

Nuclear Texts & Contexts

Fall 1988

No. 1

About this Newsletter

Nuclear Texts & Contexts is an occasional newsletter for researchers and teachers dealing with nuclear issues through literary and linguistic analysis. We aim to cover current developments in scholarship and education in a concise, factual fashion to provide our readers with information they can use. *NT&C* will include:

- News of relevant conferences, symposia, workshops, etc.
- Brief book reviews.
- Bibliographies of relevant scholarship.
- Bibliographies of relevant literary works.
- Notices of forthcoming publications and work in progress.
- Scholarly inquiries.
- News of our readers.

In recent years there has developed a great deal of scholarship and teaching about nuclear war and other nuclear issues using language and literature as analytical tools. On the one hand, there is the linguistic approach represented by Stephen Hilgartner, Richard C. Bell, and Rory O'Connor in *Nukespeak: Nuclear Language, Visions, and Mindset* (San Francisco: Sierra Club, 1982) and Carol Cohn's influential essay "Sex and Death in the Rational World of Defense Intellectuals" [*Signs* 12 (1987): 687-718]; on the other hand, there is the approach of analyzing literary works, as illustrated by David Dowling's *Fictions of Nuclear Disaster* (Iowa City: University of Iowa Press, 1987) or Daniel Zins' "Teaching English in a Nuclear Age" [*College English* 47(1985): 387-406].

The latter article prompted a series of responses in *College English* which inspired Jean Kittrell, Associate Professor of English at Southern Illinois University at Edwardsville, to begin an informal network of correspondence among English teachers dealing with nuclear issues. One of the respondents was Paul Brians, Professor of English at Washington State University and author of *Nuclear Holocausts: Atomic War in Fiction 1895-1984* (Kent, Ohio: Kent State University Press, 1987), who had attempted to compile a comprehensive annotated bibliography of all fiction published in English depict-

ing nuclear war or its aftermath, and much of whose scholarship had appeared not in English journals but in scholarly journals dealing with science fiction.

In the course of this correspondence, it became clear that a wide variety of scholars and teachers were using language and literature to deal with nuclear issues, with very little knowledge of each others' work. It has also become apparent that others from a variety of fields are engaging in similar work. Among the disciplines represented are American studies, linguistics, foreign languages, psychology, theology, anthropology, history, sociology, and political science. Unfortunately, few people read journals outside of their own discipline, and a great deal of reinventing of the wheel is going on, with scholars working in closely similar areas being totally unaware of each others' work.

Nuclear Texts & Contexts is designed to put these scholars in touch with each other, to facilitate the exchange of information and resources, and to promote the understanding of nuclear issues through linguistic and literary analysis.

We will be successful to the degree that you support us by contributing notices and brief articles. We want to know what research you are doing, what publications you have forthcoming, what recent scholarship you have read, what resources you have found useful in the classroom. Please send us any items you would like to share with our readership.

Since we aim to cover current scholarship, we will assume that you have read Paul Brians' "Resources for the Study of Nuclear War in Fiction" [*Science-Fiction Studies*, 13 (1986), pp. 193-197], or the "Sources" section in *Nuclear Holocausts*, which largely duplicates it (pp. 95-100).^{*} In addition, you should consult the Zins article and the supplemental bibliography which he provided in the correspondence columns of *College English* [49(1987): 482], which contains several useful references not included in Brians' article.

Since we aim to be a true *newsletter*, we will not be publish-

^{*}To receive an offprint of the *Science-Fiction Studies* article, write Paul Brians at Washington State University, Pullman, WA 99164-5020.

ing analytical articles or lengthy reviews. We would like to pack a maximum of helpful information into a minimum of space and leave you to get on with your work. Submissions will be edited for compactness.

For now, *NT&C* is free. It costs money to produce, however. The first issue is being paid for by a grant from the Basil and Ella A. Jerard Endowment Fund of the Department of English at Washington State University. We hope to publish twice a year, probably in September and in January, but our schedule may vary. To receive the next issue, please fill out and return the coupon (or a reasonable facsimile thereof) on page 7. A small fee will be charged for *NT&C* beginning with the third issue. PB

Forthcoming Nuclear War Sessions

There are three special sessions which will be of interest to our readers scheduled for this semester. The first is a panel at the American Studies Association Convention, October 30, at Miami Beach. The announced topic is "Nuclear Weapons and Gender."

The second is a session entitled "Nuclear Bombs in the Classroom," scheduled for the Midwest Modern Language Association Meeting, November 17-19, in St. Louis.

The third is the first-ever nuclear war session at the Modern Language Association annual meeting, scheduled for December 28 (in the Chequers Room of the New Orleans Hilton, 10:15-11:30). Jean Kittrell will be chairing the session, and there will be papers by Daniel L. Zins, H. Bruce Franklin, Diane Dowdey, and Paul Brians.

Zins teaches writing, literature, and American Studies at The Atlanta College of Art, has published several essays on nuclear weapons issues, and is working on two books: *Exploding the Canon: Nuclear Criticism and Texts in the English Department* and *Selling Star Wars: Discourse, Deception, and Self-Deception in the New ABM Debate*.

