
Marleen S. Barr, ed. *Future Females, The Next Generation: New Voices and Velocities in Feminist Science Fiction Criticism*. Lanham, MD: Rowman & Littlefield Publishers, Inc., 2000. 323p.

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From one of the most important names in Feminist Science Fiction criticism comes a follow-up collection of articles by sixteen representatives of the ever-growing body of scholars in the discipline. While the first *Future Females* published in 1981 served as an introduction and eye-opener to the field of Feminist Science Fiction, *Future Females, TNG*, as referred to by the editor and contributor, Marleen S. Barr, delves into and showcases the creative discursive practice currently taking place, twenty years later, in Feminist Science Fiction scholarship. This collection spotlights some of the most innovative and interdisciplinary scholarship by the SF community of authors, scholars, students, and teachers.

Future Females, The Next Generation is divided into five different sub-topics: "Utopia and Dystopia," "Alternative Cyberpunk," "Sex/Gender," "First Contacts," and "New Female Heroes." Within each sub-topic are placed several articles concerning a variety of authors and/or other media. Many of the contributions to this collection are revisions or re-readings of classics such as *The Female Man* by Joanna Russ, and the works of Ursula Le Guin; however, the majority of the pieces explore contemporary authors and sub-genres, such as cyberpunk, ecotopia, Chicana futuristic writing as well as explorations in film and television SF.

Much of the scholarly value of this collection resides in its multi-disciplinary and multi-cultural approach to Feminist Science Fiction criticism. The editor's own contribution, "Post-Phallic Culture: Reality Now Resembles Utopian Feminist Science Fiction," is a scholarly romp through a number of "exceedingly disparate cultural manifestations" of "utopian post-phallic culture" (68). With examples drawn from art, literature, film, politics, society, and entertainment, Barr weaves a cultural critique of society through the lens of Feminist Science Fiction. Another important scholar in the field of feminist science fiction (and feminist fiction in general), Anne Cranny-Francis, combines feminist theories of the body and the cyborg with an analysis of "the figure of the cyborg" or "Borg" characters in several *Star Trek* productions, both television and film (145). Another remarkable contribution is made by Deirdre Byrne in "Truth and Story: History in Ursula K. Le Guin's Short Fiction and the South African Truth and Reconciliation Commission," wherein the author juxtaposes some of Le Guin's work with

the current political and societal challenges facing the leaders and citizens of her homeland.

The multi-disciplinary and multi-cultural emphasis of this collection makes it a perfect reader for Cultural Studies courses as well as for any Science Fiction course at the graduate level and as an excellent resource for advanced undergraduate students interested in Science Fiction scholarship. This book serves as an important tool in the promotion of science fiction scholarship well into the next decade or until Barr graces us with the next *Future Females!* ✨