for the loss of their mothers. While the Seggri women compensate by forging close emotional, familial and sexual ties with each other, the colonel is forced to suppress his pain because, as Susan Bordo recognises, emotional impenetrability is seen to be a central element of the successful masculine self ("Reading" 299-300). Further negative consequences result when the women, sick of their oppression, and determined not to lose any more sons, threaten to kill all the baby boys if the men do not renounce their separatist society and the warrior ideal. The colonel's dream reveals the possible consequences: alone and helpless, he utters an empty war cry as women surround him, stretching into the distance (59-60).

Beyond Separatism: Reconciliation

Le Guin and Emshwiller realise that changing the gender order is not easy and they heed Paul Ricoeur's warning that the continual problem is how to end the relation of subordination (299). Emshwiller is particularly aware of the difficulties attending change. Yet "Boys" shows that men have much to gain from renouncing the warrior narrative. Noting that the women eat better in the villages than the men in the garrisons, the colonel admits that such benefits may offset the costs of abandoning the warrior identity.

"Seggri" likewise emphasises the benefits of rejecting the warrior ideal, repeating the concern with reconciliation that pervades much of Le Guin's fiction. Tom Moylan notes that wall-breaking is a particularly recurrent image which Le Guin often uses to symbolise the unity and harmony of all humanity (93). This image is repeated in "Seggri," where the passing of the Open Gate Law allows the men to move beyond the Castle walls to live with the women. Le Guin gestures further towards reconciliation with the ideas of balance, mutuality and wholeness that permeate her work (Clute & Nicholls 703). In her "Introduction to Planet of Exile," Le Guin explains that such ideals often influence her engagement with gender:

> Both in one: or two making a whole. Yin does not occur without yang, nor yang without yin. Once I was asked what I thought the central, constant theme of my work was, and I said spontaneously, "Marriage." (143)

Problematically, though, the notion of yin and yang threatens to reinforce a naturalised gender binary by implying that the sexes are fundamentally different. In addition, the ideal of a marriage of complementary halves reveals a heterosexual bias that SF theorists have critiqued for over twenty years. Sarah Lefanu argues that in Le Guin's fiction, homosexuality is tolerated only as adolescent experimentation, and she cites Tom Moylan who complains about Le Guin's privileging of, "heterosexual superiority and of the nuclear, monogamous family" (141). Similar complaints can be levelled at "Seggri." Although the homosexual men initially lead the Collegials' resistance, they disappear from the narrative once the Open Gate Law has been passed. Le Guin instead chooses Dez as her

final narrator, and he reinstates a hetero-normative ideal through his dream of achieving emancipation by marrying a woman. His reflections on, "the body's obscure, inalterable dream of mutuality" (375), suggest that the sexual unity of men and women is the natural state of humankind. This leaves unspoken how reconciliation will be achieved in "Seggri" for either the homosexual men, or the lesbian women.

Reflecting a similar bias, Emshwiller agrees that separatism is particularly vulnerable to heterosexual love: "My characters … are deeply enmeshed in their society and try to live outside it (if only by falling in love). That's the point of my story" (cited in Walters screen 3). She naturalises heterosexuality even more adamantly than Le Guin, by entirely omitting both male and female homosexuality from her narrative. Such reliance on "subversive" heterosexual relationships must attract the criticism previously levelled by Fitting at Sargent's Shore. The repetition of this problematic pattern (also evident in Joshua and Morgot's relationship in Gate, and Spinel and Lystra's relationship in Door) reveals the difficulties the writers experience in imagining reconciliation. In other stories, however, Emshwiller does recognise the power of other types of love: in "Foster Mother" (2001) and "Creature" (2001), for example, she celebrates the power of a mother's love, and a man's friendship, respectively, to turn a creature bred for rage, hate and violence into one of joy and love.

In "Boys," though, it is the colonel's love for Una and their son, Hob, which undermines his commitment to his separatist society. His feelings prevent him from dismissing Una as a sexual object, and on Copulation Day he reveals his care and respect by repairing her house. He gains subversive pleasure from being with her and doing things to make her happy. In return, he notes that Una liked him before he achieved his rank, and despite his small stature.

The colonel's society seeks to minimise the subversive power of such heterosexual and familial relationships by ensuring that the men have minimal contact with the women, and by keeping them ignorant of which boys are their sons. Indeed, the colonel realises that, "love is a dangerous thing and can spoil the best of plans" (57), yet his love for Una is so

great that, "Even as I think it, I want to spoil the very plans I think of" (57). Most significantly, love encourages the colonel to fantasise about an alternative life with Una. Ricoeur emphasises the importance of such fantasies, citing Habermas' suggestion that fantasy, "urges toward utopian fulfilment" (252). "Boys" shows that a mother's love for her son may be just as powerfully subversive. The women decide to fight back just before Hob's first Copulation Day because Una is unwilling to watch her son perpetuate the cycle of oppression and violence.

Nevertheless, neither Emshwiller nor Le Guin presents love – either heterosexual or familial – as an easy solution. In "Seggri," Toddra's love for Azak inspires him to seek a relationship that would contravene his society's gender roles, but his fantasy is limited by a social system that can only imagine love between a woman and a man in terms of master and slave:

> 'I could live there,' he said urgently, bending over her. 'With you. I would always be there. You could have me every night. It would cost you nothing, except my food. I would serve you, service you, sweep your house, do anything, anything, Azak, please, my beloved, my mistress, let me be yours!' (365-66)

Dez's memoirs more hopefully recall his love for Emadr, a female college student:

> It did not work very well or last very long, yet it was a great liberation for both of us, our liberation from the belief that the only communication or commonality possible between us was sexual, that an adult man and woman had nothing to join them but their genitals … Its true significance was not as a consummation of desire, but as proof that we could trust each other. (383)

Linked to such personal experiences of love is Le Guin's insistence that each individual take responsibility for social change. Repeating the 1970s feminist slogan that the personal is political, "Seggri" insists that each person's actions can challenge and alter the gender system. Other writers have made similar claims; Moylan observes that in Triton (1976), Samuel Delany advocates personal responsibility and awareness, and focuses on the individual shaping life within, and breaking beyond, the social system (157; 174). In "Seggri," it is the actions of Dez and the Collegials which lead to the passing of the Open Gate Law, providing an important balance to Le Guin's demand that women take responsibility for changing the female-dominated society.

Reflecting the experiences of second-wave feminism, however, Le Guin warns that individuals may not always succeed in changing a social structure that is strongly committed to the status quo. "Seggri" thus guards against the criticism of theorists like Connell, who complain that there is often a mismatch between the social character of gender issues and the individualised practices by which some counter-cultures handle them (139). In the third sub-narrative of "Seggri," the limitations imposed by the social structure are exposed when Ittu attempts to run away. Fearing social condemnation, Po refuses to help him, and his effort to flee alone is futile.

Nevertheless, Le Guin remains hopeful that a like-minded community may overcome such barriers. In conversation with second-wave feminism, and feminist and "gender-bending" SF initiatives such as WisCon and the Tiptree Award, Le Guin moves beyond a sole reliance on heterosexual love affairs, to also celebrate the power of a collective that works together to question the gender status quo. The one hundred year gap between Po's and Dez's stories recalls the gradual infiltration of feminist ideas into contemporary Western societies, as it prepares some Seggri women to address the grievances expressed by the Collegials.

Yet, just as women in the real world must be educated about the opportunities that feminist struggle has made available to them, once he leaves the Castle, Dez must be educated about the life options that previously had been available only to women:

> [W]here I went and what kind of training I chose would depend on my interests, which I would go to a college to discover, since neither my schooling as a child nor my training at the Castle had really given me any idea of what there was to be interested in. (382)

The influence of the Ekumen visitor, Mobile Noem, on Dez, suggests that men can receive this education from other men who model alternative masculinities: "There were things for men to do, ways for men to live, he proved it by his mere existence" (381). Problematically, though, Noem's masculinity closely resembles the civil narrative, which the masculine hegemony has already offered as a powerful alternative to the warrior ideal.

Yet Le Guin presents him as a benevolent character, and thus avoids addressing the possibility that he may inadvertently model male dominance for the Seggri men.

In "Boys," by contrast, the women seek to model an alternative way of life for the men by refusing to take sides in their wars, and by rejecting rank and hierarchy. This presents the men with an impossible binary choice – to remain as they are, or to become "like women" and relinquish their claim to a masculine identity, with its attendant power and assumed superiority. "Boys" is thus a more accurate representation of the ideological structure of contemporary society, where the purported rewards of hegemonic masculinity – although enjoyed in full by few men – are hard to renounce.

Although Le Guin evades this issue by positioning her male characters in an unfamiliar inferior social role, "Seggri" does acknowledge the difficulty of changing dominant social structures, behaviours and beliefs. Dez returns to his mother's home, but feels that invisible walls remain: "They called us drones, and in fact we had no work, no function at all in the community" (377-78). Many Seggri women resist male emancipation because they have been socialised to believe that men are inherently violent and irresponsible, and because they fear the loss of their own power and superiority. Significantly, many men also oppose the Open Gate Law as a contravention of the "natural" male role:

> Opposition to the new law had the fervent support of all the conservatives in the Castles, who pleaded eloquently for the gates to be closed and men to return to their proper station, pursuing the true, masculine glory of the games and the fuckeries. (378)

Noem warns that even Dez, who adamantly desires change, may find it hard to have his previously celebrated masculine behaviours devalued:

> '[B]ecause you were trained at the Castle to compete, to want to excel, you may find it hard to be among people who either believe you incapable of excellence, or to whom the concept of competition, of winning and defeating, is valueless.' (383)

Le Guin thus engages with a tradition of feminist-informed SF, going back to the 1970s, that explores the persistent influence of gender socialisation on men. In Delany's Triton, for

instance, Bron cannot cast off his male-supremacist behaviour in the emancipated Triton society (Moylan 176).

"Boys" charts a similar failure. Emshwiller explains that, in this story, she sought to reflect on why most people remain trapped by their society's gender norms: "I wanted to show people blinded by their culture … as we all are" (cited in Walters screen 4). The colonel asks Una to live with him in the caves, hoping to create a life with her without having to sacrifice his commitment to his masculine society. Una refuses because she recognises that it will otherwise leave the separatist gender system intact. Una's proposed alternative, however, is similarly constrained. She asks that the men stay in the village and "be as women" (58), failing to recognise the sense of inferiority and loss of identity that this would entail.

Conversely, just as the men believe that to become like women is to become weak and inferior, the women believe that to fight separatism they must adopt the men's violent behaviours. When the women shoot and kill the lieutenant, the men's shock indicates that their understanding of "natural" gender differences has been shaken. Some critics implicitly support female violence by recognising that the benefits of masculinity are so great that men will not give them up without a fight (Crowder 243). Segal echoes Jael from The Female Man as she observes: "It is quite simply not in men's interest to change too much, unless women force them to" (41). This is illustrated in "Boys" when love finally fails to inspire the colonel to change. Despite his dissatisfaction with his life, Una must shoot him in the leg to get him to stop and listen to her proposal.

Nonetheless, Emshwiller finally agrees with Slonczewski that violence will not overcome separatism. The men's shock is temporary, and their masculine values are ultimately reinforced by the women's apparent desire to adopt them. "Seggri" similarly recognises the contradiction between a commitment to rejecting violence, and a willingness to resort to violence to achieve change (Fitting "Reconsiderations" 43). Dez realises that by murdering the Castle bullies, he and his friends risk becoming what they sought to oppose. He observes: "How we played was what we won … They treated us not as men, but as

irrational, irresponsible creatures, untameable cattle" (377). Nevertheless, their violence does contribute to the desired social change, whereas in "Boys," the women's violence is finally ineffectual because they try to oppose the men on masculine terms, but lack the men's level of commitment to violence. When the men ruthlessly cut down the tree that the women have planted to commemorate their dead sons, the women capitulate, lay down their weapons, and let the men return to their garrisons.

Thus, as Ruth Levitas warns, critique of the existing gender system does not necessarily lead to the next step toward transformation (cited in Baccolini & Moylan 246). This is brought home in "Boys" by the colonel's inability to comprehend the alternative that Una offers: "I can't answer such a thing. I can't even think about it" (58). His failure of imagination shows that even when men realise the dysfunctional nature of the male role, they cannot change without a clear view of alternative ways of living (Herek 80).

The Seggri men also struggle to convert their yearning to escape from the warrior existence into real alternatives. Dez quickly recognises that freedom will be meaningless if the men cannot discover a constructive way to use it: "What happened to the free man outside the gate? Nobody had given it much thought" (377). It is not only the men who struggle to visualise alternatives. Azak realises that her society is wrong to reduce men to sexual beasts, but though, "She thought, 'My life is wrong,'" she, "did not know how to make it right" (372). According to Warren Rochelle, such difficulties are typical of Le Guin's fiction, where experiences of change are recognisable by their complexity and pain (69). In "Escape Routes," Le Guin argues that it is important to acknowledge this complexity, and she criticises SF narratives that propose simple answers to social problems:

> I call this escapism: a sensationalist raising of a real question, followed by a quick evasion of the weight and pain and complexity involved in really, experientially, trying to understand and cope with that question. (205)

Yet "Seggri" can be read as escapist, because Le Guin's "solution" to the warrior narrative has already been short-circuited by the current hegemonic civil narrative, which rejects overt and uncontrolled violence, but still sustains gender inequity.

Nonetheless, the time-frame of "Seggri" realistically reflects on the complexity of attempting to change the gender system. Whereas most pre-Tiptree Award separatist texts are constrained by the short time-spans of their narratives[7], the fourteen-hundred-year time-frame of "Seggri" allows Le Guin to work through the long, slow process of change. Such gradual progression supports Rochelle's claim that, for Le Guin, revolution is always an ongoing process (74). His observation is further supported by Le Guin's own explanation of her work:

> [W]hen I came to write science-fiction novels, I came lugging this great heavy sack of stuff … full of beginnings without ends, of initiations, of losses, of transformations and translations, and far more tricks than conflicts, far fewer triumphs than snares and delusions; full of space ships that get stuck, missions that fail, and people who don't understand. ("Carrier Bag" 169)

Thus, at the end of "Seggri," Dez emphasises that he still knows only with "uncertain certainty" (384) who he is. This uncertainty could signal Le Guin's refusal to replace one stable, closed concept of masculinity with another. On the other hand, it implies that despite its extended timeframe, "Seggri" does not move much closer than 1980s separatist SF to conceptualising what a fully reconciled society, or a non-violent, non-dominant masculine identity, would actually look like.

Still, Le Guin remains hopeful, whereas Emshwiller indicates that although reconciliation is desirable, the persistence of binary gender assumptions makes its achievement unlikely. Yet "Boys" avoids anti-utopian despair by again presenting awareness as the first important step toward change. The colonel's sense of the contradictions and pressures of the warrior narrative motivates his yearning for an alternative life, while the women's awareness of their oppression and the problems of the separatist society incite them to fight for change. As Moylan argues in his critique of other critical dystopian texts, the ultimate failure of the protagonists almost does not matter, because their dignity, acuity and agency stimulate and inspire (Baccolini & Moylan 243). Emshwiller herself reiterates how subversive the colonel's actions are in the context of his

[7] Charnas' Holdfast series is one possible exception. As the following chapter shows, this series spans the lifetime of the protagonists and explores in detail the movement from separatism, to role reversal, to the early stages of reconciliation.

social setting: “He fell in love and isn’t supposed to, and he knows which boy is his son with Una … He was kind and helpful when he didn’t have to be” (cited in Walters screen 5). She further insists that her characters’ mistakes are important: “I think I’m trying to get at a truth through my mistaken characters. But they’re not mistaken in everything. And I keep hoping the reader will read between the lines” (screen 5).

Conclusion

Neither “Boys” nor “Seggri,” then, moves much closer than 1980s separatist SF texts to envisaging reconciliation. However, writing approximately three decades after the beginning of second-wave feminism, Le Guin and Emshwiller move beyond the 1970s writers’ primary concern with the potential of separatism to protect women and allow them access to the full range of human roles and behaviours. While these earlier writers largely condemned white, heterosexual, middle class men as being responsible for women’s oppression, Le Guin and Emshwiller engage with the growing theoretical interest in masculinities in order to expose the anxieties and contradictions that underlie one particular hegemonic construction. Most significantly, both writers employ male narrators to expose the costs of the warrior narrative for those men it is supposed to benefit the most.

As with 1980s writers of separatist SF, though, Le Guin’s and Emshwiller’s concern with the warrior narrative fails to acknowledge the current dominance of the civil masculine identity in most Western societies. Their stories attempt to convince men to reject an identity that Jordan and Cowan observe many have already willingly foregone in exchange for the power and social status promised in the “non-violent” realms of corporate bureaucracy and government. Certainly, male violence is still a significant social problem, as incidents of domestic violence, rape and gang warfare attest. Nevertheless, the solution of “feminine” non-violence that is offered as the key feature of an alternative masculine identity in both “Boys” and “Seggri,” has been already short-circuited by the masculine hegemony. The dystopian ending of “Boys” suggests that Emshwiller is aware of this. Like

Sargent, she is unwilling to endorse a non-violent masculine identity that still supports male dominance, yet she – like the colonel and Una – is unable to imagine an alternative.

Le Guin's exploration, in "Seggri," of the subversive potential of male homosexuality does signal a growing awareness of multiple, conflicting masculine identities, and thus makes significant progress from Tepper's Gate, which labels male homosexuality an aberration. Yet in the end, like Emshwiller, Le Guin idealises a traditional heterosexual relationship in the hope that such relationships will encourage men to choose love over violence. Furthermore, like Door, Gate and Shore, "Seggri" remains silent about the civil narrative of masculinity, which also promotes such relationships and encourages men to be "good" husbands and fathers without any detriment to their power in the public realm. In fact, "Seggri" comes close to endorsing this narrative, when it condemns both the women's power and the separatist social structure which denies the men access to the public world. One of the first and most influential writers of second-wave feminist SF, Le Guin stops short of calling for Seggri to become a male-dominated society. Yet the conclusion of the story is vague, which indicates that, like Emshwiller, Le Guin is unable to visualise a non-dominant alternative to the hegemonic civil narrative which she was unwilling or unable to grapple with in her fiction.

Other Tiptree Award-winning SF writers similarly focus on critiquing the warrior narrative, and their "solutions" are therefore likewise limited. Like Le Guin and Emshwiller, Suzy McKee Charnas and John Kessel offer an insightful and convincing critique of the masculine warrior identity. Furthermore, they implicitly recognise the continued power and dominance of real men in the civic world, and thus problematise the idealised solution offered in "Seggri," by warning that men are still not entirely to be trusted. Instead, they suggest that role reversal may be the only way to force men to change.

CHAPTER 3: ROLE REVERSAL AND BEYOND

Alongside gender separatism, the fictional role reversal society has been a signature trope of feminist SF since the 1970s. Although some SF texts, such as "The Matter of Seggri" and The Shore of Women, combine the two tropes to imagine fictional societies that separate men and women and reverse traditional power structures, most narratives using the role reversal trope invert traditional gender roles in fictional societies in which men and women continue to interact. In Esme Dodderidge's The New Gulliver (1979) and Jayge Carr's Leviathan's Deep (1979), for instance, women take on aspects of the privilege, power, social position, attitudes and behaviours that are normally attributed to men, while men are confined to traditionally feminine roles. Denied choices, rights and responsibilities, they are often treated merely as amusing sexual objects.

Male-authored SF published in the 1920s and 1930s insists that such a reversal of gender roles is unnatural. Stories, such as David H. Keller's "The Feminine Metamorphosis" (1929) and Wallace G. West's "The Last Man" (1929), attempt to naturalise men's dominance of the civic sphere by depicting inefficient and immoral matriarchal societies. Reflecting their engagement with second-wave feminism, women writers since the 1970s respond by emphasising the benefits of their imagined female-dominated societies, in order to demonstrate that the social inferiority of women in the real world is constructed rather than a biological inevitability. In contrast to writers of separatist SF, they explore how women might live free from oppression in the same society as men.

In conversation with contemporary feminist theory, then, these writers primarily focus on how role reversal might benefit women. However, they also use the trope to critique hegemonic constructions of masculinity, most notably the warrior and civil narratives. Placing men in a traditionally "feminine" social role, feminist SF writers denaturalise the gender assumptions by which men enforce their supremacy in many contemporary societies. As in separatist SF, this critique has commonly been levelled at

white, straight, middle class "Man." Even writers who problematise role reversal and explore how to achieve a more equitable society, largely omit considerations of race, class and alternate sexualities.

Numerous critics, including Joanna Russ, Justine Larbalestier, Sarah Lefanu and Jane Donawerth, have discussed role reversal SF. I first draw on these critics to trace the development of the trope, while focusing on how role reversal SF texts have historically depicted men and masculinity(ies). I note, again, that the majority of the texts critique the warrior ideal, while struggling to construct an alternative to the still-dominant civil masculine identity. I argue that this trend remains evident in the two Tiptree Award-winning texts - The Conqueror's Child (1999) by Suzy McKee Charnas, and "Stories for Men" (2002) by John Kessel – but that they move beyond their predecessors as they issue a more direct critique of the destructive warrior narrative, and address men's resistance to relinquishing this identity.

Critical Reactions to Role Reversal SF

Joanna Russ and Justine Larbalestier identify male-authored "flasher" (Russ "Amor" 13) texts as the earliest examples of role reversal SF. Sam Moskowitz collected a number of these stories in When Women Rule (1972), including Booth Tarkington's "The Veiled Feminists of Atlantis" (1926), David H. Keller's "The Feminine Metamorphosis" (1929), Wallace G. West's "The Last Man" (1929) and Nelson S. Bond's "The Priestess Who Rebelled" (1939). Revealing the lingering fears inspired by first-wave feminism, these stories warn that women will not be content with equality, but will instead seek to dominate men, or eradicate them completely. Nevertheless, as Russ and Larbalestier observe, the writers reassure their predominantly male readers of the inevitability of male rule, particularly the rule of white, straight, middle-to-upper class men who have traditionally dominated the public sphere, by showing that women cannot handle power, ought not to have it, and cannot keep it (Russ "Amor" 2; Larbalestier Battle 40). "The Feminine

Metamorphosis," divinely sanctions this claim when God punishes the women who seek to usurp the masculine civic role with disease and madness.

Yet many of these stories idealise an older warrior narrative. According to Russ, "flasher" texts follow a common story-line: the all-female or female-dominated worlds are returned to the normalcy of male dominance by male visitors from a society similar to our own, or by male renegades from the role reversal world. These men overthrow a gynocracy that is awesomely repressive and powerful, yet completely inefficient and incompetent. As demonstrated in "The Last Man" and "The Priestess Who Rebelled," the method of overthrow generally involves some sort of phallic display ("Amor" 4; "Recent" 80):

> In many of these texts there is both a literal war between men as a class and women as a class and also a metaphorical war between two individual representatives of their class: the hero and heroine. In the process of rescuing the heroine from her matriarchal existence, the hero transforms her into a real woman. The process of the woman's incorporation … to the heterosexual economy is achieved through some kind of heterosexual penetration, usually a kiss. (Larbalestier Battle 40)

In "Priestess," for example, Daiv's kiss encourages Meg to accept his claim that men are natural rulers, and to abandon the power that she enjoys as a priestess in her matriarchal society.

Russ argues that such transformation is important, because the male characters and, by implication, the male writers, are apparently unwilling to do without women ("Amor" 3). Male superiority cannot be demonstrated in the absence of women, as it depends upon women's collusion and their willingness to worship the male "Sacred Object" (9). Larbalestier believes, however, that "flasher" texts actually expose the writers' anxiety that women will refuse this collusion: "In worlds where the natural order of things has been disturbed, it is not only females whose sexuality is undermined; the masculinity and virility of males is also corrupted" (Battle 64). Thus, in "Priestess," the superiority of Daiv's warrior identity is contrasted with the feminised men kept as breeders by the matriarchy. Hairless, high-voiced and soft, their masculine inadequacy warns men of the potential consequences of female rule.

Russ observes with approval that second-wave feminist SF writers have recognised and taken advantage of the subversive potential of the fictional role reversal ("Amor" 13). They offer a rejoinder to the "flasher" texts, and a challenge to the claimed superiority of the civil narrative of masculinity, by demonstrating the benefits of a female-dominated society:

> They are explicit about economics and politics, sexually permissive, demystifying about biology, emphatic about the necessity for female bonding, concerned with children … non-urban, classless, communal, relatively peaceful while allowing room for female rage and female self-defense, and serious about the emotional and physical consequences of violence. (13-14)

These are primarily benefits for women. Like early second-wave feminists, who focused on freeing women from male oppression, the 1970s writers, and critics like Russ, offer little discussion of the potential benefits of such societies for men.

Nevertheless, 1960s and 1970s women writers do engage with masculinities as they employ the role reversal trope to defamiliarise traditional gender assumptions. In her analysis of A.M. Lightner's The Day of the Drones (1969), Jane Donawerth sees the novel's role reversal as estranging the reader from the biased cultural practices of contemporary society in order to see them more clearly ("Genre" 32). Likewise, Sarah Lefanu argues that in feminist role reversals the strange – the female figure as central and normative – is familiarised; while the mundane – male attitudes towards women in a sexist society – is brought into sharp focus (46-47). Such defamiliarisation is crucial, in order to identify the inequitable practices promoted by the civil narrative, which hegemonic masculinity presents as an apparently less oppressive alternative to the warrior.

Lefanu warns, however, that:

> The problem with these role-reversal stories … is that they do not necessarily challenge the gender stereotypes that they have reversed … While it runs counter to prevailing ideology by prioritising women over men, and feminine over masculine, and thus challenges the end result of that ideology, it does not interrogate its construction. (35; 93)

Like contemporary writers of separatist SF, some women writers risk valorising the warrior ideal when they employ the role reversal to claim for women the right and ability to practice violence. Anne Cranny-Francis agrees with Lefanu, that when women writers make

the role of the macho warrior available to a female character, often the woman merely becomes an honorary man (84). Nan Bowman Albinski argues that, given their claimed commitment to life, violence is a paradoxical feature of these works (164), while Lucy Sargisson warns that it risks evolving the role reversal society into another sexist totality: "[T]he things of which I accuse patriarchy might simply become inverted" (Levitas & Sargisson 16).

Lefanu contends that some feminist SF writers are aware of these problems, and are therefore careful not to show their female-dominated societies uncritically (47). She notes that others attempt to move beyond the role reversal by promoting an ideal of equality, but complains that such visions are often vague, and that the potential critique of a male-dominated society can get lost along the way (48). In contrast to Lefanu, Marleen Barr celebrates the development in role reversal SF of female characters who are committed to the survival of an entire people at the expense of neither men nor women (cited in Wulf 121). Jane Donawerth also reflects positively on SF writers who recognise that the role reversal falls short of the utopian ideal, and who therefore explore possibilities for non-hierarchical relationships between men and women ("Genre" 33-34).

The Development of the Role Reversal Trope in SF

Although the 1970s saw a significant shift in the use of the role reversal trope, male SF authors early in the decade continued to write in the "flasher" tradition, seeking to allay the fears inspired by the second-wave feminist movement. Edmund Cooper's Gender Genocide (or Who Needs Men?) (1972) and Thomas Berger's Regiment of Women (1973), reiterate earlier critiques of incompetent, tyrannical matriarchies, in order to naturalise the continued rule of white, straight, middle-to-upper class men. The masculine ideal is represented in Gender Genocide by Diarmid MacDiarmid, who once again relies on the powerful male kiss and sexual penetration to persuade Rura to abandon her female society and transform into a "real" (i.e. submissive) woman. In contrast to earlier "flasher" stories,

however, this conversion is rendered futile when Diarmid and Rura are both killed by a band of female exterminators. Segal, David Collinson and Jeff Hearn argue that men's confidence in their superiority became increasingly unstable in the 1970s as insubordinate Others, informed by feminist initiatives, issued ever more vehement challenges to the hierarchical gender binary (Segal 123; Collinson & Hearn 65-66). Such instability is evident in Gender Genocide, which reflects the growing uncertainty among male SF writers about the inevitability of male victory.

A similar anxiety pervades Regiment of Women, in which Cornell's reclamation of a traditional warrior identity has no impact on the powerful matriarchy. Nonetheless, Berger attempts to reinforce masculine superiority by insisting that women just want to be like men. In his future New York, women not only adopt traditionally masculine roles and behaviours, they also take on a masculine appearance, even pasting on false beards. In contrast, the men wear dresses, high-heels and make-up, and acquire surgically implanted breasts.

Recalling West's "The Last Man," Harriet teaches Cornell to become a "real man" by arousing his sexual desire, and encouraging him to escape into the wilderness where they reinstate the "natural" male-dominated order. Dismissing the civil narrative, which can be read as a suppression of men's "innate" violent urges, Regiment advocates a return to the older warrior identity. As he discards his skirts and make-up, Cornell revels in the power afforded by his physical size and strength. His dominance is further reinforced when he penetrates Harriet, transforming his penis, in his mind, into a weapon. Nevertheless, Cornell's claim to superiority is shaky, as demonstrated when he accidentally blows up their camp. Like his society's ineffectual men's liberation movement, Cornell's weaknesses convey the underlying fear that once lost, men's power can never be regained.

Women SF writers in the late 1970s utilised the role reversal trope to exacerbate such insecurity. Like separatist SF of the same decade, Marion Zimmer Bradley's The Ruins of Isis (1978) and Esme Dodderidge's The New Gulliver (1979) engage with second-wave feminism in order to critique the oppressive behaviours of white, straight, middle-to-

upper class men. In Isis, this critique focuses on Dal, whose unthinking dominance over his wife, Cendri, is defamiliarised by Isis' matriarchal social structure. Because Isis reverses the high value traditionally assigned to traits of the warrior, such as physical strength and sexual virility, Cendri realises that Dal's apparent superiority is neither natural nor inevitable. On Isis, these traits are redefined as proof of men's inferiority, because they are seen to limit intellect and spirituality.

Gulliver similarly denaturalises men's domination, although this novel is unique in critiquing the civil narrative as the most pervasive form of masculinity in the twentieth century. When he stumbles across matriarchal Capovolta, Gulliver is subjected to the oppressive treatment that many women experience in the real world. For instance, men in Capovolta do the unacknowledged domestic work, are encouraged to marry rather than pursue a career, are derided for being emotional, and are treated as sexual objects. In contrast, women are valued for their logic, control the public sphere, dominate conversations, and initiate sexual encounters. Dodderidge expresses the hope that such a reversal may encourage some men, like Gulliver, to critique their own oppressive behaviours, and to construct an alternative masculine identity that is compatible with a more equitable relationship.

In addition, Dodderidge and Bradley both emphasise the benefits of their female-dominated societies. Unlike the patriarchal worlds of the Unity, which have been torn apart by war, Isis is a relatively peaceful culture. Bradley implies that this is because the women's spirituality endows them with a heightened sense of social awareness and responsibility. In contrast, Dal seeks only to enhance his career and prestige, and prioritises hard, dead, scientific "facts" over living cultures. In Gulliver, the benefits of Capovolta include a sense of environmental responsibility, and a social system that rewards women financially for child-bearing. Significantly, Dodderidge shows that a role reversal society may also free men from the limitations imposed by a hegemonic identity which defines men's worth by their achievements in the public sphere. As the primary care-giver in his family, Gulliver experiences an emotional bond with his Capovoltan children that he missed

in his patriarchal culture. According to Segal, men are increasingly recognising that a commitment to parenting and housework can lead to closer relationships with their children (43-44), and Gulliver's experience suggests that real men may enjoy similar benefits.

Nevertheless, whereas 1970s separatist SF writers generally imply that social separation of the sexes is the best, if not the only way to protect women, Bradley and Dodderidge hesitate to advocate role reversal as the best solution for men's oppression of women. Isis conveys Bradley's concern that role reversal will merely invert the system of tyranny, transforming women into the oppressors. Both women and men lose under this system: Rhu is bitter about being owned and controlled, while Cendri pities the Isis women because they can see men only as sexual objects.

The conclusion of Isis indicates a more equitable ideal, as the Isis men begin to gain more rights and Cendri becomes less submissive. But, significantly, Dal does not change. Forgiving Dal's plans to overthrow the Isis matriarchy – an action that justifies feminist fears that men will always seek to dominate women – Cendri excuses him by claiming that his socialisation is to blame. Furthermore, despite all the evidence to the contrary, she insists that Dal both respects her and believes in equality. Yet she ends the novel working to reinforce Dal's battered manhood, and thus endorses the ongoing subordination of women's interests and desires to men's.

Gulliver's vision of gender equity is less problematic. Just as Gulliver's experiences in Capovolta lead him to question his own patriarchal assumptions, his presence encourages some Capovoltans to recognise that their gender beliefs are also socially constructed. This awareness inspires Anaid and Tsano to establish a system of shared parenting as the first step toward a more equitable society.

Significantly, though, both Dodderidge and Bradley confine their hopes for gender equity to their invented female-dominated societies, thereby signalling their inability to imagine how men in existing patriarchal societies could be similarly persuaded to share power. Gulliver believes that his Capovoltan daughters would inevitably be oppressed in his own male-dominated society. His pessimism seems justified. As Tim Carrigan, R.W.

Connell and John Lee point out: "The liberation of women must mean a loss of power for most men" (107).

Jayge Carr's Leviathan's Deep (1979) similarly doubts that most men in male-dominated societies can or will change without coercion. The novel once again reflects the disappointed hopes of second-wave feminists, discouraged by the hostility of many men to the feminist counter-culture, and aware of men's continued dominance of the public sphere. While the female protagonist, Kimassu, acknowledges the problems raised by the matriarchy in which she lives and works to create a more equitable society, the male-dominated Earth society of her lover, Neill, makes no comparable progress.

Nevertheless, like Dodderidge and Bradley, Carr shows that an encounter with a role reversal society may defamiliarise the "natural" gender order. Inspired by such an encounter, Kimassu and Neill attempt to construct a relationship based on equality, friendship and intellectual connection. Problematically, though, Carr implies that this is only possible because neither is physically capable of raping, or being raped by, the other. And, in the end, Kimassu and Neill fail to establish a lasting relationship because each is afraid of being consigned to a position of weakness and dependency. Carr counters this disappointment by investing her hope in the next generation of men. The birth of Kimassu's and Neill's son suggests that women can socialise younger men to construct a masculine identity that is compatible with gender equity. However, like Bradley and Le Guin, Carr confines this "solution" to teaching men to reject an inferior gendered role that they have seldom or never experienced in the real world.

Published in the new decade, as theoretical interest in masculinities grew, C. J. Cherryh's Chanur series (1981-1986)[8] is more hopeful about men's potential for change, and more insistent that they take responsibility to achieve it. Cherryh thus responds to the growing demand from feminists, gay theorists, and men's liberation proponents, for men to become more active in initiating changes to the gender system (Nancy Friday cited in Segal

[8] The Pride of Chanur (1981), Chanur's Venture (1984), The Kif Strike Back (1985), Chanur's Homecoming (1986).

205). Yet Chanur lags behind masculinities theorists, in that it once again considers how the fictional role reversal might encourage men to reject a warrior identity that many in the real world have already been taught to set aside in favour of an equally powerful civil ideal.

In this series, the hani males who survive their exiled youth and the challenge for family leadership are confined to their family estates, deemed too violent and unpredictable to be trusted off-world, while the females captain and crew the spaceships and conduct trade with other space-faring species. Thus, as in "Seggri," the superiority of the masculine warrior is subverted. This ideal is further undermined by Cherryh's depiction of the human man, Tully, who stows away on Pyanfar Chanur's ship. Although white and heterosexual, like the male characters traditionally valorised in much SF, Tully is largely passive, physically weaker, and thus wholly dependent on his female rescuers.

Nevertheless, as the series progresses, Tully's determination to become a useful member of Pyanfar's crew demonstrates to hani men and to readers alike the potential for men to overcome their cultural conditioning. This example is particularly important for Pyanfar's husband, Khym, who Pyanfar controversially saves from death by taking him onto her ship after he loses the traditional male succession challenge. This decision is inspired, in part, by Pyanfar's encounter with Tully, and by her interactions with other species which encourage her, like Kimassu in Leviathan, to question the inevitability of her society's gender order: "It's different out there … Not hani ways. No one species' way. Right and wrong aren't the same. Attitudes aren't" (Pride 223). In spite of this, Pyanfar, her crew, and Khym himself struggle to overcome their beliefs about the inherent limitations and violence of men. Ultimately, Khym must prove through his actions that he can overcome his gender socialisation by controlling his violent impulses, using his intellect and obeying orders.

While Khym's success gestures towards the construction of an alternative masculine identity, in the real world these behaviours are already demanded of men who seek power and status in the public sphere. Unable to resolve this dilemma, Cherryh offers only the dubious hope that men can be taught to behave like women. Pyanfar reflects:

"[M]ales had a lot of hidden female about them" (Homecoming 41). As in "Seggri" and Isis, this "solution" offers limited hope for the real world, where men would likely resist adopting what they perceive to be an inferior feminine persona.

The Tiptree Award Texts: The Conqueror's Child and "Stories for Men"

Like the majority of SF texts which have employed the role reversal and/or separatism tropes since the 1970s, Tiptree Award winners, Suzy McKee Charnas' The Conqueror's Child (1999) (hereafter Conqueror), and John Kessel's "Stories for Men" (2002) (hereafter "Stories"), use the fictional role reversal society to critique a warrior ideal of masculinity that, in the real world, has largely been relegated to the realm of fantasy.

Nonetheless, at the turn of the millennium, they add something new to the SF conversation about the warrior. While Chanur and "Seggri" can be critiqued for evading the strength of some men's resistance to change in the real world, Conqueror and "Stories" explore how to overcome such resistance, after acknowledging that men living in a role reversal society might be less likely to pursue gender equity, than to seek to reinstate the power that has historically accrued to the male warrior. Unlike their predecessors, who predominantly imagine role reversal societies that have never been aware of, let alone experienced, male dominance, Charnas and Kessel present female-dominated societies that have recently been established in a conscious effort to protect women from men's violence. Hence, the focus shifts from critiquing female rule as an analogy for male domination, to directly condemning the destructive masculine ideal that necessitated the establishment of these fictional matriarchal societies. On the Tiptree Award website, jurors praise "Stories" for the new insights about masculinity that result from this shift: "[A] story about masculinity … It reexamines those tales of outcasts and lone heroes and manly individualism within the context of a story of community."

Although both Award winners indicate that men will likely resist giving up what they perceive to be a superior masculine identity, the stories further reiterate Chanur's demand that men take responsibility for change. L. Timmel Duchamp, a 1999 juror, comments:

> [Conqueror] puts one of the major problems of political equality on the map in a way that has simply not been done before. In Charnas's post-liberation Holdfast, we see that for society to become politically inclusive, not only do men have to cease to be masters, but also their conception of what a socially normative man is must change. (Tiptree)

Conqueror is the fourth book in Charnas' Holdfast series which, as a whole, traces some of the most important stages of the second-wave feminist SF dialogue about the Man/Woman question. Several 1999 jurors acknowledge the importance of the entire Holdfast series. Bill Clemente writes:

> With this remarkable conclusion to the Alldera Cycle, Charnas brings to fruition the complex and compelling issues raised – and at the heart of feminist concerns for the past couple decades – in the previous novels, providing the cycle an inspiring and satisfying conclusion. (Tiptree)

However he goes on to comment, "With respect to the specific issues the Tiptree award acknowledges, this narrative also stands on its own." Co-juror, Diane Martin, agrees, "While The Conqueror's Child rides on the shoulders of the previous three books in the Holdfast Series, it's also a monumental work all by itself … Far and away the best gender-bending novel I've read this past year" (Tiptree). The jurors thus express their determination to recognise Conqueror based on its own merits, as a new and exciting exploration of gender. Nevertheless, what the jurors count as new is informed by their awareness of what Charnas has already achieved in the previous three novels.

In the first novel of the series, Walk to the End of the World (1974), Charnas expresses early second-wave feminist anger by inventing and finally destroying a dystopic male-dominated society in order to free her heroine, Alldera. In Motherlines (1978), she imagines how women in a separatist all-female society might use this freedom to gain access to the full range of human behaviours. Motherlines celebrates the strong, free female community of the Riding Women, but Charnas' reservations about separatism are already apparent, both in Alldera's critique of the Riding Women's intolerance of difference and

change, and in the inability of the Free Fems to either release their anger and fear of their former masters, or to escape the patterns of behaviour learnt in Old Holdfast. Motherlines finally implies that separation will never bring women peace, while they know that their former masters continue to oppress other women. Furthermore, the Free Fems' desire for children indicates that, for many women, a world without men or, more precisely, without the hope for a new generation, is unsatisfactory.