Franklin, a former navigator and intelligence officer in the Strategic Air Command, has taught English and American Studies courses on nuclear war and literature for four years at Rutgers U., Newark. He is the author of numerous books and articles on the cultural context of nuclearism including: *Robert A. Heinlein: America as Science Fiction*, *Countdown to Midnight*, *Vietnam and America: A Documented History*, "What Are We to Make of J. G. Ballard's Apocalypse" (in *Voices for the Future*, "America First" (*New Boston Review*, 1981); "Future Imperfect" (*American Film*, 1983); "Don't Worry, It's Only Science Fiction" (*Isaac Asimov's Science Fiction Magazine*, 1984); "Strange Scenarios: Science Fiction, The Theory of Alienation, and the Nuclear Gods" (*Science-Fiction Studies*, 1986); *War Stars: The Superweapon and the American Imagination* (see "Forthcoming Books," p. 5).

Dowdey uses articles dealing with some of the technical issues involved in nuclear war in her composition classes at Texas A & M. In her literature and science class she includes fictional works on nuclear war. She is working on a book dealing with essays and autobiographies written by scientists to explain scientific issues to a general audience. How scientists present their personal, moral responses to the issue of nuclear war is one of her major emphases.

Paul Brians teaches a course at Washington State University dealing exclusively with fictional depictions of nuclear war. He presented an invited paper on "Science Fiction and Nuclear Reality" in Moscow in June 1987 at the Seventh World

Congress of International Physicians for the Prevention of Nuclear War. He is the author of *Nuclear Holocausts: Atomic War in Fiction 1895-1984* (Kent State U Press, 1987) and numerous articles on nuclear war fiction (see p. 7 for details of the most recent ones), as well as an "Americans Learn to Love the Bomb" (*New York Times* 17 July 1985; reprinted in *International Herald Tribune* and in many other papers through the *Times News Service*). JK

Nuclear Discourse Conferences in Ireland

The first Conference on Discourse, Peace, Security and International Society sponsored by the Institute on Global Conflict and Cooperation was held at Ballyvaughn, Ireland, August 9-16, 1987. A wide range of disciplines was represented. Seventeen papers resulted, which are available for \$2.50 each from IGCC Q-086, University of California, San Diego, La Jolla, CA 92093. Selected papers which may be of interest to our readers are listed below. The items marked with asterisks were printed in a special issue of *Multilingua: Journal of Cross-Cultural and Interlanguage Communication* [Volume 7 (1988), nos. 1 & 2].

Paul A. Chilton. "Critical Discourse Moments and Critical Discourse Analysis: Towards a Methodology."

Carol Cohn. "Sex and Death in the Rational World of Defense Intellectuals."

*Jeff Connor-Linton. "Stylistic Analysis and Authors' Assumptions in Nuclear Discourse."

William A. Gamson & David Stuart. "Cartoon Discourse on Nuclear Arms."

*Glenn Hook. "Roots of Nuclearism: Censorship and Reportage of Atomic Damage in Hiroshima and Nagasaki."

Pertti Joenniemi. "Decoding Nuclear Winter: Has War Lost Its Name?."

*Hugh Mehan & James M. Skelly. "Reykjavik: The Breach and Repair of the Pure War Script."

*Hugh Mehan & John Wills. "MEND: A Nurturing Voice in the Nuclear Arms Debate."

Charles E. Nathanson. "The Social Construction of the Soviet Threat."

*Kay Richardson. "The Mikhail and Maggie Show: The British Popular Press and the Anglo-Soviet Summit."

Michael J. Shapiro. "Representing World Politics: The Sport / War Intertext With a Postscript on the Nuclear Question."

R. B. J. Walker. "The Concept of Security and International Relations Theory."

*Rudiger Zimmermann. "Selling 'SDI' to Europeans: Arguments, Metaphors and Adversary Images."

A second Ballyvaughan Conference was held August 6-13 of this year. Sessions were held on the following topics: "Peace and Security as a Global Conversation," "Discourses of Security," "The Discourse of Nuclear Strategy: French and Japanese Examples," "Women and Politics of Peace Protest," "Post-Modern Approaches," "Constraints on the Superpowers: The Media," "Expert Discourse & the Discourse of Experts," "The Dialectics of Global Power: Seldom-Heard Voices," "International Civil Society." For more information about these conferences, write Hugh Mehan, University of California Institute on Global Conflict and Cooperation, University of California at San Diego, La Jolla, California 92093. PB

Soviet Nuclear War Fiction Scholar

In recent years more and more attention has been paid to nuclear war issues by Eastern European and Soviet writers. At one time it was unusual for authors in that part of the world to depict nuclear war in fiction, but it is becoming increasingly common.

The West is about to learn a great deal more about this phenomenon with the publication next spring of Vladimir Gakov's anthology of translations of Soviet nuclear war fiction, entitled *The Day After: The Other Side* (New York: Richardson & Steirman). Since most Sovietologists have been under the mistaken impression that nuclear war fiction is never published in the USSR, the appearance of this anthology is an important event.

Gakov is a young Soviet journalist and reviewer with a deep interest in science fiction, East and West. He is widely read in SF and is personally acquainted with many authors both in the Soviet Union and abroad. Several Western writers have been entertained and guided around Moscow by Gakov. I was fortunate enough last year to be invited at his instigation to the USSR to speak about my own work.

He writes for major magazines and newspapers and does freelance editing and writing of a wide variety of books. He has published in this country an anthology of Soviet SF entitled *World's Spring* (now unfortunately out of print), and has contributed to a forthcoming encyclopedia of SF. Next spring, *Science-Fiction Studies* will publish his lengthy article entitled "Nuclear War Themes in Soviet Science Fiction: An Annotated Bibliography," which includes a remarkable essay tracing the history of the theme in Soviet literature since the twenties.

Gakov speaks and writes English, so that even those who do not know any Russian can communicate directly with him. He has visited the U.S. for the first time twice this year, and will return again next spring. He would like speaking engagements at various universities when he travels here. Although he is free to come and go to this country, he has difficulty getting enough foreign currency to pay for his expenses while here; so he needs transportation from New York to any lecture site and enough of a fee to cover his other costs.

You can write Gakov directly: Vladimir Gakov, Kutuzovskiy Prospekt, 1/7, kv. 107, 121248 Moscow, U.S.S.R. Allow up to two months for a reply. The mails are slow. Allow several months advance notice for a visit or lecture to be arranged.

PB

Nuclear War Games

Among other nuclear war fantasy games: *The Morrow Project* (complete with detailed bombing targets, Timeline Ltd.) and *Aftermath* (Fantasy Games Unlimited). There is a board game called *After the Holocaust* and card games entitled *Nuclear War* and *Nuclear Escalation* (Blade). The board games *Strategy I* and *World War 3* provide options for nuclear conflict. Also check out these computer games: *Wasteland* (Electronic Arts), *Nukewar* and *B-1 Nuclear Bomber* (Avalon-Hill), *Trinity* (Infocom), *DEFCON 5*, and *SDI*. Thanks to J.W. Rider, Jeremy Paulson and Eric Shew for supplying information on these games. Rider notes that many gamers dislike nuclear games because "Strategic nuclear exchanges tend to limit your options . . ."

PB

Review

Spencer Weart. *Nuclear Fear: A History of Images*. Harvard University Press. 536 pages. \$29.50.

Nuclear Fear is an extraordinary book. Like Paul Boyer's *By the Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age* (Pantheon, 1985), it ranges extremely widely through masses of popular cultural artifacts to uncover popular attitudes toward nuclear war. Both are fine studies and invaluable resources, but Weart has gone beyond what Boyer set out to do.

Boyer, of course, confined himself to the 1945-1950 era, and was able to discuss that period in far more detail than does Weart, who begins with Renaissance alchemy and ends with the present. Weart also ranges more widely than Boyer in discussing nuclear power as well as nuclear war.

Yet the amount of data Weart has accumulated is astounding. Even where the coverage is scanty, his examples are well chosen. He cites only a small fraction of the fiction of nuclear war, for instance; but he is clearly knowledgeable about the field. He discusses science fiction, best sellers, and even comic books. Although he does not seem to have used any of the research of nuclear war fiction scholars published in the last four or five years (he cites some of it, but the sources he actually uses are earlier), most of his findings are confirmed by the later work.

Nuclear Fear is not primarily a reference work, but exactly what its subtitle says it is: a history of images. Weart has set himself to trace how the popular imagery of nuclear war and nuclear energy have been shaped over the years. Some of his chapter and section titles indicate the various myths which he uncovered: "The Secret, the Master, and the Monster," "Magical Atoms," "Bombs as a Violation of Nature," "Visions of the End," "Survivors as Savages," "The World as Hiroshima," and "Reactors: A Surrogate for Bombs!"

Weart argues that our decision-making about nuclear issues has been influenced far more by popular mythology than by science. Indeed, the primary nuclear myths existed long before the atomic age, and the new technology was simply interpreted according to images which had come into being long before. His most impressive achievement is to make a coherent and readable history out of the welter of ideas and images with which he deals.

Those who are convinced that nuclear power is an equal threat with nuclear weaponry will doubtless be put off by Weart's book, for one of his main theses is that the mythology has frightened us unnecessarily of a valuable and relatively safe form of energy while failing to frighten us out of building a potentially disastrous nuclear arsenal. Whether or not one agrees with this thesis, *Nuclear Fear* is extraordinarily useful because it intelligently interprets our thinking about nuclear issues. Clearly scholars engaged in the analysis of either discourse or fiction will need to consult Weart's study. It is filled with ideas which could be fruitfully developed into specialized studies.

PB

Future MLA Sessions

We would like to have future MLA sessions dealing with nuclear war on a regular basis. For information on how to help arrange one, write Jean Kittrell, who organized this year's, or phone her at (618) 656-5696.

JK

Short Story Anthologies

There are now available five anthologies of short stories dealing with nuclear war. H. Bruce Franklin's *Countdown to Midnight: Twelve Great Stories About Nuclear War* (New York: DAW, 1984) was the first to appear, and is prefaced by an excellent historical overview of the history of nuclear war in fiction. A more comprehensive selection with a much weaker introduction is Walter M. Miller Jr. and Martin H. Greenberg's *Beyond Armageddon: Twenty-One Sermons to the Dead* (New York: Donald I. Fine, 1985). This collection is now available in paperback. The most recent is Gregory Benford and Martin H. Greenberg's *Nuclear War* (New York: Ace, 1988), with a pro-SDI preface by Benford that does little to illuminate the contents. This collection has much more contemporary material in it than the other two. Any of these would make an excellent supplementary reader in a course on nuclear war.

Janet Morris edited an anthology of original fiction about nuclear war, many of which are quite good, and address such contemporary concerns as the threat of the destruction of the ozone layer and nuclear winter. It is entitled *Afterwar* (New York: Baen Books, 1985). In a class by itself is the English edition of Kenzaburo Oe's *The Crazy Iris and Other Stories of the Atomic Aftermath* (New York: Grove Press, 1985), which reprints works by Japanese authors, including several women writers. The title story is by Masuji Ibuse, author of *Black Rain*.