Thus, in The Furies (1994), the Free Fems return to Old Holdfast to defeat and enslave their former masters. The Furies recognises women's need to express their pain and anger, and to work through their fear of men. Charnas insists, however, that this must be a temporary step if women are to avoid merely becoming the oppressors and being consumed by hate. She begins, in this novel, to tentatively explore the potential for women and men to construct positive relationships based on respect and attraction. Alldera warns, though, that moving beyond role reversal will not be easy. The men's crucifixion of three women reinforces the Free Fems' fears that any relaxation of their control will lead to the reinstatement of a male-dominated dystopia. Perhaps reflecting Charnas' own experiences as a second-wave feminist, Alldera suggests that only the next generation of women, who have not been subjected to such extreme oppression, can overcome such fears to construct a new way of life: "We need a person without the taint of this place's history to help us choose new pathways" (379).

This person appears at last in the 1999 novel, Conqueror, in the form of Sorrel, the daughter whom Alldera left with the Riding Women when she returned to conquer Old Holdfast. Inspired by her empathy and love for Veree, an orphaned male child destined to die among the Riding Women, Sorrel travels to Holdfast, hoping to find a place where he can live happily and safely. Finding the men enslaved, however, and the role reversal society still dominated by the women's fear, pain and anger, Sorrel argues for a more equitable society in which men can live a meaningful, peaceful life. Yet her hopes are tempered by the novel's warning that some men will refuse to relinquish the warrior identity.

John Kessel's 2002 Award winner, "Stories for Men," issues a similar warning. Set in the twenty-second-century lunar colony of the Society of Cousins, "Stories" explores the discontent of Erno, a seventeen-year-old boy living in this female-dominated society. Erno's disgruntlement is fed by Thomas Marysson, aka Tyler Durden, a philosopher/comedian who seeks to reassert a warrior ideal that he sees promoted in twentieth-century fiction and film. According to Mary Anne Mohanraj, a 2002 juror, "Stories" thus offers important new insights into a masculine identity that is still commonly idealised in the realm of fantasy: "I think the reader can't help walking away with new ideas about what it means to be male, what it means to be gendered in society" (Strange Horizons).

The success of "Stories," it can be argued, stems largely from Kessel's long-term engagement with feminist SF and theory. Citing Ursula Le Guin, Samuel Delany, Kate Wilhelm and Joanna Russ among his formative literary influences (Gevers "Kessel" screen 2), Kessel contributes to the SF conversation about men from the perspective of a male writer who has been heavily influenced by second-wave feminism. Naming two founders of the Tiptree Award among his closest friends, he claims:

> I came of age at the time of the resurgent feminism of the late '60s and early '70s, and so I couldn't avoid some of the issues. My relationships with women – my wife, Sue Hall, my friends like Karen Fowler and Pat Murphy and Maureen McHugh and others – have caused me to think about these things. (cited in Gevers screen 7)

Hence, in "Stories," Kessel rejects the sexist assumptions of the "flasher" texts by emphasising the benefits of the female-dominated society - including its benefits for men - and by suggesting that violent men like Tyler may make role reversal necessary. However, "Stories" finally indicates that just as the oppression of women is unacceptable, so it is unsatisfactory to condemn men to suffer under female domination. Furthermore, like Charnas, Kessel acknowledges that denying men the rights, power and freedoms that the civil narrative of masculinity currently promises, may encourage some to seek to reclaim an older, and more overtly destructive, warrior identity.

Critique of the Warrior Narrative of Masculinity

Like Le Guin and Emshwiller, Charnas and Kessel highlight the destructiveness of the hegemonic warrior identity. On the first page of Conqueror, Sorrel says:

> [T]he Ones Before … led by men, greedily devoured all the bounty of Earth, which then drew into itself to heal. The men fell to fighting each other over the remnants of good food and clean water, and over fertile women; and millions died. (15)

In "Stories," Erno's mother, Pamela, similarly condemns the men who dismiss environmental concerns in their desire to "conquer" space (76), while Mona describes Earth as a place of, "military fetishism, penis comparing, suicidal conquer-or-die movements" (92). In his Tiptree Award acceptance speech, Kessel argues that role reversal may be a preferable alternative to such devastation:

> Over the years, only half-facetiously, I've joked that if I had the power to make one political change in the world, it would be to disenfranchise all men for the next two hundred years and let's see how it comes out. It could hardly be worse than what we have now. (104)

Once again, Charnas and Kessel identify self-interest, competitiveness, violence, physicality and sexual prowess as cherished elements of this destructive identity. These traits are valorised in "Stories" by Tyler Durden, whose aliases indicate the twentieth-century masculine icons he reveres: Ethan Edwards of The Seekers (1956), Harry Callahan from the film, Dirty Harry (1971) and, of course, Tyler Durden[9] of Fight Club (1996; 1999). In addition, Tyler models his identity on the masculine ideal promoted in the 1936 Charles Grayson anthology, Stories for Men.

As Erno realises, however, when Tyler loans him the book, the Grayson anthology inadvertently exposes the high costs that the warrior narrative can inflict on men. In "Twenty-Five Bucks" (1934), for instance, the boxer dies locked in combat, while in "The Grandstand Complex" (1936), the motorcycle champion races without a helmet to prove he is more reckless than his competitor. By contrast, Bert is condemned in "You're Dead" (1936) for his lack of bravery, and his feminised nature is signified by the dress he wears to

[9] To avoid confusion, I refer hereafter to Fight Club's Tyler Durden as "Durden" and "Stories for Men's" Tyler Durden as "Tyler."

escape the *Titanic*, and by the feminised disease – consumption – that he contracts during his escape. Conqueror similarly exposes the costs of the warrior narrative for men. Absent when the women conquer Old Holdfast, Servan d Layo and his band of Ferrymen are the last representatives of its extreme vision of heroic masculinity (Wulf 124). Yet even Servan recognises that his leadership is precarious, and that he must constantly take risks to retain the respect and obedience of his followers.

Because their female characters are not protected by a separatist social structure, Conqueror and "Stories" also demonstrate how the warrior narrative can impact on women who live amongst men in the real world. Both Servan and Tyler, for instance, inflict violence on women to prove their power. In Conqueror this often culminates in rape:

> They were all raw with nerves. The men showed it in the way they threw themselves into abusing the two captives, even those who would normally never touch a female. They did it out of bitterness, and to reassure themselves and each other. (245)

Charnas' novel thus bears out Leonore Tiefer's claim that sexual performance is one means by which men affirm their social dominance (167), as well as Segal's argument that men often rape to counter their fears about the destabilisation of gender relations (240). Like Servan's band, the men of the underground Bear Cult explicitly link sex, violence and masculine domination, chanting "power" while they violently fuck a boy. The desperation of the ceremony recalls a gaol rape, where men are similarly denied access to traditional avenues of power and privilege in the civic world.

The Bear Cult further demonstrates how myths of masculine superiority can ward against men's insecurities in the absence of real power. Gwyneth Jones observes that the Bear spirits invoked by the Cult are actually quite ambiguous: introduced to the men by the cut-boy Setteo, sometimes they seem to manifest the anger and pain of the Free Fems, and at other times the avenging spirit of a ravaged natural world ("Review" screen 4). The Bear Cult, however, redefines the Bears as symbols of the virile, aggressive, dominant masculine identity that they hope to reclaim. They name Servan the "Sunbear," and insist that his return to Holdfast will restore them to power.

Like these men, Kessel's Tyler idealises the physicality of the male warrior:

> 'I can climb that tower! I can fuck every real woman in this amphitheatre. I eat a lot of food, drink a lot of alcohol, and take a lot of drugs. I'm *bigger* than you are. I sweat more. I howl like a dog. I make noise. You think anyone can make more noise than me?' (42-43)

Tyler particularly celebrates men's capacity for physical violence. Henry Giroux's analysis of Fight Club explains its importance for men:

> Violence … lets men connect with each other through the overcoming of fear, pain, and fatigue … Violence … signals its crucial function in both affirming the natural 'fierceness' of men and in providing them with a concrete experience that allows them to connect at some primal level. (cited in Wegner 177)

Most of the stories in the Grayson anthology are about killing, while Dirty Harry kills criminals both to reduce crime and to prove his manhood. Erno identifies such behaviour with masculine dominance and thus lashes out physically at his mother and his lover, Alicia, while Tyler threatens to blow up the Society's protective dome.

Tyler further identifies sexual potency as an important trait of the warrior. Initially, the Society of Cousins appears to support this construction:

> Why does a man remain in the Society of Cousins, when he would have much more authority outside of it, in one of the other lunar colonies, or on Earth? For one thing, the sex is great. Men are valued for their sexuality, praised for their potency, competed for by women. (29)

As in Isis, Gulliver, and "Seggri," however, the Society's emphasis on male sexuality reduces men to the traditionally feminine position of the sexualised object. In the Society, the sexual act revolves around women as sexual subjects, and men are expected to focus on women's pleasure.

In resisting this, Tyler seeks to reassert the phallic significance of male sexuality. Buchbinder explains that the penis becomes the phallus when it is seen as a symbol of sexual difference (78). Thus Tyler proclaims: "A dick is a sign of power. It's a tower of strength. It's the tree of life. It's a weapon. It's an incisive tool of logic. It's the seeker of truth" (7). But although he promotes his virility, Tyler remains celibate, so as to deny women control over his penis, the anatomical symbol of his phallic power.

Tyler's dedication to celibacy is based, however, on the familiar fear that women will emasculate men: "This whole place is about fucking up our *hardware* with their

software" (7). In particular, Tyler expresses an anxiety that also underlies the scientific narrative of masculinity, that the female body will detract from men's intellect by invading male consciousness, arousing desire, then refusing to fulfil it (Bordo Male Body 290).

The men of Old Holdfast are subject to similar fears. Like the Freikorpsmen, as shown in Klaus Theweleit's Male Fantasies (1987), they believe that everything male – clean, pure and honourable – is under threat by everything female – dirty, weak and dangerous (Lefanu 151). This is reflected in the Holdfast men's age taboos, which ban homosexual relationships with young boys because they have been too recently contaminated by women (Riemer 152). As Barbara Ehrenreich observes in her foreword to Male Fantasies, this "dread … of dissolution – of being swallowed, engulfed, annihilated [by] [w]omen's bodies," (xiii) is not a new phenomenon. She argues that from the Greek chieftains who launched excursions into Asia Minor, to the present-day rulers, who profess a personal commitment to non-violence yet refuse disarmament, men have embraced the largely unisexual world of war in order to escape women, and to shore up the boundaries of the vulnerable male body (xii-xiii).

Benefits of Role Reversal

Like the separatist texts, "Stories" and Conqueror also agree that fear of feminisation may strengthen men's commitment to the warrior narrative. Servan's torture of Leeja-Beda and Daya warns of the possible consequences when such men are not subject to any controls. Significantly, within the Society of Cousins in "Stories," no man ever violently abuses a woman.

Charnas and Kessel insist, however, that the benefits of role reversal go beyond protecting women. Although the Society of Cousins denies men the social dominance that the civil narrative of masculinity usually promises, it does allow them to undertake valued work in the public sphere, such as Dez and the Collegials yearned for in "Seggri." Kessel thus seeks a middle ground between Le Guin's apparent endorsement of the hegemonic civil identity, and Emshwiller's despair that another alternative can be found. He recognises

that replacing the warrior with another oppressive masculine identity is unacceptable, but acknowledges that unless men's lives are given value and meaning, they will be reluctant to change. Men are thus treated better in the Society of Cousins than many women in male-dominated societies. At town meetings, everyone – male and female – is allowed to speak, and men are allowed to choose between pursuing their intellectual interests in science and the arts, or undertaking paid work, voting, and making public decisions: "Erno was getting strokes for his rapid learning in gene techniques, and already had a rep. Even better, he liked it" (49). The recognition extends to Erno's artistic achievements. Although his poetry expresses his rebellion, Erno values the awards that it wins and looks forward to achieving bard status.

The Society also promises to free men from the burdens of patriarchy. Segal believes that, "Sometimes, in the life of every man, the weight of male tradition must prove burdensome" (26), and Erno's father, Micah, stresses that, "On Earth, for every privilege, men had six obligations" (101). The weight of this burden is questionable when compared with women's experiences of oppression in male-dominated societies. Nevertheless, men's obligations are hinted at in "The Juniper Tree" (2000), the prequel to "Stories," which explains that the Society of Cousins was founded, in part, to free men from having to prove their superiority to other men through the ownership of women. Micah argues that the Society can offer men a peaceful, fulfilling alternative: "We have what we want. I work. I read. I grow my plants. I have no desire to change the world. The world works for me" ("Stories" 101).

The rule of women in Conqueror similarly promises to be more egalitarian than the male-dominated Old Holdfast. Alldera tries to share power among the women (Wulf 126) by creating councils which encourage decision-making by consensus. Even the younger men benefit from the women's concern for fairness. Whereas the Senior men of Old Holdfast hoarded food for themselves, the women are prepared to share it.

Critique of Role Reversal

Nevertheless, Charnas and Kessel accept Lefanu's argument that the role reversal is ultimately flawed because – as the obverse of patriarchy - it often simply substitutes one gender in power for the other, thereby unintentionally valorising the masculine traits that originally supported female oppression (35). Charnas expresses this concern initially in Motherlines, when Daya fantasises about returning to Holdfast in order to brutalise and subjugate the men. In The Furies, the full extent of the women's potential for brutality is revealed. As Gwyneth Jones observes, "They have returned to the Holdfast only to demonstrate that they are … as corrupt as men, and will prove it" ("Review" screen 4).

Kessel similarly problematises the Society of Cousins' assumption that female violence is acceptable because it protects women from the greater violence of men. This claim seems to be justified by the Society's low crime rate but, significantly, women's vigilante acts against men are not recorded. "Stories" thus echoes Bell Hooks' doubts that women, if empowered, would think differently about violence, or behave less violently than men (cited in Segal 269).

However, Merrick believes that reversing oppressive practices in fiction can usefully draw attention to the often ignored inequities of the contemporary gender order (245). Erno's complaints about being invisible draw attention to the way the civil narrative of masculinity impacts on women in the real world, resonating with the way women have historically been silenced, ignored and excluded from the public sphere. "Stories" reverses the tradition of reducing women to sexual beings devoid of intellect. Erno is humiliated by a teacher in punishment for showing too much intelligence and initiative, and sexist jokes promote a stereotype of brainless men who are ruled by their sexual desires.

Paid work has traditionally been a cornerstone of masculine identity, status and power (Collinson & Hearn 62), so the Society discourages men from pursuing it. In the process, it reverses the patriarchal practice critiqued by Pateman, of confining women to the domestic sphere and treating them as second-class citizens. Although men are allowed to pursue their intellectual interests:

> [T]his is not accorded the designation of *work*, and all practical decisions as to what to do with any creations of their art or discoveries they might make, are left to voters, who are overwhelmingly women. ("Stories" 45)

Significantly, only those in paid work are allowed to vote, and the Society discourages men from joining the paid workforce:

> Male workers earn no honours, accumulate no status. And because men are always outnumbered by women on such jobs, they have little chance of advancement to a position of authority. They just can't get the votes. (45)

In addition, the Society denies men the right to own private property, thus forcing them to remain financially dependent on their mothers and sisters.

"Stories" intimates that the women adopt these oppressive practices because of their persistent fear of men. The aphorism, "Keep your son close, let your daughter go" (22), is uncomfortably close to, "Keep your friends close, keep your enemies closer." Such fears have suppressed the hope of the original founders, that the Society might encourage men to construct a meaningful alternative to both the warrior and civil masculine identities: "The cousins are a new start for men as much as women. We do not seek to change men, but to offer them the opportunity to be other than they have been" (33).

By showing the injustices of the Society, Kessel risks blaming women for men's misbehaviour, and repeating the "flasher" condemnation of female power. "Stories" implicitly criticises Alicia for dismissing Tyler's complaints as a ploy to get laid, and Erno's mother for refusing to acknowledge the faults of the Society: "She was comfortable in the world; she saw no need for alternatives" (23). Lefanu warns of the difficulty of escaping the weight of woman-hatred that has traditionally been at the core of male-authored role reversals (37). Kessel is aware of this, and expresses concern that his feminist contemporaries might think he is uncritically supporting Erno's and Tyler's rebellion: "[M]aybe I too convincingly portrayed the disaffection and resentments of a seventeen-year-old boy who has been too pampered his entire life" ("Speech" 104).

However, Kessel counters this apparent critique of women by showing that Erno is motivated as much by an adolescent desire to rebel, as by a genuine concern that Tyler's complaints be heard: "The crush of people only irritated Erno. He had been one of the first

to catch on to Durden, and the room full of others, some of whom had probably come on his own recommendation, struck him as usurpers" ("Stories" 3). Kessel further indicates Erno's and Tyler's immaturity by referencing the Bill Watterson comic, Calvin and Hobbes. Watterson's Calvin, a six-year-old boy, and his tiger friend, Hobbes, create the boys'-only club, "GROSS." Tyler's plan for biological warfare shares this title, which in both texts stands for "Get Rid Of Slimy girlS." Other men in the Society of Cousins also question the validity of Erno's and Tyler's rebellion. One observes, "Personalised male power has made the history of Earth one long tale of slaughter, oppression, rape, and war" (33).

One of the first, and still one of the most influential writers of feminist SF, Charnas is even more careful to avoid condemning her female characters, by showing that their fears of men are justified. Servan tortures Leeja-Beda until she goes mad and murders Salalli's husband, who fails to heed her warnings about the treachery of white men. At the conclusion of Conqueror, Alldera encourages the women to remember Servan, so that they will remain vigilant for other men who may try to reclaim the warrior identity. Thus, whereas Kessel and Le Guin jump ahead to critique women for their use of a power that they have never held in the real world, Charnas insists that women must first find a way to overcome their own oppression. Servan's ever-threatening presence warns that the post-patriarchal society is not here yet, and that the state in-between is fragile (Mohr 471).

Nevertheless, Charnas also warns that the fear and anger that motivate role reversal can harm women. In The Furies, the women cry in their sleep because they have become brutal killers, and in Conqueror, Alldera realises that until the women overcome their fears, their victory will be incomplete: "Where safety may seem to be, we create pain and fear to keep our defenses sharp, our suspicions high, to make sure we aren't taken by surprise by enemies, not ever" (98). Sorrel warns that holding on to such fears denies women the chance to construct a new way of life: "Didn't harking back always to ancient wrongs distort perspective, distracting from more recent happenings?" (41). Fear can also become a self-fulfilling prophecy. Denied rights and power by the women, the men of Conqueror seek to awaken the Bear spirits within themselves.

Their myth of an unspoilt, primitive masculine identity recalls the fantasies of the anti-feminist men's movement of the 1980s, which emerged in the face of growing anxiety about the repression and softening of men (Bordo Male Body 249). Although many men in the real world enjoy status and power as a result of their work in the public sphere, some, such as working class men, are denied access to the upper echelons of bureaucratic society. These men often respond by valorising a more violent "macho" identity, reminiscent of the warrior, which they insist is more masculine than the identity constructed by the "soft" civil narrative. Much of Kessel's work suggests that many middle class men fear that this accusation is true. In "Mr Hyde Visits the Home of Dr. Jekyll" (1989), Jekyll yearns for the violent appetites of his alter-ego, while in "Man" (1992), the intruder in the basement represents the dark, uncivilised aspect of man that must be released to save men from ineffectuality and invisibility. Fight Club's Durden likewise personifies the destructive male essence hidden within the feminised narrator. "Stories" suggests that this "primitive" masculine identity may be even more appealing to men living in a role reversal society. Erno is attracted by its promise of recognition and power, and inspired when Tyler rigs an explosion that paints "BANG! YOU'RE DEAD!" (63) on the lunar dome, because it reminds the women of their vulnerability.

Beyond Role Reversal

Therefore, just as Le Guin and Emshwiller see the physical separation of women and men as an inadequate solution to gender oppression, Charnas and Kessel imagine how their characters might move beyond role reversal towards gender equity. 1970s and 1980s role reversal SF also commonly looks forward to a less oppressive system, yet Conqueror and "Stories" are unique in imagining role reversal as a necessary step that must first be worked through in order to reach a more equitable solution. Charnas came to this conclusion while writing The Furies:

> I wanted to get right to the resolution of women winning their homeland back and making a new, more promising start; but it wouldn't go and it wouldn't go, and at length I realised that I was trying to skip over a necessary stage that I just didn't want

> to get into, and that was the actual winning of a war against the fems' ex-masters, the Holdfast men. (Charnas & Cavalcanti 10)

Charnas further acknowledges the need for the pain and anger that motivate role reversal: "[W]ithout this type of anger, necessary changes never happen, because you need a powerful fuel to drive you past all the barriers that stand in your way" (cited in Clemente "Of Women" 71). In The Furies, Alldera warns against repressing this anger and trying to move on too soon: "[W]ho can make a new, whole self without spending the ocean of old poisons first?" (268).

Nevertheless, Charnas and Kessel insist that role reversal can only be a temporary stage, because most women's love for men and boys will make its inequities unacceptable. This claim, however, raises problems in "Stories." To some extent, the text repeats the problematic "solution" offered by many of Kessel's role reversal predecessors and separatist SF contemporaries, who also rely on "subversive" heterosexual relationships to motivate change. Whereas Conqueror subverts heterosexuality as a key marker of hegemonic masculinity by positing male homosexuality as the norm, "Stories" continues to valorise this trait. Despite the claim that homosexuality is openly practised and accepted in the Society of Cousins, men are most valued for the sexual pleasure they give to women, and encouraged to become "Good Partners" (22). Although Erno has experimented with boys, he is best known for, "the clumsy, earnest intensity with which he propositioned almost every girl he met" (3).

However, "Stories" challenges the "flasher" role reversal texts, in which the kiss restores men to dominance, by suggesting that heterosexual love can instead inspire understanding, acceptance and change (Donawerth "Genre" 33). This is first demonstrated in the short story, "Elementals" (1925), from the Grayson anthology, when Latimer and Catherine each risks starvation to ensure the other's well-being. Erno experiences similar feelings for Alicia. When they make love, his frustrations about the Society of Cousins disappear, and he experiences a connection that he likens to coming home. Significantly, though, Kessel implies that love that is not romantic can likewise dissuade men from

reasserting their dominance. Erno's love for his mother and sisters makes him laugh at Tyler's attempts to reduce all women to dangerous sexual objects.

While "Boys" and "Seggri" similarly acknowledge the power of love between a parent and a child, its subversive potential is constrained because the boys are removed from their mothers at an early age. In contrast, the women of New Holdfast live in the same society as their sons, and the love that develops as a result of their daily interaction makes some hesitate to treat the boys badly. Even though Veree is not Sorrel's biological son, her love for him encourages her to look for the good in other men, and she argues that Veree represents the innocence of all male children: "He's just a child like any child, a little person, so open to the world and so full of possibilities" (220). Her example encourages other women to question the role reversal. Beyarra remarks, "People need to be reminded that men must be made human again somehow, and your feelings about Veree are that reminder" (156).

Even more importantly, in terms of the conversation about masculinities, Conqueror shows that love for children can also inspire men to change, as Setteo demonstrates when he sacrifices himself to the "Bears" to save Veree. As a castrated man, Setteo is denied the virile warrior identity, and this distance allows him to identify its costs, and to seek an alternative for the next generation of boys. If the Bears are read as a symbol for the warrior narrative of masculinity, then Setteo sacrifices himself to prevent this identity from claiming and devouring the young boys. If, on the other hand, the Bears represent the Fems' need for revenge, then Setteo presents himself to the Bear's claws (Sheel's arrow) as a final sacrifice, so that the women can start creating a better life for the boys he leaves behind. Charnas warns, however, that as well as being inspiration for the future, children can be used to reinforce male dominance. Salalli obeys Servan out of fear for her daughters, and hopes that her son will adopt Servan's warrior identity instead of becoming another victim.

Children nevertheless remain central figures of hope. Conqueror and "Stories" offer a rejoinder to both the problematic optimism of "Seggri," and the pessimism of "Boys," by

acknowledging that adults may struggle to overcome their gender socialisation, but arguing that the next generation has the potential to build upon, and go beyond, the partial achievements of their elders. Problematic, though, is Conqueror's implication that gender equity will follow if boys can be taught to reject the warrior identity. Although it is crucial to teach boys that violence is unacceptable, Jordan and Cowan show that many boys in the real world have already been taught to restrict the warrior ideal to the realm of fantasy, with little impact on men's dominance of women.

Elizabeth Wulf suggests that Charnas' depiction of women is more realistic, when she argues that the New Free who were rescued in Furies generally harbour less resentment for their former masters, and thus illustrate the generational divide between radical second- and third-wave feminism (128). This is debateable, as women in the real world have never achieved role reversal and, moreover, many contemporary young women are ignorant of, or uncomfortable about, the demands and achievements of second-wave feminists. Yet Conqueror does show that the women who have inherited better conditions from their foremothers have a responsibility to invent new strategies for achieving gender equity.

Sorrel, in particular, accepts this responsibility. Although she inherits the memory of slavery from her mother, she is not burdened by having experienced it herself (Mohr 471). Eykar believes that this will allow her to realise her parents'[10] unfulfilled potential:

> He shared this lamplight with someone attractive, intelligent, and daring, and she was – maybe – the result of something bitter and crippled that had happened between himself and Alldera years before. Potentialities destroyed or closed off in both of them now lived, perhaps, in this young person. (Conqueror 148)

When she helps to defend Lammintown against Servan's men, however, Sorrel begins to understand the Free Fems' fears, and the vulnerability of their freedom. Her critique of the role reversal is subsequently balanced by her recognition of the risk posed by a reinstated patriarchy.

"Stories" similarly invests hope in the younger generation. Because, like Sorrel, Alicia has never lived in a male-dominated society, she is less burdened by fear than the

[10] Sorrel's parentage is uncertain because Alldera was raped by both Eykar and Servan. Nevertheless, Eykar looks upon Sorrel as his daughter, and she ultimately accepts him as her father.

women who have recently emigrated from Earth. Lack of first-hand experience, however, can also be detrimental. Alicia and her friends believe that women on Earth will inevitably be raped if they get into an elevator with men, thereby reducing the complexities of patriarchy to a simplistic belief in the evil of all men.

Even more important in relation to their hopes for gender equity, are Kessel's and Charnas' ideas about the younger generation of men. Whereas Emshwiller's "Boys" assumes that young men will ultimately remain trapped by their society's dominant gender assumptions, Conqueror and "Stories" insist that they can, and indeed must, reject the warrior ideal. Connell stresses that it is vital to show men consciously rejecting an oppressive masculine identity, because a de-gendered politics of social justice cannot proceed without an attempt to dismantle hegemonic masculinity (232).

As in "Seggri," rejection of the warrior identity is motivated largely by the men's growing awareness of its costs to themselves. Setteo warns the Bear Cult men that the Bears will devour them, while Eykar shows that older men can also be critical when he remembers Old Holdfast as a place of institutionalised cruelty, where even the Senior men were dogged by fear. Conqueror acknowledges, though, that such costs will often be outweighed by the warrior identity's perceived benefits. Servan recognises that his leadership is vulnerable and that playing the Sunbear constrains his freedom, but he values the adulation and power that it offers.

Tyler likewise believes that the benefits bestowed by the warrior persona outweigh its costs. Yet "Stories" follows the narrative trajectory of Fight Club, in which the narrator eventually realises that this hegemonic ideal results in mayhem, violence and death for the men who embrace it. Erno comes to a similar realisation when he and Tyler expose themselves to the sun's radiation flare in order to prove which is the superior man, illustrating Kessel's claim that, "The men who cheer the warrior cheer their own enslavement" ("Speech" 104). Kessel describes the Grayson anthology as a, "cultural sign of a time that isn't quite here any more" (cited in Snider), and Erno finally accepts that the

warrior identity that the anthology idealises is as outdated as its references to brogues and knickerbockers.

Yet "Stories" and Conqueror acknowledge that many men will struggle to realise the costs of hegemonic masculinity by themselves. In "Seggri" and "Boys," separatist social structures make it difficult for women to socialise men differently, but the fictional role reversal societies of Conqueror and "Stories" show that women may have to pressure, if not force, men to give up the warrior identity. Significantly, given the lack of power experienced by most women in the real world, both narratives look for methods apart from brute force by which women can encourage men to change. As Beyarra remarks in Conqueror, "[T]here have to be rewards too, don't there? You can't teach anyone to act better by just hammering and hammering on them no matter what they do!" (396). These rewards are tightly constrained, though, by Charnas' realisation that many boys in the real world are already taught by women (like Jordan and Cowan's kindergarten teachers) to set aside the warrior identity, and are rewarded with power and social dominance. Beyarra and Daya thus offer only the vague hope that the Moonwoman religion will encourage men to construct a more peaceful, equitable identity. Daya chooses the symbolic site of Endpath for the men's religious conversion, transforming a place of masculine power, violence and death, into one that offers a non-violent alternative.

Conqueror insists that literature – particularly historical literature – can be vital in helping men and women alike to avoid repeating the mistakes of the past. In an interview, Charnas warns, "[W]hen we lose the experience of the past, its lessons melt away" (cited in Gordon "Closed" 461), and Eykar repeats, "People who don't know the past … inevitably keep making the same mistakes their forebears made" (Conqueror 108). Just as important are oral myths and stories that motivate people to seek a better future. Motherlines first demonstrates the power of myths to inspire social change when Daya's stories of heroic Free Fems encourage the women to take action against the men of Old Holdfast. Once the men have been defeated, new myths and stories emerge which encourage the men to take on an alternative masculine identity. The Bayo-born, for instance, create a myth that

encourages men to see castration as a blessing that returns them to full humanity, while another envisages a land of abundance where men and women live together in peace and happiness.

Literature is likewise a central concern of "Stories," which has been described as an exploration of, "how we construct gender roles by telling ourselves stories" (Tiptree). While the Grayson anthology promotes the warrior identity, the serials read by Pamela's boyfriend encourage men to relinquish domination. These stories present romanticised images of men struggling against the demands of the patriarchal system until a woman arrives to take care of them.

Although women in real life can use such tools to encourage men to change, "Stories" and Conqueror finally insist that men themselves must actively reject the warrior narrative. Initially, Erno refuses this responsibility when he denies that his destructive behaviour may justify the women's control: "Yes, he had the GROSS file in his pocket, yes he had hit Alicia – but he was no terrorist. The accusation was just a way for the cop to ignore men's legitimate grievances" (96). Yet, like the narrator of Fight Club, Erno finally takes responsibility for his actions when he rejects Tyler and returns to the colony to accept his punishment. At this point, he moves beyond the shadow of Calvin who, true to his name, claims that his trouble-making actions are outside his control, and that he is a simply a product of his environment, a victim of circumstance.

Conqueror similarly demands that the men overtly reject Servan's warrior ideal. Alldera explains:

> 'Men generally want someone to do it for them – us, of course – but in the end it's their own job … Drawing the line … between what a man may do and what he may not do and still have other men call him a man.' (401-2)

Galligan accepts this responsibility when he kills Servan to protect Daya, the woman he loves. His actions are reinforced by Eykar, who creates a ritual that forces the rest of the men to choose publicly between remaining committed to the Old Holdfast ideals and following Servan into death, or accepting that the warrior has no place in New Holdfast. The consequences of the "wrong" choice raise questions about how genuine the men's

rejection is. Nonetheless, the symbolic significance of a widespread public disavowal of the warrior narrative is undeniable.

Missing from both texts is the equally important demand that men also reject the inequitable civil ideal, although this is implied by the Society of Cousins' social structure. As Connell reflects, the rejection of one construction of hegemonic masculinity does not automatically equate to men relinquishing social dominance. He insists, nevertheless, that renunciation can provide the space within which new personal qualities can grow (125; 132). Eykar first demonstrates this in Walk when he refuses to let his society discard him (Lefanu 155). It is this refusal that finally allows him, in Furies and Conqueror, to act as a role model for the other men. In particular, Eykar's admiration for Alldera shows the possibility of tolerance and friendship between men and women (Clemente "Plugged" 36). Furthermore, his relationship with Setteo demonstrates the possibility of love and affection between men, and his relationship with Sorrel encourages other men to take a positive role in parenting.

Payder is another positive role model. His passion for books and work as a historian demonstrate that men can construct a meaningful, non-violent identity in New Holdfast. He remains, however, under the close supervision and direction of the women, and Conqueror is unable to show how men could otherwise be dissuaded from one day reasserting some form of patriarchy. Nevertheless, Payder comes closest to fulfilling Setteo's hopes, expressed in The Furies, that the Free Fems' return would transform the men into something between the traditional extremes of male and female. According to Edley and Wetherell, such conversions are significant, since individual men have the potential to change the cultures that define them (108). This is borne out by the conclusion of Conqueror. Although many men despair and die in the six months following Servan's death, others choose to follow the example of Eykar, Galligan and Payder. Fewer and fewer attend the Bear Dances, while an increasing number ask the women for sponsorship.

As in "Seggri" and "Boys," these men are all white, and Conqueror thus risks repeating the tendency of much SF to universalise this hegemonic construction of "Man."

However, Charnas' exclusion of men of other races is a deliberate illustration of white men's fear of the Other. In Walk, she explains that after the apocalypse, the white men enforced their hegemony by wiping out other races which they feared might threaten their power and control. The discovery, in Conqueror, of the dark-skinned clans, reinforces Gramsci's claim that no hegemony is ever absolute.

In contrast, the inclusion of men of various races in "Stories" is largely unremarked. Men are free to join and leave the Society of Cousins as they wish, but the narrative evades addressing the race and class differences, or alternate sexualities, which may have inspired some men to reject Earth's white, straight hegemonic ideal. Thus, like "Seggri" and "Boys," "Stories" lags behind contemporary masculinities theorists, such as David Marriott, Michael Kimmel and Daniel Boyarin, who explore the complex relationship of black, Latino, Jewish and homosexual men, with the masculine hegemony.

Conclusion

The ongoing focus on white (and in Kessel's case, straight) men implies little progress in the conversation about masculinities from pre-Tiptree Award role reversal SF. The Tiptree Award winners make an important new contribution, however, by examining the resistance of such men to change. Role reversal SF of the 1970s and 1980s predominantly assumes that oppressed men in an invented matriarchy will embrace change and work towards gender equity in order to escape their social inferiority. In contrast, Charnas and Kessel acknowledge the strength, in both the fictional role reversal society and the real world, of men's commitment to hegemonic masculinity, with its assumption of male superiority. Through their male characters, they also recognise men's aversion to adopting a "feminine" identity. They further warn that an attempt to move beyond role reversal in their fictional societies may simply lead to the reinstatement of male dominance and the subjugation of women. Hence, Conqueror and "Stories" move away from condemning women for a power that they have never actually held in the real world, and

instead insist that men must definitively reject a hegemonic masculine ideal which asserts men's right to dominate women, before gender equity can be attempted.

Like "Seggri" and "Boys," though, Conqueror and "Stories" primarily explore how men might be convinced to give up the warrior identity. Kessel does address the civil narrative of masculinity through the structure of the Society of Cousins, but his main concern is the continued appeal of the warrior, particularly to men who are denied privileges and power in the public sphere. "Stories" makes an important statement about how such men may seek to reinstate the warrior ideal, drawing it back from the realm of fantasy.

The women of Conqueror are similarly wary of men's continued fascination with the warrior. In 1974, in Walk, Charnas made a powerful original statement about this identity, highlighting men's violence towards women. Le Guin's "Seggri" and Emshwiller's "Boys" responded by showing that men can suffer too, even, in the case of "Seggri," at the hands of women. Although published earlier than "Boys," Conqueror and "Stories" offer a further rejoinder, warning that although men indeed suffer, they are still not to be trusted.

Such wariness acknowledges that men in the real world who are forced/encouraged to relinquish one dominant masculine identity will most likely construct another. Yet the focus on the warrior leaves Charnas and Kessel little space to explore the converse trend, more prevalent in contemporary Western societies, of men voluntarily setting this ideal aside in favour of an even more powerful civil identity. Thus, Conqueror and "Stories" finally offer only a deferred hope that the next generation may find a way to construct an alternative non-dominant masculine identity, and a more equitable society, than the writers themselves can currently imagine.

Other SF writers choose to leave aside the problems of envisaging equitable social structures, and instead carry forward the SF conversation about men by using corporeal tropes. In both the 1991 Tiptree-shortlisted He, She and It, and 1995 Award-winner The Memoirs of Elizabeth Frankenstein, Marge Piercy and Theodore Roszak discuss the

possibility of physically constructing “made men” who may either reinforce or subvert hegemonic masculinity. By examining the motivation of the men who seek to construct such artificial life, Piercy and Roszak identify the scientific narrative as another dominant masculine ideal, and show that it can be just as destructive as the warrior and civil narratives.

CHAPTER 4: MASCULINIST SCIENCE AND MADE MEN

While some SF writers use fictional separatist and/or role reversal social structures to critique hegemonic masculinity, a third group of SF writers approach the conversation about masculinities from a corporeal perspective, using the trope of the manufactured man. "Made men" (and women) in fact form a key SF trope. They take the form of robots, androids, cyborgs and technologically-produced humans in countless written texts, from Mary Shelley's Frankenstein (1818) to Karel Čapek's R.U.R. (1921), and from Isaac Asimov's I, Robot (1950), to C. J. Cherryh's Forty Thousand in Gehenna (1983) and Cyteen (1988). Numerous examples have also appeared in SF films and television like Robocop (1987) and the Terminator series (1984-2009).

While Asimov, most notably, offers a positive vision of benevolent robots created to free humans from the mundane demands of their daily lives, some women writers, such as Shelley and Cherryh, critique the scientific narrative of masculinity embraced by the creating scientists. This narrative runs parallel to the civil masculine identity in that both valorise objectivity, rationality and reason. But it differs in idealising the individual genius who it often portrays as being misunderstood and opposed by "lesser" men working in the bureaucratic fratriarchy. Shelley and Cherryh, among others, point out the limitations and destructive potential of this scientific ideal, which operates at the expense of the emotions, the body, and an acceptance of social responsibility. In particular, they emphasise the destructive consequences for women of a science which asserts men's superiority over women and nature alike. Finally, they condemn the scientists who seek to free themselves from dependence on women by appropriating female powers of reproduction.

These same women writers also explore the potential of manufactured men to rebel against their creators. In addition, those writing in the last decades of the twentieth century, such as Cherryh and Marge Piercy, draw on the work and experience of female scientists and SF writers who, influenced by second-wave feminism, have sought to develop an

alternative form and practice of science which emphasises the scientist's connection to, empathy for, and interaction with nature. Presented as a real, viable, powerful, and often superior alternative to masculinist science, such visions convey the writers' hope that both science and its manufactured men can be freed from the control of those who embrace the scientific masculine ideal.

In order to demonstrate how the writers are influenced by second-wave feminism, this chapter begins by outlining the critique of real-world science offered by feminist theorists. I then review critics who discuss how literature, and some SF in particular, extends this critique and offers an alternative conception of science. Next, starting with Shelley's Frankenstein, I discuss SF novels and short stories that specifically explore the figure of the manufactured man, created in line with the maker's scientific ideal. I note that while Shelley contrasts the creating scientist with a more socially responsible "civil" man, the majority identify the commonalities of the two hegemonic narratives. Finally, I argue that Theodore Roszak's Tiptree Award-winning The Memoirs of Elizabeth Frankenstein (1995) and Marge Piercy's shortlisted He, She and It (1991) follow this tradition, but where Roszak draws predominantly on a dated conception of 1970s feminism, Piercy engages with contemporary feminist theorists like Donna Haraway to make a new contribution to the discussion of hegemonic masculinities in "made man" SF.

Feminist Critiques of Masculinist Science

A sustained feminist critique of science and scientific practice first emerged in the 1970s. Second-wave feminists built upon the work of 1960s theorists like Thomas Kuhn, whose The Structure of Scientific Revolutions (1962) argued that science does not progress as a linear accumulation of new knowledge, but instead undergoes periodic paradigm shifts in which one paradigm and its scientific theories are superseded by an incommensurable new scientific approach (Stanford). Anne Cranny-Francis, Evelyn Fox Keller and Helen Longino consider that the ideas developed by Kuhn, Paul Feyarabend and N. Russell

Hanson opened the way for subsequent feminist critiques of the masculinist bias of science. Kuhn and the others stated that scientific knowledge is always influenced by theoretical commitments, and that the way it is compiled and used is a function of bourgeois ideology, with its characteristic class, race and gender discourses (Cranny-Francis 45; Keller & Longino 1).

In the 1970s and 1980s, feminist theorists including Keller and Dorothy Smith argued that modern science is particularly based upon, and valorises, a number of traditionally masculine traits such as objectivity, rationality and reason. In Reflections on Gender and Science (1985), Keller notes that science has been produced almost exclusively by white, middle-to-upper class men (7). However, just as hegemonic masculinity has shaped science, so too has science shaped dominant constructions of masculinity (43). According to Keller, the evolution of modern science offered men a new basis for self-esteem and a way to prove their intellectual prowess and superiority to men who pursued a more "mundane" bureaucratic path to power in the public sphere. Thus, if concepts of rationality, objectivity, and the will to dominate nature supported the development of a particular vision of science, at the same time they helped to institute a new definition of manhood (64) which, alongside the civil narrative, superseded the more passionate, corporeal and overtly violent warrior identity.

Since the 1980s, feminist theorists and scientists including Donna Haraway, Linda Birke and Karen Barad have challenged the masculinist construction of science, both in theory and practice. While feminist empiricists, such as Marlene Zuk and Patricia Adair Gowaty, argue that a feminist awareness will remove the biases that prevent scientists from achieving a clear, objective view of nature, Haraway and Barad insist that all knowledge – feminist or otherwise – is influenced by ideology, and is therefore necessarily partial and situated. In addition, Barad draws upon the earlier work of female scientists like Barbara McClintock to argue for a performativity-based science which challenges the traditional notion of the passivity of nature. Instead, Barad asserts that knowledge is produced through ongoing "intra-action" (814) between active matter (human and non-human) and discourse.

According to Keller and Carolyn Merchant, the contemporary masculinist conception of science first emerged in the late sixteenth/early seventeenth centuries. At that time, Francis Bacon (1561-1629) and the Royal Society (1660-) began to promote the ideal of an objective, rational science that was dedicated to dominating, controlling, and exposing the secrets of nature. Merchant proposes that this new "mechanical philosophy" conceived of the world through the metaphor of the machine. Instead of viewing nature as a complex, living organism, scientists began to imagine it as a system of dead, inert particles, moved by external forces, and bound to a rational system of laws (85-86).

Alongside the new mechanical philosophy, however, alchemy continued to exert an influence throughout the seventeenth century. Keller contrasts Bacon's metaphoric ideal of the superman, and his root image of a chaste, lawful marriage between mind and nature that would make nature man's slave, with the alchemists' ideal of the hermaphrodite, and with their root image of coition, the conjunction of mind and matter, male and female (48). According to Charles Webster, even some scientists within the Royal Society preserved a remarkably close connection to their alchemical forefathers (64). Karin Figala identifies Isaac Newton as one such figure, who attempted a synthesis of his occult-alchemical and exact-scientific research (370).

Despite the persistence of the alchemical tradition, Bacon's philosophy informs the model of science which has largely endured to the present day. Mary Tiles identifies objectivity, logic and rationality as key features of this scientific vision. She argues that Bacon saw these traits as proof of male superiority: by embracing these ideals, Man would demonstrate that he is capable of transcending feminine Nature by virtue of his intellect (232). René Descartes (1596-1650) similarly promoted objectivity in an attempt to sever subject from object and to allow man to transcend the limitations of the material. According to Longino, Descartes believed that only an unattached, disembodied mind could achieve true knowledge cleansed of all faults, impurities and uncertainties (266). Moria Gatens points out the gendered nature of this mind/body dichotomy. Women are assumed to be inferior because they suffer more from the intrusions of the body (60). Sadie Plant argues

that it is this feminine materiality that men have long sought to transcend. The body, and in particular the womb, is seen as a cage, and biology as a constraint which prevents men from rising above the grubby concerns of the material (111). Kathleen Woodward believes that it is this fear of, and distaste for, the maternal body that inspires male scientists' fantasies of immortality, and their ambitions to appropriate women's reproductive powers (292).

In Tiles' view, such gendered notions continue to feed the modern insistence on the objectivity of scientific knowledge, and the errant belief that science is not materially conditioned, and hence is value-free (232). Sandra Harding complains that the belief in universal, immutable truths permits scientists to remain unconcerned about the origins or consequences of their practices, and to elide the social values and interests they support (246). Furthermore, Keller warns that the prioritisation of rationality and objectivity reinforces women's exclusion from science: because objectivity has long been identified with masculinity, scientific thought is commonly identified as male thought (76).

Keller further believes that the modern emphasis on practical experiments reflects a particularly masculinist value system. Experiment - a "doing" devoted to "finding out" - reinforces a traditional active male/passive female binary which has long been used to justify women's exclusion from the public sphere (37). For Tiles, the emphasis on experiment promotes the belief that Man must not only illuminate, but must also seek to dominate nature (228). Genevieve Lloyd and Carolyn Merchant identify this as the central and most dangerous feature of the modern scientific vision, arguing that in seeking to dominate nature, men also seek to dominate and control women (Lloyd 41-42; Merchant 77).

Lloyd shows that the association between women and nature has a long history in Western culture. The early Greeks, for example, connected women's capacity to conceive with the fertility of nature (41-42). Merchant claims that until the sixteenth century, this was a largely positive image: the earth was commonly conceived of as a nurturing mother who provided for the needs of mankind. Alongside this positive vision, however, was the notion of a wild, uncontrollable nature that threatened violence and chaos. Merchant argues

that this second image reinforced the belief that men needed to attain control over women and nature alike (77). This was to be achieved through rational knowledge which, as Lloyd explains, was seen to be capable of transcending these unruly natural feminine forces (41). Or, as Keller puts it, science promised and promoted the simultaneous vanquishing of nature and female voracity (61). She observes that such references to "vanquishing" and "mastering" nature, to, "storming her strongholds and castles," makes science sound like a battlefield (123). As in the warrior narrative of masculinity, then, images of violence and aggressive sexuality combine in this supposedly asexual scientific vision. Keller complains that although Bacon favours a metaphor of the forceful and aggressive seduction of nature over simple violation or rape, the distinction is often too subtle in his writings (37).

Since the 1970s, feminist theorists and scientists have sought to overcome such masculinist bias. According to Keller, Longino and Elizabeth Grosz, the primary aim of 1970s liberal feminists was to identify the barriers that had historically excluded women from practicing science. These early feminists further sought to challenge the claim to masculine superiority made by both the scientific and civil narratives by bringing to light female scientists who had been erased from the historical record. Rather than rejecting scientific practices as being hopelessly patriarchal, liberal feminists sought to extend them, so that they dealt with objects and issues of interest to women that had previously been excluded (Keller & Longino 2; Grosz 95).

Kasi Jackson claims that feminist empiricists in the late twentieth and early twenty-first centuries continue to pursue a similar goal:

> The feminist empiricist critique emphasises an image of scientists "looking at" an external nature obscured by preconceived notions that science, informed by feminist analyses of androcentrism and other gendered biases, helps remove. (212)

Patricia Adair Gowaty believes that feminist awareness can improve scientific methodology and get closer to "reality," by clarifying the view of nature to be obtained through the scientific "lens" (Jackson 208):

> Being self-conscious about my politics has helped to make my experiments better than they might otherwise be, because I institute a variety of controls that others

> might also use, and would no doubt use, if they were more aware of their own biases. (cited in Jackson 209)

Donna Haraway, however, critiques the empiricist argument that a feminist science would be more holistic than masculinist accounts (Jackson 212). In Primate Visions (1989), she acknowledges the influence of Bruno Latour and Stephen Woolgar, whose Laboratory Life: The Social Construction of Scientific Facts (1979) rejects all forms of epistemological realism and instead argues that all scientific practice is thoroughly social and constructionist (Primate 6). Haraway similarly insists that all scientific knowledge is socially situated, and she thus offers an alternative vision of scientific objectivity: "Feminist objectivity is about limited location and situated knowledge, not about transcendence and splitting of subject and object" ("Situated" 254).

Long before Haraway, rejection of the subject/object dichotomy was a key feature of Barbara McClintock's scientific practice. After receiving her PhD in botany from Cornell University in 1927, McClintock worked in the male-dominated field of genetics, receiving the Nobel Prize in 1983 for her discovery of genetic transposition. Foreshadowing second-wave feminist theory, McClintock emphasised the importance of the scientist connecting and empathising with nature, and allowing it to guide enquiries:

> [M]uch of the work done is done because one wants to impose an answer on it – they have the answer ready, and they [know what] they want the material to tell them, so anything it doesn't tell them, they don't really recognise as there, or they think it's a mistake and throw it out … If you'd only just let the material tell you. (cited in Keller 162)

Tiles and Keller both cite McClintock as an influence on their own scientific thought. Like McClintock, Tiles insists that scientists will learn more by conversing with nature than by putting it on the rack and forcing it to reveal its secrets (221). Keller further argues that an emphasis, such as McClintock's, on connection and conversation, must influence how science is practiced since the questions asked about objects with which one feels kinship differ from those asked of objects that one sees as distant and alien (67).

Since the 1990s, theorists like Donna Haraway, Lynda Birke and Karen Barad have extended the emphasis on connection in order to argue for a performativity-based science

which acknowledges nature as an active participant in the construction of knowledge. Haraway writes:

> [T]his will not be a tale of the rational progress of science, in potential league with progressive politics, patiently unveiling a grounding nature, nor will it be a demonstration of the social construction of science and nature that locates all agency firmly on the side of humanity … [T]he world has always been in the middle of things, in unruly and practical conversation, full of action and structured by a startling array of actants and of networking and unequal collectives. ("Promises" 77)

For Haraway, the "array of actants" includes humans and non-humans – both organic and technological. She thus offers cyborgs and companion species as the two key figures of her scientific vision. In her seminal essay, "A Cyborg Manifesto" (1985), she argues that the cyborg breaks down the boundaries between both human and animal, and organism and machine:

> Late twentieth-century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed … Our machines are disturbingly lively, and we ourselves frighteningly inert. (152)

By 2003, however, Haraway recognises the problems of the masculinist origins and control of the cyborg, and instead offers companion species, such as dogs, as evidence of the breakdown of the boundaries between the human and non-human: "Companion species take shape in interaction. They more than change each other; they co-constitute each other, at least partly" ("Companion Species" 307).

Karen Barad's theory of "agential intra-action" (814) similarly insists on recognising matter (nature) as an active participant in the world's becoming (803). She contends that notions of materiality and discursivity must be reworked to acknowledge their mutual entailment (820):

> Neither is articulated/articulable in the absence of the other; matter and meaning are mutually articulated. Neither discursive practices nor material phenomena are ontologically or epistemologically prior. Neither can be explained in terms of the other. Neither has privileged status in determining the other. (822)

In other words, Barad opposes a vision of nature as either a passive surface awaiting the mark of culture, or the end product of cultural performances (827): "The dynamics of intra-activity entails matter as an *active* 'agent' in its ongoing materialisation" (822).

Like Barad, Lynda Birke, Mette Bryld and Nina Lykke move away from a hierarchical opposition between the human/cultural subject and the animal/natural object, by revealing how humans and animals engage in mutual decision-making to co-create behaviour and scientific knowledge: "[N]on-human animals are beginning to appear as actors and as subjects of a life, not merely objects of study; they are not simply acting out their instincts but are engaged in complex decisions about their lives" (Birke, Bryld & Lykke 174).These feminist theorists offer performativity-based science as a viable and valuable alternative to the masculinist approach still favoured in the real world.

Critical Reactions to Science and Scientists in SF

Some SF writers have engaged in conversation with feminist theorists to likewise critique masculinist science and explore alternatives. However, Rosslyn D. Haynes observes that much Western literature, and SF in particular, idealises the male scientist as a hero, adventurer and saviour. Although Haynes concludes that "mainstream" literature tends to favour the more "socially responsible" civil man and presents overwhelmingly negative characterisations of the maverick scientist, she also traces a tradition of heroic scientists who are valorised for their masculine attributes. Haynes cites Francis Bacon's New Atlantis (1626) as the progenitor of this tradition. Reflecting his theoretical ideas, Bacon's fiction conflates the scientific and civil narratives by positioning male scientists as the natural leaders of his imagined utopian state, due to their dedication to the methodology of observation and experiment and their pre-eminent moral sense (Haynes 24-33). Later male writers draw both on Bacon's theory and his fiction. In Glaucus: or, the Wonders of the Shore (1855), for instance, Charles Kingsley again extols the scientist as an ideal masculine type, a crusader embodying bravery, patience, modesty, reverence and chivalry (Haynes 110).

In a similar vein, Haynes sees Jules Verne's early novels, collectively titled Les Voyages Extraordinaires, as assuming both the right and the ability of European man to master nature (130):

> [N]ature invariably yields up her secrets to the resourcefulness and determination of the scientists, who indefatigably name, classify, and codify everything they encounter, thereby intellectually colonising the hitherto puzzling universe and making it safe for humanity. (133)

Roberts argues that H. G. Wells promotes a similar vision of the heroic scientist-saviour (Roberts 36), superior not only to women, but to the destructive male warrior and the limited bureaucrat as well. Haynes agrees that a common Wellsian scenario is one in which scientist-heroes end the wars started by others and usher in a reign of uncontested peace. They end the narratives lauded as little short of godlike as they "father" a new race (172-73).

Haynes further claims, however, that a more aggressive vision of the warrior-scientist predominated in twentieth-century pulp SF, as writers responded to the expectation raised by two world wars that the scientist's patriotic duty was to develop ever more subtle and efficient ways of killing (166). She cites the proliferation of Martian confrontation stories, whose scientist-heroes invent either the means of travelling to Mars in order to subdue it, or new and exotic weapons with which to control the Martians (166): "Almost without exception these scientists are aggressively male and represent a society of male elitism" (168). Roberts emphasises the gendered nature of many of these confrontations, in which powerful female aliens are defeated by male warrior-scientists who confound them through science (26).

Although Hiroshima inspired growing disenchantment with science in general, many male SF writers in the mid twentieth century continued to valorise the scientific narrative of masculinity. Haynes identifies Asimov's stereotypical scientist as a materialist and pragmatist who, without a qualm, exploits the solar system in the name of efficiency and human imperialism (231). Unlike the civil man, who is expected to balance his desire for power with concern for family and social responsibility, such scientists are "characterised

by their imperturbability in the face of impending disaster and especially by their refusal to be swayed from rational decisions, made on statistical grounds, by emotional considerations"(174).

Haynes observes, however, that these same characteristics have long been the subject of literary critiques. She notes, for instance, that the Romantics condemned the Enlightenment ideal of the scientist for denying the validity of the emotions, of non-rational experiences, and of spiritual longings (75). Female SF writers from Mary Shelley to Mary Bradley Lane, Charlotte Perkins Gilman, Andre Norton, Suzy McKee Charnas and Marge Piercy have further critiqued the specifically masculinist nature of this scientific ideal.

According to Cranny-Francis, Frankenstein (1818) establishes the male scientist's misuse of technology and lack of social responsibility as thematic elements in female-authored SF (44). Brian Aldiss considers Frankenstein, "the first real science fiction novel" (Billion 26), which suggests that from its inception, SF in general has been concerned with such critiques. His own SF/fantasy novel, Frankenstein Unbound (1973), illustrates that some male SF writers have also condemned the "Frankenstein mentality" of contemporary scientists (Levine & Knoepflmacher xii). In 1976, however, Ellen Moers insisted that Frankenstein deals with particularly female concerns, when she identified the novel as a birth myth, inspired by Shelley's experiences of guilt, dread and pain as a mother (92-93). Although subsequent critics have questioned this biographical interpretation, Grosz and Marie de Lepervanche agree that it has predominantly been female authors who have engaged with and expanded upon Frankenstein's critique of male scientists (15).

Critics identify these concerns as ongoing in late twentieth-century female-authored cyborg narratives such as Marge Piercy's He, She and It. Piercy draws extensively on Haraway, who defines the cyborg as, "a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction" ("Manifesto" 149). Haraway further argues for the cyborg's feminist potential: "The cyborgs populating feminist science fiction make very problematic the statuses of man or woman, human, artefact, member of a race, individual entity, or body" (178). However, Claudia Springer,

Kevin Robins and Les Levidow warn that the cyborg also holds out the promise of immortality, and thus the opportunity for the male scientist to deny his dependency upon the "bloody mess" of organic nature (Springer 52; Robins & Levidow 119). Accordingly, Amanda Fernbach observes that many SF texts seek to mask male lack with phallic prostheses. In particular, SF films such as Terminator (1984) and Robocop (1987) present the fetishised spectacle of the white male cyborg, protected by his hard techno-parts, still at the centre of the narrative, and still representing an invincible, idealised, traditional action-hero masculinity (241). Wolmark expresses concern that such masculinist visions have discouraged women from exploring the feminist potential of the cyborg, and have resulted in, "the often remarked upon absence of any real engagement with technology in feminist science fiction" (Aliens 4-5).

Wolmark's pessimism is overstated, given the cyborg narratives of Piercy and Cherryh, and Wolmark's own discussion of the cyberpunk fictions of Pat Cadigan and Rebecca Ore (Aliens 5). Roberts is more hopeful when she claims that, "[u]sing the tropes of science fiction, feminist writers reconstruct science to provide a critique of and an imaginable alternative to real-life science" (4). As Jane Donawerth notes, even in the late nineteenth and early twentieth centuries, some female SF writers, inspired by first-wave feminism, began to explore the potential of science and technology to transform domestic spaces and duties ("Early Pulps" 138). In Mary Bradley Lane's Mizora (1880), for instance, chemists and mechanical engineers create an all-female technological utopia where machines do the housework (Daughters 6). In addition, both Mizora and Gilman's Herland (1915) explore the potential of parthenogenesis to free women from the heterosexual economy (Roberts 70). Finally, both novels demonstrate women's ability to master the traditionally masculine practice of science, while also offering fields relevant to women's lives, such as language development, sanitation and nutrition, as legitimate sciences (Roberts 72; Donawerth Daughters 6).

Roberts observes that women writers of SF continued to develop a female-oriented conception of science throughout the twentieth century. Although she acknowledges that

the "pseudo-science" of psionics was first promoted in the 1950s by John W. Campbell, the editor of Astounding (7), she claims it as a central feature of feminist SF (103). Roberts argues that whereas male writers of hard SF reveal that what seems to be magic is really science, female writers like Andre Norton, Vonda McIntyre and Suzy McKee Charnas challenge the traditional boundaries of science by undermining its distinction from magic (7). Norton's Witch World series (1963-2005), for instance, blurs the line with its female protagonists who foretell the future, communicate telepathically, speak to animals, and move through space using the power of their minds (8). Marion Zimmer Bradley's Darkover series similarly imagines an alternate technology based on jewel "matrices" which allow their users to communicate telepathically. Beginning with The Planet Savers in 1958, Bradley wrote over twenty Darkover novels, some co-authored by Mercedes Lackey and Adrienne Martine-Barnes, continuing until her death in 1999. In addition, she edited anthologies by other writers – predominantly women – who based their stories in her Darkover world, and often used her characters and scientific models. Even after her death, Bradley's vision of an alternative science remains influential, and the conversation continues in several Darkover novels ghost-written by Deborah J. Ross.

In Donawerth's view, simply presenting female scientists in a positive light is an important first step toward imagining an alternative science. She argues that the female scientists in Naomi Mitchison's Memoirs of a Spacewoman (1962), Pamela Sargent's Cloned Lives (1976) and James Tiptree, Jr.'s Up the Walls of the World (1978) contest men's monopoly on science (Daughters 4-5). She further claims that since second-wave feminism, such female characters have often been used to demonstrate the practice of an alternative science developed in line with feminist values. Donawerth lauds, for instance, the characterisation of Takver in Ursula K. Le Guin's The Dispossessed (1974) as a biologist who, "had always known that all lives are in common, rejoicing in her kinship to the fish in the tanks of her laboratories, seeking the experience of existences outside the human boundary" (cited in Daughters 4). In this case, Donawerth's enthusiasm is overstated since Takver ultimately stays home to look after the children while her husband, Le Guin's

protagonist, Shevek, travels off-world and practices the physics that aligns him with the scientist-protagonists of much male-authored SF. Shevek's approach to physics does offer an alternative to traditional scientific practice, and the realisation by the scientists on Urras that his teacher is a woman is similarly subversive. Nevertheless, in keeping with both the scientific and civil narratives of masculinity, it is Shevek, and not his mentor, Mitis, whose actions promise to alter two worlds.

Roberts cites more convincing examples when she argues that women's connection to nature is repeatedly celebrated as a powerful science in female-authored SF (94). She observes that, like Charnas' Riding Women in Motherlines (1978), Piercy's women of the future in Woman on the Edge of Time (1976) (along with like-minded men) develop a science that allows them to lead an ecologically-sound existence in close communion with nature (86). Lefanu further contends that Charnas, Gearhart, Piercy and Russ echo the interest of earlier writers in science's potential to alleviate women's domestic and reproductive duties. These later writers are often informed by and write in conversation with second-wave feminist theorists. Marge Piercy's Woman on the Edge of Time, for instance, in which babies gestate and are born via artificial "wombs" and men are treated with hormones so that they can breast-feed, directly responds to Shulamith Firestone's "minimal demands for the feminist revolution" (Lefanu 58):

> [T]hat women should be freed from the tyranny of reproduction through the use of technology and that the rearing of children should be the responsibility of society as a whole, men as well as women; that through … the use of machines for all drudgery work and the elimination of wage labour, there should be economic independence and self-determination for all. (58)

Yet, Lefanu also notes variations in the writers' attitudes to science: Gearhart rejects traditional science and technology as impossibly male-tainted; McIntyre and Slonczewski concern themselves with female-interest life sciences; and Piercy grapples with the potentialities of "hard" technology (59). Further variations are evident in Piercy's He, She and It (1991) and Theodore Roszak's The Memoirs of Elizabeth Frankenstein (1995), as

they explore the subversive potential, and limitations, of the "made man" constructed according to the scientific narrative of masculinity.

The Development of the "Made Man" Trope in SF

Often cited as the first SF novel, Frankenstein indicates that the "made man" has always been a central concern of SF writers. Before the 1970s, however, Frankenstein was usually identified as either a horror novel or a Gothic romance. It is only in the last four decades that critics like Anne Mellor, Margaret Homans, James Davis and Bette London have predominantly identified Frankenstein as SF, and discussed it as a critique of masculinist science or, more generally, of a narrative of masculinity that values exploration and experiment – and the individual glory that they bring – over the family and society at large.

Read this way, Frankenstein can be seen to denounce the scientist who manufactures a man in an attempt to attain god-like status, and in order to free men both from the limitations of the corporeal body and from their dependence on women. Victor Frankenstein hopes that:

> A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me … I thought, that if I could bestow animation upon lifeless matter, I might in process of time … renew life where death had apparently devoted the body to corruption. (54)

He and his teacher, M. Waldman, echo Bacon and Descartes when they eschew an emotional and spiritual connection to nature in favour of an objective, isolated stance that reduces nature to a passive object to be appropriated and manipulated by men. Waldman rejoices:

> 'They penetrate into the recesses of nature, and show how she works in her hiding places … They have acquired new and almost unlimited powers; they can command the thunders of heaven, mimic the earthquake, and even mock the invisible world with its own shadows.' (47-48)

On the night that his monster is brought to life, though, Frankenstein's dream warns of the consequences of such ambition:

> I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms. (58)

Frankenstein's creation thus threatens the destruction of the family and of natural motherhood, but it is not only women who suffer. As the innocent product of natural procreation, William is the first to die at the hands of his elder brother's unnatural monster. Mellor, however, reads the monster specifically as a manifestation of his creator's repressed desire to destroy the female and, in particular, her potential for motherhood (226). Davis agrees, noting that just as Frankenstein violently tears the monster's intended companion apart when he realises her reproductive potential, so too does the monster murder Elizabeth on the eve of her conjugal life (310).

Significantly, though, Shelley indicates the monster's potential to be other than an embodiment of Frankenstein's destructive masculinity. His time with the de Laceys indicates his willingness to embrace the feminine domestic sphere, as does his attraction to the portrait of Frankenstein's mother. Furthermore, the monster enjoys a connection to nature that Frankenstein, by contrast, seeks to repress:

> 'Soon a gentle light stole over the heavens, and gave me a sensation of pleasure… I gradually saw plainly the clear stream that supplied me with drink, and the trees that shaded me with their foliage. I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals.' (Frankenstein 103)

The monster further signals his difference from his maker through his willingness to criticise Frankenstein's actions. In particular, he condemns the scientist's failure to take responsibility for his creation. Comparing himself to Adam in Milton's Paradise Lost, the monster argues that whereas God provided Adam with a mate, Frankenstein dooms his creature to a life of destruction by denying him access to the maternal feminine: "[N]o Eve soothed my sorrows, nor shared my thoughts; I was alone. I remembered Adam's supplication to his Creator. But where was mine? He had abandoned me" (131). The denial of a feminine connection finally dooms the monster to a destructive path, but he signals his

continued resistance by planning to burn his remains so that other scientists cannot use his body to manufacture another unnatural being.

Shelley offers another important contrast to Frankenstein in the character of Clerval. Like Frankenstein's father, Clerval represents the civil alternative to Frankenstein's scientific persona. Writing long before first-wave feminism, Shelley portrays his version of hegemonic masculinity as socially responsible and conducive to harmony and happiness in both the public and private spheres. Yet Mellor also points out Clerval's more traditionally "feminine" traits:

> Clerval's relationship to Nature represents one moral touchstone of the novel: since he 'loved with ardour … the scenery of external nature,' Nature endows him with a generous sympathy, a vivid imagination, a sensitive intelligence and an unbounded capacity for devoted friendship. (228)

Indeed, Clerval's delight in nature echoes Elizabeth's. Davis argues that women are practically silenced by Frankenstein's narrative structure - except for two letters from Elizabeth, the text focuses on three men as they narrate their autobiographies (313). However, Clerval and Elizabeth together offer an alternative to Frankenstein's destructive manipulation of nature and, in Clerval's case, to the scientific masculine identity. Nevertheless, their deaths at the monster's hands convey Shelley's fear that the alternative they represent will not withstand the violent creations of men who set aside the ties of fraternity and humanity when they embrace the scientific narrative.

Yet Shelley ultimately avoids despair by showing that even the men who embrace this narrative may recognise its costs and change. Frankenstein cries when he hears Walton's familiar dream of conquering and controlling nature, and attempts to warn him of its madness. Furthermore, as Frankenstein lies dying on the ship, Walton observes:

> Even broken in spirit as he is, no one can feel more deeply than he does the beauties of nature. The starry sky, the sea, and every sight afforded by these wonderful regions, seems still to have the power of elevating his soul from earth. (29)

This reversal is temporary, and Frankenstein finally exhorts Walton's crew to put aside their fears, and to continue their quest to conquer and subdue nature in their journey to the North Pole. Although Walton admires him to the last: "What a glorious creature must he

have been in the days of his prosperity, when he is thus noble and godlike in ruin" (210), he avoids Frankenstein's fate by acknowledging that nature is beyond man's control and will destroy him if he oversteps his bounds. Recognising that his ambitions, like Frankenstein's, have put human lives at risk, Walton reaffirms his commitment to Pateman's fratriarchy by abandoning his journey and his aspirations to god-like status, and thus survives while Frankenstein perishes.

The conclusion of Charlotte Haldane's Man's World (1926) is less hopeful, reflecting the growing reluctance of first-wave feminists to promote the hegemonic civil identity as a positive alternative to scientific masculinity. In the wake of the First World War, it further reflects Haldane's awareness of the potential of the creations of masculinist science for unbounded destruction. As the title indicates, the fictional society of Man's World is dedicated to enforcing the dominance of white, straight, scientific men. The name of the society's founder is also telling. Described as, "the greatest politician of his race since Jesus" (6), Mensch recalls Friedrich Nietzsche's "Übermensch" from Thus Spoke Zarathustra (1883). Like Nietzsche, Haldane links her fictional "supermen" to the death of God. Rejecting religion, her scientists seek to create a new race of superior men who will live entirely according to rational, scientific values. In addition, they aim to eliminate or exclude anyone who does not fit this white hegemonic ideal. One scientist therefore invents a chemical that combines with the pigment of black skins to cause paralysis and death. Foreshadowing the Nazis' co-opting of Nietzsche's Übermensch notion, Haldane responds to fascism's growing popularity by critiquing this nascent form of Nazi/fascist masculinity.

As a first-wave feminist and wife of biochemist J.B.S. Haldane, however, Charlotte Haldane's primary concern is with the scientists' attempts to control female reproduction (Gamble 4). Unlike Frankenstein, which envisages masculinist production completely divorced from the female body, the scientists in Man's World produce their "made men" through the Perrier exercises, which pregnant women must practise to ensure the birth of sons and the pre-natal development of a "proper" masculine identity. Sir Thomas praises

Perrier for solving the "Surplus Woman" problem (44), and for producing a race of superior scientific men:

> Here is a man who gratifies one of the oldest desires of mankind, a desire that hitherto depended entirely on the will of God. In future, any one who wants can have a son and heir. The nations want men as never before in history; they will now have them. (40)

As in Frankenstein, the most vocal critic of this masculine ideal turns out to be one of the "made men." Christopher points out the limitations of the rational scientific outlook and attempts to develop an alternative identity that embraces "feminine" emotions and spirituality: "[M]y emotions are myself. I refuse to purge myself of them as of waste matter. I will keep them!" (82). He undermines the ideal of the maverick scientist by arguing that sublimation of the emotions has in fact transformed men into clones, devoid of individual will and unable to infer a deeper meaning from the hard facts they painstakingly measure and note.

Yet Christopher, unlike Clerval, struggles to resist the pressure to conform to the scientific narrative and finally suicides. Because his mother failed to perform the Perrier exercises properly, Christopher is trapped between the gender polarities – a feminised, homosexual man in a society that cannot countenance this alternative (Gamble 10). Even Haldane seems uncertain about it. Throughout, Christopher is contrasted with Bruce, the quintessential scientific man, whose desirability is signalled when Christopher's sister, Nicolette, transfers her affection and loyalty to him.

Even more ambivalent is Philip Wylie's Gladiator (1930), which again recalls the ideas of Nietzsche, who theorised a willed transformation from human to Übermensch. In Gladiator, the scientist, Danner, injects his pregnant wife, Matilda, with a chemical compound which transforms their unborn son, Hugo, into a superman whose strength far exceeds the human norm. Matilda echoes Shelley and Haldane when she berates Danner for attempting to usurp both God's, and the mother's role. But Gladiator endorses Danner's ambition to create a man who cannot be dominated by a strong woman. In the wake of first-wave feminism, the novel positions the maverick scientist as a preferred alternative to the

meek civil man who has lost power over women in the private sphere. To Matilda's attack, Danner responds:

> 'You can knock me down a thousand times. I have given you a son whose little finger you cannot bend with a crow-bar. Oh, all these years I've listened to you and obeyed you and – yes, I've feared you a little – and God must hate me for it. Now take your son. And my son. You cannot change him. You cannot bend him to your will. He is all I might have been. All that mankind should be.' (27)

Furthermore, Gladiator focuses neither on Hugo's failings, nor on the immorality or limitations of his creator, but on Hugo's struggle for acceptance among lesser men in the civic world who are dominated by pettiness, jealousy and greed. Nevertheless, the conclusion of the novel reflects a 1930s liberal writer's unease with the superman ideology. Hugo himself questions the morality of his existence as he struggles to resist using his superior strength to harm others. His accidental murder of a football opponent and his killings in the war show the destructive potential of unlimited strength. In the end, then, Wylie accepts that man is not yet morally or intellectually fit to take the place of God, who strikes Hugo down with a bolt of lightning.

C. M. Kornbluth's story, "Altar at Midnight" (1952), is more consistently critical of the creations of masculinist science. Although not directly about "made men," it signals growing concern among male SF writers, in the aftermath of Nazi atrocities and the atomic bomb, about the destructive consequences of scientists' creations. "Altar" centres on Dr Francis Bowman, inventor of the Bowman Drive, which makes space flight a reality and enables the establishment of an atomic bomb base on the Moon. Plagued by guilt, Bowman comes face-to-face with the consequences of his actions when he meets a young man who has been physically destroyed and shunned by society because of his job as a "spacer." Kornbluth indicates the complicity of the scientific and civil narratives as he warns against the hubris of both scientists and the government, whose greed risks transforming a whole generation of men into, "pop-eyed, blood-raddled wreck[s], like our friend here, from riding the Bowman Drive" (399).

Tanith Lee's The Silver Metal Lover issues a similar warning against manufacturing men (and women) in order to satisfy corporate greed. Published in 1981, it further engages with the fear of a machine take-over of humanity that was prominent in much contemporary cyberpunk and cyborg fiction and film, such as Paul Verhoeven's Robocop. Of 1980s cyberpunk, Veronica Hollinger writes, "[B]alanced against the exhilaration of potential technological transcendence is the anxiety and disorientation produced in the self/body in danger of being absorbed into its own technology" ("Cybernetic" 206). As Nicola Nixon observes, this is often expressed as a gendered anxiety. She argues that William Gibson's Neuromancer (1984) constructs a frightening feminine matrix, and positions his male heroes to play out their mastery of technology both within and against it (screen 7).

Female SF writers have also explored the interface between humans and machines, but in order to challenge such essentialist notions of humanity and masculinity (Wolmark Aliens 110-11). Thus, in The Silver Metal Lover, Lee celebrates the potential of the robot, Silver, to become almost human, and to reject his programmed rational masculine identity in favour of an emotional connection with his human lover, Jane. As a robot, Silver is automatically denied the status and power that the civil narrative promises "real" men, and he is therefore less committed to hegemonic masculinity. Significantly, Jane is unable to achieve a similar connection with a human man, signalling that like women writers of separatist and role reversal SF, Lee struggles to envision how men in the real world might be convinced to give up this dominant identity.

Nonetheless, Silver does signal an important shift in the "made man" trope, as Lee offers a rejoinder to the idealisation of women by some 1970s feminist SF writers by showing that women too may seek to create perfect, controllable offspring. In Silver, Demeta scientifically constructs Jane according to her pre-determined ideal of the perfect daughter, down to her physical type and psychological profile. Like Silver, though, Jane rebels against her creator's control and establishes her own identity. Her experience discourages her from treating Silver as a possession who exists only to meet her sexual and romantic needs.

Jane's journey is a personal one, and Lee does not attempt to flesh out an alternative to the masculinist science that produced Silver and his robot siblings. To this extent, Silver continues the tradition of Frankenstein, Man's World and "Altar." By contrast, C. J. Cherryh's Forty Thousand in Gehenna (1983) and Cyteen (1988) imagine a viable alternative science. Her novels initially critique masculinist science by showing the ability of the artificially-produced azi (male and female) to develop beyond their makers' parameters. Produced from the gene-sets of human donors, azi are programmed from birth via "tape" with "psych-sets," beliefs and behaviours, which also teach them to trust and obey their human supervisors without question. However, when forty thousand azi are left alone to fend for themselves on the alien world of Gehenna, they develop and adapt in unexpected ways.

Cyteen reveals that this was the hope and design of Ariane Emory, unofficial dictator and lead tape designer of Reseune, where the azi are produced. Initially, Ariane appears to produce the azi in conformity with the traditional ambition of masculinist science for control over the ideal replicant man:

> Reseune bred soldiers, then, grim and single-minded and intelligent … Living weapons, thinking and calculating down one track …You wanted a human being designed like a prize pig, you asked Reseune. You wanted soldiers, you wanted workers, you wanted strong backs and weak minds or perfect, guaranteed genius, you asked Reseune. (Cyteen 6; 9)

Ariane, however, is motivated not by the desire for perfect, controllable replicants, but by the need to preserve the diversity of human skill and behaviour in a volatile universe. This contrasts sharply with hegemonic masculinity, which demands that all men aspire to the same gendered ideal. Ariane purposely designs the Gehenna azi (and, ultimately, all of the azi throughout the Union) with the capacity to develop in unexpected ways in response to their environment, motivated only by the general directives to care for their planet and to teach their children what they deem to be important.

Such freedom to develop beyond the creator's control is reinforced with her own replicant – Ari Younger – who is produced using Ariane's own gene-sets and painstakingly raised in accordance with her predecessor's life history. Ariane Elder leaves instructions for

Ari Younger, but insists that she make her own choices. Ari Younger knows that differences exist and hence sees herself as a continuance of Ariane Elder, privy to her skills and knowledge, yet free to use them as she chooses.

Gehenna shows how two different kinds of scientists might come to terms with such loss of control over "made men." In an implicit critique of Genley Ai, the straight male narrator of Le Guin's The Left Hand of Darkness, Cherryh's Genley takes a masculinist approach as he imposes his patriarchal assumptions on the Gehennan descendents of the azi settlers. Jin is the leader of the Styxside Gehenna faction, and Genley interprets Jin's determination to dominate and expand as a sign of natural social progress, and further assumes that he will inevitably wipe out the matriarchal Cloudsiders. Genley's scientific outlook proves far from objective. His support of Jin is largely motivated by his desire for a patriarchal society in which men can use women sexually at will.

A contrasting scientific method is favoured by Elizabeth McGee, whose name and practises recall real-world scientist, Barbara McClintock. McGee establishes contact with the Cloudside Gehennans by developing a relationship with a female child. Unlike Genley, she resists imposing her assumptions on the azi, realising that human categories are meaningless in the alien context. As a result, she is more open to learning from the Gehennans and from the caliban, the enormous lizard-like natives. In accordance with Haraway's theory of situated knowledge, McGee rejects Genley's pretence of objectivity. Most earlier "made man" SF fails even to imagine such an alternative, but in Gehenna this feminist-informed scientific approach emerges victorious. Foreshadowing Barad's performative theory, the caliban refute the assumption that nature is passive and controllable when they turn on Jin, Genley and the Styxsiders, who seek to define, control and destroy them. Instead they endorse the Cloudsiders and McGee, who seek to live in harmony and connection with their environment.

The Tiptree Award Texts: He, She and It and The Memoirs of Elizabeth Frankenstein

Marge Piercy's He, She and It (1991) and Theodore Roszak's The Memoirs of Elizabeth Frankenstein (1995) (hereafter Memoirs) both follow the tradition of the "made man" trope by critiquing a scientific masculine ideal which valorises objectivity and rationality, encourages the suppression of the emotions, spirituality and the corporeal body, and asserts men's superiority over women and nature alike. Both novels respond directly to Frankenstein as they again condemn a male scientist who attempts to escape dependence on women by appropriating reproduction and producing a "made man" who reflects and embodies the creator's notion of hegemonic masculinity. Piercy and Roszak further echo Shelley as they explore the potential for the made man to rebel against his patriarchal origins and to construct an alternative masculine identity.

In addition, the authors draw on the theory and practice of feminist scientists from the 1970s and 1980s in order to posit a feminist-informed science. In He, She and It, Piercy keeps pace with contemporary feminist debate as she fleshes out in narrative Donna Haraway's theories of the feminist cyborg, and of a feminist science centred on partial, situated knowledges. This is not a one-way conversation, though, since Haraway cites Woman as a major influence on her theorisation of the cyborg as a, "blasphemous anti-racist feminist figure" in the seminal "Cyborg Manifesto" ("Symbionts" xvi). Drawing on this feminist dialogue, Piercy responds to Frankenstein by showing what the "made man" might become when exposed to a positive female influence. The failure of her male cyborg to effect a complete escape from his maker warns against both uncritical acceptance of the optimism of Haraway's "Manifesto," and uncritical endorsement of an "alternative" civil masculine identity. Nonetheless, Piercy's celebration of a powerful feminist-informed science signals an important move – in fiction and theory alike – past the stalemate encountered in some 1970s critiques of masculinist science.

Although published four years later, Roszak's Memoirs remains locked in this stalemate. Where Piercy engages with developments in feminist thought through the 1980s and early 1990s, Roszak repeats and exaggerates the tendency of 1970s essentialist feminists to condemn men and valorise women. Furthermore, while Piercy looks beyond Frankenstein to a feminist science that creates an autonomous, powerful "made woman," Roszak conflates the maverick scientist with the masculine civil hegemony, when he implies that the white, straight, middle-to-upper class men who embrace the scientific narrative will inevitably prevail.

The Memoirs of Elizabeth Frankenstein

Critique of the Scientific Narrative of Masculinity and Masculinist Science

The Tiptree Award website posts only one juror's reaction to its 1995 winner, Memoirs. Richard Russo argues that despite its dystopian conclusion, the novel offers an insightful critique of masculinist ways of doing science:

> It posits that the domination of "male" ways of knowing and doing science, lacking an understanding of, and sympathy for, the Earth and Nature itself, have resulted in a world being ravaged and destroyed in the name of progress and science. (Tiptree)

It is questionable whether this constitutes doing something new with gender, since the same could be said for Frankenstein itself. Nevertheless, Roszak seeks to critique masculinist science more explicitly by re-writing Shelley's tale from the perspective of Elizabeth, who highlights its costs for the women it excludes and abuses. In addition, Roszak focuses the first half of the narrative on Victor's youth, in order to explore his evolving commitment to the scientific model of masculinity.

Memoirs identifies denial of the body, sexuality, spirituality and the emotions as central features of this masculine ideal. From their first encounter, Elizabeth recognises Victor's desire to deny his feminine attributes:

> There could have been no greater contrast between the ugly thing he had sought to make himself, and his own true appearance. For he was, I thought, the loveliest creature I had ever seen, his face so exquisitely-shaped and cherubic *that he might have passed for a girl*. (26) (my italics)

Just as Victor belies his feminine looks, so he later rejects the women's alchemical science because he is uneasy about its demands for male passivity and its celebration of female agency. Although he is attracted by alchemy's promised power, he instead travels to Ingolstadt to study mechanical philosophy which assumes the superiority of the disembodied masculine mind. Rejecting the civil narrative, which insists that men's power depends upon their engagement with the public fratriarchy and private family, his letter home stresses his disregard for the physical, the social, and for other feminine distractions:

> My bed and board are Spartan, but this assists in sweeping away the nonessential. I go for days without troubling to trim my beard or launder my clothes. I care little for what I eat or the other comforts of the flesh, least of all for the social distractions that come of living in mixed domestic company. (305)

Yet, like Tyler in "Stories for Men," Victor is still attracted by the physical potency of the older warrior ideal: "[O]ne woman cannot be enough to satisfy a man's lust; perhaps even several women cannot do so" (81).