PB

Readers and Textbooks

Readers and textbooks on nuclear issues continue to appear. One of the best is Donna Gregory's *The Nuclear Predicament: A Sourcebook* (St. Martin's Press). A similar collection is *The Nuclear Reader: Strategy, Weapons, War*, edited by Charles W. Kegley, Jr., and Eugene R. Wittkopf: (St. Martin's Press).

Robert Ehrlich's *Waging Nuclear Peace*, (Albany: State University Press of New York, 1985) although it is not an anthology, is a very useful survey of facts and history about nuclear war which is resolutely even-handed, debunking many popular myths.

Readers intended for use in composition classes increasingly contain sections on nuclear war issues. Three examples: all from St. Martin's Press: *Current Issues and Enduring Questions: Methods and Models of Argument from Plato to the Present*, *Fields of Writing: Readings Across the Disciplines*, and *Making Connections Across the Curriculum: Readings for Analysis*. PB

Nuclear War Plays

There have been a lot of nuclear war dramas staged recently, most of them pretty grim. Two recent efforts:

Real Town: A Parable of Hope for the Nuclear Age is a three-act, one-woman play now on tour about the threat and potential of the nuclear age by Rosa Burke Perez. She may be contacted at 2215-R Market Street, Suite 500, San Francisco, CA 94114. Phone (415) 255-0863.

The Nuclear Age is a two-hour drama about the effects of impending nuclear war on an American family by A. J. Schnack. The two-hour play, directed by Schnack with a cast of 15 teenagers, had its premiere in Edwardsville, Illinois in August 1988. Schnack, a college junior studying broadcast journalism, may be reached at (618) 656-1854. JK

Nuclear War in Comic Books

Comic books, after decades of recounting how atomic accidents endowed mere mortals with various superpowers, are increasingly treating the subject of nuclear war itself more and more frequently of late. Perhaps the best known to non-comics fans is *Watchmen* by Alan Moore, illustrated by Dave Gibbons (D.C. Comics, 1987). This "graphic novel's" complex plotting, political sophistication, and gritty realism have attracted wide notice. The story is built around a nuclear countdown, complete with the *Bulletin of Atomic Scientists* clock at the beginning of each chapter.

The other two best-selling graphic novels of recent years both deal incidentally with nuclear war: Mike Barr's *Camelot 3000* (Warner, 1988) and Frank Miller, Klaus Janson and Lynn Varley's *Batman: The Dark Knight Returns* (D.C. Comics, 1986) in which a Soviet semi-doomsday device produces a devastating electromagnetic pulse and begins a nuclear winter. The relevant section appeared separately as *The Dark Knight Falls*.

A series featuring reprocessed mutant superheroes which is set in a typical postholocaust environment is David Lawrence's *Ex-Mutants*, reprinted several times and leading to a number of subseries referred to as a whole as *The Shattered Earth Chronicles*. The first three issues are available as a paperback book (Newbury Park: Calif.: Eternity Comics, 1988). Fantagraphics Books (453 Cornell Road, Agoura, CA 91301) recently reprinted a 1974 series, *Doomsday +1* by John Byrne, retitled *The Doomsday Squad*.

Many individual comics have similar settings, and I have not tried to keep track of them all. Number 1 of *After Apocalypse* by Cliff Biggers appeared May 1987 (Paragraphics), but the title has evidently folded. See also the series, *The Furies*, *Axa* (Ken Pierce Books), and the new *Planet Comics #1*.

The comic book series *Mutant Teenage Ninja Turtles*, which has spawned a cartoon television show, does not have a nuclear theme in its regular form; but there is a related game module set in a post-World War III environment, entitled "After the Bomb" (Palladium Books, 1986), including an unusual apology about using the theme for fun (p. 7).

See also "Ride the Blue Bus" and "It's a Wonderful Day in Our Neighborhood" (*Alien Worlds*). *Atomic Knights*, a series from the 70s, was reprinted in *Strange Adventures* #217-231.

On a trip to Montréal last year I picked up two 1979 collections of French comics. *Après l'apocalypse: Une nuit, un lâche* (Éditions Michel Deligne) is a tale of mutant horror in a postholocaust world. *Après la bombe: Chroniques* (Circus) (Jacques Glénét) is a collection of strips involving postholocaust murder, cannibalism, and sex, in the blackest of humor.

On a more serious note, the second part of the English translation of Keiji Nakazawa's *Barefoot Gen: The Day After: A Cartoon Story of Hiroshima* (New Society Publishers, originally *Hadashi No Gen*) appeared this year. There is more to come. Another account of the Hiroshima bombing is *I Saw It!* (Eclipse).

A newer Japanese comic is Katsuhiro Otomo's *Akira*, an 1800-page graphic novel set after a limited nuclear war, a bestseller in Japan. Its first installment in English has sold out very rapidly. The very striking art begins with a vivid depiction of a Japanese city being hit by a nuclear bomb.

Several other comics with post-nuclear-holocaust settings are due out soon. Thanks to Walter Simonson, Nat Gertler, J. W. Rider, and Dan Mishkin for suggestions. PB

Forthcoming Books

Three major new studies will appear soon dealing with nuclear war and literature. The first is H. Bruce Franklin's *War Stars: The Superweapon and the American Imagination*. (New York: Oxford University Press, due in October). Franklin traces the history of the notion of a weapon to end all war in both fiction and fact from the late nineteenth century to the present. Last spring the author read a long section from it at the Eaton Conference on War and Science Fiction, at the University of California, Riverside. It was brilliant.

Franklin develops in much greater detail one aspect of the basic thesis of Spencer Weart's *Nuclear Fear*, that the myths which have shaped the nuclear arms race were in place for decades before World War II. Just as Weart's book is clearly aimed at addressing the current debate over nuclear power plants, Franklin's is aimed at the debate over SDI, or Star Wars, as its title suggests. Franklin has dug up some astonishing pre-1945 literature.

Also expected to be especially strong in the pre-war period, and due out in December is Martha Bartter's *The Way to Ground Zero: The Atomic Bomb in American Science Fiction* (Westport, Conn.: Greenwood Press). The book is a revised and expanded version of her dissertation.

The third study, scheduled for early next spring, is Jeff Smith's *Unthinking the Unthinkable: Nuclear Weapons and Western Culture* (Bloomington, Ind.: Indiana University Press). He is taking an even longer perspective on the issue by tracing the ideas which have shaped the nuclear age back as far as the Renaissance. PB

Nuclear Holocausts Supplemental Checklist

The following novels and short stories should have been included in my book, *Nuclear Holocausts: Atomic War in Fiction 1895-1984*, but were overlooked. All were published in English by the end of 1984. They are listed here with the date of their first publication in English. You may write me for further information about individual titles, or for a complete print-out of my entries on them, following the same format as in the book. I would appreciate very much suggestions for further additions.

- Allhoff, Fred. "Lightning in the Night." 1940.
 Avallone, Michael. *Beneath the Planet of the Apes*. 1970.
 Balabukha, Andrei. "Appendix." 1981.
 Bishop, Michael and Lee Ellis. "The Last Child Into the Mountain." 1983.
 Clarke, Arthur C. *2001: A Space Odyssey*. 1968.
 _____. *2010: Odyssey Two*. 1982.
 Croutch, Leslie. "The Day the Bomb Fell." 1948.
 DeMane, Erica. "Nuclear Nightmares." 1984.
 Dozois, Gardner and Jack C. Haldeman II. "Executive Clemency." 1981.
 Gallun, Raymond Z. "Magician of Dream Valley." 1978.
 Gerrold, David. *Battle for the Planet of the Apes*. 1973.
 Haldeman, Joe. *The Forever War*. 1974.
 Hamilton, Virginia. *The Justice Cycle: Justice and Her Brothers, Dustland, The Gathering*. 1978, 1980, 1981.
 Harding, Richard. *The Outrider #1*. 1984.
 _____. *The Outrider #2: Fire and Ice*. 1984.
 _____. *The Outrider #3: Blood Highway*. 1984

- _____. *The Outrider #4: Built to Kill*. 1984.
 Harrison, M. John. *A Storm of Wings*. 1980.
 Harrison, M. John. *The Pastel City*. 1971.
 Hill, Douglas. *Alien Citadel*. 1984.
 _____. *The Huntsman*. 1982.
 _____. *Warriors of the Wasteland*. 1983.
 Jakes, John. *Conquest of the Planet of the Apes*. 1974.
 Jones, Dennis. *Rubicon One*. 1983.
 _____. *Russian Spring*. 1984.
 McGarrity, Mark. *A Passing Advantage*. 1980.
 McNelly, Willis E. "Family Atomics, History of." In *The Dune Encyclopedia*. 1984.
 Moore, C. L. *Doomsday Morning*. 1957.
 Neal, H. C. "Who Shall Dwell . . ." 1962.
 Pournelle, Jerry. *Escape from the Planet of the Apes*. 1973.
 Sargent, Pamela. "Heavenly Flowers." 1983.
 Spohr, Carl W. "The Final War." 1932.
 Varley, John. "The Manhattan Phone Book (Abridged)." 1984.
 Weinbaum, Stanley G. *The Black Flame*. 1939.
 Williamson, Jack. "Backlash." 1941. PB

Noteworthy Recent Fiction

Since 1984, the cut-off date for entries in the bibliography of *Nuclear Holocausts*, there has been an—excuse the expression—explosion in nuclear war fiction of all sorts. 1985 was an especially extraordinary year, and the years since have seen some slackening of output, but the numbers continue to be very high. Space will not permit a listing of all the relevant titles in this newsletter. I maintain a running checklist which is available to scholars who wish to use it. It is also available in database form for use with any computer database program which can read ASCII files, provided you can receive it via BitNet (ask your local campus computer center about BitNet—it's great for intercampus communication).

What follows is merely an abbreviated checklist, without commentary, of a number of the more interesting (interesting, not necessarily good) novels to have appeared since 1984 depicting nuclear war or its aftermath. Especially outstanding items are marked with an asterisk. I have not been able to keep track systematically of the short stories, but there seem to be considerably fewer of them than novels. Help in tracking science fiction stories would be very welcome.

1985

- Aldiss, Brian: *Helliconia Winter**
 Bear, Greg: *Eon*
 Benni, Stefano: *Terra!*
 Booth, Martin: *Hiroshima Joe**
 Brin, David: *The Postman**
 Cook, Paul: *Duende Meadow*
 Drew, Wayland: *The Gaian Expedient*
 Frakes, Randall & Bill Wisher: *The Terminator*
 Herbert, James: *Domain*
 Johnson, Denis: *Fiskadoro**
 Laidlaw, Marc: *Dad's Nuke**
 Lawrence, Louise: *Children of the Dust*
 McManus, James: *Chin Music**
 Matsubara, Hisako: *Cranes at Dusk*
 Mayhair, Ardath: *The World Ends in Hickory Hollow*
 Milan, Victor: *The Cybernetic Samurai*
 O'Brien, Tim: *The Nuclear Age**