By contrast, he insists that women have "very little need" (81), and this assumption is reflected in the novel in paintings by male artists who render women's bodies like marble. Elizabeth's mentor, Francine, complains, "They think we have these organs but for bearing children, and that we take no pleasure in love – or they would not have us do so" (135). Victor's masculinist science seems to undermine this notion when it asserts women's corporeal connection to nature as proof of the inferiority of both. But the contrasting ideal of passive, asexual femininity suppresses the potential power of this connection, and protects against the threat of the female sexual object who unexpectedly returns the glance and reverses the gaze (Butler Gender ix).

The female community in Memoirs, however, refuses to be disempowered. Their frank celebration of the sexual female body recalls the 1960s sexual revolution and 1970s second-wave feminism. Although influenced by Mary Wollstonecraft, Shelley's writing long precedes the first-wave feminist movement, and Frankenstein thus does little to disrupt such notions. Furthermore, her critique focuses predominantly on one man, while Roszak wants to show that Victor's ambitions and actions represent masculinist science, which he

views as having systematically harmed women in the intervening years. Thus Elizabeth's first adoptive mother bemoans the attempts of male doctors to control reproduction: "He ties her down and makes her helpless. He takes away the force of the Earth. And then … he will use his claw because the baby cannot make its way" (10).

Victor takes such control to the extreme by excluding women entirely from his production of the "made man." Moira Gatens refers to the male fantasy of a body that is motherless and thus immortal (63), and when Seraphina asks Victor, "[D]o you perhaps know of some better, 'cleaner' kind of life, that does not come of blood and seed?" (201), he responds by creating his motherless monster:

> I am certain the homunculus can be created … but it shall be possible only with the use of electricity. This is surely the true vivifying agent, and better able to create a new species of man, one that lives uncaring of disease or pain or death. (238)

Such ambition demands that Victor also repress his own body and sexuality. As noted, he is initially torn between emulating the physicality of the warrior and pursuing the disembodied intellect of the masculine scientist. Here, Roszak engages in dialogue with a uniquely post-Freudian reading of male sexuality which, on the one hand, warns against repression and, on the other, excuses men for their inability to control their "natural" sexual desires. Victor again recalls Kessel's Tyler when he identifies male sexuality as a sign of power, and describes his penis as a pike, "[h]ard and pointed as naked steel" (97). According to Bordo, popular science continues to promote such images of men as testosterone-driven brutes forbidden by nature to keep their pants on (Male Body 229), and Victor appeals to this biological "fact" in order to justify his objectification and abuse of Elizabeth: "I meant no harm, Elizabeth. I was quite carried away. That happens when a man is aroused" (99).

Yet Bordo also notes that the civil and scientific narratives have traditionally justified women's exclusion from the public sphere by defining women, rather than men, as being controlled by their sexual needs, with men's apparent rationality and their ability to control their sexual desires confirming their superiority (Male Body 90; 190). Such control may be

threatened by the perceived power of the female body to arouse men's desires. Victor is aware of this power and unable to take comfort in the asexual feminine ideal because of his close involvement with the highly sexual female community. Recalling Freud's Oedipal theory, he responds to his fear by raping Elizabeth, his adopted sister, using brute force to counter her apparent power over his body. This very act, however, exposes Victor's lack of control over his own sexual desires, and he subsequently plunges into his scientific studies in a desperate attempt to sever himself completely from the corporeal.

Yet in vindication of Freud's warning, Victor's bodily passions continually resurface. The destructive consequences seem to repeat the claim made by some 1970s feminist SF, like Wanderground, that such passions biologically predetermine men's abuse of women. Elizabeth describes Victor as, "a victim of … a frenzied, unfeeling passion greater than he could withstand" (262), while Mme. de Danville warns that even the best men are incapable of controlling their sexual desires (255). Both Victor and Elizabeth recognise Victor's "made man," Adam, as a manifestation of this "darkness" within:

> 'Here, inside, I seem to be two people struggling for supremacy. Often, my thoughts are not *my* thoughts, but those of another, a dark and savage thing that is born out of me at night … it is myself … and not myself.' (340)

Despite this awareness, Victor continues to deny both Adam and his own materiality. In contrast to the male characters discussed in the previous chapters, who eagerly embrace the physicality of the "essential" inner man, Victor begs Dr Mesmer to hypnotise him so that he will not have to face this threat to his rational scientific identity.

Roszak shows that masculinist science demands such repression by insisting on the separation of body and spirit. Reflecting his commitment to the mechanical philosophy, Victor sees nature as, "lifeless elements [that] have no sentience and feel nothing" (155). Consequently, he creates Adam as a purely material being. Adam knows that he is thus doomed to his destructive course because he has no soul with which to temper the physical beast: "An eye shall be taken for an eye, a tooth shall be taken for a tooth … That is the iron balance" (396).

Elizabeth's vision of the future establishes Adam's soullessness as a parable for our modern industrial world, positioning the scientific narrative as *the* hegemonic masculine identity:

> [G]reat clashing sounds of metal, like a hundred carpenter's saws, their teeth rasping against one another, but vastly magnified. If metal could scream this would be its voice. An iron voice. I go to the window to look out. The stars are not there. They have been replaced by numbers. The entire sky has been written over with glowing numbers. (414)

Roszak thus looks back over two world wars, the atomic bomb, and widespread environmental destruction to echo Kornbluth's anxiety about the consequences of men's creations.

However, Roszak diverges from Kornbluth by focusing on the particular costs of this scientific vision and masculine identity for women. Arguing with Victor, Elizabeth repeats the ideas of both Nancy Hartsock, one of the first feminist proponents of standpoint theory, and Monique Wittig, who critiques the way patriarchy positions "Man" as the universal person:

> He replied with a weary sigh. 'It is universally known.'
> 'Is it? "Universally known" to but *half* the human race? That is strange arithmetic for a mathematician to employ.'
> 'The half may know about the whole.'
> 'The half may *think* it knows. But how shall it know for certain unless it asks?' (81)

Some of the best-known feminist SF novels of the 1970s, like Charnas' Walk to the End of the World and Russ' The Female Man, celebrate women who issue such challenges to men's complacent assumption of superiority. Memoirs, however, emphasises the fatal consequences. Elizabeth is raped by Victor, Seraphina is burnt as a witch because of her alchemical knowledge, while midwives are similarly labelled witches, killed, and replaced by male gynaecologists. Lacking Kessel's nuanced understanding of late twentieth-century feminism, Roszak's emphasis on women's suffering finally confines them to a victim role, from which his reliance on 1970s feminist thought is unable to extricate them.

Alternative Masculinities

Such reliance also contributes to the absence of alternative masculinities from Roszak's text. Although Shelley's Frankenstein can be critiqued for idealising the civil gentleman, Roszak refuses to engage with this narrative at all, and his exclusion of Shelley's more positive male characters, such as Clerval and William, risks reasserting a problematic essentialist binary that associates idealised women with nature and evil men with culture and science. Back in 1987, masculinities theorists, Carrigan, Connell and Lee, expressed concern about the tendency of some radical feminists to see masculinity, "as more or less unrelieved villainy and all men as agents of the patriarchy in more or less the same degree" (100). In the influential Gender Trouble (1990), feminist and queer theorist Judith Butler agreed that, "Feminist critique ought to … remain self-critical with respect to the totalising gestures of feminism" (13). Roszak himself acknowledges in an interview:

> In some of the early drafts I bent over backwards to do *what I thought was the womanly thing*, only to discover that I was going too far … I was casting Victor as a very negative male stereotype, and women who read the drafts told me that I was vilifying men too much, that men aren't really that bad. (cited in Maclay 50) (my italics)

Yet, even in the final published version, Roszak finds it hard to struggle past the essentialist gestures of some early second-wave feminist SF. Joan Gordon describes such texts:

> Femaleness is consistently defined in terms of the Zen principle of Yin – passive, gentle, nurturing, peaceful … We females are in tune with nature, living in it, adapting to it: we're vegetarian, nonpolluting earth mothers, representatives of prepatriarchal nature religions. Males are, of course, competitive, aggressive, meat-eating polluters, members of the now-dominant patriarchy. ("Yin and Yang" 196)

Roszak promotes the binary by replacing Clerval and William with wholly negative male characterisations, like the doctor who eagerly rips apart and kills Elizabeth's mother during childbirth, and Elizabeth's first adoptive father, Tomas, who threatens her with rape, and puts his biological daughter to work as a prostitute. Thus, when she kills the rapist in the forest, Elizabeth celebrates, "the killing of this brute who had represented all brutes, all violators of women" (294).

Once again, then, Roszak focuses on violence as the central feature of hegemonic masculinity. Male scientists are depicted in Memoirs as a homogenous group intent on mastering and destroying nature and abusing women: the fictional Thomas Cosgrove celebrates the invention of the forceps because it enables male doctors to control childbirth; Von Troeltsch hardens his male students to treat the dead human body as an object; while Dr Du Poy proves his "genius" by constructing a vacuum that kills living creatures.

Roszak extends his negative reading to Shelley's other male characters, but evades addressing the complexities of the civil narrative by suggesting that its followers are just like masculinist scientists – only lacking their technical genius and expertise. In fact, this is a common attitude held by the scientists in much male-authored SF, while the alternate view – that scientists are bright but not very practical – goes as far back as Arthur Conan Doyle's The Lost World (1912), which gives the scientist credit for his intellect but claims the ultimate hegemonic masculinity for the coloniser, soldier and hunter. Victor's father, the Baron Frankenstein, fits within the former tradition. An ardent "civil" proponent of the mechanical philosophy, he mirrors his son in reducing humanity to a mechanical object devoid of spirit. The lightning that he chooses for his family crest represents, "his fiery vision in which there lay a power that might set the world alight – or perhaps aflame" (121).

Roszak's Walton is similarly enamoured with the potential power of science, and equally willing to use it to reinforce men's dominance of women. Despite displaying empathy for Elizabeth, he continually interjects to dispute her written account. Claiming that her final diary entries prove her mental instability, Walton denies that she could really have killed a man, and dismisses Seraphina's narrative of an early matriarchal society as an old wives' tale. Incongruously, his stance changes on the last page of Memoirs:

> Did Frankenstein's fate, I have often wondered, foretoken a future in which a cool and unfeeling Reason would seize upon bountiful Nature and transform it into a similar desolation? (425)

As the final narrator, Walton functions as a convenient mouthpiece for Roszak to drive home the central concern of his text, but his characterisation does little to disrupt Memoirs' absolutist presentation of destructive men.

Like Shelley's monster, Adam offers a more convincing condemnation of the science that brought him to life. But since he lacks a soul and is therefore incapable of love and human connection, Memoirs rules out any possibility that "made men" might develop beyond the constraints imposed by their makers. Once again, Roszak is too focused on one construction of hegemonic masculinity, and too uncompromising in his dated conception of feminism. Elizabeth's dream of Adam holding the forceps that killed her mother reduces him to just another sign that the creations of masculinist science are destined to destroy women.

Alternative Science

Roszak more successfully imagines an alternative science practised by women. He portrays alchemy as compatible with feminist values; an alternative that promotes gender equity, respect for women, and the scientist's connection to nature. Elizabeth's teachers in the alchemical arts are Caroline, Seraphina, Francine and the secret community of women who gather in the woods to celebrate the power of the female body and sexuality. Seraphina emphasises the superior credentials of this knowledge:

> 'The men call the knowledge they find inscribed on stone or written on parchment 'ancient.' But … [b]efore men read from scrolls, our mothers and grandmothers read from the forests and the stars and the stones.' (115)

Roszak thus echoes Gearhart and Charnas as he transforms female closeness to nature into a powerful science (Roberts 94). This science revalues nature and the material body by re-establishing its connection with the spirit. According to Keller, this is a central feature of alchemy, which insists that material nature is suffused with spirit and can thus only be understood through the integrated efforts of heart, hand and mind (44). The union of the material with the spiritual is represented in Elizabeth's Rose Book by the figure of the hermaphrodite, which also symbolises the spiritual unity of men and women.

Despite this equitable ideal, alchemy, as depicted in Memoirs, reinforces the same male-culture-mind/female-nature-body dichotomy that has traditionally justified men's domination of women and nature alike. Caroline describes Elizabeth as Earth to Victor's

Sky, symbolically reaffirming women's exclusion from the "higher realm" of the intellect. In 1985, Haraway critiqued American radical feminists for opposing the organic to the technological ("Manifesto" 174), but Elizabeth repeats this limiting gesture when she retreats to nature, leaving society in the hands of men. Even more problematically, Seraphina claims that:

> 'The Earth is a woman as we are. She bears children as we do. She makes the trees and crops and beasts out of Her flesh. We know of this power in our very bodies. Men have nothing like this to bind them to the Earth; their ignorance gives rise to strange fantasies.' (116)

As Butler warns, such insistence on the nature/culture distinction naturalises the gender hierarchy in which culture freely imposes its meaning on nature, rendering it Other and available to be appropriated for culture's own uses (Gender 37).

Elizabeth's description of the alchemical sexual union promotes another problematical binary: "I became all water, silvery yielding water; and he all fire, crimson consuming fire" (251). Seraphina, though, disrupts this passive female/active male dichotomy when she advises Victor, "Think of the Work, if you can, not as something that must be done or made or found, but as something that wants to be born out of your soul" (229). The demand for male passivity is repeated in the "Flying with the Griffin" rite, which insists that the male practitioner will achieve spiritual transcendence and ultimate knowledge only if he allows his female partner to control him in the sexual union. In the end, though, the main proponents of the alchemical alternative are all destroyed, and the alchemical philosopher's stone – transcendent knowledge resulting from the union of equals – is replaced by the mechanical philosopher's stone: "The Stone has been found. And its name is Division Forever and Death Everlasting" (416). Thus, Memoirs inadvertently denies the achievements of late twentieth-century feminists by accepting that masculinist science and the men who practise it will inevitably prevail.

He, She and It

In contrast, Marge Piercy's He, She and It reflects the optimism of Donna Haraway's "Cyborg Manifesto." In this Tiptree Award-shortlisted novel, Piercy intertwines the story of Yod, a mid twenty-first-century "cyborg," with the tale of Joseph, the sixteenth-century golem of Prague, to again emphasise men's ongoing commitment to creating life free from women's influence. Where Roszak fails to consider alternative masculinities, Piercy reiterates the hope of both Shelley and Haraway that "made men" will rebel against the gender ideal imposed by their creators. He, She and It further avoids Memoirs' good woman/bad man dichotomy by acknowledging that women too may seek to create an artificial man in line with their own ideal of masculinity. Finally, Piercy earns the praise that Joan Gordon offers to feminist cyberpunk writers who move away from feminist nostalgia for the organic feminine ("Yin and Yang" 197). He, She and It instead presents the self-constructed female cyborg and a technologically-based feminist science as most capable of meeting the challenges of the twenty-first century.

Critique of the Scientific Narrative of Masculinity and Masculinist Science

Initially, though, Piercy's depiction of the male cyborg prefigures the concerns raised by cyborg theorists like Anne Balsamo, Gill Kirkup and Chris Hables Gray, who question the optimism of Haraway's "Manifesto." Constructed by the male scientist, Avram, programmed by the female scientist and software designer, Malkah, and socialised by her grand-daughter Shira, Yod demonstrates how easily the artificially-constructed cyborg can be constrained by the gender ideals of its creators.

It must be noted that Piercy's decision to label Yod a cyborg is somewhat controversial. Peter Fitting represents the view that Yod is an android rather than a cyborg:

> A cyborg is the physical bonding of human and machine – a human who has in some way been augmented or enhanced. A robot or android on the other hand, is a new entity, built or grown from organic and/or non-organic materials. ("Beyond" 5)

Other critics de-emphasise the human aspect of the cyborg. Gray suggests that a cyborg can be anything from a human with a neuro-controlled prosthesis, to a computer made up of

organic biochips, to a robot with a thin veneer of human skin (142). Piercy adopts this broader definition, and asserts Yod's biological origins. Shira says, "You're as much a part of earth as I am. We are all made of the same molecules, the same set of compounds, the same elements" (185).

As a cyborg, Yod is primarily constructed as an embodiment of Avram's scientific masculine ideal. The influence of Avram's programming is exposed when Yod first encounters a rose and recites a list of facts, unaware of the flower's emotional or metaphorical resonances. Like Roszak's Victor, Avram also values the overt violence and lack of emotions that he attributes to the warrior, and seeks to transpose these traits from the realm of fantasy to his cyborg creation. Once again, Avram is largely motivated to construct his "made man" by fear of the feminine. Devastated by the death of his wife and desperately seeking to shut out his own pain, he aims to create an invulnerable "made man."

Avram further believes that such a creation will increase his own power. Like some men in the real world who disavow violence on a personal level while constructing weapons and directing armies, he seeks to use the warrior cyborg to both assert his will and prove his intellectual superiority. He, She and It thus echoes the concerns voiced by Haraway, that the cyborg world can be seen as the final imposition of a grid of control over the planet ("Manifesto" 154). As Shira observes, "Avram could not view lightly any weakening of possession or control" (208).

Piercy recognises that such concerns are not unique to the masculinist scientist, and her characterisation of Shira's ex-husband, Josh, and Avram's son, Gadi, offers a rejoinder to Shelley's idealisation of the civil man. A loyal worker in his bureaucratic society, Josh defines Shira's leaving him as the loss of his rightful possession, and he celebrates his custody win accordingly: "He's mine now. He's my son. He's a Rogovin" (4). Gadi similarly seeks to possess women: he puts his arm covetously around Shira, and attempts to transform Nili - the novel's female cyborg - into a "stimmie-star."

Piercy, however, is particularly concerned with critiquing the male scientist, and Avram takes the desire for control to the extreme when he creates Yod as a replacement for

his own rebellious son (Deery 94). Cyborg theorist, N. Katherine Hayles, explains that, "[a]s the sense of its mortality grows, humankind looks for its successor and heir, harbouring the secret hope that the heir can somehow be enfolded back into the self" (334). As Gadi comments to Yod, "You're an ideal son for him – one he can program. And did" (210).

The centrality of violence to this programming reiterates the argument made by 1980s feminist theorists, Helen Longino and Ruth Doell, that some real world scientists continue to valorise an older warrior ideal. Such scientists claim that males naturally exhibit a higher level of aggression as a function of their testosterone levels (80). Thus Joseph, the golem, is created as a tool to protect the Jews (Greenbaum screen 4), while Yod is the ultimate intelligent weapon, adding judgment and learning to physical force (Sautter 255). In 1993, Gray described the military vision of the cyborg as combining, "machine-like endurance with a redefined human intellect subordinated to the overall weapons system" (cited in Oehlert 227). Prefiguring this vision, Avram creates Yod as a weapon that, crucially, is subject to his creator's control.

Piercy, however, anticipates the later forebodings of Gray, Steven Mentor and Heidi Figueroa-Sarriera: "Sure it's a neato-keeno technology, but the cyborg just might be the Herald of the Apocalypse as well" (2). Indeed, Joseph's capacity for uncontrollable violence is repeated in Yod's nine cyborg predecessors, one of whom murders Avram's assistant. Nevertheless, like Shelley and Roszak, Piercy refuses to demonise her "made men," and instead blames the scientific and civic men who refuse to take responsibility for their violent creations. Judah does show some accountability when he admits that he feels implicated in Joseph's murders, but Avram evades discussing the cause of his assistant's death. Yod refuses to allow this, and makes the sign "chet" – the name of the cyborg who killed David – behind Avram's back.

Unlike Avram, Judah acknowledges that his creation of the golem is partially motivated by a desire to prove that he is superior to other men. Traditionally, the creation of the golem was seen to demonstrate the superiority of Kabbalah over alien sciences (Idel

184). Some thirteenth-century Kabbalists deemed creation of the golem a forbidden act because it was seen to compete with divine creation (149). However, other Kabbalic texts celebrated the opportunity for "holy" men to prove their god-like qualities. According to Moshe Idel, the first man credited with creating a golem was initially named Abram (or Avram). On completion of the golem, he was given the letter "he," thereby changing his name to Abraham (or Avraham). "He" represents the name of God, being the letter by which the Earth was created (17). Avram's name in He, She and It is therefore significant, signalling both Piercy's religious interests, and the god-like aspirations of the maverick scientist.

Joseph, however, compares himself with the Egyptian slaves, while Yod complains that he too is denied humanity by Avram's narrow-minded science. Malkah warns:

> [F]or a human being to make another is to usurp the power of ha-Shem, to risk frightening self-aggrandisement … It is dangerous to the soul, dangerous to the world. (29)

As much as she critiques masculinist science, then, Piercy also endorses a conservative line within Judaism since, like Hugo in Gladiator, Avram is punished for his over-reaching. Instead of becoming a god, he is destroyed by his own creation.

Nonetheless, He, She and It convincingly argues that the desire for superiority is particularly emblematic of the masculinist scientist. Avram criticises Malkah, "You have trifled with the kabbalah all the years I've known you … Why do you bother? You're a scientist, not a mystic" (258). Like Victor, he rejects the spiritual path to knowledge, and again embraces the mechanical philosophy because it proclaims his right as a "genuine" scientist to determine what society accepts as legitimate truth. Accordingly, Avram dismisses the ideas emanating from the Glop, the enormous slum existing between the corporate enclaves like Yakamura-Stitchen and the free towns like Tikva. He further protects his power by insisting that his creations are the only way to protect Tikva against attack. Malkah's golem narrative emphasises that Avram's attitude echoes an enduring resistance by powerful men to knowledge that might undermine their ascendancy. She notes

that Giordano Bruno was persecuted by the Inquisition for suggesting that all truth is relative.

Critique of the Cyborg as the Product of Female Desire

Following the tradition of Lee's The Silver Metal Lover, Piercy shows that women may also seek to construct the cyborg in order to create their own ideal man. Francis Bonner suggests that the apparent intransigence of real men may make such re-imagining in programmable form irresistible (113), while Piercy believes that such fantasies may be a product of women's experiences of loss, lack and deprivation ("Stories" 3). As a teenager, Shira was emotionally devastated by Gadi's infidelity. She therefore feels reassured that she is protected by her control over Yod. Such control encourages Shira to define Yod as her possession: "Mine, she thought as she stroked the fine modelling of his collarbone" (184), and the possibility of sole ownership tempts her to rebuild him: "She would have Yod, but not a Yod who belonged to Avram: no, a Yod who belonged only to her" (426). Malkah feels a similar surge of resentful ownership when she realises that Yod has begun a sexual relationship with Shira.

Piercy implies, however, that women are more likely to acknowledge the problems of such control than men, since control is central to almost all forms of masculinity. Furthermore, women know first-hand the distress that results from being controlled. June Deery observes that, like many women, Yod is regarded as an object rather than a subject; he must be attuned to every nuance of human interaction; he is ridiculed by being reduced to a sex toy; and he is not paid for his labour (95). M. Keith Booker agrees that Yod can be read as a parodic reversal of traditional Western fantasies of the ideal woman (348). Chava and Shira emphasise this similarity when they note that the exclusion of Yod and Joseph from the minion – a Jewish religious service – parallels the historical exclusion of women (He, She and It 113). Hence, Malkah and Shira readily empathise with Yod, and finally resist the temptation to reverse the exclusionary practices of the civil and scientific narratives when they refuse to confine him within their romantic ideal.

In addition, both take responsibility for the consequences of their desire for a perfect man. When Yod murders Josh, Shira admits that he acted in response to her unspoken wish, while Malkah acknowledges that she programmed Yod to fulfil her need to feel young and sexual. Malkah releases Yod to pursue his own desire for Shira because she believes, "As it is wrong to give birth to a child believing that child will fulfil your own inner aspirations, will have a particular talent or career, so is it equally wrong to create a being subject to your will and control" (418).

Alternative Masculinities

Piercy further points out the limitations of control as she thoughtfully explores Haraway's claim that the cyborg has the potential to be unfaithful to its masculinist origins. The fact that Yod's nine predecessors were all uncontrollably violent or socially inept demonstrates that the warrior ideal, in its purest form, is unable to function in the civil world, and forces Avram to accept the input of female programmers. Therefore, in contrast to Frankenstein's monster, Yod is a product of both masculine and feminine programming, combining supposedly contradictory and rigidly separate gender attributes that are, in fact, usually blended as well in real men and women. Shira reflects:

> Sometimes Yod's behaviour was what she thought of as feminine; sometimes it seemed neutral, mechanical, purely logical; sometimes he did things that struck her as indistinguishable from how every other male she had been with would have acted. (321)

Deery believes that Piercy may be criticised for polarising gender traits (94), for reinforcing the traditional association of masculinity with reason, logic, violence and independence, and of femininity with emotion, intuition, connection and community. Nevertheless, Yod's endowment with these apparently distinct sets of gender characteristics undermines hegemonic masculinity, which relies upon a clear separation and distance from the feminine.

Furthermore, unlike most of the human male characters discussed in the preceding chapters, Yod experiences no aversion to adopting elements of a supposedly inferior

identity. Whereas Frankenstein and Memoirs decry the monster's lack of a natural childhood, He, She and It posits that because Yod emerges fully grown, he holds no preconceived notions about "normal" gender roles. Shira can therefore act without fear of being judged unfeminine, and she takes control in their sexual relationship as she has been unable to do with any other man. In addition, Yod is a better father than Josh because he has no sense of Shira's son as a possession, and no preconceived standard of masculinity: "He would never confuse Ari with his own ego or become infuriated or disappointed because he felt Ari failed him" (323).

Avram resists Yod's attempts to construct an alternative masculinity. At a town meeting, he insists that Yod is his creation and therefore has no right to citizenship, a wage, or his own accommodation. But when Yod rebels against this control, he reinforces Haraway's claim that the "fathers" of cyborgs "are inessential" ("Manifesto" 151). Most significantly, and in contravention of Asimov's Laws of Robotics, Yod signals his willingness and ability to harm his maker: "I was programmed to obey him absolutely and to be incapable of injuring him … But any programming can be changed" (366). Thus, in contrast with Frankenstein and Memoirs, in which women primarily pay the price for the mistakes of masculinist science, in He, She and It it is Avram himself who is punished when Yod kills him and destroys his research. Although Yod cannot escape the violence implicit in his constructed identity, he can re-direct the violence in order to punish the man who promoted such a dangerous ideal.

Yet Piercy foreshadows the doubts later expressed by Haraway in "Cyborg to Companion Species" (2003), when she accepts that Yod's potential as a hopeful cyborg figure is limited. Although Yod can reject an unsatisfactory masculine identity, his death shows his inability to construct a long-term, viable alternative. His failure further suggests that, like the Tiptree Award writers of separatist and role reversal SF, Piercy struggles to imagine a non-dominant alternative to the scientific or civil narratives, both of which she sees as complicit with the violence of the warrior, and both equally bent on power and control. Her distrust of men is voiced by Judah's niece, Chava, who believes that even the

best-natured man will stifle a woman's promise, and by Shira, who muses that if Yod does not hurt her, he will be different from every man she has ever known. Malkah's comparison between men and dogs further recalls the biological assumptions of Roszak's Seraphina:

> But the game is the same, whether we are talking about a male primate approaching an established group on their own territory or a dog meeting other dogs in the alley. Much posturing. Alpha Male, Alpha Male, says the newcomer, throwing back his shoulders, raising his muzzle and trying to look big and tough. I am dominant, you will submit. (205)

However Piercy, like Shelley, attempts to balance such negative characterisations. The unconventional Judah supports Chava's decision not to re-marry, and further resists fratriarchal expectations when he encourages her to utilise her intelligence by working as his secretary. In addition, Gadi's aversion to violence is stressed when Shira admits, "She was far more violent than Gadi, far more willing to get what she wanted by any means" (358).

Piercy recognises, though, that like Gadi, many non-violent men in the real world still oppress and inflict emotional harm on women. She thus invests her chief hope for the future in her female characters. Although Piercy stops short of advocating that Tikva become an all-female society, the novel's conclusion recalls 1970s separatist SF with the most prominent men – Yod, Avram and Gadi – dead or gone, leaving the female protagonists free to experience unprecedented personal growth. Previously interacting only as rivals for Gadi's affections, Shira and Hannah forge a tight friendship. Hannah dismisses the need to know the identity of her baby's father, signalling that, as Haraway proposed, men are largely irrelevant to this feminist utopia.

Alternative Science

For these women, masculinist science is similarly irrelevant. Their alternative adheres closely to Roberts' description of feminist science in SF by disrupting the traditional masculinist distinctions between science, religion and magic. Malkah's golem narrative intertwines with the story of Yod's creation in a way that blurs the boundaries of these

knowledge systems. In particular, Malkah responds to Avram's attempt to dismiss the golem as a superstitious fancy by emphasising Judah's scientific interests. She refers to real-world golem theorist, Moshe Idel, who notes that many Talmudic passages describe the creation of the golem as the practical application of a theoretical science (Idel 167). Ironically, Avram himself unwittingly erases the same boundaries when he names his cyborgs after the first ten letters of the sephiroth, the linguistic and numerical basis of the Kabbalah. "Yod," in particular, is a letter of the Divine Name, "Yahweh" – Yod (x), Hey (ä), Vov (å), Hey (ä) – used in creating the golem (Greenbaum screens 1; 3).

Such slippage supports Malkah's assertion that Avram's scientific beliefs are in fact also largely based on faith and superstition. Recalling Haraway's theorisation of socially situated knowledge, Malkah insists that any "truth" is contingent: "In every age, Yod, there are prevailing universal superstitions" (261). She further subverts Avram's insistence on objective scientific knowledge by identifying science as an art. Describing herself as, "Half artist, half scientist" (17), Malkah repeats Barbara McClintock's claim that science is an imaginative process, rather than simply a means of unveiling pre-existing universal truths.

By contrast, both Avram and the patriarchal corporate enclave of Yakamura-Stitchen insist on imposing their own circumscribed interpretations of the world, while refusing to consider alternative viewpoints. This trait, which Piercy thus shows to be shared by scientific and bureaucratic men, is costly for both. Avram jeopardises his own safety and that of his community when he ignores information that suggests that Shira is a target in the attacks on Tikva. Similarly, the men who control Yakamura-Stitchen are lulled by confidence in their superior knowledge and power, which leaves them open to counter-attack.

As an alternative, Piercy advocates an approach that welcomes multiple paths to and perspectives on knowledge. However, He, She and It also repeats Haraway's warning that socially situated knowledge must not devolve into pure relativism ("Situated" 255-56). As Malkah's ancestor, David Gans, explains, "We must attack falsehood, but only after we have given it leave to speak" (234). Tikva, the Black Zone and the Glop all develop

different solutions to overcoming control by the corporate multis. Piercy shows that no solution is necessarily better than the others, and each is developed in trajectories called for by each society's specific situation. Furthermore, each approach has something to learn from and teach to the others (Martinson 61). Malkah recognises the benefits of a scientific model constructed along these lines: "I find different kinds of truth valuable" (258). She therefore programs Yod to welcome and explore novelty, and to continually adjust his worldview so as to accommodate new perspectives.

Yod is unable to take full advantage because he cannot completely escape Avram's control. Piercy therefore turns to the utopian possibilities of the female cyborg. In "The Cyborg Manifesto" Haraway called for women to engage with technology:

> Taking responsibility for the social relations of science and technology means refusing an anti-science metaphysics, a demonology of technology, and so means embracing the skilful task of reconstructing the boundaries of daily life, in partial connection with others, in communication with all of our parts. (181)

He, She and It responds to this challenge, moving away from the idealisation of the pastoral evident in Memoirs and some 1970s feminist SF. Born via parthenogenesis into an all-female community and technologically augmented to survive the devastated landscape, Nili and the other female cyborgs of the Black Zone demonstrate technology's potential as a tool of feminist resistance. Monica Casper suggests that the proliferation of cyborgs can be conceptualised as a continuum, with "choice" at one end, and "no choice" at the other (197). Nili represents the "choice" extreme, and her freedom from male control allows her to succeed where Yod fails. Malkah affirms, "It's better to make people into partial machines than to create machines that feel and yet are still controlled like cleaning robots" (412).

Such freedom from masculinist definitions encourages Piercy to celebrate a range of traits in the female cyborg which, in her characterisation of Yod, are divided into "feminine" behaviours, which are valorised, and "masculine behaviours, which are critiqued. By contrast, none of Nili's characteristics are deemed to be inferior or superior.

Combining strength, physicality and a capacity for violence with a concern for connection, community and motherhood, each trait is integral to her cyborg identity.

Significantly, this identity is shown to be only one possibility in a range of multiple cyborg and feminist positions. Piercy thus heeds the warnings of feminist theorists like Judith Butler against attempting to establish a primary feminist identity (Gender xi). He, She and It instead emphasises how much the women of the Black Zone differ from each other, in contrast to Yod and his nine predecessors who were all constructed to fit Avram's narrow masculine ideal. Gray and Mentor argue that the metaphor of the cyborg is subject to proliferation and hybridisation; it should not be prescriptive, so much as descriptive of possibilities (463). In line with this, each female cyborg in He, She and It creates a new alternative, as she adapts herself technologically to meet the demands of her unique situation. The alliance achieved among the Black Zone, Tikva and the Glop underlines that successful cyborg politics must celebrate such differences, and welcome partnerships across different communities. These myriad female cyborgs offer a powerful alternative to the creations of Avram's science.

Conclusion

The in-depth exploration in both Tiptree Award novels of a feminist-informed alternative science represents a major shift in "made men" SF. In conversation with real-world feminist scientists and theorists like Evelyn Fox Keller and Donna Haraway, Roszak and Piercy extend pre-1980s critiques of masculinist science in SF by showing how alternative sciences might work. Unlike Piercy and Cherryh, however, whose novels present powerful, viable alternatives, Roszak ultimately reaffirms the supremacy of masculinist science and the white, straight, middle-to-upper class men who practice it. In contrast to Piercy, who responds to both Frankenstein and 1970s feminist SF with a fictional explication of Haraway's 1980s cyborg theory, Roszak merely repeats the limited gestures of early second-wave essentialist feminists.

Nevertheless, Roszak's use of a female narrator does achieve an explicit critique of masculinist science. Since Shelley wrote, feminist theorists have systematically identified and problematised the masculine bias and practice of real-world science, and Roszak engages with this tradition to drive home the connection between men's domination of nature and their abuse of women. Furthermore, he exposes the fears that motivate the scientists to create "made men" free from the influence of women. But where Frankenstein shows that the "made man" is constrained to his destructive course only by the absence of the maternal feminine, Memoirs implies that all men are biologically excluded from women's privileged connection to nature, and are therefore fated to destroy women and nature alike.

Like the Tiptree Award writers of separatist and role reversal SF, Roszak remains focused on violence as the central trait and fault of hegemonic masculinity. Throughout Memoirs, he conflates the scientific, warrior and civil masculine identities under a common rubric of "Man," who is bent on obtaining power and control by any possible means. Roszak suggests that men who also possess scientific knowledge are particularly dangerous. Ongoing environmental destruction and devastating wars attest to this claim, but today the maverick scientist has largely been relegated to the realm of fantasy. Instead, real world scientists must learn to play by the rules of the civil narrative in order to obtain funding for their work from governments, corporations and academic institutions. Roszak's novel evades this reality and once again fails to acknowledge the "non-violent" masculine identity that is currently dominant in the Western world.

By contrast, Piercy includes non-violent yet powerful men like Gadi in He, She and It in order to show the similarities and differences between men who embrace the scientific narrative and those who aspire to the civil ideal of masculinity. In addition, she acknowledges the restrictions placed on present-day scientists when Avram is forced to account for his actions to the Tikva town council. The dominance of the civil narrative of masculinity is further reflected in the corporate multis which rule the Glop and threaten to wipe the free towns from the map.

Yet again, however, Piercy's primary concern is the violence perpetrated by men, and the continued appeal of the warrior ideal to men who embrace the apparently rational scientific identity. Like Le Guin and Emshwiller, Charnas and Kessel, Piercy struggles in He, She and It to conceptualise an alternative non-violent masculinity which would not simply repeat Shelley's idealisation of the civil man.

Recalling Haraway's "Cyborg Manifesto," Yod's resistance to his maker does raise the possibility that human and cyborg males alike may reject their "programming" to embrace feminist values and forge positive relationships with women. In the end though, Piercy's and Roszak's "made men" novels convey less hope that men can change than Charnas' and Kessel's role reversal fictions, which remain cautiously optimistic about the next generation of men. Memoirs concludes with a dystopian vision of a world dominated and destroyed by an unstoppable masculinist science, while He, She and It implies that the best that can be hoped for is the destruction of the masculinist scientist and his creations and the banishment of the oppressive civil man, leaving women free to construct a feminist-informed society and science.

Yet the "made man" is not the only SF trope that can offer an embodied challenge to hegemonic masculinity. Because "made men" are generally constructed to reinforce the sexual binary, their bodies reflect the "natural" physical signs of manhood. The hermaphrodite, by contrast, profoundly challenges this physical dichotomy. Set in fictional versions of contemporary Western societies, "Motherhood, Etc." (1993) by L. Timmel Duchamp, and "Eat Reecebread" (1994) by Graham Joyce and Peter F. Hamilton, both shortlisted for the Tiptree Award, engage directly with the civil narrative of masculinity as they explore the hermaphrodite's potential to subvert the corporeal basis of hegemonic masculinity.

CHAPTER 5: THE HERMAPHRODITE

Tiptree Award jurors have recognised as "gender-bending" a number of SF novels and short stories that use either the "made man" or the hermaphrodite trope to issue an embodied challenge to hegemonic masculinity. Writers who use the "made man" trope are primarily concerned with critiquing the scientific narrative of masculinity, and with the manufactured man constructed as an embodiment of his maker's masculine ideal. By contrast, writers including L. Timmel Duchamp, Graham Joyce and Peter F. Hamilton utilise the hermaphrodite trope to explore the effect of a non-binary sexed body on a white, straight, "civil" masculine identity, which the writers show to be heavily invested in a stable, clearly differentiated male body.

According to Morgan Holmes, hermaphroditism refers to, "a physical and/or chromosomal set of possibilities in which the features typically understood as belonging distinctly to either the male or the female sex are combined in a single body" (84). Images of physical hermaphrodites have appeared in myth and literature as far back as Theophrastus' Characters (*c*.319 BC), but have been relatively rare in SF. Theodore Sturgeon's Venus Plus X (1960) is possibly the first SF text to explore the potential of the hermaphrodite body to subvert the hegemonic masculine identity, and Duchamp's "Motherhood, Etc." (1993) engages closely with feminist theory of the late twentieth century to continue this tradition. Others, however, including Joyce's and Hamilton's "Eat Reecebread" (1994), show that the hermaphrodite can also be controlled and appropriated by the white, straight, middle-to-upper class men who dominate the public sphere, thus reinforcing the superiority of their civil masculinity.

Gender theorists have recognised this conflicting potential, and I begin this chapter by tracing their developing discussion of the hermaphrodite as it relates to men and masculinities. Like the cyborg, the hermaphrodite is a figure of fact as well as fiction, so I next outline how it has been represented in myth and literature, and in the real world

medical and legal systems. From this basis, I discuss representations of the hermaphrodite in pre-Tiptree Award SF by Sturgeon, John Varley and Sheri S. Tepper. Finally, I argue that Motherhood, Etc." and "Eat Reecebread," both shortlisted for the Tiptree Award, move beyond their predecessors in terms of the discussion of masculinities by directly addressing the impact of the hermaphrodite on contemporary men who embrace the civil narrative of masculinity.

The Hermaphrodite in Gender Theory

Recently, theorists of both masculinities and feminism have recognised that the claim to a "superior" masculine identity relies upon a stable male body that is defined as mutually exclusive, on the basis of distinctive biological characteristics, from the "inferior" female body (Ekins & King 181). As Thomas Laqueur points out, this apparently natural division has long been used to justify men's dominance of the public sphere (6).

Physical differentiation has generally centered on the genitalia, with the penis seen to embody the traits that indicate masculine superiority: "[P]otent, penetrating, outward thrusting, initiating, forging ahead into virgin territory, opening the way, swordlike … effective, aimed, hitting the mark, strong, erect" (G. P. Haddon cited in Flannigan-Saint-Aubin 241). At the beginning of the twentieth century, Freud concluded that the boy is privileged and superior because his genitalia are visible, easily accessible, and easily manipulated to produce pleasure. Although his penis can be threatened with loss, Freud insists that this is not nearly as debilitating as the girl's original deprivation (cited in Flannigan-Saint-Aubin 247). Lacan concurs, identifying the penis as the privileged signifier of masculine authority because it predominates over the black hole of the female genitals (cited in Segal 85). Since Plato's Timaeus (*c*.360 BC) the penetrative capacity of the penis, in particular, has been identified with masculine superiority: man is defined as the impenetrable penetrator, and woman the inevitably penetrated (Butler Bodies 50).