Parvin, Brian: *The Singing Tree*
 Powers, Tim: *Dinner at Deviant's Palace*
 Service, Pamela F.: *Winter of Magic's Return*
 Silverberg,, Robert:: *Tom O'Bedlam*
 Strieber, Whitley: *Wolf of Shadows**
 Swindells, Robert: *Brother in the Land*
 Vinge, Joan D.: *Mad Max: Beyond Thunderdome*
 Vonnegut, Kurt: *Galapagos**
 Weston, Susan B.: *Children of the Light*
 Williams, Paul O.: *The Sword of Forebearance*
 Yates, W. R.: *Diasporah*

In addition Elizabeth Mitchell edited an anthology of three stories by Robert Silverberg, Norman Spinrad, and Michael P. Kube-McDowell, entitled *After the Flames*.

1986

Barnes, John: *The Man Who Pulled Down the Sky*
 Caidin, Martin: *Zoboa*
 Jersild, P.C.: *After the Flood**
 La Tourette, Aileen: *Cry Wolf*
 Morrow, James: *This Is the Way the World Ends**
 Rohmer, Richard: *Starmageddon*
 Sargent, Pamela: *The Shore of Women*
 Smith, Martin Cruz: *Stallion Gate**
 Vigna, Judith: *Nobody Wants a Nuclear War**

1987

Amis, Martin: *Einstein's Monsters* (short stories)*
 Benford, Gregory: *Great Sky River**
 Billias, Stephen: *The American Book of the Dead*
 Bowker, Richard: *Dover Beach*
 Butler, Octavia: *Dawn**
 Hinz, Christopher: *Liege-Killer*
 Jackson, William: *The Alternative Third World War, 1985-3035*
 Jones, Gwyneth: *Divine Endurance*
 McCammon, Robert: *Swan Song*
 Pouns, Brauna E.: *Amerika*
 Service, Pamela F.: *Tomorrow's Magic*
 Shirley, John: *Eclipse*
 Stroup, Dorothy: *In the Autumn Wind**
 Tilley, Patrick: *Iron Master*
 Vinge, Vernor: *Marooned in Realtime*
 Weaver, Michael D.: *Mercedes Nights*
 Wheeler, J. Craig: *The Krone Experiment*
 Willson, Harry: *A World for the Meek*

1988

Abe Kobo: *The Ark Sakura**
 Bear, Greg: *Eternity*
 Brinkley, William: *The Last Ship*
 Brooke-Rose, Christine: *Xorandor*
 Butler, Octavia: *Adulthood Rites**
 Cantor, Jay: *Krazy Kat**
 Colander, Valerie Nieman: *Neena Gathering*
 Moran, Daniel Keys: *Armageddon Blues*
 Powers, Richard: *Prisoner's Dilemma**
 Tepper, Sheri S.: *The Gate to Women's Country**

Other titles may be gleaned from elsewhere in this issue.
 In addition, the flood of postholocaust macho adventure

novels continues unabated. The following is a list of such series with the number of volumes so far in each, 133 titles total!

Adams, Robert: <i>Horseclans</i>	18
Ahern, Jerry: <i>The Survivalist</i>	18
Alexander, David: <i>Phoenix</i>	5
Austin, Richard: <i>The Guardians</i>	13
Axler, James: <i>Deathlands</i>	5
Barton, James: <i>Wasteworld</i>	4
Drumm, D. B.: <i>Traveler</i>	13
Johnstone, William W.: <i>Ashes</i>	9
Maloney, Mac: <i>Wingman</i>	4
Robbins, Mac: <i>Endworld</i>	13
Rouch, James: <i>The Zone</i>	7
Sargent, Craig: <i>The Last Ranger</i>	8
Siegel, Barbara & Scott: <i>Firebrats</i>	4
Stacy, Ryder: <i>Doomsday Warrior</i>	12

Plenty of near-war thrillers continue to appear, notably Tom Clancy's new *The Cardinal of the Kremlin*. It is interesting to watch these authors struggling to keep the cold war alive in this era of *glasnost*, *perestroika*, and arms reduction.

One of the most absurd thrillers of recent times is Jerry and Sharon Ahern's *Miamigrad*, in which a Soviet nuclear sub captain, driven mad by news of his son's death in Afghanistan, invades Florida under the delusion that he is fighting the Nazis in World War II, and must be defeated by a team consisting of a CIA agent and his sexy opposite number from the KGB. Armageddon-preaching evangelists get their lumps in this tale too.

More and more fiction dealing with the bombing of Hiroshima and Nagasaki continues to appear both in translation from Japanese and in original works by non-Japanese authors. One book not mentioned elsewhere in this issue is David G. Goodman's *After Apocalypse: Four Japanese Plays of Hiroshima and Nagasaki* (New York: Columbia University Press, 1986). It includes translations (with excellent introductions) of the following Japanese dramas: *The Island* by Hotta Kiyomi, *The Head of Mary* by Tanaka Chikao, *The Elephant* by Betsuyaku Minoru, and *Nezumi Kozo: The Rat* by Satoh Makoto.

Children's nuclear war fiction has proliferated in the last four years as well (see my recent article in the *Bulletin of the Atomic Scientists*, listed on the next page), although I am not aware of many titles from the last two years.

Feminist concerns play a prominent role in several recent novels, notably *The Shore of Women* and *The Gate to Women's Country*, both of which feature a women's urban culture in conflict with a primitive male warrior culture. Tepper's novel reads almost like a reply to Sargent's. In it women use eugenics to breed aggressiveness out of the human race.