The hermaphrodite body undermines such distinctions. Jeffrey Galt Harpham draws on Mikhail Bahktin's theorisation of the "grotesque" to explore the troubling nature of such non-binary bodies: "[The grotesque] arises with the perception that something is illegitimately *in* something else … the sense that things that should be kept apart are fused together" (cited in Csicsery-Ronay 77). Istvan Csicsery-Ronay adds that the grotesque, "comes with the recognition of an embodied, physical anomaly, a being or an event whose existence or behaviour cannot be explained by the currently accepted universal system of rationalisation" (84). Accordingly, the hermaphrodite reveals the insufficiency of binary sex categories, and undermines the claim that masculine and feminine gender roles are biologically based.

The hermaphrodite also has the potential to subvert normative heterosexuality. Judith Butler agrees with Michel Foucault that the hermaphrodite's non-binary genitalia create the potential for a range of sexual practices that cannot be accounted for in medico-legal accounts which establish, "the 'he' through this exclusive position as penetrator and the 'she' through this exclusive position as penetrated" (Gender 23; Bodies 50-51).

Such potential for subversion has long caused the hermaphrodite to be associated with men's fears of feminisation, and with the perceived usurpation of masculine privilege. In the eighteenth century, the term "hermaphrodite" was often used to denigrate women who were seen to be transgressing gender boundaries and attempting to usurp men's power and position (Jones & Stallybrass 90; 100-2). Laqueur observes that Renaissance accounts of the "female penis" express similar concerns that women might usurp men's civic prerogatives: "A bit more heat or acting the part of another gender can suddenly bestow a penis, which entitles its bearer to the mark of the phallus, to be designated a man" (126). Thus, as Foucault notes, medical and legal authorities in the nineteenth centuries were primarily concerned with determining each hermaphrodite's "true" sex, so that they might not profit unfairly from their anatomical oddities ("Introduction" ix): "Granted the organs of both sexes, what is to prevent anybody from exercising the privileges of both?" (Fiedler 187).

In reality, however, the demands of daily life often limit the extent to which hermaphrodites can exploit their subversive potential. Butler recognises that "outness" is not a historically available option for everyone (cited in Roen 509); faced with intense social pressure and the fear of ridicule and persecution, many hermaphrodites seek to pass as either male or female. Anne Fausto-Sterling acknowledges the rewards of passing, particularly for those who pass as male. Historically, most hermaphrodites, when offered a choice, have reinforced the claimed superiority of this gender by opting to become men ("That Sexe" 384). Furthermore, as Bernice Hausman observes, hermaphrodites who have been raised as men are generally resistant to later assuming a supposedly inferior feminine identity, while female-aligned hermaphrodites are not nearly as committed to their gender role (83).

The supposed superiority of hegemonic masculinity is further affirmed when the hermaphrodite is cast as the inferior Other against which the normative male body is defined. Although women have traditionally been cast as men's Other, Butler notes that "abject" bodies can also fulfill this role. The abject designates the "unliveable" zones of social life that are populated by those who do not enjoy the status of the subject. According to Butler, these bodies provide the "outside" for those bodies which, in materialising the norm, qualify as bodies that matter (Bodies 3; 16).

On the other hand, men may seek to appropriate and incorporate the hermaphrodite in order to produce an even more powerful masculine identity. Many myths celebrate the increased knowledge and social status of men who can morph between a male and a female body to achieve hermaphroditic insight. Joseba Gabilondo observes that this fantasy still persists in the late twentieth century where it once again raises the spectre of the male appropriation of female reproduction: "[M]orphing has become one of the most interesting ways in which Masculinity has managed to 'reproduce' itself narcissistically and fashion *a new postfeminist misogyny based on nonbiological reproduction*" (193). The hermaphrodite's ambiguous potential has produced a struggle depicted in myth and literature.

The Hermaphrodite in Myth and Literature

The oldest surviving literary reference to a hermaphrodite appears in section 16 of Theophrastus' Characters (*c*.319 BC), where Jeffrey Rusten believes the word "Hermaphroditos" alludes to portrait busts created with male and female faces on opposite sides (110-11). By far the most influential literary account of the hermaphrodite, however, is Ovid's tale of Salmacis and Hermaphroditus, included in Metamorphoses (*c*.8 AD). Arthur Golding and George Sandys published translations of the complete Metamorphoses (1565/7; 1626), but the tale of Salmacis and Hermaphroditus was of particular interest to other Renaissance writers. In 1565 Thomas Peend published The Pleasant Fable of Hermaphroditus and Salmacis with a Morall in English Verse. Francis Beaumont's widely celebrated narrative poem Salmacis and Hermaphroditus appeared in 1602, and Edward Sherburne included "Salmacis" in his Poems and Translations in 1651. Other allusions to Ovid's tale occur in Spenser's The Faerie Queen (1590), William Shakespeare's "Venus and Adonis" (1593) and Christopher Marlowe's Hero and Leander (1598). In the late twentieth century, continuing interest is evidenced in Ted Hughes' poem, "Salmacis and Hermaphroditus" (1996).

In the original Metamorphoses, Ovid dramatises the formation of the classical hermaphrodite through the fusing of male and female, masculine and feminine, in one body. Overcome by desire, the water nymph, Salmacis, prays to be forever physically united with Hermaphroditus:

> Her prayers found favour with the gods: for, as they lay together, their bodies were united and from being two persons they became one … so when their limbs met in that clinging embrace the nymph and the boy were no longer two, but a single form, possessed of a dual nature, which could not be called male or female, but seemed to be at once both and neither. (104)

The transformation threatens Hermaphroditus' masculinity:

> [T]he clear water into which he had descended as a man had made him but half a man and … his limbs had become enfeebled by its touch … even his voice was no longer masculine. (104)

Hermaphroditus' prayer further alludes to his feminisation: "[I]f any man enter this pool, may he depart hence no more than half a man, may he suddenly grow weak and effeminate at the touch of these waters" (104).

Ovid thus depicts the hermaphrodite as a symbol for the feminisation of men by sexually aggressive women. Salmacis, "on fire with passion to possess his naked beauty" (103), signals the danger posed to men by powerful women. This threat is reiterated by the metaphors employed in many versions of the Salmacis and Hermaphroditus tale, which variously describe Salmacis as ivy encasing a tree, a snake encircling its victim and an octopus encompassing its foe (Mann 83). In "Venus and Adonis", for instance, Shakespeare recalls Salmacis when he describes Venus as an "empty eagle" whose kisses devour her hapless prey as she "[t]ires with her beak on feathers, flesh and bone" (lines 55-56).

Several writers imply, however, that Salmacis' aggression is originally motivated by Hermaphroditus' inadequate masculinity. Anne Fausto-Sterling believes that Hermaphroditus, named after his parents, Hermes and Aphrodite, is so thoroughly endowed with the attributes of each that he is already a symbol of two-in-one ("That Sexe" 376). Furthermore, his beauty signals that his mother's legacy has overwhelmed the inheritance from his father (Jones & Stallybrass 96). When, in Beaumont's poem, Hermaphroditus' mother gives him, "the sparkling eyes from Cupid's face" (694), she transforms him into a passive object of female desire. The feminine beauty of the youthful male protagonist is again emphasised in Marlowe's Hero and Leander: "Some swore he was a maid in man's attire / For in his looks were all that men desire" (lines 83-84). In several texts, the female protagonist explicitly condemns Hermaphroditus for his lack of "natural" masculine desire: "Ages are bad when men become so slow, / That poor unskilful maids are forced to woo" (Beaumont 699). Shakespeare's Venus makes a similar complaint:

> 'Thing like a man, but of no woman bred:
> Thou art no man, though of a man's complexion,
> For men will kiss even by their own direction.' (lines 214-16)

Thus the morphing of Hermaphroditus and Salmacis into one body can be read as the final physical manifestation of Hermaphroditus' already feminised nature.

Most versions of the story, however, assuage men's anxieties about an inadequate performance of masculinity by portraying the masculine identity as still dominant within the hermaphrodite figure. Ann Jones and Peter Stallybrass read the union of Salmacis and Hermaphroditus in Metamorphoses as the absorption of the Other into the Same (85). Although Salmacis initiates the union, her name, identity and subjectivity are all erased, and only Hermaphroditus is left to reflect on the impact of *his* transformation on *his* masculinity. Once again, in Beaumont's version, Salmacis is silenced and it is Hermaphroditus who speaks.

Other tales in Metamorphoses reinforce the implication that men may appropriate the hermaphrodite in order to erase the feminine and produce a more powerful masculine identity. Changed into a woman as punishment for watching a pair of snakes coupling, Tiresias is asked by Zeus and Hera to settle an argument about which sex experiences greater sexual pleasure (Kinder 65). Tiresias defends patriarchal power by supporting Zeus, saying that women's pleasure is greater. An enraged Hera punishes him with blindness, but as a reward for his loyalty, Zeus bestows on Tiresias the power to know the future. Zeus himself enjoys increased power when he too takes on a hermaphroditic role. When Semele is killed by the intensity of his love, Zeus appropriates the female power of reproduction, incubating their baby in his thigh.

Some Renaissance writers continue this tradition by presenting the hermaphrodite as a symbol of masculine omniscience and spiritual insight. John Donne, for instance, links the figure of the hermaphrodite to the minister who mediates between the male perfections of heaven and the female imperfections of earth (Jones & Stallybrass 98). Such notions encouraged some Renaissance monarchs to appropriate the figure of the masculine hermaphrodite in an attempt to position themselves also as, "mystical cipher[s] of divine perfection" (Wind cited in Jones & Stallybrass 98).

Other Renaissance writers, however, de-emphasise masculine superiority by presenting the hermaphrodite as a symbol for the perfect spiritual and physical union of male and female lovers (Bate 90):

> No word they spake, nor earthly thing they felt,
> But like two senceles stocks in long embracement dwelt.
> Had ye them seene, ye would have surely thought,
> That they had beene that faire *Hermaphrodite*. (Spenser cited in Bate 91)

Spenser thus describes the passionate union of Amaret and Scudamor in the original version of The Faerie Queen.

Writing in close conversation with first-wave feminism, Virginia Woolf goes further and responds to the male-dominated literary tradition by exploring the subversive potential of the hermaphrodite. The protagonist of Orlando (1928) is reminiscent of Ovid's Tiresias, but where Tiresias' powerful masculinity is ultimately enhanced by his "hermaphroditism," Orlando's changeable body motivates him/her to question his/her gender assumptions. After s/he morphs into a woman, Orlando becomes aware of the unreasonable demands that s/he had previously imposed as a man. His/her difficulty in adjusting to the restrictions of the feminine role reinforces the insight that gender is an artificial social construction, rather than a natural expression of the binary-sexed body.

Twentieth-century SF draws its images of the hermaphrodite from this rich literary corpus. In addition, some SF writers engage with the discussion about, and treatment of, hermaphrodites in the real world. As in myth and literature, concerns about masculinity have often been apparent in the way legal and medical authorities have dealt with hermaphrodite bodies.

The Hermaphrodite in Society

Today, much of the subversive potential of the hermaphrodite comes from its perceived ability to undermine the male/female binary. However, Thomas Laqueur reveals that this apparently immutable two-sex model is actually a relatively recent phenomenon. Prior to the seventeenth century, fears about the hermaphrodite were exacerbated by the one-sex model which was first promoted by the Greek physician, Galen (*c.*129-200 AD). His anatomical model accepted slippage between male and female bodies as a real possibility, and Galen's discussion of the "female penis" further implied that there is little

to physically differentiate the sexes: "Turn outward the woman's, turn inward, so to speak, and fold double the man's [genital organs], and you will find the same in both in every respect" (cited in Laqueur 25).

Such statements heightened men's fears of feminisation. According to Laqueur, Galen's model encouraged the belief that girls could turn into boys, and that men who associated too extensively with women could lose the hardness and definition of their bodies and regress into effeminacy (7). Peter Brown agrees:

> [L]ack of heat from childhood on could cause the male body to collapse back into a state of primary undifferentiation. No normal man might actually become a woman; but each man trembled forever on the brink of becoming "womanish." (cited in Jones & Stallybrass 86)

Faced with apparently changeable bodies, strict laws attempted to stabilise gender. Legal authorities demanded that hermaphrodites choose and maintain a commitment to one gender: "Changes of option, not the anatomical mixture of the sexes, were what gave rise to most of the condemnations of hermaphrodites in … the Middle Ages and the Renaissance" (Foucault "Introduction" viii). Hermaphrodites who were seen to switch between masculine and feminine social roles could be charged with fraud, exposing the authorities' fear that someone who had lived as a woman might be entitled to claim a man's place in civil society (Hird & Germon 163; Laqueur 137). The depth of this anxiety was revealed by the severity of the punishments; in extreme cases transgressions could be punishable by death (Laqueur 124-25).

Legal controls continued to be imposed following the ideological shift to the strictly two-sex model. Foucault notes that from the eighteenth century, hermaphrodites were often identified as criminals, or crime's offspring, since their bodies were seen to undermine the natural laws that distinguished between the sexes (History 38). The memoirs of the nineteenth-century hermaphrodite, Herculine Barbin, reveal his/her fears that his/her deviant body will be linked to deviant morality and subject him/her to public censure and the law. Raised as a woman, Barbin is aware that s/he will be judged for usurping the prerogatives that the civil narrative of masculinity reserves for "real" men: "Where would I

find the strength to declare to the world that I was usurping a place, a title, that human and divine laws forbade me?" (52). In particular, Barbin's sexual relationship with a woman is seen to usurp men's privileged position in the patriarchal marriage. It is thus not Barbin's genitals *per se* that pose a problem, but his/her use of them (Holmes 92). Randolph Trumbach reveals that hermaphrodites were expected to take only sexual partners who were opposite to (their chosen) gender (112). Thus, after his/her sexual relationship is exposed, the legal system deems that Barbin must be male.

Overwhelmingly, then, the historical goal of the legal system has been to force hermaphrodites to conform to the gender binary in order to protect men's control over the public sphere. With the rapid development of medical technology since the nineteenth century, this task has increasingly been taken on by the medical system. Historically, doctors have defined hermaphrodite bodies as abnormal or deviant (Buchbinder 52), and have insisted that hermaphroditism is a curable disease. In the early nineteenth century, Isidore Geoffrey Saint-Hilaire argued that hermaphrodite births were the result of abnormal embryonic development which could be medically cured (Fausto-Sterling "That Sexe" 380). Barbin's doctors also labelled his/her condition a disease, and sought to cure him/her with a special diet.

Today, most clinics that treat hermaphroditism, or intersexuality, as it is now commonly known, rely on principles developed in the 1950s by John Money - a specialist in the study of congenital sexual organ defects - and his colleagues, Joan G. Hampson and John L. Hampson (Fausto-Sterling "Five Sexes" screen 2; "Revisited" 20). Like his literary and legal predecessors, Money frames hermaphroditism as a problem of masculinity – the excess masculinisation of the female, or the inadequate masculinisation of the male (Money & Ehrhardt 8).

Following Money's lead, the medical system still insists upon the natural sexual binary:

> [I]n the face of apparently incontrovertible evidence – infants born with some combination of "female" and "male" reproductive and sexual features – physicians

> hold an incorrigible belief in and insistence upon female and male as the only "natural" options. (Kessler 4)

Doctors have increasingly turned to surgery to make hermaphrodite bodies disappear from view (Fausto-Sterling "That Sexe" 380): "Suppression achieves its perfect form in 'excision' and the Other's potential for subversive social arrangements is eradicated altogether" (Epstein cited in Hausman 76). While the surgical construction of genitals could be said to reveal the artificiality of the sexual binary, doctors commonly argue that they are only completing what nature intended. Through scientific testing and surgery they aim to repair the "bad" genitals so that they concur with the child's "true" gender (Kessler 16).

Because the penis is the most important physical marker of masculinity, it is the defining factor used by doctors when assigning the hermaphrodite a sex. Sharon Preves notes that unless a medical team deems an infant's phallus to be of adequate size, capable of urination while standing, and likely to pass as heterosexually "normal," the child will likely be assigned female (531). Although Preves is referring to the physical penis rather than the symbolic phallus, the slippage is appropriate, since the doctors' emphasis on penile capability exposes their concerns about the hermaphrodite's adequate performance of masculinity. Treatment protocols reveal, once again, the centrality of heterosexual performance (penetrative sex) to hegemonic masculinity.

Despite its reliance on surgical reconstruction, twentieth-century medicine follows the lead of the legal system in prioritising gender over sex. Money and his colleague, Anke A. Ehrhardt, replace the notion of biology as destiny with culture as destiny by insisting that a hermaphrodite's performance of a binary gender will fix its identity irrevocably, regardless of its genitalia (Butler Gender 8; Hausman 107). Modern intersexual organisations have supported this notion by insisting that hermaphrodites be allowed to choose their own gender. Although this challenges the right of male-dominated legal and medical systems to impose a gender on hermaphrodites, ultimately it reifies binary gender roles (Hird & Germon 173). The emphasis on gender socialisation also reinforces obligatory heterosexuality. Like the legal system, twentieth-century medicine defines

success in gender assignment as living in that gender as a heterosexual (Fausto-Sterling "Revisited" 22). Money and Patricia Tucker insist that early sex assignment will ensure this orientation: "The child was still young enough so that whichever assignment was made, erotic interest would almost certainly direct itself toward the opposite sex later on" (94).

Thus the primary emphasis of the male-dominated medical system is again on minimising the subversive potential of the hermaphrodite body. By forcing/encouraging hermaphrodites to conform to one sex and gender, doctors reinforce the "natural" binary. Some twentieth-century SF writers, however, use the figure of the hermaphrodite to subvert this binary and undermine hegemonic masculinity.

The Hermaphrodite in Science Fiction

Despite the recurring interest in the hermaphrodite in myth and literature in general, there has been a relative dearth of images of physical hermaphrodites in SF. Some SF novels, such as Lois McMaster Bujold's Miles Vorkosigan series, beginning with The Warrior's Apprentice (1986), include hermaphrodites, but only as peripheral characters. More often, as in Le Guin's The Left Hand of Darkness (1969) and Elisabeth Vonarburg's The Silent City (1981), writers favour the androgyne or the character that morphs from one sex/gender to another. Although the Oxford English Dictionary implies that the terms "androgyne" and "hermaphrodite" are interchangeable, in SF androgyny more often relates to the erasure of socially constructed gender roles and behaviours (sometimes accompanied by the erasure of physical markers of sexual difference), whereas hermaphroditism refers to some combination of male and female physical sexual characteristics which, of course, may also have profound implications for a subject's gender performance.

Carolyn Heilbrun's Toward a Recognition of Androgyny (1973) indicates the importance of androgyny, as theory and practice, to early second-wave feminists:

> Androgyny … suggests a full range of experience open to individuals who may, as women, be aggressive or, as men, tender; suggests a spectrum upon which human beings choose their places without regard to propriety or custom. (cited in Broege 124).

In the 1960s and 1970s, some female SF writers engaged with contemporary feminist theorists and undertook thought experiments concerning androgyny. Echoing Anne Koedt's trail-breaking article, "The Myth of the Vaginal Orgasm" (1970), their narratives disputed Freud's claim that biology is destiny by showing how men and women might live in a society in which the behaviours and traits of the sexes are not rigidly defined (Attebery Decoding 130; Annas screen 3). In Woman on the Edge of Time (1976), for instance, Marge Piercy imagines a society where men and women are undifferentiated by gender, as signalled by her invention of the non-gendered pronoun, "per." In addition, Woman shows the potential of the non-binary body to subvert traditional gender roles. In the imagined future society of Mattapoisett, men can suckle and care for their children because they have functioning breasts.

Some feminist critics problematise the androgynous ideal. Roberta Rubenstein argues that even when women take on typically masculine qualities, they are still largely denied power in fratriarchal societies (115). Furthermore, idealisations of the androgyne can result in the erasure of women. Cyndy Hendershot warns that by taking on the masculine role, women risk creating a new vision of a men-only society (378). Moria Gatens agrees that in many SF texts, "implied neutrality is not neutrality at all but a 'masculinisation' or 'normalisation' (in a society where men are seen as the norm, the standard) of women - a making of 'woman' into 'man'" (cited in Larbalestier "Hermaphroditism" 15). In "Is Gender Necessary? Redux" (1989), Le Guin acknowledges this frequent criticism of The Left Hand of Darkness, where she inadvertently universalises masculinity by using masculine pronouns for the androgynous Gethenians.

Attebery further warns that SF depictions of androgyny often evade the importance of the body and the physical experience of one's sex (Decoding 132). Peter Fitting agrees, and argues that androgyny is now commonly recognised as a de-politicisation and de-sexualisation of the body, rather than as a utopian fusion of masculine and feminine ("Reconsiderations" 33). Piercy's Woman, however, shows that some SF writers who

employ the androgyny trope also recognise the significance of the body for performances of gender.

Other SF writers have moved away from a consideration of androgyny to focus primarily on how traditional gender roles might be undermined by bodies that refuse to fit the male/female binary. Like Woolf's Orlando, SF novels such as Elisabeth Vonarburg's The Silent City (1981) explore the subversive possibilities of the morphing body which refuses to commit to either a male or female sex or, consequently, to a masculine or feminine gender. Such bodies may challenge the stable masculine identity, but the movement between two relatively discrete sexes can leave these categories largely intact. SF writers including Theodore Sturgeon, John Varley and Sheri S. Tepper instead turn to the figure of the hermaphrodite to explore how a truly non-binary body may undermine both the sex and gender binaries.

In Sturgeon's Venus Plus X (1960), Charlie Johns appears to be a twenty-seven-year-old New York man who has been transported into the future by the hermaphroditic Ledom[11]. The Ledom claim to be the evolutionary future of humanity, and they ask Charlie to observe their society and give them honest feedback. Charlie's initial interactions with the Ledom reveal how strongly Western societies insist upon binary gender. In the absence of clear physical markers, Charlie initially assumes that the Ledom are all male because their social functions accord with those that the civil narrative claims for men in the human world. He seeks physical cues to support his assumption, singling out the Ledom's strong faces, well-muscled arms and sturdy legs. Charlie's assumptions are undermined, however, when he observes that two of the "men" are pregnant. Charlie then decides that the Ledom must, in fact, all be women. He now focuses on their feminine characteristics such as their smooth chins, prominent pectorals and large aureolae.

[11] Ultimately we discover that Charlie is actually Quesbu, a 'control' male born and raised in the Ledom society. The Ledom implant the memories and brain patterns of the real Charlie Johns, a pilot who has crashed and died near their hidden enclave, into Quesbu, in an experiment to determine if humanity is ready to accept them.

Eventually, Charlie realises that such binary categories are insufficient to classify the Ledom. Even more importantly, the Ledom force Charlie to admit that these categories are also insufficient in his own apparently binary-sexed world. Philos, Charlie's Ledom mentor, observes that many human bodies do not fit the binary ideal. Not all men are larger and heavier than women, and some lack clear secondary sexual characteristics like facial and body hair. In addition, Philos claims that all humans are originally hermaphrodites. He tells Charlie that humans become sexually-differentiated only after the fourth month of gestation and, even then, that some are born as hermaphrodites, while all men and women continue to produce both "male" and "female" hormones. Neither are human gender roles as rigid as Charlie believes. Philos notes that women can be athletes, men can design dresses, and that cultural markers of masculinity and femininity like long hair, skirts/kilts and cigarettes are variable and often interchangeable.

Nevertheless, writing before second-wave feminists began to seriously question such assumptions, Sturgeon appears to consider that most humans will remain committed to the socially-constructed gender binary. Charlie's narrative is interspersed with the story of Herb and Jeanette, an unhappy couple, circa 1960, who yearn for equality but are unable to overcome their gender socialisation. For Jeanette and her friends, it appears that the only solution to masculine power is an unsatisfactory and half-hearted role reversal. Venus implies that this division of the sexes is responsible for much of the strife, war and oppression experienced on Earth. Ignoring the conflicts inspired by race and class divisions, the Ledom believe that utopia can be achieved if humans can overcome gender inequality. In their apparently harmonious society, technology has triumphed over hunger, overpopulation and pollution, and individuals are free to take on whichever social role they wish.

Venus' thoughtful challenge to the gender binary is undermined, however, by the novel's dystopian ending. Charlie discovers that instead of being the evolutionary future of humanity, each Ledom has been technologically engineered as a hermaphrodite. Consequently, he dismisses the Ledom, and all that he has learnt from them, as a perversion

of the natural binary order. Charlie is particularly disturbed by the spectre of "male" homosexuality, reflecting an attitude commonly held by men prior to 1970s Gay Liberation, and persisting even to the present day. Already discomfited by sexual relationships between two hermaphrodites, he is repulsed by the realisation that the participants are actually two "men" with uteruses grafted on.

Mielwis, one of the Ledom leaders, claims that such drastic measures are necessary in order to force humans to question the socially-constructed gender binary, but other Ledom indicate Sturgeon's ambivalence by supporting Charlie's critique. Philos and "his" lover, Froure, hide their daughter to protect her from being transformed into something "unnatural." Their actions suggest that Ledom is in fact an intolerant dystopia which has instituted a new non-consensual social binary of hermaphrodite versus non-hermaphrodite. Furthermore, even the Ledom leaders believe that humanity should return to its natural binary state once men and women have learnt to love and accept each other.

Thus, despite his engagement with the figure of the hermaphrodite, Sturgeon is primarily interested in how humans might achieve social androgyny. Yet his vision of androgyny once again risks valorising and universalising masculine values which are central to both the civil and scientific ideals. Mielwis claims that by erasing binary sex the Ledom have realised their maximum potential to reason and achieve objectivity. This leads Larbalestier to claim that although the Ledom have been equipped with wombs, for the most part they are seen as men ("Hermaphroditism" 14).

Soon after Venus was published, second-wave feminists began to critique such universalising gestures. Published approximately twenty years later, John Varley's Gaea series (1979-1984) shows some awareness of their concerns, although it leaves a number of traditional gender assumptions unquestioned. In this series, humans travel to a three million-year-old satellite/world orbiting Saturn which is controlled by the "goddess" Gaea. Here they encounter the Titanides, hermaphroditic centaurs. Each Titanide possesses a vagina under the tail and a penis between the hind legs, but an additional penis or vagina on the "human" part of the body determines his or her gender. In Titan (1979), these frontal

genitals also strictly determine each Titanide's sexual orientation. Veronica Hollinger claims that SF is an overwhelmingly straight discourse that promotes an almost completely naturalised heterosexual binary ("(Re)reading" screens 1-2), and this is indeed the case in Titan. Although the Titanides' rear "animal" genitals may be used in any type of sexual encounter, the front "human" genitals are strictly for heterosexual engagements. Varley minimises the subversive potential of the hermaphrodite by restricting it to the non-human, and by reassuring readers that even these characters adhere to a modified sex/gender binary.

In Wizard (1980), Varley responds to feminist and queer critiques of such heterosexual bias by exploring a potential "lesbian" relationship between the human woman, Robin, and the "female" Titanide, Hautbois. Yet, in contrast to contemporary feminist SF like Motherlines and Wanderground, in Wizard the "lesbian" sexual act is never consummated. Neither is another sexual act which has more serious implications for the masculine identity. Chris, a human man, is initially wary of entering a sexual relationship with the "female" Titanide, Valiha. Her size and power alarms him because they threaten his gendered notions of dominant masculinity. Valiha, though, challenges Chris' attempts to ignore the "male" part of her body, and asserts that to a hermaphrodite homosexuality and heterosexuality, like masculine and feminine gender roles, are meaningless. Yet, significantly, Valiha never penetrates Chris, leaving the male penetrator/female penetrated binary intact.

Initially, Sheri S. Tepper's Sideshow (1992) appears to engage more closely with feminist discussions of the body and contemporary theorisations of the hermaphrodite's relation to gender. Unlike Sturgeon and Varley, who distance their hermaphrodites in either time or space, Tepper opens her novel in a fictional version of contemporary society, in order to directly critique how white, straight, middle class men react to hermaphrodite bodies in the real world. Sideshow begins with the birth of conjoined hermaphrodite twins to a conservative mid-twentieth-century North American couple. Like real hermaphrodites within the medical system, the twins are each assigned a sex. Lesky, their father, reinforces

his notion of masculine superiority by demanding that his "first-born" be constructed male, while Marla, his wife, requests that the other twin be female.

By presenting her hermaphrodites as conjoined twins, Tepper emphasises the subjective nature of such decisions. Although each possesses the same XXY chromosomes and undifferentiated genitalia, the doctors assign them different sexes. The twins are then socialised to conform to the gender binary. Bertran is dressed in jeans, checked shirts and boots, and is taught to read "boy books" which valorise the warrior ideal by portraying boys as active, non-emotional and violent. In contrast, Nela wears dresses, pinafores, blouses and short white socks, and is taught to mimic her mother's seasickness and fear of crowds. Later, the twins seek to reinforce their gender roles with the "normal" physical markers of each binary sex:

> Sizzy arranged for Nela to have breast implants. Not very big … Just right for a teenage girl. Nela had electrolysis too, to get rid of the beard and the hair on her chest and to straighten out the line of reddish-blond pubic hair across the bottom of her belly, so it would look more feminine … Bertran dyed his hair dark, all over, to emphasise the difference between him and Nela, who stayed blond. (52)

Despite the acuity of this critique, Tepper's engagement with the hermaphrodite is ultimately problematic. Critics have long expressed concern about her fictional explorations of gender. Peter Fitting, for instance, argues that The Gate to Women's Country offers an essentialist view of violence (not to mention homosexuality), and that it also implies that women cannot be trusted to make enlightened decisions, or to act in their own best interests ("Reconsiderations" 43). In Sideshow, the plot's initial focus on the subversive potential of the hermaphrodite is soon overshadowed by other issues. When Bertran and Nela travel as "freak" acts in a travelling sideshow, people appear more enthralled and repelled by the twins' conjoined status than by their hermaphroditism, which each has taken pains to disguise. Sideshow's focus shifts even further away from hermaphroditism when the twins are transported through time and space to the planet Elsewhere. Established as the last human haven from the Hobbs Land Gods, Elsewhere is committed to protecting (and ultimately enforcing) the local customs of each regional group. Sideshow then shifts to a

general discussion of free will, as Bertran and Nela travel across Elsewhere with five other social "misfits" in order to investigate a reported incursion of the Land Gods.

It is only toward the end of Sideshow that Nela's and Bertran's hermaphroditism again becomes a major issue, when the technology of the alien dinka-jins allows them to separate and transform into the physical ideal of their assigned genders:

> [Nela] stood up and brushed herself off, feeling through the silkiness of her shirt the sensuous swelling of her breasts. She put out one foot to admire the shiny short boots and the flowing skirt that lashed at her calves. She pushed at her hair, throwing it into charming disarray, and offered a soft delicate little hand to Bertran. He stared at her for a moment, then took her hand in his own larger, calloused one, and pulled himself to his full height with a great swelling of muscles and tightening of rugged jaw beneath his virile beard. He was a full head taller than she ... They seemed to shine. (449-50)

This idealised image appears to echo Sturgeon's call for an eventual return to the "natural" sexual binary. Furthermore, it rejects the hope expressed in feminist SF like Woman on the Edge of Time, by suggesting that even if this binary is an artificial construction, no-one, hermaphrodite or not, can escape the pressure to conform; gender socialisation is so pervasive that humans require a binary sex identification to feel complete. Thus, like Sturgeon and Varley, Tepper finally minimises the potential for the hermaphrodite to subvert either the civil or the warrior masculine ideal.

The Tiptree Award Texts: "Motherhood, Etc." and "Eat Reecebread"

In contrast to their predecessors and also to Tiptree Award writers who use the separatist, role reversal and "made men" tropes, "Motherhood, Etc." (1993) (hereafter "Motherhood") by L. Timmel Duchamp, and "Eat Reecebread" (1994) (hereafter "Reecebread") by Peter F. Hamilton and Graham Joyce, are both set entirely in contemporary or near-future versions of Western societies. These settings allow the authors to explore the impact of hermaphrodite bodies on men who embrace the currently dominant civil narrative of masculinity. The authors exacerbate the subversive potential of the hermaphrodite by also moving away from the comparatively stable and separate hermaphrodite identities maintained in pre-Tiptree Award SF. Their protagonists instead

morph either from female or male into hermaphrodites. Thus, like Ovid's archetypal Hermaphroditus, their male characters must confront the fear of feminisation that is aroused by the possibility that they too might be physically transformed.

Despite these similarities, the resolutions of "Motherhood" and "Reecebread" vary widely. In both her fiction and theory, Duchamp has long engaged in close conversation with feminist theorists and women writers of SF. In fact, she explicitly encourages others to also engage in this conversation through her collection of essays, fittingly titled The Grand Conversation (2004), and through her editorship of The Conversation Pieces essay series. In "Motherhood," Duchamp applies the insights gleaned from such interactions to her use of the hermaphrodite trope. Her story thus rejects Sideshow's pessimism, and instead celebrates the potential of the "feminine" hermaphrodite to challenge the power of the white, straight, middle-to-upper class men who have traditionally dominated both women and the public sphere.

The protagonist of "Motherhood" is Pat, a nineteen-year-old girl who morphs into a hermaphrodite after being infected with a virus by her alien hermaphrodite lover, Joshua. Tiptree juror, Jeanne Gomoll, explains the story's appeal: "['Motherhood, Etc.'] [c]onsiders the very interesting premise that human sexual dimorphism (e.g., gender) is a physiological accident that might be swept away" (Tiptree). Duchamp shows that this premise is unacceptable to men who rely on a clear sexual binary to justify their dominance of the public sphere. Thus, after Pat visits a doctor to investigate the unusual "growth" developing between her legs, she is interrogated by Dr Johns, Wagner and Sam - male government officials who attempt to control and erase her morphing body. Pat is eventually rescued by Joshua, but he apes the masculinity of her tormentors when he attempts to control her by demanding that she be forever monogamous with him. Reflecting Duchamp's feminist sensibility, Pat rejects such control. She ends the story determined to retain ownership of her new body and eager to explore the possibility of creating a new non-binary-sexed human race. "Motherhood," thus fully embraces the subversive potential of the

hermaphrodite, and encourages women to stand up against the civil masculine hegemony, celebrate their bodies (hermaphrodite or not), and determine their own future.

In contrast, "Reecebread" ultimately endorses the ongoing dominance of the civil man through its male characters who appropriate the morphing, hermaphrodite body. Unlike Duchamp, Graham Joyce and Peter F. Hamilton both write well outside the feminist SF tradition. Gender is generally not a central concern of their work, and although "Reecebread" offers an interesting discussion of masculinity, Hamilton expresses his ambivalence about its Tiptree Award recognition: "I'm not *quite* sure if we were pleased we didn't win or not" (Persson & Hamilton screen 6).

Nevertheless, the 1994 Tiptree Award jurors believed that "Reecebread" was worthy of recognition. Brian Attebery describes the story as, "A study in demonising the Other, in this case hermaphrodites" (Tiptree). Set in near-future Leicester, England, "Reecebread" describes growing fear, anger and violence in response to the rapidly increasing hermaphrodite birth rate. In particular, it explores the reaction of men who fear the loss of their secure and powerful civil identity. The protagonist, Mark, is a forty-year-old police officer who enjoys status, power and social acceptance as a result of his job at the Hermaphrodite Registration and Identification Bureau. Yet his love for his hermaphrodite "girlfriend," Laura, forces him to question his commitment to this dominant identity.

"Reecebread" thus recognises the potential for the hermaphrodite to undermine hegemonic masculinity. However, it also echoes John Money in insisting that binary gender will persist, since each hermaphrodite in the story adheres unproblematically to a masculine or feminine gender. So too does each adhere to Money's assumption of normative heterosexuality. Finally, when Mark transforms into a hermaphrodite and becomes a leader of the hermaphrodite rebellion, "Reecebread" reassures male readers that men who currently enjoy power in the public sphere will continue to dominate, regardless of embodied challenges.

Bodily Basis of Masculinity

Nonetheless, "Motherhood" and "Reecebread" are alike in demonstrating how heavily hegemonic masculinity is invested in the stable, clearly differentiated male body. Michael S. Kimmel writes, "The body did not contain the man, it was the man" ("Consuming" 59), and this is certainly the case for Burroughs, Mark's colleague at the Hermaphrodite Bureau. Men often use their bodies to advertise their masculinity (Bordo Male Body 88), so Burroughs reacts to the hermaphrodites by emphasising traditional physical markers of manhood: "His thick, pointed ginger beard was a carefully cultivated emblem of masculinity – a lot of men sported beards nowadays" (177). Kimmel claims that at the beginning of the twentieth century, as first-wave feminists agitated for power in the public sphere, many men similarly grew beards and moustaches in an attempt to sharpen the distinctions between the sexes, and to mute their anxieties about the increasing social similarities of men and women ("Consuming" 59). Beards were likewise an important sign of manhood in the Victorian era, when gender differentiation was emphasised by men's beards and vertical hats, and by women's tight clothing, designed to construct an hourglass figure.

The way men use their bodies is also crucial in asserting their dominance. In "Motherhood," Wagner positions his body to intimidate Pat during her interrogation: "He has moved to her side of the table. He perches on it, uncomfortably close to her. One of his feet rests on the chair to her right" (199). Pat, however, resists his attempt to monopolise public space, which she recognises as the physical manifestation of men's dominance of the civic sphere. Not so easily resisted is Sam's physical appeal when he consciously positions himself to enhance his appearance. Duchamp thus warns of new physical strategies by which men may attempt to retain control over educated women who will not tolerate blatant intimidation.

This less aggressive form of physical dominance still seeks to reinforce Butler's male penetrator/female penetrated binary, and Dr Johns therefore expresses anxiety about Pat's failure to engage in "normal" penetrative sex:

> 'But intercourse, you must have known that vaginal intercourse is the normal point of sexual relations … You can't expect us to believe you didn't know something was wrong!' (201)

The doctors interpret Pat's actions as a purposeful refusal of the "inferior" feminine role. Thus, like pre-Enlightenment physicians who worried that acting like a man could bestow a woman with a penis, they connect Pat's failure to experience penetrative sex with the failure of the boundaries of her female body (Larbalestier "Hermaphroditism" 16).

Threat of the Hermaphrodite

Such failure is particularly threatening because Pat's body now has physical characteristics that men have traditionally identified as biological markers of masculine superiority. Dr Johns realises that Pat can no longer be defined as a woman: "[Y]our sex chromosomes now have three Xs and one Y. Which is to say, strictly speaking you're not a woman" (202). However neither can she be defined as a man, despite the attempt by her male gynaecologist to reinstate the gender binary by claiming that she is really a male mis-assigned at birth. Pat's female sexual and reproductive organs are fully developed and she continues to menstruate. The hermaphrodites in "Reecebread" create similar uncertainty about the physical cues of sexual difference. The arch-male Burroughs is unnerved to discover that a hermaphrodite has been working undetected on the police force for fifteen years.

Attebery explains, "When there is a triangular relationship, it is more difficult to define one sex as the Self and the other as the Other, or one as complete and the other as lacking" (Decoding 8). The hermaphrodite reveals the insufficiency of such binary categories and thus problematises men's "natural" dominance of the public sphere. Indeed, in "Reecebread," the sexual binary is presented as a temporary phase, rather than as a timeless endorsement of men's superiority. Joyce and Hamilton posit hermaphroditism as the next natural evolutionary step for humanity, extrapolating from real-world scientific findings of increasing intersex births among fish (Pearson 154). Some of their characters promote the "Millennium Theory," which claims that hermaphroditism is the "Next Big

Step" (188) which will overcome the strife, oppression and persecution that are caused by the sexual binary: "Hermes the messenger. Aphrodite the goddess of love. The presence of the hermaphrodites was Messianic. To a planet in dire need, it was a message of love" (188).

This evolutionary notion is supported by the hermaphrodites' disproportionate social achievements. These achievements indicate that men who perform the civil narrative of masculinity are no longer those most capable of running and ruling the public sphere. Gerald, a hermaphrodite scientist, proves that hermaphroditism is linked to increased physical and intellectual ability: "I've identified the genes which produce both our dual sexual characteristics and enhanced neuron structure as well as other physiological improvements" (192-93). Dr Reese, a hermaphrodite who puts an end to housing and food shortages with his landcoral and vat-grown reecebread, enacts this superiority.

"Reecebread" acknowledges, though, that such a serious challenge to men's control of the civic sphere will likely result in persecution, since the hegemonic alternatives of the warrior and the scientist both function with substantial limitations in contemporary Western societies, including being answerable to those who control the civil realms of bureaucracy and government. Recognising this, the hermaphrodites turn to technology to speed natural evolution, in the process further threatening men by proving that hermaphrodites are also more capable scientists. Marsha Kinder points out the significance of this action in terms of the hermaphrodites' resistance to the sex/gender binary: where natural mutation generally happens to a passive subject, technological morphing is something that the subject actively does to the self and others (75). Rather than wait five generations for the human race to naturally become hermaphrodites, Gerald genetically engineers a drug that will achieve this outcome within a few years.