Even the latest volume in James Axler's *Deathlands* series (*HomewardBound*) features a muscular woman aiming her pistol with nary a man in sight. Of course her leather vest is unzipped rather far down.

My current favorite novels from the above list are both beautifully written, politically astute satires: James Morrow's *This Is the Way the World Ends* and Jay Cantor's *Krazy Kat*.

PB

Nuclear War in Fiction Recent Scholarship

What follows is an informal survey of scholarship dealing with nuclear war in fiction, as a supplement to the "Sources" section of *Nuclear Holocausts*. It makes no pretensions to completeness.

We would like to publish a similar survey of recently published nuclear discourse scholarship and would welcome a volunteer to compile one.

Adams, Dennis M. "Literature for Children: Avoiding Controversy and Intellectual Challenge," *Top of the News*, 42 (1986), pp. 304-308. Points out the lack of coverage of nuclear war issues in school textbooks, but makes no mention of books dealing with such issues.

Amis, Martin. "Introduction: Thinkability," *Einstein's Monsters*. New York: Harmony, 1987. Excellent introduction discussing the reluctance of older writers to deal with the nuclear issue, and an account of a dispute with his father, Kingsley Amis.

Brians, Paul. "Nuclear Fiction for Children." *Bulletin of the Atomic Scientists*, July/August 1988, pp. 24-27. An annotated bibliography which was omitted by the *Bulletin* may be obtained by writing to the author care of this newsletter.

_____. "Nuclear War Fiction Collection at Washington State University, The," *College & Research Libraries News*, 48 (March, 1987), pp.115-18. Description of a collection which is now approaching a thousand items, and which circulates freely to scholars.

_____. "Nuclear War/Post-Nuclear Fiction," *Columbiana*, Winter 1987, pp. 31-33. Excerpts from a talk delivered at the Seventh World Congress of International Physicians for the Prevention of Nuclear War in Moscow, June 1987.

_____. "Rambo's Relatives." *American Book Review*. March-April 1986, pp. 19-20. Survey of postholocaust survivalist fiction, more thoroughly treated in the following item.

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_____. "Red Holocaust: The Atomic Conquest of the West," *Extrapolation*, 28 (1987), pp. 319-329. Concentrates on survivalist combat fiction, provides lengthy bibliography.

_____. "SF Summit in Moscow." *Locus*, October, 1987. Account of the international panel at the IPPNW meeting in the USSR concerning nuclear war and science fiction.

_____. "Teaching About Nuclear War Through Fiction," *Nuclear War Education: A Survey of Different Perspectives and Resources*, ed Robert Ehrlich. Westport, Conn.: Greenwood Press, 1987.

_____. "The World Will End Tomorrow." *Futures*, August, 1988. An overview of the history of nuclear war in fiction.

Cech, John. "Some Leading, Blurred, and Violent Edges of the Contemporary Picture Book" (review article), *Children's Literature*, 15 (1987), 197-206. Discusses *When the Wind Blows*, *Butter Battle Book*, *Hiroshima No Pika*, BAAA (suggests neutron bomb), and comments that neither BAAA nor *Where the Wind Blows* is really a children's book.

Chernus, Ira. *Dr. Strangelove: On the Symbolic Meaning of Nuclear Weapons*. Columbia, S.C.: University of South Carolina Press, 1986. Stresses eighties fatalism about nuclear war, awe of the bomb, eagerness to see it explode, nihilistic attraction, the bomb seen as omnipotent. Chapter 6, "The Myth of the Hero" (pp. 84-90), contains brief discussion of nuclear war fiction (pp. 87-90).

Cloud, Kate, and others. *Watermelons Not War! A Support Book for Parenting in the Nuclear Age*. Philadelphia: New Society Publishers, 1984. ERIC Document Reproduction Service ED 225 876. No nuclear war fiction except Coerr. Very New-Agey, featuring vegetarianism, etc.

Davis, Joann and Wendy Smith. "A Checklist of Nuclear Books," *Publishers Weekly*, March 26, 1982, pp. 45-51.

Dorris, Michael and Louise Erdrich. "Bangs and Whimpers: Novelists at Armageddon," *The New York Times Book Review*, March 13, 1988, pp. 1, 24-25. Discusses a few older and a few recent works: *Alas, Babylon*, *Always Coming Home*, *Canticle for Leibowitz*, *Fiskadoro*, *Galapagos*, *God's Grace*, *Golden Days*, *Heroes and Villains*, *In the Country of Last Things*, *On the Beach*, *Riddley Walker*, *Shadow on the Hearth*, *The Last Day*, *Warday*,

Ege, Konrad. "La culture populaire flirte avec la bombe," *Le Monde diplomatique*, June, 1986, p. 7. Survey of nuclear war imagery in American popular culture, including fiction.

Esmonde, Margaret. "After Armageddon: The Post Cataclysmic Novel for Young Readers," *Children's Literature: The Annual of the Modern Language Association Group on Children's Literature and the Children's Literature Association*, vol. 6. Philadelphia: Temple Univ. Press, 1977, pp. 211-220.

Fireside, Bryna J. "Young Adult Books: A Response to 'Members of the Last Generation,'" *Hornbook* 62 (1986) 89-92. Discusses Phyllis Reynolds Naylor: *The Dark of the Tunnel* (concerns evacuation plans), Forman's *Doomsday Plus Twelve* (criticised as simplistic), Lawrence's *Children of the Dust* (criticizes Lawrence for her use of the benign mutation motif), and *Hiroshima No Pika*, which she treats as a young adult book.