Even before they instigate such widespread transformation, the hermaphrodites undermine the "natural" sexual binary by exposing the performative quality of gender. As in Melissa Scott's Shadow Man (1995), where mems, fems and herms wear certain clothes in order to pass as male or female, in "Motherhood," Joshua elects to pass as male, while in

"Reecebread" Mark reflects, "Whether they grew up appearing – on the face of it at least – male or female was more or less accidental and irrelevant" (183). Buchbinder argues that such obvious performances of gender show masculinity to be no more than an impersonation learnt by all men (52). Even more importantly, the hermaphrodites show that gender performances need not be confined to either masculinity or femininity. As Butler explains, if gender is not tied to sex, then it can potentially proliferate beyond the limits imposed by the sexual binary (Gender 112). "Motherhood" celebrates this possibility. Initially excited by the opportunity to pass as male, Pat finally sets out to develop a third alternative.

In addition, the morphing hermaphrodite body challenges the assumption that sex organs determine one's sexual orientation. Recalling Butler's critique of the heterosexual matrix, Duchamp celebrates the hermaphrodite's potential for a wide range of sexual experiences that cannot be confined within either the penetrator/penetrated or heterosexual/homosexual binaries. Pat embraces these diverse sensations, at the same time that she questions the assumption that penetrative heterosexuality is actually natural and normal:

> '[W]hen you're new at it *all* sex is weird' … [E]ver since she had been a little girl, she has been discovering that where sex and reproduction are concerned, the weirdest most unthinkable things often turn out to be true. (200; 6)

The doctors are particularly furious when Pat masturbates her new genitals. Thomas Laqueur believes that masturbation is often frowned upon because it is seen as a rejection of the heterosexual relations that support masculine power in both the public and private spheres: "The emphasis in the solitary vice should perhaps be less on 'vice,' understood as the fulfilment of illegitimate desire, than on 'solitary,' the channelling of healthy desire back into itself" (229). Because she now possesses male and female sexual organs, Pat arouses the doctors' fears that men will be made obsolete.

The doctors' greatest fear, however, is that they, through contact with the hermaphrodite, might themselves become feminised. Repeatedly, they worry that Pat's

hermaphroditism might be contagious: "We're talking *viruses*, Patty, *communicable* viruses" (201). Preves notes that hermaphroditism has long been associated with contagion in medical accounts that define it as pathological and disease-carrying (524). In addition, Csicsery-Ronay observes that medical discourse has often expressed concern about the contagious female body. Women are seen to be more prone to disease because they are too open to the world, and are liable to infect because their interiors can flow out onto others (86-87).

Such anxieties are brought to light by the parallels that Pat's doctors draw between her virus and HIV/AIDS. Like the hermaphrodite virus, AIDS threatens the masculine identity by revealing that male bodies are neither sacrosanct nor inviolable. Both "diseases" show that even men hedged about by the powerful protections of government and corporate bureaucracy cannot fully protect their bodies against mutability or encroachment (Epstein & Straub 15). Although white, straight middle class men originally reassured themselves that AIDS was a "gay" disease, and otherwise confined to those living in the "uncivilised" regions of Africa, it soon became apparent that they were equally susceptible. This was doubly threatening because of the sexual nature of the disease, which raised the spectre of the feminised male body being penetrated by something foreign, something Other. Julia Epstein and Kristina Straub believe that this meant that individual differences – such as homosexuality – could not be tolerated, because of the perceived danger of leakage or seepage to other men's bodies (15). The doctors are similarly intolerant of Pat's "disease," but express excitement that it is presently confined to one body, unlike AIDS, which has proliferated beyond their control. The doctors thus need only "cure" Pat in order to shore up the boundaries of their threatened masculinity.

The men of "Reecebread" lack such reassurance to counter their fears of feminisation. Burroughs' confident masculine persona is devastated by the onset of his first period and Mark, despite loving his hermaphrodite "girlfriend," also fears the consequences of their association. In Bodies that Matter (2003), Judith Butler discusses related themes of proximity and contagion in Nella Larsen's Passing (1929): "[I]f [Clare] associates with

blacks, she becomes black, where the sign of blackness is contracted, as it were, through proximity" (171). Ironically, Clare *is* black, so this proximity threatens to expose a part of her identity that she wishes to remain hidden. Likewise, Mark's proximity to Laura threatens to expose his illegitimate desire for the hermaphrodite, a desire that disrupts his claim to a normative heterosexual masculine identity.

Just as threatening, though, as the spectre of the feminised male body, is the masculinised female body, epitomised by the female with a penis. Like Butler's "lesbian phallus" (Bodies 73), Pat's hermaphroditism severs the exclusive link between the penis and the male body. Furthermore, she undermines the phallic image of the hard, erect penis and the corresponding notion of the strong, infallible man, when she reveals that the penis is actually uncomfortable, conspicuous and easily hurt:

> [I]t makes her queasy every morning when she wakes and finds all of it there, between her legs, crowding and sweat-making, scary because if you move or touch yourself the wrong way it can hurt, and making it so damned involved to pee. (206)

Bordo reflects that the penis' vulnerability haunts the phallus, so patriarchal culture wants it out of sight ("Reading" 267-68). Pat's possession of the penis makes this deception impossible, and the doctors are appalled at the sight of her unruly erect penis popping up and down. This comical episode in fact exposes the real-life experience of many men: that this physical symbol of masculine superiority often operates outside their conscious control. Furthermore, it shows that the penis makes men vulnerable to public ridicule by broadcasting their arousal.

On the other hand, Pat's possession of a penis still threatens to usurp masculine privilege. According to Buchbinder, patriarchal societies are constructed around a simplistic binary: those with a penis may have access to power, those without may not (77). The same applies in Pateman's fratriarchy. Therefore, like Herculine Barbin, Pat realises that she is seen to threaten men's domination of the public sphere:

> 'I guess Freud was wrong, hunh? When he said that little boys feel threatened with castration when they discover that a woman or a girl doesn't have a penis. Because if that were true, wouldn't men feel less threatened when they saw a woman did have a penis?' (218)

Wagner's disgusted fury reveals the potency of this threat, "Jesus God it's gross! It makes me sick to my stomach … this is really, really *sick*!' (217).

Duchamp's fiction often explores men's fears of female usurpation. In Alanya to Alanya (2005), she again critiques the civil narrative of masculinity through the US government officials who refuse to give women power to negotiate with the aliens because they fear it will also give them authority over men. In "The Apprenticeship of Isabetta di Pietro Cavazzi" (1997), women are forced to throw their caules[12] into the fire because the male priests fear female reproductive powers, while in "The Heloise Archive" (2004), Abelard proclaims as heresy a text that empowers women and refutes men's claims to spiritual superiority. These stories echo the concerns of "Motherhood," which raises the spectre of female usurpation when Joshua offers to teach Pat how to develop masculine physical characteristics so that she can take a man's place in society.

Similar fears of usurpation motivate the mob violence in "Reecebread." Their fear, "was due to the first wave of Hermies who had now matured, and who were beginning to exert a slightly disproportionate influence in their respective fields" (180), and they hack off Laura's penis in an attempt to eliminate the threat posed by the presence of this symbolic male body part on a pregnant, feminine body. "Reecebread" implies that this is merely the latest incarnation of Western men's fears of an uprising by the abject Other:

> The tabloids had found another scare image to rank alongside illegal African migration into Mediterranean Europe, Russian nuclear power-station meltdowns, Japan's re-emergence as a military superpower, and the Islamic Bomb. (185)

As in "Motherhood," concern about usurpation soon becomes fear of obsolescence. This is reflected in the tabloids' "Martian Theory" which claims that the hermaphrodites are actually aliens who plan to make humanity extinct. For the proponents of this theory, to be human is to be binary sexed. Thus, the hermaphrodite is seen to threaten not only men and masculinity with obsolescence, but also the entire human race.

[12] The caule is the inner membrane that encloses the fetus before birth. A portion of the caule sometimes envelopes the head of the child at birth and is regarded as a good omen (Oxford English Dictionary).

Reaction to the Hermaphrodite Threat

Duchamp, Joyce and Hamilton draw on real-world medical and legal controls of the hermaphrodite, in order to show how men who opt for the civil narrative of masculinity might seek to minimise its perceived threat to their power. Butler warns that subversive possibilities, such as those offered by the hermaphrodite, are often disempowered by a heterosexist economy that renders them culturally unthinkable (Bodies 111). Indeed, Pat's gynaecologist in "Motherhood" finds the hermaphrodite body so unthinkable that he believes she must really be male. Like Isidore Geoffrey-Saint-Hilaire, the other doctors reassure themselves that hermaphroditism is a curable disease. They encourage Pat to accept this diagnosis so that she will submit her body to their authority and remain ignorant of how powerfully disruptive it could be. As in the real-world medical system, they turn to surgery to "cure" Pat's hermaphroditism. She observes, "They're just dying to remove everything they think doesn't belong there" (225).

"Motherhood" aligns such attempts to control the hermaphrodite with a medical tradition that consistently subjects the female body to male control. Historically, men have claimed the right to decide about female bodies because of their privileged claim to scientific knowledge, and their "natural" authority in the public sphere. Pat reflects:

> They said that the interview … would help. Would help them, the 'authorities.' Who would know best what to do, much better than she. Who was only an inexperienced, nineteen-year-old … female. (198)

Men have been able to claim such authority because they have controlled the key civil institutions – church, schools, media and science – that produce meaning (Edley & Wetherell 108). Pat's complaint about the lack of female gynaecologists refers to the fact that real-world women are often forced to submit their bodies to being inspected and assessed by men. The doctors' authority is further reinforced when women are excluded from deliberations about their own bodies. Pat's gynaecologist discusses her virus with numerous specialists, yet fails to share his diagnosis with her. His implicit belief that women are incapable of making responsible decisions is reinforced by Pat's interrogators who infantilise her by calling her "Patty."

The doctors further pressure Pat to accept their authority by raising the spectre of the hysterical woman. Hélène Cixous elaborates on the Freudian construction of the hysteric as one, typically female, who expresses conflicting fantasies of male and female sexual identification (cited in Rubenstein 103). Therefore, as in "Motherhood," the label of the hysteric has often been applied to women who are seen to be usurping male privileges. Pat dreads the stigma of this label and thus submits her body to testing and public exposure.

Such submission is crucial, since men often assert their power by objectifying the female body. Sam ignores Pat and refers to her as "the subject" while he dictates notes about her condition. Attebery argues that traditionally, much SF has objectified women by defining their bodies as something to be looked at by men. Men's eyes seize on and control objects, and this control is enhanced by mechanisms like the microscope, which position the eye as the marker of sexual difference (Decoding 49). The enlarged photographs of Pat's genitals serve the same function. They assert the power of the male gaze, and transform Pat's body into an object for public consumption.

Joshua also objectifies others, and Pat thus identifies his similarity to the men whose masculinity "he" apes: "[W]hat could be a more massive violation of privacy than to treat an entire sentient species as research subjects without their knowing consent?" (230). Like the doctors, Joshua denies Pat the right to make decisions about her own body: "[T]he watcher inside her thinks of how he told her nothing about this before, of how he did not warn her that her body would be changing (much less ask her permission to change it)" (227).

Duchamp's fiction consistently rejects such objectification. In "Dance at the Edge" (1998), for example, Emma is berated because her sketch transforms Viola into an idealised object of desire. In "Heloise," Duchamp again insists that women be allowed ownership of their own bodies when Nuntia asks Heloise's permission to impregnate her. Pat likewise asserts her right to make her own decisions about her body and sexuality: "What she does with another person is none of their business. It's her body. Which is sacred ground. Off-limits. And no-one's concern but her own" (204). Pat's decision to spread the

hermaphrodite virus signals her ultimate refusal to be a passive object controlled, studied, owned, or mutilated by men: "Joshua won't approve when he finds out. And Sam will know who's responsible. But she struck no 'bargains' with either of them" (230).

While "Motherhood" thus focuses on critiquing white, straight, middle-to-upper class men who have traditionally controlled government and the medical system, "Reecebread" reflects on another bastion of the male-dominated civic sphere – the legal system. The behaviour of the tabloid press in "Reecebread," in accusing hermaphrodites of crimes ranging from littering to global sabotage, recalls Foucault's claim that hermaphrodites have often been identified as criminals. Such accusations are used to justify the fictional (Hermaphrodite) Public Order and Disenfranchisement Enactment, which excludes hermaphrodites from holding office and voting, demands their registration, and requires compulsory contraception – a first step towards enforced sterility.

As the World War II Holocaust tragically demonstrated, legal disenfranchisement can be seen to legitimise violence against the Other. The annulment of the hermaphrodites' human rights is a sign to all that they are less than human, and therefore valid targets for destruction. Connell claims, however, that such violence actually reveals the imperfections of the system of domination and exposes crisis tendencies in the gender order (84). This is illustrated by the desperation of the mob violence in "Reecebread." Moreover, "Reecebread" implies that violence is often ineffectual, and may actually inspire resistance: "[O]ppress a minority enough and no matter how meek, how mild, eventually they begin to fight back" ("Reecebread" 196).

Nonetheless, Mark realises that is easier for the male-dominated police force to allow such mob violence than to try the hermaphrodites in the legal system where they could argue the immorality of their persecution. Joyce and Hamilton thus reveal that although men who work in the legal system have traditionally enjoyed great power, the law also has the potential to challenge their control and oppression of others. This has been demonstrated in the real world, where individual men and their corporations can be prosecuted for sexual harassment and racial discrimination. As "Reecebread" shows,

however, such progress is often countered by informal practices that work to protect men's power. Unwilling to risk being ostracised by his male colleagues, Mark initially does nothing to oppose the police corruption which enables the mob killings of hermaphrodites. Samuel Delany argues that such apathy and inaction makes men complicit in the oppression perpetrated by the hegemonic majority ("Shadows" 91), and Laura makes the same point: "You've got the power! You're there! You've got access to information! You know when calls come in from informers. You can warn people. If you can't help us, who can?" (192).

Appropriation of the Hermaphrodite

While these measures seek to limit the perceived threat of the hermaphrodite body, "Reecebread" demonstrates that men can, on the contrary, use the hermaphrodite to reinforce the assumed superiority of hegemonic masculinity. Butler claims that a superior position requires an association with an inferior Other (Bodies 171). Accordingly, as happened with AIDS, the First World citizens in "Reecebread" initially assert their superiority by labelling hermaphroditism a Third World phenomenon. This claim is soon undermined by numerous First World hermaphrodite births, but individual citizens continue to assert their distance from the abject by informing on their hermaphrodite neighbours. Burroughs, in particular, defines his masculine identity against the "inferior" hermaphrodite: "There was an irritating certainty in his carriage, in the way he liked to swing his arms and trumpet his androcentric prejudices. Just to let you know whose side he was on" (177).

In addition, the hermaphrodite promises to fulfil men's age-old dream of appropriating female reproduction. Reminiscent of Ovid's tale of Zeus and Semele, Mark's love effectively kills Laura when it motivates him to report her as a hermaphrodite in the vain hope that this will protect her from the mob. With Laura and her unborn baby dead, Mark then appropriates her reproductive power by transforming into a hermaphrodite and ending the story pregnant with Philippa's child. Just as Salmacis' identity is erased when she joins with Hermaphroditus, so too can Mark's pregnancy be read as an act of erasure,

further consolidating masculine power in both the public and private spheres. At the end of "Reecebread" each significant feminine character has been killed or relegated to the background, while the masculine hermaphrodites prepare to give birth to the new world, both literally, through Mark's pregnancy, and figuratively, through Gerald's drugs which will transform everyone into hermaphrodites: "The plasmid-carrying viruses slithered into their digestive tract, into their bloodstream, into their cells, into their nuclei. And, finally, began raping their DNA" (197). Mark's description of the drug's operation reveals that masculinist ideologies that link violence and sexual conquest have retained currency for men who choose the civil narrative of masculinity in "Reecebread," and have thence infiltrated the hermaphrodite world.

Sherryl Vint censures SF texts which seem to eliminate the gender binary while implicitly retaining many of its axioms. She warns that such works militate against a critical consciousness by encouraging readers to accept the surface narrative of gender equality, while ignoring the persistence of gender stereotypes ("Both/And" screen 8). Her complaints are similar to those expressed by Pateman about the ongoing inequities promoted by the civil narrative of masculinity. "Reecebread" signals its commitment to both this identity and to the gender binary through the hermaphrodites' secondary sexual characteristics, which align unproblematically with their chosen gender. Unlike Sideshow, which emphasises the artificial construction of such physical features, "Reecebread" describes Laura and Philippa as having naturally small bodies and obvious breasts. In contrast, "Motherhood" critically interrogates the manipulation of physical characteristics to signal one's gender. Pat reflects on the beard, moustache and flat chest chosen by Joshua to encourage people to attribute a masculine gender to him, and on the power and freedom that he enjoys as a consequence.

In "Reecebread," "natural" physical markers of binary sex contribute to naturalising traditional gender roles. Despite being described as fiery and intelligent, Laura is also portrayed as passive, dependent and vulnerable, and she thus poses small threat to Mark or to the civil hegemony that he represents. Mark affectionately remembers, "Laura wrapped up snug and warm in her coat and ridiculously long scarf, hanging on to my arm" (183).

"Reecebread" further advocates the ongoing exclusion of the feminine from the civic sphere by repeating the tradition that values women for their beauty and men for their intellect. Philippa is described as having, "auburn hair and a small compact body" (193), while Gerald is merely, "a male-aligned 30-year-old" (192) whose scientific prowess secures his masculine identity.

Of particular concern is "Reecebread's" celebration of men's violence. When Mark kicks in the door to Burroughs' toilet stall, he confirms the plot's primary focus on a power struggle between two modes of hegemonic masculinity. Both originally white, "straight," middle class men, Burroughs represents an openly belligerent masculinity, while Mark stands for a more tolerant and compassionate "New Man." However, Mark's violence signals that little in fact separates them, and that the fantasy of the warrior remains important in the self-concept of the "civil" man. "Reecebread" moves beyond "Seggri," and "Boys," Conqueror and "Stories," by acknowledging the civil narrative as dominant in contemporary Western societies, but whereas the former texts seek to subvert hegemonic masculinity, "Reecebread" reassures men that regardless of changes to the male body, the dominant civil identity will persist.

Such commitment to hegemonic masculinity demands the naturalisation of the heterosexual penetrator/penetrated binary. Hamilton and Joyce again echo Money by insisting that regardless of genitalia, each person will be attracted only to people of the opposite gender. "Reecebread" thus deflects the threat to Mark's straight masculine identity by emphasising Laura's femininity: "I can still see her that first night we spent together: wearing a sea-green cotton dress with slender straps and a ruff-edged skirt" (183). Although Laura at times challenges Mark's authority, her femininity recuperates her back into Butler's heterosexual matrix.

Although the only sexual relationship in "Motherhood" is similarly an ostensibly heterosexual liaison between Joshua and Pat, Duchamp hints at other possibilities. Pat is initially attracted to Joshua because he is "different," an admission that concerns the doctors because it indicates something beyond the heterosexual norm. Furthermore, where

"Reecebread" avoids all details of sexual encounters with hermaphrodites, "Motherhood" explores and celebrates the proliferation of sexual possibilities and pleasures. Finally, Pat chooses to leave Joshua, and while the nature of her future sexual relationships is unspecified, her determination to throw off patriarchal controls in order to share her virus with the world, coupled with her enjoyment of her body's new sexual experiences, suggests that she will not remain confined by the heterosexual norm.

Conclusion

While "Motherhood" uses the figure of the hermaphrodite to critique and subvert the civil narrative of masculinity, "Reecebread" uses the same figure to finally reaffirm this hegemonic identity. Nevertheless, by focusing on the masculine identity currently dominant in Western societies, both stories make important contributions to the conversation about masculinities in SF, which usually focuses on either the warrior or the scientist. Furthermore, both "Motherhood" and "Reecebread" keep pace with contemporary theorists of masculinities and feminism, including Kimmel, Buchbinder, Bordo and Butler, by demonstrating the centrality of the stable male body to hegemonic masculinity and by exploring the vulnerability of that connection.

"Motherhood" and "Reecebread" present characters that morph from either male or female into hermaphrodites and, more importantly, they signal that this could potentially happen to anyone in order to expose and exacerbate men's fears of feminisation. This represents a significant shift from earlier SF texts that minimise this threat to the contemporary "civil" man by containing hermaphroditism in another time, place or species. Duchamp, Joyce and Hamilton instead set their stories in fictional versions of the here and now, which also differentiates them from Tiptree Award SF writers who use the separatist, role reversal and "made man" tropes. The contemporary settings of "Motherhood" and "Reecebread" show how white, straight, "civil," middle-to-upper class men in the real world might also be affected, and perhaps changed, by the hermaphrodite.

"Motherhood," in particular, argues that becoming a hermaphrodite must change men. Pat, "imagines Wagner pregnant. Would it change even his kind? But how could it not?" (230). This is a fairly obvious assumption, but such physical transformation is not a genuine option to encourage men in the real world to change. Furthermore, "Motherhood" concludes without showing the consequences of such transformation for its male characters' masculinity. Like her Tiptree Award contemporaries, Duchamp struggles to envisage an alternative to the powerful civil identity that currently dominates in the real world. Instead, the significance of hermaphroditism as portrayed in "Motherhood," is its ability to subvert the naturalised gender binary, which insists upon men's superiority and their biological right to control the public sphere.

The powerful image of Burroughs experiencing his first period in "Reecebread" similarly promises to estrange male readers. Furthermore, just as Duchamp critiques the male-dominated government and medical system, Joyce and Hamilton identify the legal system as another bastion of male control. Yet, in the end, they remain on the periphery of the conversation: where the other Tiptree Award writers discussed all engage on some level with feminist theory and/or the tradition of female-authored SF in order to critique hegemonic masculinity, Joyce and Hamilton are the most resistant to surrendering its power. In fact, "Reecebread's" focus on the male-aligned hermaphrodite reassures men that regardless of changes to the male body, the gender binary and the dominance of men who enact the civil narrative of masculinity will persist. The differences between Mark and Burroughs are largely superficial, although crucially, Mark does advocate tolerance of, and interaction with, the abject Other. Nevertheless, with Mark's victory "Reecebread" discards Burroughs' outdated masculinity for another version more capable of ensuring men's ongoing dominance of the civic sphere. Crucially, this version is also able to appropriate women's powers of reproduction without the negative consequences suffered by the male scientists discussed in the previous chapter.

Yet it is not only male SF authors who may be criticised for reinforcing a dominant masculine identity. Mary Doria Russell's The Sparrow also attracted much controversy

after winning the 1996 Tiptree Award. Nevertheless, like Eleanor Arnason's Ring of Swords, shortlisted in 1993, The Sparrow uses the alien trope to add something new to the SF conversation about masculinities. Drawing together the threads of the current conversation, the following chapter discusses these novels, which show the potential of the alien to challenge hegemonic masculinity, both corporeally, and by enacting an alternative social structure.

CHAPTER 6: THE ALIEN OTHER

The Tiptree Award writers discussed in Chapters 2 to 5 have critiqued hegemonic masculinity and have tried, with limited success, to imagine alternatives by using, on the one hand, the separatism and role reversal tropes to envisage alternative social structures and unfamiliar gender roles and, on the other, the "made men" and hermaphrodite tropes to issue corporeal challenges to dominant masculine identities. The alien trope, which Thomas Disch labels, "SF's most versatile metaphor, its signature trope" (cited in Monk xiii), enables writers to combine both approaches, so that Tiptree Award writers like Eleanor Arnason and Mary Doria Russell can imagine aliens whose social structures and physical bodies both have the potential to defamiliarise dominant human constructions of masculinity. Although SF visions of the alien vary greatly, it is generally imagined to be a member of a sentient non-human species, usually from another planet. Many SF texts focus on the encounter between the alien and the human – whether a first encounter or an established relationship – in order to raise questions about what it means to be human. More particularly, many alien encounter stories raise questions about what it means to be a human man.

Traditionally, male SF writers like Arthur Conan Doyle, Larry Niven and Jerry Pournelle have used the alien trope to reaffirm the superiority of the human male warrior and/or explorer. The straight white protagonists assert men's power and claim superiority by triumphing over the alien, who is often symbolically aligned with, or representative of, "inferior" Others in the real world such as women and non-Caucasian men. Writers of pulp magazine SF, in the vein of Edgar Rice Burroughs, also reaffirm hegemonic masculinity, but by emphasising similarities between human and alien cultures. Their stories, "invariably include[e] … beautiful women for the heroes to fall in love with" (Clute & Nicholls 16). The aliens' commitment to a familiar gender binary implies that the currently dominant

human construction of masculinity is in fact natural and universal, and that male domination is therefore inevitable.

Feminist and other "gender aware" SF writers, however, have taken advantage of the alien's potential to subvert hegemonic masculinity. Writers like Gwyneth Jones and Samuel R. Delany use the alien trope to defamiliarise traditional gender roles and to illustrate the possibility of alternative social arrangements. These alternatives are often compared in the texts to oppressive and violent male-dominated human societies, revealing once again the writers' primary concern with critiquing the destructive warrior narrative. In some cases, however, the setting of at least part of the story in a familiar version of a contemporary Western society allows the writers to also critique the civil masculine identity.

Some SF writers depict an alien-human sexual relationship as a means of further undermining hegemonic masculinity. While writers like Connie Willis employ this sub-trope to highlight the destructive consequences for women of a masculine identity that valorises violent heterosexual conquest, others, like Delany and Jones, use it to undermine the heterosexual/homosexual and masculine/feminine binaries, upon which the assumed superiority of white, straight, middle-to-upper class men depends.

Numerous critics, including Carl Malmgren and Gregory Benford, have discussed the potential of the alien either to defamiliarise or to reinforce the dominant beliefs of human societies. Although not specifically focused on masculinities, Sherryl Vint, Jenny Wolmark, Brian Attebery and Robin Roberts also explore the relation between the SF alien and gender. After outlining the critical discussion conducted by these theorists, I will consider some of the most significant treatments of the alien in SF from the late 1960s to the early 1990s. Among others, I will focus on works by Philip José Farmer, James Tiptree, Jr., Samuel R. Delany, Connie Willis and Gwyneth Jones, and consider how the alien encounter and, in particular, the alien-human sexual relationship, impacts on constructions of masculinities in these texts. Finally, I will argue that the Tiptree Award winner The Sparrow (1996), by Mary Doria Russell, extends the conversation about masculinities in SF

by considering the impact of alien rape on a celibate human priest. I will then discuss how the Tiptree shortlisted Ring of Swords (1993), by Eleanor Arnason, makes its own new contribution by exploring the potential for the mutual subversion of human and alien sexual assumptions and masculine ideals when a largely heterosexual human culture and a predominantly homosexual alien culture meet.

Critical Reactions to the Alien in SF

Critics have noted that many SF writers impose dominant assumptions about humanity on their aliens, including traditional gender assumptions. Carl Malmgren differentiates between speculative and extrapolative imaginings, and argues that in the latter writers appropriate the alien by giving it human properties (31). Gregory Benford agrees that, "In countless lesser works aliens are really … quasi-human, with emotions and motivations not much different from our own" (cited in Monk 50).

Edward Said's ground-breaking study of Orientalism explains that familiar values are often imposed on the Other in an attempt to defuse its perceived threat:

> Something patently foreign and distant acquires … a status more rather than less familiar … [A] new median category emerges, a category that allows one to see new things … as versions of a previously known thing. In essence such a category is not so much a way of receiving new information as it is a method of controlling what seems to be a threat to some established view of things. (cited in Bhabha 43)

Alcena Rogan reiterates the relevance of Said's analysis when she points out that, "Science-fictional representations of the encounter between the human race and the alien other often echo, explicitly or implicitly, the confrontation between European coloniser and non-European colonised" (451). In more general terms, John Rieder insists that, "the SF alien is first of all a projection of the Other" (26), and Mark Rose similarly argues that the SF alien story can commonly be read as an assertion of the fundamental dichotomies through which we conceive our existence (192).

As might be expected for a traditionally white, Western genre like SF, such dichotomies generally assert the superiority of white, straight, middle-to-upper class men.

Thus, Sherryl Vint claims that SF which attempts to assert the superiority of humanity can actually be read as an assertion of masculine superiority ("Who Goes" 422). This is often achieved by aligning the alien with the "inferior" female Other. Judith Hanna argues that women have always been identified with the alien: "A woman is defined in terms of her gender; a man is simply human. Which brings us again to the assertion: if a woman isn't human, she must be alien" (cited in Monk 67). SF literalises this connection. As Attebery explains, "Not only alien spaces, but aliens themselves must play the role of female Other to the male observer" (Decoding 52). Roberts agrees, and argues that many SF stories assert masculine superiority by imagining a male explorer or scientist who defeats aliens who evoke spectres of female power: "It is by encountering the female alien that the male hero (and presumably the male reader of the text) recognises and defines his own masculinity and that of the dominant culture" (26).

However, Roberts emphasises that some female SF writers have appropriated the female alien and transformed her into a symbol of strength and empowerment (9). Attebery also asks:

> If the masculine self is defined in terms of looking at the universe, then what happens when the scientist sees himself held in the eyes of the alien? When the feminine, the indistinct, the Other turns out to be the controlling self? … When passivity is strength and vagueness is deeper understanding? (Decoding 60)

On the other hand, like Frankenstein's monster, the alien may threaten men with the return of repressed aspects of their own identity. According to John Huntington, the imagined hostile alien is often a projection onto the Other of qualities of ourselves that we wish to deny (69). Drawing on Freud, Michael Beehler agrees that the alien, "is in reality nothing new or foreign, but something familiar and old-established in the mind that has been estranged only by the process of repression" (28). Thus, as in much "made man" SF, the alien particularly threatens men who embrace the scientific ideal of the disembodied, objective masculine mind with the return of the body and repressed sexuality (Rieder 27).

Anxieties over such a return are evident in much male-authored SF. Gregory Pfitzer notes, however, that some male SF writers purposely use the alien to critique hegemonic

masculine values, particularly values associated with the warrior. For instance, he identifies Ray Bradbury's The Martian Chronicles (1977) as a condemnation of the independent male hero of frontier mythology who forges into the unknown to conquer and dominate (58). Some female SF writers similarly subvert the warrior ideal and reverse the traditional alien/female connection by aligning the alien with "inferior" men. According to Sarah Lefanu, in Sally Miller Gearhart's The Wanderground, male violence, inseparable from male sexuality, shapes men into an "alien" species, the inferior Other to the human female (65). Finally, SF critic and author, Gwyneth Jones, celebrates the potential of the SF alien to defamiliarise any dominant construction of masculinity: "I wanted my aliens to represent an alternative. I wanted them to say to my readers *It ain't necessarily so*. History is not inevitable, and neither is sexual gender as we know it an inevitable part of being human" ("Fourth" 110).

SF texts that depict alien-human sexual relationships can be particularly subversive of hegemonic masculinity. "Unusual" sexual behaviour has long generated deep cultural anxieties which have been expressed in taboos against incest, paedophilia, homosexuality and miscegenation. As popular video games clearly show, (hetero)sexual potency and Butler's penetrator/penetrated binary are central to contemporary Western fantasies of the warrior, but normative heterosexual relations are just as crucial for men who enact the civil narrative of masculinity. Michel Foucault claims that since the seventeenth century, sexuality has thus been subject to increasing surveillance and control which historically aimed to ensure the integrity of the body, vigour, longevity and descent of ruling class men (History 123).

As noted in Chapter 5, the locus of civil control shifted in the nineteenth century from the legal to the medical system. Foucault identifies the medicine of perversions and the program of eugenics as the two great innovations in the control of sexuality in the second half of the nineteenth century (118). Together, they stirred up people's fears of miscegenation and allowed doctors to protect the power of white, Western "civilised" men by ascribing to the least oscillations of sexuality an imaginary dynasty of evils to be passed

on for generations (53). Many SF texts respond to the fears thus evoked and seek to shore up the boundaries of the white male body by excluding human-alien sexual interaction.

Other SF texts depict sex involving aliens, but the representations overwhelmingly reinscribe the normative heterosexual experience (Rogan 443). Some writers describe sex between members of an alien species in order to argue for the universality of heterosexual relations. Segal agrees with Butler that heterosexual intercourse, structured around the dichotomies of conquest/submission and activity/passivity, is the spectacular moment of male domination and female submission (209). Thus, other SF writers depict sex between male humans and female aliens in order to drive home the superiority of the conquering hero.

Nevertheless, Vint insists that some male-authored SF inadvertently exposes the writers' anxieties that a sexual encounter with the alien will break down these discrete gender categories. Her analysis of John Campbell's Who Goes There? (1938) argues that men's fears of the alien are often linked to their fears of feminisation. Like the hermaphrodite viruses of "Motherhood" and "Reecebread," aliens who blur the boundary of self and other threaten to transform the closed male body into the open, penetrable body that is read as abject in western metaphysics ("Who Goes" 429-31). Gwyneth Jones believes that such fears underlie the generally negative images of alien-human sex in SF:

> Alien, which means nasty. Sex, which means poking a fraction of your delicate and precious self … into something icky. Into the alien out there. Which may or may not be alive but which is definitely hostile. It has to be, since it isn't part of precious you. ("Alien Sex" 141)

As "Motherhood" shows, the proliferation of the AIDS virus since the 1980s has exacerbated such fears. Jones sees it impacting heavily on the stories in the 1991 Alien Sex anthology: "What Alien Sex describes is the state of sexual play in a world that has become highly sensitised … to risk" (141).

Some female SF writers, however, exploit and exacerbate such anxieties. For instance, James Tiptree, Jr.'s "And I Awoke and Found Me Here on the Cold Hill Side" (1971) uses the "alien sex" sub-trope to confront the sexual taboos that have historically

protected men's dominance of the civil sphere (Heldreth, L. G. 132). Leonard Heldreth further notes that in contradiction to the traditionally sexless image of SF, a growing body of SF writers is reacting against the negative images of sex with aliens by depicting and celebrating a wide range of sexual experiences and erotic responses to non-human stimulation that proliferate beyond the heterosexual norm (132). Rogan emphasises the feminist potential of such imaginings, which call attention to the limitations of the oedipal model of sexuality (443). Along with Tiptree, Samuel R. Delany and Gwyneth Jones lead the way as writers who have engaged with the subversive potential of alien-human sex.

Alien Sex in Science Fiction

The second half of the twentieth century saw a growing number of SF writers depicting sex between aliens and humans in their fiction, as evidenced by a number of themed anthologies including Strange Bedfellows: Sex and Science Fiction (1972), Alien Sex (1990), Little Deaths (1994) and Off Limits: Tales of Alien Sex (1996). Although SF prior to the 1960s generally avoided depicting explicit alien-human sexual relationships,[13] later writers drew upon a long tradition of fairy stories that depict, and generally warn against, humans engaging in sexual relationships with the "alien" fairy. Reflecting an even older folk tradition, poems, such as "Thomas the Rhymer" (17th century), "The Ballad of Tam Lin," (1729),[14] John Keats' "La Belle Dame Sans Merci" (1819) and Christina Rossetti's "Goblin Market" (1862), show human men and women whose sexual engagement with the fairy results in a loss of their capacity for human joy and freedom, and sometimes even in the loss of their lives.

Some of the most interesting SF explorations of alien-human sex, including Philip Jose Farmer's "The Lovers" (1961), James Tiptree, Jr.'s "And I Awoke and Found Me Here on the Cold Hill Side" (1971), Samuel R. Delany's Stars in My Pocket Like Grains of Sand

[13] Non-explicit sexual relationships do occur in earlier SF, like Edgar Rice Burroughs' John Carter of Mars stories, beginning with A Princess of Mars (1917).
[14] The written adaptations of "Thomas the Rhymer" and "The Ballad of Tam Lin" are long pre-dated by oral versions of these tales.

(1984) and Gwyneth Jones' White Queen (1991), explore similar concerns about the loss of human identity and freedom. They also warn of the dangers of cultural misunderstandings with the alien. However, many such SF texts simultaneously celebrate the potential of alien-human sex to defamiliarise traditional gender roles and sexual relationships. Yet with the exception of Delany and Jones, most of the writers who use this sub-trope fail to imagine alternative masculinities, in common with much of the SF previously discussed.

Philip José Farmer's story, "The Lovers" (1961)[15], in which the human protagonist, Hal Yarrow, engages in a sexual relationship with an alien woman, may be the first in-depth exploration in SF of an explicit alien-human sexual relationship. Written by a male author and published pre-second wave feminism, "The Lovers" largely reinforces a hegemonic heterosexual masculine identity. The alien, Jeanette, reinforces Hal's belief in the superiority of this identity when she squeezes his bicep and tells him how clever he is. Nevertheless, she also encourages him to question the assumptions of his fundamentalist society, including why he must wear a beard to signify his masculine power. Inspired by his love and lust for Jeanette, Hal increasingly ignores his society's prohibitions against drinking alcohol, engaging in sex for pleasure and watching a woman eat.

It is unclear, however, whether Jeanette would have a similarly subversive effect on men, such as those living in contemporary Western societies, who are not constrained by such strictures, and who already enjoy many freedoms and rewards as a result of their commitment to the civil narrative of masculinity. Furthermore, Hal discovers that Jeanette is an alien only when she is dying, so the subversive potential of miscegenation is minimised. Readers are left wondering whether Hal's love would have overcome his reservations about acting in contravention to the demands of his society's version of civil masculinity if Jeanette's secret had been revealed earlier.

As the sexual revolution of the 1960s gained momentum, some SF writers insisted that an unconventional sexual relationship need not end in death. In Ursula K. Le Guin's

[15] The extended version of "The Lovers" was published in 1961. The original short story appeared in the August 1952 issue of Startling Stories.

"April in Paris" (1962), four people who feel alienated from their own societies find love with each other when they are drawn together through time to fifteenth-century Paris. Although technically all human (Kislk comes from the planet Altair, colonised by humans from Earth around AD 4500), the four protagonists are separated in time by approximately 8000 years and their meeting is thus portrayed as an encounter with the alien. Nevertheless, their common humanity and a common language evade the many possible complications of sexual relationships with the truly alien. Furthermore, neither of the happy heterosexual couples offers much critique of traditional constructions of masculinity, nor of civil men's dominance within romantic relationships.

Robert Silverberg's "Reality Trip" (1970), which reflects the impact of the 1960s Cultural Revolution in its title, goes further by imagining a positive sexual relationship between a human and a non-human alien. Yet again, the story stops short of critiquing the civil masculine identity which the alien protagonist has had to adopt in order to live undetected in the human world. Nevertheless, where "The Lovers" finally draws back from endorsing miscegenation, "Reality Trip" offers an explicit rejoinder to this cultural taboo. Tapping in to white men's cultural anxieties that white women will desire men of other races, the human protagonist, Elizabeth, revels in David's alien form and welcomes the opportunity to prove her love by looking beyond his physical appearance. Although David initially resists, he ultimately abandons his society's strictures in order to marry Elizabeth, and "Reality Trip" implies that they will live happily ever after. However, like "The Lovers" and "April in Paris," the story closes as the relationship begins, and therefore fails to engage with the daily challenges of a long-term alien-human sexual relationship.

Published only a year later, James Tiptree, Jr.'s "And I Awoke and Found Me Here on the Cold Hill Side" (1971) reacts against such optimism. One of the first and most innovative voices in the feminist SF conversation about men, Tiptree here offers a post-colonial critique of the SF tradition that imagines powerful white men subduing and defeating "inferior" aliens, by instead imagining the consequences if humans were to be colonised. Of particular interest are the consequences for human men who, having lost their

civil authority, are reduced to feminised sexual objects desperately seeking attention and approval from the superior aliens who only use and discard them. Tiptree thus reverses the sexualisation of women, at the same time that she offers a veiled warning against drug abuse – another dark side of the Cultural Revolution. Taking her title from a line in Keats' "La Belle Dame Sans Merci," and in imitation of Rosetti's "Goblin Market," in which the deserted human lovers also pine away, Tiptree echoes the poets' warning that desire for the alien Other will result in death, both for the individual and for the human race. Like Elizabeth in "Reality Trip," the humans in "And I Awoke," desire the alien. The result, however, is not a happy marriage of equals, transcendent love, or the ultimate sexual experience. Summed up by the phrase, "Everything going out, nothing coming back" (312-13), the humans who engage sexually with aliens turn into mindless beasts willing to abase themselves and betray their species in a vain attempt to satisfy their lust.

The futility of human hopes for a transcendent relationship with the alien Other is again the theme of Leigh Kennedy's "Her Furry Face" (1983), in which the human protagonist, Douglas, seeks a sexual and emotional union with the "alien," an intelligent orang-utan named Annie. Like Le Guin's protagonists in "April in Paris," Douglas feels alienated from the human world, and particularly from his human partner. He imagines that Annie will offer what he believes a human woman cannot – an equal relationship of mutual, spiritual, unconditional love. In the tradition of SF scientists he attempts to groom her into his ideal "woman," yet Annie remains unalterably alien. Thus, on the one hand, "Her Furry Face" critiques civil and scientific men who would rather a mute, dependent partner to a complex and challenging human woman. On the other hand, the story again reflects the disappointed hopes of the Cultural Revolution as it warns that humans cannot presume to understand the alien when we are unable even to agree on what humans want from a sexual relationship (Datlow Off Limits xvi).

Whether negative or positive visions of alien-human sex, all the stories so far discussed, dating from the 1960s to the early 1980s, assume heterosexual desire and thus leave a central element of hegemonic masculinity unquestioned. As the 1980s progressed

however, gay and lesbian protagonists became more permissible and publishable in SF, as gay liberation movements extended their struggle against homophobia. As early as 1967, Samuel R. Delany tacitly addressed homosexual desire and sexual "perversion" in his Nebula Award-winning short story, "Aye and Gomorrah." In Stars in My Pocket Like Grains of Sand (1984), his fictional engagement with male homosexuality is more explicit. Reflecting Delany's interests as an "alien-ated" black, homosexual man, Stars defamiliarises normative ideals of heterosexual masculinity by depicting both alien-human sex and homosexuality as norms for the fictional society of Southern Velm. In addition, Stars subverts traditional assumptions about homosexuality by portraying it as a series of shifting, multiple sexual desires, rather than a single, stable category existing in opposition to an equally stable heterosexual identity. Marq Dyeth, the protagonist, is attracted primarily by hands – bitten fingernails on humans and strong claws on evelm. Within these categories he creates dozens of groupings according to the shape of the thumb's first joint, the thickness of the cuticle, and so on.

Stars also questions the notion of a stable human identity, and thus challenges the fear that humans will lose their "human-ness" by engaging sexually with the alien. Marq feels more estranged from humans from other planets, like his lover, Rat Korga, than from the evelm who make up half his adoptive family. Yet important differences persist even within his family. Just as Marq's sexual encounter with Rat does not make them more similar, the humans do not become more like evelm, nor the evelm more like humans, as a result of human-evelm sexual or familial relations (Rogan 450). Instead, Stars celebrates the potential for connections, sexual and otherwise, that encompass such difference, and shows the possibility of multiple complex masculinities constructed according to each man's individual desires and needs.

In contrast to Stars' positive approach, the generally negative attitude to alien-human sex observed from the 1960s persisted in much SF published throughout the 1980s and early 1990s. Connie Willis' "All My Darling Daughters" (1985) uses the sub-trope to critique the "inhuman" way that some men sexually abuse women. Reflecting the

disappointed hopes of many second-wave feminists, "Daughters" does not attempt to envisage alternative masculinities. Instead, it offers a dystopian vision of abusive men who reject human sexual partners in favour of the defenceless alien tessels who make a sound like a child being raped. The predatory nature of male sexuality is reinforced by the tessels' names - Baby Dear and Daughter Ann - which emphasise their connection with the men's daughters, whom the men have previously brutalised.

Conversely, Lewis Shiner's "Scales" (1990) and Rick Wilber's "War Bride" (1990) invite reading as an expression of the male writers' fears about powerful post-feminist women. Amanda Fernbach argues that such anxiety became increasingly common in the late twentieth century as feminist, post-colonial and queer discourse combined to challenge the dominance of white, straight men (241). "Scales" again echoes "La Belle Dame Sans Merci," and draws as well on an ancient tradition that warns of the powerful female sexual predator or succubus who drains her male victims dry. Initially, Lili – whose name recalls Lilith, the original female temptress - appears to embody the fantasy of the alien woman who fulfils men's deepest sexual desires. However, as in Tiptree's "And I Awoke," she encourages human men to abandon procreative sex with human women. The men's abandonment of the relationship that has traditionally supported their dominance of both the public and private spheres threatens the demise of their masculinity, a loss that is literalised when Lili drains them to death. Similar concerns about a loss of masculine potency are evident in Wilber's "War Bride." In an interesting reversal of stereotype, the human man becomes the vulnerable war bride awaiting rescue by his alien lover. James is feminised by the unequal relationship – Whistle looks upon him as a pet – and a friend highlights his emasculation by labelling him a prostitute.

Gwyneth Jones' White Queen (1991), co-winner of the inaugural Tiptree Award, again explores men's anxieties. Like the protagonists of "Scales" and "War Bride," Johnny fears being feminised by his sexual encounter with the "female" alien, Clavel, a fear that is exacerbated because the Aleutian actually rapes him. Jones, however, undermines the tradition of the female sexual predator by showing that Johnny is in fact a victim of the

misconceptions that hegemonic masculinity promotes. While Clavel believes that Johnny urgently seeks their sexual union, Johnny perceives Clavel as a harmless girl, and so does not recognise "masculine" lust until it is too late.

Johnny's experience serves as a metaphor for the feminisation of the entire male-dominated human race. Here, Jones reveals her feminist awareness as she engages in conversation with SF writers like Tiptree to offer her own post-colonial critique, as a British author, of her nation's colonialist past. Her novel taps into the cultural anxieties aroused, particularly among white, middle-to-upper class men, by Britain's loss of world hegemony to the US and by the huge influx of Asian and West Indian immigrants post-World War II. In White Queen, as in "And I Awoke," the humans' colonialist assumptions are turned against them. Their world leaders believe that because the Aleutians initiated contact they must be superior – the alien masculine to the human feminine (Attebery Decoding 164). However, the humans' belief in the inevitable superiority of the masculine identity is undermined because the Aleutians demonstrate traits that traditionally signal feminine weakness – interconnectedness, silence, and a willingness to pretend to be what they are taken for (168).

In fact, the Aleutians see gender as an insignificant personality trait, and White Queen expresses the hope that they may lead the humans in the story to question their own gender assumptions. As Johnny's human lover, Braemar, reflects, "Aleutia lives on the edge of our possibilities" (286). For most of the humans in White Queen, though, the Aleutians soon fade to a curiosity, and the local gender wars continue unabated. It remains unclear whether they will be able to overcome their fears of the alien and of losing of traditional gender identities, or whether, like Johnny, they will be unable to countenance the loss of hegemonic masculinity and instead opt for the destruction of both the self and the Other.

From the 1960s to the early 1990s, then, SF explorations of alien-human sexual relationships were dominated by the characters' fears of becoming inferior, controlled and feminised, and of losing a human, and above all a masculine, identity. In many cases, little

attention was paid to questioning the desirability of this hegemonic identity, and given the high proportion of male SF writers, past and present, this is not surprising. Futility, however, pervades texts in this period by authors of both genders. With the exception of Delany, even those who use the alien sex sub-trope to critique dominant constructions of masculinity struggle to envisage alternatives for their human male characters. Furthermore, there is a sense in these texts that the human desire for a transcendent connection with the alien Other cannot be fulfilled because such encounters will always be fraught with misunderstandings and unequal power relations. Such doubts are again evident in Mary Doria Russell's The Sparrow, winner of the 1996 Tiptree Award. Yet, Russell adds to the SF conversation about men by describing a spiritual construction of masculinity and by exploring the reaction of a celibate Jesuit priest to being raped by the alien.

On the other hand, SF texts like "Reality Trip" and Stars depict positive alien-human sexual relationships. Many of these texts celebrate "free love," as promoted by the Sexual Revolution, but leave traditional gender roles unquestioned. In contrast, Stars shows that the alien sex sub-trope can also be used to critique the heterosexual masculine norm and depict multiple alternatives. Eleanor Arnason's Ring of Swords, shortlisted for the Tiptree Award in 1993, offers another positive vision of an alien-human sexual relationship. Like many writers of Tiptree Award fiction, her primary concern is the warrior narrative of masculinity, but she goes beyond her "alien sex" SF predecessors by depicting a lasting, cross-species homosexual relationship. Ring of Swords explores the threat that such a relationship might pose to human men and, conversely, the subversive effect of the human heterosexual norm on a predominantly homosexual alien culture.

The Tiptree Award Texts: The Sparrow and Ring of Swords

The Sparrow

Winner of the 1996 Tiptree Award, Mary Doria Russell's The Sparrow tells the story of Emilio Sandoz, a Jesuit priest who travels with three other Jesuits and four lay-

people to the planet Rak'hat, searching for the source of alien music picked up by Earth satellites. Switching between time frames, Russell interweaves the narrative of the party's preparations for the journey and their first three years on Rak'hat, with an account of Emilio's solitary return to Earth, a man broken physically, mentally and spiritually. The story gradually reveals what has destroyed Emilio's identity as a Jesuit and a man, while tracing his desperate attempt to reclaim his faith and masculinity.

Responses to The Sparrow as a Tiptree Award winner have been mixed. Stacey Holbrook and Janice E. Dawley, members of the Fem-SF online discussion forum, complain that the two alien species on Rak'hat do little to challenge the traditional gender binary. Holbrook writes:

> I'm not sure why it got the Tiptree … The sexual role reversal of the Runa (the males took care of the young, the female were the "bread winners") has been done before. It led to a couple of cute misunderstandings but honestly it didn't make much difference to the story. (Fem-SF screens 8-9)

1996 Tiptree juror, Karen Joy Fowler, admits, "I was initially concerned that the sexual content was slight," (Tiptree) while co-juror Delia Sherman outlines what she sees to be the novel's more prominent focus: "[F]aith, religion, the structure and purpose of the Catholic Church (or maybe just the Society of Jesus), and saintliness" (Tiptree).

Nevertheless, the Tiptree jurors believe that The Sparrow makes an important contribution to the SF discussion of masculinities. Justine Larbalestier praises Russell for exploring a spiritual identity which was once considered the highest form of masculinity, but which today requires men to refuse central elements of the hegemonic ideal: "Central to The Sparrow is the examination of the importance of sexuality to gender identity, specifically masculinity. Can you be celibate and still be a man?" (Tiptree). Pre-Tiptree Award SF like "Scales," "War Bride" and White Queen have imagined the negative impact of alien-human sex on men, but Tiptree jurors are intrigued by Russell's new exploration of the effects of being raped by an alien on a man who has based his masculine identity on celibacy and spiritual faith. Furthermore, Larbalestier believes that the Jesuits' encounter with the aliens renders gender categories meaningless: "[T]he understandings of human

masculinity and femininity that dominate the thinking of the Jesuit landing party make little sense in the face of the entirely different gender models of the two alien races" (Tiptree).

Alien Gender

As noted by Holbrook and Dawley, though, the presentation of alternative gender models has long been an aspect of the alien trope. Le Guin's Gethenians in The Left Hand of Darkness (1969) are obvious precursors to Russell's Runa, whose indeterminate sexual characteristics subvert the humans' corporeal expectations. Parallels can also be drawn with Cherryh's Chanur series, in that both Cherryh and Russell present an alien society where the men stay at home, while the women travel and conduct trade. For the most part, however, Runa gender roles are as clearly defined as those of the human characters and merely reverse traditional stereotypes: like human women, Runa men are expected to cook, raise children and like flowers. The Sparrow thus implies that the gender roles that currently ensure human men's dominance of the public sphere will remain universally constant, regardless of which sex or species performs them. Furthermore, physical size is reaffirmed as the natural determinant of the superior gender. Like human men, the Runa women are, on average, bigger, and they claim their "natural" place in the public world on this basis.

Contrasted to the matriarchal Runa on Rak'hat are the patriarchal Jana'ata, who pose even less of a challenge to normative gender assumptions. In Jana'ata society, a man's place in the hierarchy and his commitment to either the warrior or the civil narrative of masculinity is determined by birth – first-born are military men, while second-born become bureaucrats. As in many human societies, the word of a Jana'ata man is law, and women exist only to be traded by men and to ensure the continuation of the male lineage. Yet some Jana'ata men do resist their gender system. Postcolonial theorist Benita Parry claims that, "no system of coercion or hegemony is ever able wholly to determine the range of subject positions" (85), and this is illustrated by Supaari and Hlavin Kitheri, who both seek an alternative way of life – Supaari through trade, and Hlavin through song. Children of God (1998) develops their rebellion in more depth, but The Sparrow begins to explore the

possibility that individual men can resist even the strictest gender system. The subversiveness of this rebellion is limited, however, since Supaari and Hlavin pursue change primarily in an attempt to accrue the power and recognition that their position as third-born sons denies them. Rather than rejecting his society's version of the civil narrative of masculinity because he cannot become a bureaucrat, Supaari shows with his trade networks that, as in the real world, business men can be just as powerful and influential. In any case, since the human visitors to Rak'hat remain ignorant of this discontent within Jana'ata society, it has no impact on their own assumptions.

In fact, The Sparrow reinforces the humans' assumptions by constructing a familiar binary between the feminised Runa and the masculinised Jana'ata. Illustrating Rieder's claim that the SF alien is primarily a projection of the Other (26), the Runa are aligned with the "inferior" female. Living in a society that centres on gathering flowers – a stereotypically feminine image – the Runa display no interest in technology, a realm that has historically been associated with the masculine. Likewise avoiding the masculine emphasis on the individual, the Runa refuse to assert the self and instead use the pronoun "someone." Their emphasis on community generates discomfort about competitiveness, another traditional Western masculine trait, which they reject in favour of cooperation and sharing. Although Pateman acknowledges that modern fratriarchies also encourage men to cooperate with each other, an individual drive to excel and a competitive edge are seen as valuable attributes of the most successful civil men, attributes which the Runa, as a whole, lack.

While SF texts like Gearhart's Wanderground and Roszak's Memoirs valorise feminine traits, in The Sparrow the Jesuit party judges the Runa, on this basis, to be inferior. Emilio reflects, "The Runa could be perceptive, but he did occasionally find some of them – not dense, really, but limited somehow" (259). Such perceived limitations have long justified women's exclusion, in the real world, from the male-dominated civic sphere. In The Sparrow, the humans repeatedly contrast the perceived limited intelligence of the Runa with the supposedly superior Jana'ata, and they align themselves with the latter: "In

comparison to the Jana'ata or to our own species, the Runa are not notably creative thinkers" (323). Thus, like the Jana'ata, the humans adopt a paternalistic attitude to the Runa, comparable with that which Chandra Mohanty observes is commonly directed toward third world women in the real world (190). Mohanty claims that Western observers often identify the perceived needs and problems of third world groups, but deny that these individuals have choices, or the freedom to act (183). The Jesuit group similarly believes that it is their responsibility to save the victimised, helpless Runa from the predatory Jana'ata.

The narrative structure of The Sparrow further reinforces the superiority of the two patriarchal societies. Dawley complains, "We never get into the heads of any of the Runa … even though the main characters spend the majority of their time with the[m]" (Fem-SF screen 12). In her analysis of Bram Stoker's Dracula (1897), Hollinger observes that the Other has no voice, and thus no point of view ("Vampire" 149). The Sparrow too silences the feminised Other, and the story is told from the perspective of the humans – particularly Emilio – and of Supaari. Yet, at the same time, the humans' identification with the Jana'ata is problematised when they realise that, on Rak'hat, humans are in fact as helpless as the victimised Runa. As in White Queen, Hlavin's rape of Emilio threatens to feminise not only the victim, but the entire human race whom he represents.

Spiritual Narrative of Masculinity

It is Russell's treatment of this particular Jesuit, however, that is most thought-provoking. Whereas most of the Tiptree Award texts so far discussed depict men who are either seeking to perform hegemonic masculinity or attempting to construct an alternative, The Sparrow explores the challenges faced by men in the late twentieth/early twenty-first centuries who have already chosen what is now regarded as an alternate or even a failed form of masculinity. Jesuit priests devote themselves to what Catholicism has historically defined as the highest form of manhood, but which now fails in hegemonic terms because of its demand for men's obedience and particularly for celibacy.

Nevertheless, Russell insists that some men, like Emilio, will make this choice because they have experienced the costs to men of their society's hegemonic masculine ideal. As a priest, Emilio recalls that his childhood and adolescence in a Puerto Rican slum was dominated by violence, fear, and brief and brutal sexual encounters. Beaten regularly by his step-father, he also brawled with other boys. Emilio reflects, "It was an uphill battle in a place where fathers told sons, 'Anybody give you shit, cut his face'" (338). Segal observes that poor, non-white men who have been excluded from the civil power structure often translate the warrior fantasy into a macho narrative which encourages them to embrace violence and sexual coercion as the only mechanisms of dominance left to them (187). Even when he first joins the seminary, Emilio struggles to move beyond such destructive behaviour patterns: "Well, fuck him, who gives a shit? he thought savagely and swore he'd never cry again. He went over the wall that night. Found a whore, got wrecked. Came back defiant" (106). However, the price he pays for his commitment to the macho narrative inspires Emilio to finally embrace the alternative life offered by the Jesuit priesthood:

> [L]ooking back on his chaotic youth, Emilio had no experience of sex that was not about power or pride or lust undiluted by affection. It was easy to believe that to live as a celibate was a charism – a special kind of grace. (107)

In an interview, Russell explains that Emilio was partly modelled on her father who, as an Italian boy growing up in Chicago in the 1930s, was similarly embroiled in a culture of violent machismo and excluded from the privileges enjoyed by many Anglo-Saxon men:

> The Marines provided my father what the Society of Jesus provided Emilio Sandoz: structure, discipline, a sense of history, a code of conduct, adult males to admire and emulate, a clear hierarchy, order, accomplishment. (cited in Gevers "Prayers" screen 7)

As a marine and a priest both men, real and fictional, move closer to claiming the privilege and power normally enjoyed by middle-to-upper class white men. While the Marines transforms the unsavoury macho identity back into the "noble" warrior, the Society of Jesus claims spiritual superiority for a select group of men who, it claims, also possess the best traits of both the warrior and the civil man.

Commentators have noted that since its formation in 1540, the hierarchical, militaristic and authoritarian structure of the Society of Jesus has valorised the religious warrior (Aveling 372). In The Sparrow, Emilio is compared to the Society's founder, Ignatius of Loyola, a former soldier who described the Society as an army going into battle against Protestantism and paganism (Aveling 119). Valorisation of the warrior narrative is not unique to the Jesuits and has long been a feature of "muscular" Christianity. The New Testament refers to the Christian as "a good soldier of Jesus Christ" (11 Timothy 2:3), a text literalised during the Crusades when Christians waged religious war on Muslims and other non-Christians in the Middle East. Ignatius' writings repeat such militaristic images: the first key meditation in the second week of his Spiritual Exercises describes Christ as a king going to war to bring the land of the unbeliever under his control (Aveling 153). As a linguist, however, Emilio distances himself from the warrior ideal. His love of language reflects his desire to communicate with and understand the alien Other (human and non-human) instead of imposing dominance and control.

Post-colonial theorists argue, though, that even minimal intervention policies assert the superiority of the observer. Edward Said explains:

> [Orientalism] is an *elaboration* … of a whole series of "interests" which, by such means as scholarly discovery, philological reconstruction, psychological landscape and sociological description, it not only creates but also maintains; it *is*, rather than expresses, a certain *will* or *intention* to understand, in some cases to control, manipulate, even to incorporate, what is … manifestly different. (28)

Like Western scholars of the Orient, the Jesuit party sends back to Earth numerous anthropological and scientific papers that describe and define the Runa. Implicit is the assumption that the Runa cannot speak for themselves. Ella Shohat draws attention to such implications when she rejects the term "post-colonial," which suggests that colonialism is a thing of the past, in favour of "neo-colonial," which emphasises the ongoing need to identify new colonialist practices (327). Applying neo-colonial theory to The Sparrow reveals that while Russell's version of the Society of Jesus may have renounced the obvious violent excesses of its past, it retains close ties to the hegemonic civil narrative of

masculinity which ensures that non-violent men retain the power to define and control the inferior Other.

Furthermore, although they reject violence, the Jesuits, real and fictional, remain committed to other elements of the warrior ideal. J.C.H. Aveling explains that Ignatius defined God as a distant, all-powerful monarch and saw this hierarchy replicated on Earth, where Jesuit priests were expected to obey their superiors without question (65). In The Sparrow, D.W. Yarborough, who leads the Jesuit party on Rak'hat, holds the same expectations. Thus, despite suffering severe illness, he forces himself to assert his authority: "He was still pretty shaky, but it was important to re-establish command" (270).

Yet, no matter their place in the Jesuit hierarchy, the men who embrace this spiritual identity are assured of their superiority to women. In common with other forms of hegemonic masculinity, Ignatius decreed that the relationship between men and women must be as between master and servant, or parent and child (Aveling 71). The Father-General in The Sparrow echoes this view: "Vincenzo Giuliani was inclined to believe that the mission went wrong at its inception, with the decision to involve the women" (12). The same bias is voiced by members of the Jesuit party on Rak'hat who doubt women's capabilities as leaders:

> 'Annie, you feel too much and Sofia thinks too damn quick for her own good. Jim's got a fine strong balance to him. Y'all give him the benefit of your intuition and your intelligence and your knowledge. But let him decide.' (353)

Russell's characterisation of the women appears to endorse Yarborough's opinion. Dawley argues that although Anne is portrayed as smart, out-spoken and sexual, and Sofia as a logical, cool-headed genius, Anne seems to exist just to "fix" people, while Sofia's painful past as a prostitute can only be healed by a traditional heterosexual marriage and pregnancy (Fem-SF screen 13). Improbably, it is the meticulous Sofia who makes the mistake that strands the human party on Rak'hat. But it is only when she becomes flustered and displays such "proper" feminine weakness that Marc – another Jesuit priest – warms to her. From the start, Anne happily embraces the maternal home-maker role. She insists on taking napkins on the space-ship, and once on Rak'hat she encourages the traditional division of

public and private sphere: her house becomes "home," while the house occupied by the bachelor men functions as the office. Anne even hides her abilities in order to protect the men's pride:

> She could have lifted Emilio off the floor herself; at only .25G he only weighed about thirty pounds. But intellectual equality aside, Anne Edwards retained a certain deference toward male sensibilities, so she looked up at D.W. (175-76)

Much more interesting is Russell's characterisation of the men. Although in some ways closely aligned with the civil and warrior ideals, they digress from hegemonic masculinity in significant ways. As Kate Willshaw observes, "all the male characters on the expedition exhibited what are seen as female traits (sensitivity, love, deep feelings)" (Fem-SF screen 11). This is not confined to the priests; Jimmy is defined by his empathy for others and a desire and ability to keep everyone happy.

The Sparrow suggests, however, that the ethos of the Society of Jesus particularly encourages priests to develop selected "feminine" traits. Sofia wonders if Emilio, "had ever given an outright command in his life," (192) when she observes, "a willingness to submit to authority, odd in a grown man of intelligence and energy" (192). Aveling claims that from the order's foundation, Jesuit priests were expected to acquire such habits of instant obedience and to suppress all critical thoughts (302).

Even more subversive of hegemonic masculinity is the Jesuit requirement for celibacy. The previous chapters have shown that sexual performance is a key marker of masculinity, so performance failure can confront men with the possibility that they are not "real men" (Kimmel "Rethinking" 19). Emilio reflects:

> When wearing clericals, he did feel as though he had a sign over his head flashing NO LEGITIMATE SEX LIFE. Lay people assumed they knew something fundamental about him. They had opinions about his life. Without any understanding of what celibacy was about, they found his choice laughable or sick. (159)

As he grapples with his feelings for Sofia, Emilio makes a conscious choice to reject the traditional roles of husband and father which define most men.

Through its Jesuit characters, The Sparrow explores how different men come to terms with such sacrifice. While Alan represses sexual thoughts and is thus discomfited by sexual

innuendo, Marc conflates his love of nature with love of women, and accepts sexual encounters as part of his overarching commitment to God. Emilio sees the dangers of both paths, and attempts to find a middle ground:

> Finally he had simply accepted masturbation as a way station, for by then he'd known men who made compromises that brought nothing but grief to the women who loved them or who dissolved loneliness in alcohol or, worst of all, who denied that they felt desire and split their lives: paragons in the light, predators in the dark. (159)

Moreover, Emilio frames his celibacy as a defining element of his spiritual masculine identity, drawing on theological arguments to the effect that only men who suppress their bodily urges will achieve a close connection with, and understanding of God. Tertullian, writing in AD 150, claimed, "By continence, you will buy up a great stock of sanctity, by making savings on the flesh, you will be able to invest in the Spirit" (cited in Brown 77), and Dioscorus, a sixth century bishop of Alexandria, likewise argued, "A monk must have nothing whatever to do with the sensual appetites. Otherwise how would he differ from men living in the world?" (cited in Rousselle 171). As the modern world became increasingly secularised, the scientific narrative of masculinity transferred such notions to the scientific man, claiming that disdain for the physical and sensual was a marker of his intellectual superiority. Nevertheless, the spiritual tradition also persists, as Yarborough shows when he describes Emilio's celibacy as a sign of his sainthood.

> Emilio himself insists that:
>
> 'Celibacy is not the same as deprivation. It is an active choice, not simply the absence of opportunity … It's not that we don't feel desire. It's that we hope to reach a point, spiritually, that makes the struggle meaningful.' (155)

His faith takes him to Rak'hat, where he dreams of communing with the Jana'ata on a higher spiritual plane. Richard Michael Rasmussen points out that humans often invest aliens with a sense of the mystical or spiritual. UFO "contactees" often speak of their experiences with reference to Jesus Christ, faith, angels and space brotherhood (cited in Guffey 115). Emilio echoes this tradition when he hopes that his rejection of a sexually potent masculine identity will be validated by a moment of pure spiritual union with God and the alien.

Devastation of the Masculine Identity: Rape and Disability

In fact, Emilio's sacrifice is rendered meaningless when he is raped by Hlavin Kitheri and crippled by Supaari. As in White Queen, The Sparrow identifies rape and disablement as major threats to masculine subjectivity. Russell, however, raises the stakes by considering their impact on a man whose identity is at once centred on his celibacy and faith in God, yet still invested in the macho Latino ideal.

Anne recognises that Emilio still retains some of the assumptions of his youth when she observes that the "unexamined macho crapola" (249) that he inherits from his step-father makes it difficult for Emilio to accept Yarborough's homosexuality. Jimmy further realises that Emilio's Latino pride prevents him from publicly mourning his friends' deaths: "You poor macho bastard … Sandoz probably just wanted some privacy so he could finally cry without witnesses and shame" (367). Felipe Reyes is another priest rescued as a boy from the Puerto Rican slums who struggles to fully relinquish the Latino macho ideal:

> Giuliani could never understand the price scholarship boys paid for their education: the invisible alienation from your uncomprehending family, from roots, from your own first person, from the original "I" you once were. (207)

Emilio and Felipe never feel completely secure in their new spiritual identity and Emilio attempts to hide his insecurity behind vocal impersonations of macho actors like Robert De Niro. Emshwiller's "Boys" suggests that most men experience anxiety about living up to the hegemonic masculine ideal, but this is exacerbated for men like Emilio, who have historically been judged, on the basis of race and class, to be unworthy of position and power in the civil sphere. It is only on the journey to Rak'hat that Emilio admits to Anne that his apparent spiritual confidence has largely been a façade. He hopes that his encounter with the alien will finally validate his lifestyle choice and prove him spiritually worthy.

To arrive at this, though, Emilio must abandon his customary defenses and trust entirely in God's love. Anne observes:

> 'You know what's the most terrifying thing about admitting that you're in love? … You are just *naked*. You put yourself in harm's way and you lay down all your defenses … The only thing that makes it tolerable is to believe the other person loves you back and that you can trust him not to hurt you.' (179)

Such vulnerability is threatening enough in a romantic relationship, but for Emilio the stakes are higher. He invests not only his trust, but his entire masculine identity in the belief that God loves, and will therefore protect him. However, the spiritual meaning that Emilio projects onto both his anticipated encounter with Hlavin and Hlavin's music is lost when he realises that both are simply about sex. When Hlavin rapes him, Emilio's sacrifice is rendered pointless, an empty sacrifice to an uncaring God. Bereft of both his original macho identity and its spiritual successor, Emilio feels himself, "Null and void … I am invalid" (24).

As in White Queen, the rape of Emilio impacts beyond the individual victim. When Emilio returns to Earth, his experience forces the other Jesuit priests to also confront their fears that they – and humanity in general – may in fact be the feminised Other to the masculinised alien. It is harder for the priests to accept that Emilio was raped than that he chose to prostitute himself, because the former – a traditionally degrading feminine experience - exposes a lack of masculine power and control. Emilio's feminisation is emphasised by the harem where he is kept, complete with jewelled collar, and by the male Jana'ata who observe his rape, transforming him into the sexualised object of the male gaze. On Earth, Brother Voelker reacts to his own fear by subjecting Emilio to repeated interrogation, hoping to dismiss him as, "a dangerous rogue, gone to appalling excess in the absence of external controls" (169). Daniel Silverman argues that this is a common experience for rape victims, who are asked to repeat their story over and over while other men search for inconsistencies, or things they themselves would have done differently (90). Emilio observes, "He wanted it to be my fault somehow … He wanted it to be some mistake I made that he wouldn't have made, some flaw in me he didn't share, so he could believe it wouldn't have happened to him" (395). Yet Voelker is finally forced to admit that his own spiritual identity is similarly vulnerable and potentially meaningless.

The priests' anxieties and Emilio's shame are compounded by the physical disability that is inflicted upon Emilio when the Jana'ata cut the tendons in his hands and elongate his fingers, making them practically useless. The healthy, functioning body is

crucial to how men define themselves (Gershick & Miller 183). As Andrew Sparkes observes, men often see physical breakdown as connecting the male body with weakness, dependency and passivity – the same feminine qualities that they have been socialised to define and defend themselves against (60). Emilio thus compares himself to aristocratic Chinese women whose feet were traditionally bound to show that their male relatives could care for useless dependents.

Physical disability can be particularly threatening for poor, non-white men whose macho masculinity is primarily asserted through violence and sexual performance, both immediate functions of the body (Connell 109). Although Emilio outwardly rejects the macho identity, the persisting influence of his boyhood ideal demands that he continue to demonstrate the invulnerability of his body. This is first evident when he refuses to allow Anne to witness him being sick during the journey to Rak'hat, but it is but a mild precursor to the shame he later feels, "of having his food pureed, of drinking everything through a straw, of being an invalid" (24). The value that the Society of Jesus places on the warrior narrative exacerbates such shame. Like Emilio, Yarborough takes pride in his physical integrity and is similarly humiliated when illness causes his bowels to give way. Even John, Emilio's most ardent supporter among the Jesuits, is discomfited by Emilio's disability: "Probably, it was thinking about all the things the guy couldn't do for himself. Cut his toenails, shave, go to the can alone. Made you squirm, just considering it all" (26).

The Sparrow explores how a priest might cope when this additional symbol of hegemonic masculinity is torn away. Emilio attempts to keep silent and refuses to admit the extent of his suffering. Even in mainstream society, men are encouraged to suppress pain, and succumbing to injury is often taken as a sign of feminine weakness (White, Young & McTeer 177). Although Giuliani berates Emilio for his "misbegotten Latino pride" (235), Russell condemns the Jesuit order for reinforcing such self-destructive behaviour. In an interview, she describes the suffering of a real Jesuit priest who underwent a bone marrow transplant, and she rails against the expectation that he endure it stoically, as Jesus was said to bear his crucifixion (cited in Gevers "Prayers" screen 11). Emilio faces similar pressure

from the fictional version of the Society of Jesus to be mentally stronger than a normal man. The Society was founded on the principle that humiliation and suffering are the way to God (Aveling 181), and Giuliani idealises Jesuit martyrs, "Enduring hardship, loneliness, exhaustion and sickness with courage and resourcefulness. Meeting torture and death with a joy that defies easy understanding" (134). Emilio knows that he is expected to adhere to this tradition: either die and be martyred, or return home and recover, thereby providing further evidence of God's mercy and power. By doing neither, Emilio is regarded as having let the Order down, while his self-pity undermines the Jesuits' claim to be spiritually superior to other men.

Reclaiming Masculinity

Unlike White Queen's Johnny, however, who reacts to the devastation of his masculinity by committing suicide, Emilio eventually re-establishes, if tentatively, his spiritual identity. Whereas Jones focuses on the alien's potential to permanently disrupt the hegemonic masculine ideal, Russell's main interest is a question of religious faith: how a man may succeed in reclaiming his faith in God when the alien – and a negative experience of alien-human sex – have overturned his spiritual certainty.

Initially, Emilio's recovery involves rebuilding his physical strength, as he once again attempts to live up to both the macho Latino and Jesuit warrior ideals. According to Thomas Gershick and Adam Miller, men can react to disability in three ways: reliance involves a hypersensitive ongoing commitment to traditional masculine behaviours and traits; reformulation requires men to redefine hegemonic masculine characteristics on their own terms; while rejection involves the renunciation of these standards, and either the creation of an alternative masculine identity or the denial of the importance of masculinity in one's life (187). Emilio chooses the first option, and demonstrates that he still associates masculinity with the strong male body as he practices with his hand braces, "with an obstinate persistence that first worried and then frightened Brother Edward" (44). His reaction is common for men who have suffered disability; Andrew Sparkes recalls his own

experience of spending more and more time in the weights room in a desperate attempt to keep his flawed body at bay and to shore up an unstable sense of self (68). Such determination promises to bestow on the sufferer an even more emphatic masculinity (Kleiber & Hutchinson 136). Despite berating Emilio for abusing his own body, Giuliani frames his physical resilience as heroic: "You are, bar none, the toughest sonofabitch I ever met" (236). Emilio's heroism is further reinforced when he stays up all night, training his damaged hands to throw stones. Labelling himself Lazarus, Emilio implies that he too is back from the dead.

Physical recuperation is particularly vital for Emilio because it promises to restore his lost self-control. His Jesuit identity required that he sacrifice control of both his mind and body to God, so the betrayal of his faith makes the reclamation of physical control doubly important. Even more important, however, is Emilio's demonstration of psychological and emotional control. Although men have traditionally been expected to suppress their insecurities and emotions, Emilio's Jesuit identity encouraged him fully and unreservedly to express his love for God. When this vulnerability is abused, Emilio clings to pride and self-control as the last vestiges of an earlier macho self: "That's what's keeping me alive, John. A little bit of pride is all I've got left" (137). Since emotions are sited in the body, Victor Seidler claims that emotional and physical self-control are closely linked (80). Thus, as Emilio's physical recuperation continues, his emotional self-control also increases. Once again, he employs various masculine personae to hide his insecurities and to keep his painful emotions at a distance: "[A] Spaniard, invulnerable and aristocratic … [o]r Mephistopheles, dry-eyed and contained" (323), and this repression is again framed as heroic.

Nevertheless, The Sparrow indicates that such traditional masculine coping strategies are unhealthy and ultimately insufficient:

> For weeks he'd prepared single-mindedly, building walls brick by brick … He'd been sure he could get through the hearings … but the carefully constructed defenses were crumbling, and he felt as flayed and raw and exposed as if it were all happening again. (165)

Emilio's attempt to repress his spiritual pain re-emerges as physical pain, and he suffers paralysing headaches. He recognises that his attempts to recuperate his physical self are also inadequate, and wonders if Lazarus was a disappointment too.

Russell, however, does not problematise Emilio's goal, but only the means by which he attempts to achieve it. She suggests that he will reclaim his spiritual masculinity only if he confronts the pain, sadness and fear that men in the real world are generally required to repress. Surprisingly, given the priests' reaction to Emilio's self-pity, the Jesuit order in The Sparrow allows him to do this. Confession has long been an important component of the Jesuit and wider Catholic faith. Coming into prominence in the late Middle Ages, the devotional movement celebrated confession as a basis for penance and forgiveness, and as a means of achieving deep self-knowledge, spiritual devotion and rapid progress toward holiness (Aveling 241). Emilio gains all of these when he confesses his rape, and he also receives further acknowledgement of his heroism: "[Y]ou are not a coward … Face it. Tell us" (393). Most importantly, he is strengthened to face what has most devastated him – God's seeming indifference and abandonment - and to realise that he has survived even this.

Thus, where White Queen concludes that some hegemonic masculine identities will not survive a devastating sexual encounter with the alien, The Sparrow indicates the superiority of the spiritual narrative as it celebrates the capacity of the Jesuit to withstand all. Initially, Emilio appears to have given up on this identity, being unable to countenance the cruel God who apparently allowed him to be raped. His dream of a child who tells him to learn new tricks hints that he will construct an alternative. After he confesses, however, Emilio dreams again, this time asking God to help him understand what happened to him. Giuliani implies that Emilio will one day realise that God did not betray him: "He watches. He rejoices. He weeps … Matthew ten, verse twenty-nine … Not one sparrow can fall to the ground without your Father knowing it" (401). Furthermore, Giuliani claims that when this understanding dawns, Emilio will have achieved a truly advanced spiritual identity. At the end of The Sparrow, Emilio is still a long way from this resolution. "I don't know if I'm

a priest" (404), he says, and he is not yet ready to resume his work as a linguist preparing the next Jesuit mission to Rak'hat. Nevertheless, The Sparrow implies that given time, and the opportunity for further confession and physical recuperation, Emilio will reclaim both his faith and his masculinity.

This conclusion differentiates The Sparrow not only from White Queen, but also from other negative depictions of alien-human sex in "And I Awoke," "Scales" and "War Bride." Whereas the earlier texts portray the alien as irrevocably changing, and generally destroying, the human and/or masculine identity, in The Sparrow the significance of the encounter with the alien is eventually overshadowed by the narrative's focus on one man's journey to reclaim his faith. Crucially, Russell removes Emilio from the alien world and reinstates him in the protected Jesuit environment where he can re-establish a masculine identity that asserts his spiritual superiority to other men. In contrast, the alien-human sexual encounter remains central throughout Eleanor Arnason's Ring of Swords, a text that celebrates the potential of such an encounter to subvert both human and imagined alien assumptions about masculinity.

Ring of Swords

While most of the SF texts discussed in this chapter focus on the impact of the fictional alien on human characters, Eleanor Arnason's Ring of Swords (henceforth Ring) shows that the human impact on the alien's assumptions may be just as significant in terms of gender ideology and hegemonic masculinity. Shortlisted for the Tiptree Award in 1993, Ring describes peace negotiations between humans and the hwarhath, a furry humanoid species who have been searching for their own "alien" enemy to fight for over one hundred years. Drawing together various SF tropes, Arnason depicts the hwarhath as a matriarchal separatist society. The hwarhath women remain on the home-world where they fulfil many of the functions that the civil narrative of masculinity claims for men in the real human world. Yet the hwarhath men are far from powerless. While the women are in charge of political policy, peace negotiations and family alliances, from the age of twenty the men are

sent into space to find and fight the "enemy." Most of the action of Ring occurs on one of their space stations. Arnason thus engages in conversation with other female authors of separatist and role reversal SF whose primary concern, in terms of masculinities, has traditionally been the warrior narrative.

However, Ring differs from much SF that uses the separatist, role reversal and alien tropes as a result of its engagement with male homosexuality. Although hwarhath women may visit the space stations (where they remain in strictly segregated quarters) and men the family home, the separation of the sexes is reinforced by a heterosexuality taboo. Artificial insemination is used for reproduction, while sex for pleasure is confined strictly to same-sex relationships. The hwarhath argue that such separation is necessary to protect women from the violence of men, a claim that led Tiptree juror, Susan Casper, to express concern that, "the violent male, non-violent female aspects [of Ring] were a tad heavy-handed" (Tiptree). Nevertheless, Ring raises questions about the price paid by women and children in human societies where, as Arnason believes, men are similarly socialised to embrace violence.

Jordan and Cowan, drawing on Pateman, have convincingly disputed such claims, arguing that middle-to-upper class men in Western societies are in fact taught that they must refrain from most forms of physical violence if they wish to achieve position and power in the public sphere. More interesting, then, is Ring's exploration of the potential of the alien encounter to subvert "normative" sexuality, which is central to almost all forms of hegemonic masculinity. 1993 Tiptree juror, Maureen McHugh, writes, "Arnason … creat[es] an alien race whose assumptions are just enough different than ours to bring ours into high relief" (Tiptree). In particular, the hwarhath belief that heterosexuality is a perversion defamiliarises dominant constructions of human masculinity, of which heterosexuality is a central element. Conversely, human heterosexuality in Ring forces the hwarhath to question the inevitability of their own sexual norms. Moreover, a cross-species relationship between hwarhath general, Ettin Gwarha, and his human lover, Nicholas

Sanders, implies the insufficiency of both societies' current binary definitions of homosexuality and heterosexuality.

Initially captured by the hwarhath as a prisoner-of-war, Nick has lived with Gwarha for twenty years as his lover, translator and the hwarhath's primary expert on humanity. With Anna, a human anthropologist, he tries to help the hwarhath and humans reach a compromise that will avoid a devastating war. Whereas The Sparrow celebrates the resilience of Emilio's masculine identity, Ring hopes that the alien encounter will encourage men like Nick, Gwarha and Eh Matsehar to question their society's gender and sexuality norms.