Gakov, VI[adimir]. "Literaturovedenie izuchaet apokalipsis." *Inostrannia Literatura*. January, 1988, pp. 243-245. Lengthy review of Brians' *Nuclear Holocausts*, in Russian.

Glazer, Joan. "Nuclear Holocaust in Contemporary Children's Fiction: A Surprising Amount of Agreement," *Children's Literature Association Quarterly*, vol. 11, no. 2 (1986), pp. 85-88. Good survey of the theme summarizing plots, tracing themes. Notes sense of inevitability, innocent protagonists, hopefulness.

Halsell, Grace. *Prophecy and Politics: Militant Evangelists on the Road to Nuclear War*. Westport, Conn.: Lawrence Hill, 1986. A frightening survey of the views of popular American evangelists who preach that a nuclear Armageddon is coming. Not meticulously researched, and fails sometimes to distinguish between those who believe in a specifically nuclear Armageddon and those who anticipate a more traditional apocalypse.

Harrison, Barbara. "Howl Like the Wolves," *Children's Literature: The Annual of the Modern Language Association Group on Children's Literature and the Children's Literature Association*, vol.15 (1987): 67-90 Discusses *Hiroshima No Pika*, points out the pervasive hopefulness of nuclear fiction, states that adult objections to the depiction of nuclear war mask their own reluctance to confront the issue with children (80-81).

Marciano, Teresa D. and Marvin B. Sussman. "The Threat of a Nuclear Holocaust." *Marriage and Family Review*. Vol. 10 (1986), no. 2, pp. 1-8. An overview of children's awareness of the fear of nuclear war, including a discussion of reactions to *The Day After*.

Meier, Paulette. "Growing Up in a Nuclear World: A Resource Guide for Elementary School Teachers." Washington, D.C.: Nuclear Information and Resource Service, 1983 (ERIC Document Reproduction Service No. ED 225 876).

Parnov, Yereimei. "Science Fiction Against Nuclear Madness." *Soviet Literature*. June 1985, pp. 180-184. Discusses efforts by SF writers East and West to prevent war. Cites Cleve Cartmill's "Deadline" and his own story written with Mikhail Yemtsev, "Give Me Back My Love" (usually translated as "Bring Back Love").

Rosenblatt, Roger. *Witness: The World Since Hiroshima*. Boston: Little, Brown, 1985. Cites a few novels, including *Fiskadoro* and *On the Beach*, plus Kopit's play, *The End of the World*. Also deals with the films *The Day After* and *Threads*. Very unsystematic and superficial.

Strada, Michael J. "Kaleidoscopic Nuclear Images of the Fifties." *Journal of Popular Culture*. 20:3, pp. 179-198. Deals with attitudes toward nuclear war as reflected in imagery, including fictional images. Pages 182-186 deal with science fiction. Strada contrasts the pessimism of nuclear war fiction with the glib avoidance of political leaders.

Tolan, Stephanie S. "A Writer's Response to 'Members of the Last Generation.'" *The Horn Book*. 62 (1986): 358-362. The author of *Pride of the Peacock* (New York: Scribner's, 1985), discusses the importance of offering hope to young readers when discussing nuclear war.

Van Cleaf, David W. and Riota J. Martin. "Seuss's Butter Battle Book: Is There a Hidden Harm." *Childhood Education* 62 (1985/85): 191-194. A study of twenty-seven students aged six to eleven showed that none understood that Seuss's book was a satire on the nuclear arms race. The authors conclude the book is therefore unlikely to arouse dangerous anxieties.

Waters, Kate. "For Members of the 'Last Generation?'" *The Horn Book* 61(1985): 339-341. Discussing the lack of fiction for young readers dealing with nuclear war. Quotes extracts

from novels dealing with the fear of the bomb: Judy Blume's *Tiger Eyes*, Virginia Hamilton's *A Little Love*, and Larry Bograd's *Bad Apple*.

Weart, Spencer A. *Nuclear Fear: A History of Images*. Cambridge, Mass.: Harvard Univ. Press, 1988. Outstanding study of popular imagery connected with nuclear war and nuclear power. Chapter 12, "The Imagination of Survival" deals with a considerable number of novels. See review in this issue.

Yoke, Carl, ed. *Phoenix from the Ashes: The Literature of the Remade World*. Greenwood Press, 1987. Essays on the myth of revival after a holocaust. Most of the contributors deal with nuclear war. Contains the Paul Brians essay, "The Revival of Learning: Science After the Nuclear Holocaust in Science Fiction." Selective bibliography. PB

Nuclear War in Film

Films depicting nuclear war or its aftermath continue to proliferate. Australian scholar Mick Broderick is compiling a filmography which already includes hundreds of feature films. He is seeking support for his project, whose working title is *The Apocalyptic Muse: Film and the Nuclear Issue*. Send him suggestions and ideas at 132 St. Georges Road, Northcote, Victoria, Australia 3070. It is to be hoped that Broderick's study will replace the spotty and dated *Nuclear War Films* (Carbondale: Southern Illinois University Press, 1978). It is only natural that a scholar from Australia should be interested in nuclear war films: it is, after all, the home of both *On the Beach* and *Mad Max*.

One class of films which Broderick can't obtain in censorious Australia are the new post-nuclear-holocaust porn flicks with titles like *Café Flesh* and *The Load Warriors* (Parts I and II). The theme is *everywhere*. PB

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