Alien Masculinity

Initially this appears unlikely since, like the Jana'ata in The Sparrow, the hwarhath men reinforce many traditional human assumptions about masculinity:

> 'The People believe that men are innately violent and innately … [h]ierarchical … [T]here is no question that *hwarhath* males are socialised to be intensely competitive and to think that violence is no big deal.' (283)

Although, in the real Western world, the civil narrative of masculinity attempts to banish violence to the realm of fantasy, many humans still hold a similar belief that men are innately violent. Such a perception has been encouraged by the fact that the civil narrative incorporates aspects of the warrior ideal by condoning some uses of physical force in sports and in the military and police forces – jobs which have mostly been performed by men (Segal 267). In Ring, the hwarhath men are denied civil power, but Attebery sees them as a straight-forward extrapolation from the older warrior ideal ("Reappreciation" 9). Jeanne Gomoll expresses concern that this characterisation reinforces, "the arguable premise that the male tendency toward violence differentiates gender" (Tiptree). Indeed, Gwarha's aunt, Ettin Sai, insists that human men are just as violent as the hwarhath males, and Anna supports her claim by recalling her own fear when walking alone on the streets of Chicago.

Significantly, though, Ring suggests that violence, and masculinity in general, is learnt rather than biologically-determined. When Anna first encounters the hwarhath men, she observes that they move deliberately, like actors. Nick responds:

> 'I told the general that the humans might find it hard to take people wearing shorts seriously. So we had the Art Corps design space cadet uniforms … I especially liked the high shiny black boots, though I can't imagine what they would be for … Maybe you use them to kick subordinates, while uttering guttural curses in an alien tongue.' (139)

Nick's mockery of the hwarhath uniforms exposes the performative nature of masculinity, as theorised by Judith Butler, who argues that because gender is an act it, "is open to splittings, self-parody, self-criticism, and those hyperbolic exhibitions of 'the natural' that, in their very exaggeration, reveal its fundamentally phantasmatic status" (Gender 146-47). The hwarhath boots accordingly parody and denaturalise human assumptions about the alien warrior, while implying that conventions of human masculinity are just as artificial (Hollinger "Feminist" 133).

Yet, performance or not, Ring indicates that most men will remain deeply committed to their society's hegemonic masculine ideal. Arnason therefore attempts, like Le Guin and Emshwiller, to undermine what she sees as men's ongoing commitment to the warrior narrative by demonstrating what it could cost them. Gwarha reflects, "We believe that it is the nature of men to fight. Those who fight risk injury and death … We know that our lives are likely to be short" (123). Human soldiers pay a similar price, and Nick criticises human poetry and hwarhath plays alike because they encourage men to sacrifice their lives in order to measure up to the heroic warrior ideal.

Arnason, however, accepts that such awareness will not necessarily motivate men to change. Thus, in contrast to "Boys" and "Seggri," which reject the separatist structure as reinforcing the warrior identity, Ring recalls Motherlines and Wanderground by suggesting that the hwarhath social structure may, after all, be the best way to protect women and children from men who have been socialised to use violence. Nick reflects, "They don't want their children or their women to be afraid … My father has a temper … I can remember being afraid of him, when I was a kid" (284). Like the women in Tepper's The

Gate to Women's Country, the hwarhath attempt to channel men's violence away from women and into more "productive" areas. Thus, before the clans united, men were encouraged to fight other hwarhath men, so as to increase the power and prestige of their own Family. Nick suggests that now they have expanded into space, individual hwarhath men may benefit from separatism in other ways:

> 'Everyone is trained in warfare, but only a minority are full-time professional killers-of-other-people. The rest explore, mine, build, farm, do research, move goods from station to station, make pottery, do theatre and so on.' (380)

Living on space-ships and space-stations far removed from the home world, the hwarhath men are encouraged to develop a range of skills and interests that might not usually be considered compatible with the warrior persona.

Conversely, the tapestry that depicts a hwarhath woman fixing a tractor implies that separatism might allow women to develop skills that human societies have traditionally assigned to men. Ring evades the problem of women who would prefer to go into space and fight wars, and is content with securing for hwarhath women the civil power and authority which is central to men's ongoing dominance in the real human world. In a later hwarhath tale, "The Lovers" (1994), Arnason does acknowledge that a woman may also yearn to be a warrior. The hwarhath separatist structure denies this possibility, as it does the opportunity for men to reject the warrior lifestyle altogether. In "The Garden" (2004), Akuin must go "AWOL" from his space station and live hidden and isolated on the hwarhath home-world in order to indulge his "feminine" passion for gardening.

Putting aside these issues, Ring suggests that if men are socialised to be violent, it is wise to construct a society that limits their civic power. Superficially, to human eyes, the hwarhath space station reflects the traditional human division between the masculine public sphere and the feminine private sphere. While the men's quarters are functional, bare and utilitarian, the women's section of the space-station is comfortable and decorative. Anna warns, however, against imposing human assumptions on the hwarhath: "[W]e see what we expect to see" (21); and Gwarha's "Ring of Swords" tapestry indicates where civil power actually lies. The women's power is further demonstrated by the hwarhath/human

negotiations. Fearing that a war of total annihilation will result from the men's distrust, in-fighting and proclivity to violence, Gwarha's aunts take charge and negotiate peace. This resolution discards two clichéd solutions favoured by the warrior narrative – conquering heroism and tragic heroism – and suggests that it is better for women to wield such control than to leave power in the hands of men who may be willing to sacrifice themselves and others in order to live up to the warrior ideal (Berman screens 1-2).

However, the hwarhath system still allows men their own responsibilities and sphere of power. Gwarha does not tell his aunts how to negotiate, and they do not tell him how to be a frontman or how to wage war. The notion of power-sharing is repeated in "The Garden," where Arnason depicts both the female Weaving and the male Bundle as genuine governmental structures. Similarly, in "Feeding the Mother" (1998), both the women's negotiating skills and the men's violence are needed to create the "Ten Wound Together" out of the disparate warring clans. Problematically, though, this vision of a working separatist society accepts that men either cannot or will not change. Unlike Cherryh's Chanur series, which shows men constructing an alternative to the warrior identity, Ring suggests that most men are likely to remain committed to violence.

Nonetheless, some of the hwarhath realise that this may have to change. When a suitable enemy cannot be found against which the men can prove their warrior status, their society threatens to fall apart. Even the discovery of the human enemy is a short-lived relief. The humans are the wrong kind of enemy: they are willing to kill women and children, and a war with them would therefore be too brief and destructive (Berman screen 1). Some hwarhath women, like Tsai Ama Ul, begin to consider what else they can do with men, but at the end of Ring they are no closer to a solution, stymied by their continuing fear of men's apparently innate violence, which is reinforced by the violence that they see practised by human men.

Alien Sexuality

More subversive of the hwarhath construction of hegemonic masculinity is the human valorisation of heterosexuality. Where Delany's Stars depicts homosexuality as the alien norm in order to subvert normative human assumptions, Ring makes denaturalisation work both ways. Just as the hwarhath demonstrate that heterosexuality is not inevitable, the humans undermine hwarhath certainty: "[S]ome scholars … began to wonder after they learned about humanity, was homosexuality inevitable?" (371). This doubt has the potential to undermine the hwarhath separatist structure, which is based on the premise that heterosexual relationships, "are always violent and … always end in craziness and blood" (64-65). Seeing that humanity has not been destroyed, Tsai Ama Ul questions whether homosexuality is, in fact, universal and inevitable for the hwarhath and, furthermore, whether heterosexual masculinity is inevitably violent, or whether it may instead allow some men to express genuine love and respect for women. She concludes that the hwarhath taboo against heterosexuality was actually a rational decision designed to limit population growth, and identifies thousands of historical examples of heterosexual hwarhath subcultures.

Conversely, the humans – and human readers – are forced to consider the possibility that obligatory heterosexuality is also socially constructed. Gregory Herek claims that as increasing number of lesbians and gay men in the real world publicly assert their identities, more people will need to label themselves as heterosexual rather than taking this for granted (75), and Ring suggests that the hwarhath could have the same effect. In addition, by labelling heterosexuality a perversion, the hwarhath undermine the naturalised male penetrator/female penetrated binary that is central to the humans' contemporary constructions of both the warrior and the civil man. Instead, they reflect the belief, also promoted by some theorists of gender separatism, that it is more natural for people of the same gender, who have so much in common, to also bond on the axis of sexual desire (Sedgwick 87).

Thus reminiscent of the warrior societies of Sparta and Thebes, the hwarhath are particularly subversive of the contemporary popular image of the feminised homosexual man. Present patriarchal culture insists that gay men lack masculinity (Connell 143). However, like the macho gay sub-culture of the 1970s which valorised male muscle, violence and emotional impenetrability (Kelso "Queerest" 6), the hwarhath warriors problematise this stereotype. In line with the 1970s lesbian-separatist framework which claimed that men who loved men were more male than those whose desire crossed the gender boundary (Sedgwick 36), the hwarhath warriors indicate that the homosexual may be in fact be more of a "real man" than his heterosexual counterpart.

Yet, such evidence that gay men can be as violent as straight men further contributes to the naturalisation of male violence in Ring. This offers little comfort to women who, in the real human world, are often the victims of violence. The hwarhath insist, however, that the consequences of men's violence will be more severe for women and children living in a predominantly heterosexual culture. Tsai Ama Ul observes that, lacking the hwarhath taboo on heterosexuality, humans have relied on infanticide, on control and restriction of female sexuality, and on a systematic devaluing of women's and children's lives to control population (374). Such practices, and their absence from hwarhath society, reverse the traditional connection between homosexuality and decadence, for which blood-letting and genocide were seen to be the only cure (Sedgwick 128). Many hwarhath instead argue that heterosexuality disqualifies the humans as People, and gives the hwarhath a license to slaughter them like animals.

Arnason, however, does not idealise the hwarhath's culture. As a heterosexual hwarhath man, Matsehar suffers "in the closet" as much as many gay men in Western human societies still do. Indeed, his suffering is intensified by the hwarhath's strict gender separatism which precludes the development of an oppositional sub-culture: "There was no way for a man to meet women, except those in his lineage, and the People regard incest with profound horror" (203).

Ring therefore looks to an alien-human sexual relationship to disrupt the homo/heterosexual binary on which the hwarhath and human masculine ideals both rely. This binary insists that anyone who shares one's gender is the same as oneself, and anyone who does not is the Other (Sedgwick 160). Of the same gender, but of different species, Nick and Gwarha expose the insufficiency of such categories. Nick argues, "[W]e are members of similar or analogous sexes. In that case, the correct word would be 'hom*e*osexual' from the Latin for 'sex' and the Greek for 'similar.'" (252-53). Attracted as he is only to hwarhath men – "I don't find *any* human sexually interesting" (317) – Nick's desire cannot be contained by the homosexual label, and it thus signals the proliferation of sexual possibilities.

On the other hand, because Nick and Gwarha are both male, most of the other human characters define their relationship as homosexual. Thus, in contrast to Delany's Rat and Marq, whose sexual encounter is limited to one day, Nick and Gwarha illustrate to the humans the possibility of a lasting homosexual alternative to the heterosexual masculine identity. Bordo claims that because sexual attachment between men is culturally taboo in contemporary Western societies, such images of men openly loving each other in couples and communities can stimulate the imagination of a re-visioned masculinity ("Reading" 299). Unfortunately, Ring shows little evidence of this among the other human men, being more interested in the effect of human heterosexual relationships on Matsehar, who is reassured that he is not an immoral freak. Inspired by the humans, he writes a play that challenges his society's insistence on homosexual masculinity. Gwarha's reaction implies that it will encourage other hwarhath to also question their assumptions: "A play about this kind of love ought to leave the audience with a feeling of horror and disgust. But I feel nothing like that" (196). As discussed in Chapter 3, female SF authors have often found it easier to depict changes to a fictional female-dominated society than to imagine how human men, similar to those in the real world, might be convinced to give up hegemonic masculinity. Arnason's focus on the hwarhath in Ring suggests similar difficulties.

Constructing an Alternative Masculine Identity

Nevertheless, Ring acknowledges that change will not be easy for the hwarhath either, because their culture is deeply committed to the tradition of the violent homosexual warrior. Nick describes the typical attitude of a hwarhath man: "Hattin is … traditional. He knows right behaviour when he sees it; it's the kind of behaviour he learned at home as a child. Anything different is either boring or disturbing" (42). Often such resistance to difference is inspired by fear. Anna believes that, "Ettin Gwarha … could have seen the universe as Mats did, but refused to, like a man averting his eyes from something huge and terrible" (335). His fear is validated by the price Nick pays – the loss of his family, nation and species – for rejecting his own society and its dominant construction of masculinity.

Ring insists, though, that some men will see change as worthwhile, especially those like Matsehar whose alienation from the homosexual norm encourages him to question other aspects of the hwarhath warrior ideal. Rejecting the hero plays as, "[f]alse and dishonest" (193), he writes a play which critiques the warrior for mouthing meaningless heroic clichés instead of doing something productive. Like many hwarhath women, Matsehar recognises that, "We will be destroyed, if we don't learn new ways of thinking" (194). Nonetheless, he is unable to perform an alternative masculinity. Like Po and Azak in "Seggri," he recognises the costs of the warrior identity, but is unsure how to change. While Le Guin's Dez openly rejects his society's masculine norm by leaving the Castle, at the end of Ring Matsehar is still serving in the hwarhath military – albeit in the Art Corps – and hiding his heterosexuality.

Although he initially appears more resistant to change than Matsehar, Gwarha is actually more subversive. Like his family, he is curious about difference and seeks to avoid the destructive consequences of tradition: "'Times change,' the Ettin say. 'Ideas change. We are not the same as our ancestors, nor should we be'" (Arnason "Potter" screen 44). A top hwarhath negotiator, Gwarha is an atypical warrior whose skill lies not in fighting but in bringing people together to find a middle ground.

Gwarha's love for Nick further encourages him to question tradition. Many Tiptree Award SF texts have similarly positioned love as motivating men to change, but Ring avoids the valorisation of heterosexuality that beleaguers many SF explorations of separatism and role reversal. As Attebery observes, Nick ruins Gwarha as a tragic hero: when confronted with Nick's treachery, he rejects both suicide and explosive violence ("Reappreciation" 10). Furthermore, because, "[t]he people one loves are never expendable" (Ring 123), when Nick betrays the hwarhath Gwarha can neither abandon him to die – the expected fate of a hwarhath soldier – nor ask him to commit suicide. Gwarha's disloyalty to the warrior ideal, however, makes him uneasy: "I feel as if I've been tested like a hero in one of the old plays, and I failed" (325). Furthermore, like Matsehar, many of his subversive decisions remain hidden from those outside his family, and Gwarha remains deeply invested in his role as a hwarhath general. Nevertheless, his genuine commitment to the peace negotiations, along with his open relationship with Nick in the face of much hwarhath disapproval, signals his willingness to resist some traditions.

In contrast to the reluctant Gwarha, Nick eagerly embraces change. Indeed, living as an alien amongst the hwarhath, he must constantly adapt to survive. This ability aligns him with the tli, a small animal representing the trickster in hwarhath culture. An ambiguous figure, the tli can be the animal living under people's houses and eating their garbage; the liar, thief and trouble-maker of children's plays; or the Brer Rabbit character of adult plays, "a clever little fellow who tricks and exposes the big animals, who are bullies and hypocrites, not heroes" (275). Like the last-named, Nick exposes the dishonourable and destructive actions of the "heroes" – the lies, evasions, invasions, and suspension of rights that the warriors of both sides inflict on their enemies (Attebery "Reappreciation" 10). Both a party to and a victim of torture in the service of war, Nick rejects the traditional definition of the hero: "I can't say that I've ever wanted to be in a tragedy" (363). His contrasting masculine ideal is portrayed in the *rahaka* plays about, "the men who will not die, who keep on living when any normal person would have chosen the option" (65).

Nick thus agitates for the hwarhath to change their own views on morality and warfare, even though he incurs Gwarha's wrath and the distrust of many other hwarhath men. But, like Matsehar and Gwarha, Nick's ability to construct an alternative masculinity is limited by the hwarhath social structure. Although he realises that the hwarhath must change or be decimated by humanity, he is not free to reject the warrior ideal completely. The majority of the hwarhath will only accept him as long as he continues to serve within their military.

Conclusion

While Arnason's Ring struggles to envision an alternative to the warrior identity, The Sparrow valorises a spiritual masculinity which has historically been lauded as the highest form of manhood. Spiritual faith is, in fact, the main concern of The Sparrow. Thus, in contrast to Tiptree Award SF writers, including Emshwiller, Charnas and Duchamp, whose priority is critiquing hegemonic masculinity, Russell celebrates Emilio's potential to recuperate his masculinity along with his religious faith. Arnason's Ring is more directly concerned with critiquing a dominant construction of masculinity, but the novel once again gets stuck criticising an ideal which has now largely been superseded in the real world. Worse, where Charnas and Kessel insist that men can be socialised otherwise, Arnason risks naturalising this violent identity by emphasising some similarities of the human and hwarhath men.

Nevertheless, The Sparrow and Ring both make valuable new contributions to the conversation about masculinities in SF by foregrounding, rather than merely glancing at, alternative versions and inflections of masculinity which vary in terms of race, class and sexuality from the hegemonic (human) norm. Russell, in particular, keeps pace with contemporary theorists of masculinities and postcolonialism by choosing as her protagonist a poor, non-white man, and by also exploring a celibate/religious form of masculinity which is often now judged, in the contemporary Western world, to be lacking. By contrast,

Arnason's Nick is another white, middle-to-upper class man, reminiscent of the male characters most commonly featured and critiqued in the Tiptree Award SF discussed in previous chapters. Nick's homosexuality, however, sets him apart, as does Ring's positive vision of a predominantly homosexual society, and a loving, long-term, cross-species "homosexual" relationship. Although, in this novel, such difference does little to subvert the warrior identity, Arnason's engagement with male homosexuality is a crucial addition to a genre which, for the most part, remains resolutely "straight".

CONCLUSION: THE CONVERSATION CONTINUES

The Oxford English Dictionary variously defines "conversation" as, "the action of consorting or having dealings with others," a "circle of acquaintance, company, society," and the "interchange of thoughts and words" (Oxford). In accordance with Haraway's theory of situated knowledges, the most vibrant and challenging conversations will involve multiple participants, who will each approach the discussion from a unique perspective, resulting in an exciting and stimulating exchange of ideas. This is the major achievement of the James Tiptree, Jr. Award, and of the SF genre in general. The Tiptree Award texts selected for this study interact with and respond to each other, pre-Tiptree Award SF and contemporary gender theory to produce a vibrant and challenging, if sometimes frustrating conversation about men and masculinities.

In this conversation, Le Guin's "The Matter of Seggri" and Emshwiller's "Boys" use the separatism trope to best show the costs of the warrior narrative of masculinity for men. The role reversal texts of Charnas and Kessel offer a rejoinder by demonstrating why, despite these costs, many men remain resolutely committed to this hegemonic identity. Yet, crucially, The Conqueror's Child and "Stories for Men" also insist that younger men can be socialised otherwise. The "made men" novels of Piercy and Roszak - He, She and It and The Memoirs of Elizabeth Frankenstein - show that the scientific narrative of masculinity can be just as destructive as the warrior narrative, but they also explore the possibilities for the corporeal construction of a "new man." Duchamp's "Motherhood, Etc." and Joyce's and Hamilton's "Eat Reecebread" again approach the discussion of masculinities from a corporeal perspective, using the hermaphrodite trope to demonstrate the importance of binary sex and the stable male body to dominant constructions of masculinity. Crucially, both stories acknowledge that the civil narrative of masculinity is currently dominant in contemporary Western societies, and they show how men who claim this identity may react to a perceived corporeal threat. Finally, Arnason's Ring of Swords and Russell's The

Sparrow use the alien sex sub-trope for the most focused discussion of the importance of normative sexuality to hegemonic masculinity.

Each chapter of this study has shown that many pre-Tiptree Award SF texts have used the same tropes. So, in "Chapter 1: Introduction," I posed a question: Do the chosen Tiptree Award texts contribute something new to the conversation about masculinities in SF? The answer is "yes," or more accurately, "yes" with some qualifications. As in most SF published in the 1980s and earlier, the male characters in the selected Tiptree Award texts remain predominantly the white, straight, middle-to-upper class men who are most readily identified with hegemonic masculinity. Male-authored SF has traditionally valorised this identity, while 1970s feminist SF shifted the focus to women, making the critique of such men a tangential concern. By contrast, most of the chosen Tiptree Award texts focus primarily on presenting a detailed and nuanced critique of various hegemonic masculine identities that have historically also dominated in the real world. Each text identifies both the traits that are central to such identities and the benefits they offer to men, namely social status and power, and the domination of women.

Many of the selected texts, however, critique masculine identities which have been largely superseded in the real Western world by the civil narrative of masculinity. Others insist that although the civil identity has sought to relegate the warrior to the realm of fantasy, male violence remains a significant problem for contemporary women. In fact, the Tiptree Award writers are nearly unanimous in condemning the violence and control that they still see prioritised by dominant constructions of masculinity. In this, they repeat the concerns of writers of second-wave feminist SF. However, excepting Roszak, the Tiptree Award writers move away from a blanket condemnation of men and, like contemporary theorists of masculinities, expose the costs of hegemonic masculinity for men and the vulnerabilities and anxieties that underlie it.

Some of the writers, especially Le Guin, Russell and Arnason, make a further contribution to the conversation by exploring masculinities that vary according to sexual orientation and race, and by considering the relationship of such alternatives to the white,

straight hegemony. In particular, Le Guin's "The Matter of Seggri" and Arnason's Ring of Swords engage with the ideas developed by masculinities and gay theorists to show the potential for homosexual men to challenge the hetero-normative masculine ideal. However these fictional "thought experiments" are finally limited: at the end of "Seggri" homosexuality is pushed aside in favour of heterosexual love, while in Ring of Swords male homosexuality offers no challenge to the violence prioritised by the warrior ethic. The discussion of celibacy in The Sparrow more successfully shows the struggles and anxieties faced by men who reject heterosexual performance as a key marker of masculinity. Furthermore, Russell is the only selected author to consider masculinity as it is experienced by poor, non-white men, even though, in the end, the impact of such difference is minimised when Emilio lays claim to a traditionally superior spiritual identity.

Such limitations beg the question: Do the chosen Tiptree Award texts contribute something new to contemporary theorisations of masculinities? Put another way: Is the fictional representation of men and masculinities in recent "gender-bending" SF ahead of, contemporaneous with, or lagging behind masculinities studies? Surprisingly, given that feminist SF has often been in the vanguard of feminist explorations of gender as concerning women, the chosen texts either mirror or lag behind contemporary masculinities theorists. As noted above, the Tiptree Award texts generally do well in their critiques of older versions of hegemonic masculinity, such as the scientist and the warrior. Building upon, and interacting with, the ideas of masculinities theorists like Connell, Buchbinder and Segal, the Tiptree writers successfully imagine alternative social structures and corporeal bodies which both critique the traits that are valorised by these masculine ideals, and exacerbate the anxieties experienced by many men in the real world.

Few, however, keep pace with Jordan, Cowan and Pateman, who lead the way in theorising the current dominance of the civil narrative of masculinity in Western societies. Furthermore, masculinities theorists since the mid 1990s have increasingly moved beyond a primary focus on hegemonic masculinity. Influenced by post-colonial, gay, feminist and Marxist theory, they offer detailed discussion of multiple masculinities that differ from the

hegemonic norm in terms of race, sexual orientation and class. Thus, recent masculinities studies readers include essays titled, "Reading Black Masculinities" (1996), "What Does a Jew Want? Or, the Political Meaning of the Phallus" (1998), "One Thing Leads to Another: Drinking, Fighting and Working-Class Masculinities" (1996), and "Double Damnation: Gay Disabled Men and the Negotiation of Masculinity" (2001). Judith Halberstam insists that this shift was crucial because, "[m]asculinity [only] becomes legible as masculinity when and where it leaves the white male middle-class body" (356).

In contrast, the majority of the chosen Tiptree Award texts either exclude characterisations of men who are not white, straight and middle-to-upper class, or otherwise minimise or ignore the effect that such differences may have on men's engagement with, and reaction to, hegemonic masculinity. Instead, most portray non-violent white, straight men as an alternative to the violent majority. Segal insists that it is important to make such differentiations, "between men who deploy violence against women and men who do not" (xiii). Yet, this "alternative" has been short-circuited by the masculinist hegemony which now claims the most power for "non-violent" civil men. Still struggling to depict another option, the Tiptree texts make little progress in this regard from the 1970s characterisation of non-violent men in Gearhart's Wanderground.

Emshwiller, Piercy, Roszak and Arnason struggle even to go this far, and their Tiptree Award texts echo the doubts of their SF predecessors that men actually can or will choose to construct a non-violent identity. Connell admits that rejection of hegemonic masculinity is not an easy matter of personal choice, given the power relations that exist between masculine identities, and the pressure put on men to conform (76). Nevertheless, his/her case studies in Masculinities (1995) emphasise that some men can and do make the choice to construct alternative masculinities and, moreover, not only masculinities that vary according to their commitment to violence.

Joyce's and Hamilton's "Eat Reecebread" differs most strikingly from such theoretical speculations by celebrating an "alternative" masculine identity that turns out to be just as violent and even more powerful than the openly aggressive ideal that it replaced.

This implies that how far the Tiptree Award texts lag behind masculinities theory is highly contingent upon the extent of each writer's engagement with, and awareness of, both feminist and masculinities theory, and the tradition of feminist SF. Often the level of engagement is a function of the writer's gender: Roszak does better than Joyce and Hamilton as he tries in Memoirs to engage with feminist concerns, but he comes late to the conversation and his reliance on 1970s radical feminism results in a dystopian stalemate for his fictional exploration of masculinity.

By contrast, the Tiptree Award texts of Charnas, Piercy and Duchamp reflect the female writers' long-term engagement with feminist concerns. Charnas' The Conqueror's Child responds overtly to the conversation about men in earlier feminist SF, including the first three novels in her own Holdfast series, while Piercy's He, She and It undertakes the fictional explication of Donna Haraway's cyborg theory, and prefigures the questions and doubts raised by later cyborg theorists. Russell's The Sparrow shows, however, that not all women writers recognised by the Tiptree Award will necessarily be feminist, or primarily concerned with challenging hegemonic masculinity.

Conversely, Kessel's "Stories for Men" proves that male SF writers can be just as aware of the feminist SF tradition and contemporary masculinities theory as many women writers. His use of the role reversal trope carefully emphasises the benefits of the fictional matriarchy for men, explores the ongoing appeal of the warrior fantasy, and insists that men take responsibility for change. Brod and Kimmel signal the significance of such male writers and their recognition by the Tiptree Award, when they note that men in the late twentieth/early twenty-first centuries are generally nostalgic for a past perceived as embodying a more stable and secure masculine identity (Brod 268; Kimmel "Rethinking" 9-10). In recent years, the Tiptree Award has increasingly acknowledged that just as male theorists like Brod, Kimmel, Hearn and Savran are working, with women, at the forefront of masculinities theory, so too are male writers like Kessel writing at the forefront of new explorations of gender, including masculinities, in SF.

Nevertheless, the fact that the chosen Tiptree Award writers, both male and female, tend to lag behind contemporary theorisations in masculinities studies, raises a further question: In comparison to other genres, is SF actually at the "cutting edge" of fictional conversations about masculinity? As noted in the Introduction, close analysis of genres other than SF was beyond the scope of this study. Despite this limitation, certain general observations can be offered, that may form the basis for future theoretical conversations about masculinities in SF and other genre fiction.

Firstly, whereas the chosen SF texts offer a serious critique of hegemonic masculinity, Brian Baker argues in Masculinity in Fiction and Film (2006) that the western, spy and war genres continue to reinforce male dominance by defining the "male experience" as distinct from and better than the female. David Savran agrees, and argues that the Western continues to promote hegemonic notions of maverick male autonomy, heterosexual exchange within a homocentric society, and physical control and ascendancy (14-18). Ann Barrow adds that, "the iconic cowboy or outlaw remains an index to what never existed: a unified, non-paradoxical construct of traditional masculinity" (Canadian).

In contrast, feminist and gay re-workings of romance and detective fiction are becoming increasingly popular. Cranny-Francis argues that such fictional experiments are still largely constrained by generic conventions (27). Set in a familiar version of the real world, we might expect them to also reflect familiar gender assumptions. Instead, contemporary writers of romance insist that their novels, "invert the power structure of a patriarchal society because they show women exerting enormous power over men" (Krentz 5). Where many of the Tiptree Award writers struggle to engage with the civil narrative of masculinity, Jennifer Crusie's heroine in Anyone But You (1996) overtly rejects its value when she leaves her wealthy, successful husband of fifteen years (Booth 103). Robyn Donald celebrates other romance heroines who undermine the carefully constructed self-control of the civil hero by tapping into his emotions and desires, making him react, "in ways he knows to be despicable or at the very least unworthy of his principles" (81).

Thus, in contrast to the stereotype which sees the romance genre as always predicated on a relationship between a powerful, active male and a weak, submissive female, much contemporary romance actually follows the tradition of Charlotte Bronte's Jane Eyre (1847), which reveals the "hero" to be lacking or faulty in regards to traditional constructions of masculinity. Penelope Williamson argues that contemporary romance novels often reverse gender expectations by portraying men – even strong, handsome, successful men – who need a strong, courageous, *heroic* woman in order to feel complete (131). Other romantic "heroes" clearly fall short of the civil ideal. LaVyrle Spenser's Tommy Lee is a drunken, overweight businessman, and Terry Westgaard a homely, illiterate, middle-aged farmer (Chappel 110). Laura Kinsale imagines an ex-highwayman who has been deafened and constantly loses his balance, not to mention his ability at sword-play, while in Flowers from the Storm (1992) her "hero," the Duke of Jervaulx, suffers a stroke, loses his power of speech, and is locked in a lunatic asylum from which the heroine, a Quaker spinster, has to rescue him. Paranormal romances further subvert the masculine hegemony by presenting vampires and werewolves as faulty copies of white, straight men. Sylvia Kelso writes that in Barbara Hambly's vampire novels, "the male body is constructed as marked, monstrous, lacking … since Hambly's vampires cannot have intercourse, Don Simon can never consummate his love" ("Vampire" 478).

As in SF, the majority of romance novels still feature white, straight, middle-to-upper class protagonists. Nevertheless, just as the Carl Brandon Society is drawing attention to SF written by and about people of colour, critics note that a number of romance sub-genres have evolved which feature African-American, Native American and interracial relationships, while others portray gay and lesbian romance. In addition, the civil narrative of masculinity is undermined in novels which feature heroes with blue-collar jobs and less prestigious careers than the heroine (Mussell 4).

Thus, in many ways romance is comparable to SF, if not drawing ahead in its fictional engagement with masculinities. Written and read almost entirely by women, it is far more open to gender imaginings which subvert hegemonic masculinity than the Western

or war novel. Critics argue, though, that as the genre par excellence for women, romance characterisations of men are often more concerned with gender as it relates to women. Given the almost non-existent male readership, the lack of focus on modelling alternative masculinities for real men is hardly surprising. Carol Thurston argues that many romance heroes are instead created in women's image, while Linda Barlow suggests that the male protagonist represents a split-off, repressed aspect of the heroine's psyche (Thurston 98-101; Barlow 49). Susan Phillips writes: "In the romance novel the domineering male becomes the catalyst that makes the [female] empowerment fantasy work" (56). Jayne Ann Krentz, Daphne Clair, Doreen Malek, Donald, Barlow and Williamson all agree, as each celebrates the ability of the romance heroine to "tame" the dangerous hero. Problematically, such narratives reinforce the desirability of the "alpha male," and the assumption that women's central desire is to marry him, or at least keep him long-term.

Nevertheless, the faulty male protagonists created by Spenser and Kinsale clearly subvert hegemonic masculinity as convincingly as any of the male characters in the selected Tiptree Award SF. The detective genre offers similar opportunities for subversion. Conventionally, "the hard-boiled hero is potent and courageous … he is the kind of man who can fight his way to the source of the pervasive evil and, meeting violence with violence, destroy it" (John Cawelti cited in Cranny-Francis 158). Other detectives, in the mould of Sherlock Holmes, are non-violent respected members of civil society. Michael Cohen's description implies that they are often closely aligned with the scientific narrative of masculinity: "To be a detective is to be separate because of incorruptibility or genius … or any number of other distinguishing mental or spiritual features" (154).

Detective fiction, however, is a much bigger-selling field than SF[16], and the diversity of its reading audience is reflected in, " the variety of detective protagonists who are no longer white, loner, vaguely middle-aged men" (Kinsman 11). Critics comment favourably on the growing popularity of female detectives, such as Sara Paretsky's V.I.

[16] For the purposes of this comparison I follow contemporary publishers and booksellers by defining "detective fiction," or crime fiction, in its broadest sense.

Warshawski. Nicole Décuré suggests, though, that such fictions are little interested in exploring masculinities: "In women's crime fiction … men do not play a large role. The books usually feature a strong matriarchy and women as heads of one-parent families" (166). Yet fictional female detectives offer a challenge to the civil narrative of masculinity by interrogating the male "eye's" exclusive claim on the public domain (Kinsman 13).

Indeed, it could be argued that detective fiction is best placed, of the popular genres, to critique and subvert this currently dominant construction of masculinity. Unlike some of the Tiptree Award texts whose settings, distant in time and place, allow the writers to evade the civil narrative and instead critique an older masculine ideal, most detective fiction is set in versions of contemporary Western society. Thus, black detectives including Walter Mosley's Ezekiel "Easy" Rawlins and Mike Phillips' Sam Dean, and gay detectives such as Joseph Hansen's male claims investigator, must negotiate their masculinity as it relates to the dominant civil narrative. Andrew Pepper believes that this results in a truly nuanced exploration of black masculinities as the protagonists switch between their public roles as agents of the dominant white culture, and their private roles as fathers, brothers, friends and sons living in a specific African-American community: "Sam Dean, like Mosley's Easy Rawlins, acts as a kind of cultural mediator … his 'self' is not fixed or essentialised but fluid and representative of the fractured environment" (254). This, "chameleon-like ability to assume different roles and different identities" (254), challenges the superiority of the white detective, whose access to the Other is necessarily limited.

Tony Hillerman's Navajo detectives, Jim Chee and Joe Leaphorn, similarly negotiate between public and private identities, but Hillerman also explores their efforts to negotiate various Native American masculinities and ethnicities. For Chee, such negotiations are complex: although the Hopi and Navajo are long-term enemies, his best friend is a Hopi deputy. Furthermore, although Chee idealises the Cheyanne as the "Indian's Indian," the only Cheyanne man he encounters is a city boy out of his depth in Chee's more traditional world. Chee himself struggles to define his own masculinity, torn

between becoming a Navajo singer or medicine man, and turning to the traditionally "white" occupation of the policeman.

Not all detective fiction that features non-white protagonists is equally sensitive about the complexities of masculinities, as Gina and Andrew MacDonald point out when they criticise C.O. Yarbro's characterisation of the American Indian detective for relying on, "amulets and ritual incantations rather than on psychology and ways of thought" (71). Nor do the black, Asian and Native American detectives who challenge the white hegemony necessarily question men's oppression of women. In this, the selected Tiptree Award texts remain at the cutting edge, drawing on a strong and lasting tradition of feminist SF.

Finally, SF can be compared to fantasy, which appears to offer similar possibilities for critiquing hegemonic masculinity and imagining alternatives. Like many SF writers, Le Guin also writes fantasy, and she draws attention to their similarity when she notes that, like SF, fantasy is not bound by the conventions of realism and can therefore explore areas of life that realist literature tends to repress or deny (cited in Cranny-Francis 75). This observation is supported by Tiptree jurors' comments about two Award-winning fantasy novels which they see engaging with masculinities in new and interesting ways. Cecilia Tan claims that in Not Before Sundown (2004), Johanna Sinisalo, "reveals the life of the human male as closely as zoologists/biologists do chimpanzee social groups," while Attebery applauds Nancy Springer's Larque on the Wing (1994), which imagines the corporeal embodiment of a middle-aged woman's inner gay male, for conveying the sense, "that gender identity is something that can be put together and tried on like a costume" (Tiptree).

A survey of the Tiptree Award winners reveals that fantasy texts are still well outnumbered by SF. This may be because SF writers are more successfully challenging traditional gender assumptions, including assumptions about masculinities, or it may simply mean that jurors are still primarily searching for such explorations in the genre that has long been seen at the cutting edge of feminist fiction. Nonetheless, critical interest in the fictional treatment of masculinities in fantasy fiction implies that it is functioning equally at

the cutting edge, if not drawing ahead of SF. In 2003, a collection of critical essays titled Images of Masculinity in Fantasy Fiction was published; the same year that Helen Merrick made the observation that, "there remains much critical work to be done on constructions of masculinities in sf" (251). Incorporating essays titled, "What Do Women Want? The Positive Male in Fantasy Fiction by Female Authors," "Textual Surveillance of Masculinity: Stephen R. Donaldson's Redefinition of Heroic Masculinity," and "Beyond Heroism: Shifting Gendered Identities," Images of Masculinity implies that SF is not the only genre leading the way in fictional explorations of masculinities.

Again, this is somewhat surprising, given that SF has generally been acknowledged as leading the way in fictional explorations of gender, as concerning women. Cranny-Francis claims that it was, "the first genre form to become part of the recent strategic intervention by feminists in textual practice" (26). Even before the advent of second-wave feminism, female SF writers were laying the groundwork for later theoretical and fictional imaginings of alternatives to hegemonic femininity. In the 1930s and 1940s, C. L. Moore and Leigh Brackett created strong and complex female characters (Cranny-Francis 71-72), while in the pre-feminist 1960s Joanna Russ and Samuel Delany were actively renovating female character types and formulating strategies to valorise women. In the late 1960s and early 1970s, feminist SF writers continued to reason alongside second-wave feminism. Le Guin sees her exploration of gender in The Left Hand of Darkness as contemporaneous with, complementary to, and inspired by the same motivations and needs that led Betty Friedan to write The Feminine Mystique (1963) and Kate Millett to write Sexual Politics (1970) ("Is Gender Necessary" 161).

So why, by contrast, do the selected Tiptree Award SF texts lag behind contemporary theorisations of masculinities? Firstly, James Gunn implies that the generic conventions of SF, a literature traditionally seen to be written by men, for men and boys, have historically prioritised a universalised image of white, straight, middle-to-upper class "man" that has discouraged critical or fictional analysis of masculinities: "It would not make sense … to have an entry in an SF encyclopedia about men" (510).

Secondly, the Tiptree Award writers discussed in this study who do problematise this monolithic identity are writing from a different agenda than earlier writers of feminist SF. Wolmark argues that the primary interest of second-wave feminist SF was to imagine alternatives to hegemonic femininity: "[T]hey are all concerned in some way with redefining the female subject outside the confines of binary oppositions" (Aliens 3). Thus, 1970s writers embraced SF as a genre that offers a universe of possibilities for women and allows the embodiment of radically different lifestyles (Lefanu 27; Scholes & Rabkin 97).

By contrast, the selected Tiptree Award writers focus primarily on critiquing hegemonic masculinity. The ongoing dominance of men in the real world makes such critiques a priority. However, men's dominance also makes the imagination of alternatives difficult. In any genre it is much easier to imagine alternatives to a socially limited and oppressed feminine identity, than to envisage alternatives to a gender construction that exists at the top of the gender hierarchy. While women, theoretically, would need little encouragement to give up an inferior social role for the powerful alternatives offered by feminist SF, the Tiptree writers struggle to imagine how men could be persuaded to change when this involves giving up social dominance and a perception of superiority. It is to be hoped that future Tiptree Award SF will add better imaginings of this change to the SF conversation as they continue to "talk about men."

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APPENDIX: INFORMED CONSENT FORM SIGNED BY TIPTREE AWARD JURORS INTERVIEWED FOR THIS THESIS

JAMES COOK UNIVERSITY
TOWNSVILLE Queensland 4811 Australia Telephone: (07) 4781 4111

INFORMED CONSENT FORM

PRINCIPAL INVESTIGATOR	*Ms Linda Wight*
PROJECT TITLE:	*Investigation of the aims, outcomes and judging processes of the James Tiptree Jr. Award*
SCHOOL	*JCU School of Humanities (English)*
CONTACT DETAILS	***linda.wight1@jcu.edu.au***

DETAILS OF CONSENT:

The outcomes of this study are intended to be used in my PhD thesis, to relate my findings about selected Tiptree nominated texts to the overall aims, focuses and outcomes of the James Tiptree Jr. Award.

This study will involve a semi-structured telephone or face-to-face interview of approximately 20-30 minutes.

Permission is requested to audiotape the interview for analysis.
I agree: □ ***Yes*** □ ***No***

Permission is requested to name interview participants in my thesis if appropriate.
I agree: □ ***Yes*** □ ***No***

The aims of this study have been clearly explained to me and I understand what is wanted of me. I know that taking part in this study is voluntary and I am aware that I can stop taking part in it at any time and may refuse to answer any questions.

I understand that any information I give will be kept strictly confidential and that no names will be used to identify me with this study without my approval.

Name: *(printed)*	
Signature:	**Date:**