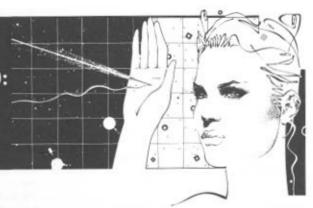# Images of Women in Young Adult Science Fiction and Fantasy, 1970, 1980, and 1990: A Comparative Content Analysis

Mary J. Du Mont

Introduction

Science fiction is often referred to as a literature of ideas, or as "what if?" literature. The writer of science fiction can create any sort of society imaginable. Thus, science fiction and its companion genre, fantasy, allow the writer to speculate on aspects of society and make judgments that are sometimes more easily perceived by the reader than those in mainstream fiction because the setting is removed from reality. This study is concerned with the roles of female primary and secondary characters in young adult science fiction and fantasy literature, and how these roles have evolved from 1970 to 1990. Until recently, this "literature of ideas", while perhaps being the literary genre most ideally suited to the exploration of new and changed roles for both men and women, has almost entirely failed to do so. Further complicating the situation, children's literature has traditionally fallen behind adult literature in keeping up with literary trends, and young adult literature has lagged behind children's literature, especially regarding sexist content. A chapter from **Literature for Today's Young Adults**, by Kenneth Donelson and Alleen Pace Nilsen, describes the taboos inherent in the writing of mainstream young adult fiction in the 1940s and 1950s:

> Books dealt almost exclusively with white, middle-class values and morality. Endings were almost uniformly happy and bright, and readers could be certain that neither their morality nor their intelligence would be challenged...Good boys and girls must accept adult and societal rules as good and just without question; young people would survive all those funny preoccupations and worries of adolescence and emerge as thoughtful, serious adults.[1]

Today, although most of the taboos mentioned above seem to have disappeared in mainstream young adult fiction, they have been slower to disappear in science fiction and fantasy, and slowest in the area concerning sex roles.

The pioneers of science fiction are generally considered to be Mary Shelley, H.G. Wells, and Jules Verne. In America, the genre gained popularity in the 1930s through pulp magazines directed at boys. The most popular form during this early period is referred to as "space opera", which features a straight adventure story with a setting in outer space. In this form, the setting is not an integral part of the story, which can be transferred to any type of setting without effect. Over the years different types of science fiction have become widespread. Fantasy, which has also gained tremendous popularity since then, is usually centered around a quest, or a battle between good and evil. Much science fiction and fantasy written after 1965 speculates not only on space exploration and the hard sciences, but also on the social sciences—people, their societies, relationships, psychological makeup, etc. However, most science fiction and fantasy is still written by and for men. In 1980, Heather Creech, who conducted a study of science fiction fans, wrote: "the average SF fan is more apt to be male, usually under the age of twenty-five, and in the middle class."[2] This, in fact, appears to be the major reason for the sexism which has permeated science fiction and fantasy literature. Mary Kenny Badami writes:

> ...the implicit and explicit sexism of the fictional societies of the future is hardly surprising. We are dealing with the value frame of primarily male authors catering to an audience of primarily male readers...but of all branches of literature, especially when "s" is for "speculative", SF is supposed to be a literature of ideas.[3]

It is not surprising, then, that until recently the roles of female characters in science fiction and fantasy were defined by their relationships to men. In **The Second Sex**, Simone de Beauvoir writes of the male concept of woman as "the Other": "Humanity is male and man defines woman not as herself but as relative to him...she appears essentially to the male as a sexual being."[4] Several studies of female characters in science fiction and fantasy novels have been done, all concerning books published up to the mid-1970s.[5] At that point, women were most often depicted stereotypically and in traditional sex roles—in peripheral roles as housewives, the hero's love interest, or a main character who is capable—but not as capable or intelligent as the hero—and rarely in nontraditional roles or as characters equal in stature to the story's male characters. However, the number of women fans and writers of science fiction and fantasy has increased dramatically since 1970. Bjo Trimble, who helped to keep the "Star Trek" subculture alive after the show was canceled, commented on this in a 1980 issue of **Starlog**:

> ...by the time **Star Trek** appeared on your TV set, the fannish ratio was something like one female for every twelve or fourteen males. Soon after **Star Trek** caught on, the ratio was about one to five! What caused this? What was there about **Trek**—or the weather or the new awareness or the world situation—which allowed intelligent women to come out of the closet and admit they enjoyed science fiction; and even better to **participate** in fandom?[6]

In **Dimensions of Science Fiction**, William Sims Bainbridge suggests three reasons why "Star Trek" could have helped to increase the number of women science fiction fans. He cites, first, that women have been traditionally even more interested than men in movie and television fandom, giving as examples the movie magazines and soap opera digests directed at women. The "Star Trek" subculture also developed separately from the rest of SF fandom, so that new women fans did not have to break into an already established, male-dominated group. Finally, "Star Trek" provided a good first step towards other types of science fiction for a group of fans new to the genre, as it was, by its nature as a television show, more limited in nature than science fiction as a whole.[7] Bainbridge goes on to describe the ground gained by women authors since 1970 in terms of the Hugo awards for best fiction:

> Only 6% of the 128 [works] nominated from 1959 to 1968 were written by women. But 14% of the 87 works nominated

As a result of these and other reasons, many female characters in works written by both men and women are now depicted in non stereotypical ways. Based on the evidence available, the hypothesis is that in 1990, men and women are most often depicted in non stereotypical rather than traditional ways, where men are portrayed as dominant characters and women are portrayed as submissive characters.

History of Children's and Young Adult Science Fiction and Fantasy

For clarity's sake, it is first necessary to define the difference between science fiction and fantasy. For the most part, science fiction involves speculation on situations that are not presently true, but could be true at some point in the future if certain events take place. It must have some basis in scientific fact as we know it now, whatever the plot. Fantasy, on the other hand, does not need to be based on fact. The author is free to create a world with any sort of rules he or she likes, or without them. Fantasy can rely heavily on mythology. The plot is often centered around a quest, or a battle between good and evil, and the story may contain supernatural characters or the use of magic. Frequently these two related genres are used together or combined with aspects of other genres such as horror.

Science fiction for children and young adults was written as early as the late 1870s. "Boy genius"-type series' such as the Frank Reade, Jr., stories were directed at boys and gained tremendous popularity. The Tom Swift stories were some of the most popular and lasted from 1910 until 1941. Other popular comic heroes during this period were Buck Rogers and Flash Gordon. Many of the stories were modeled after adult science fiction authors such as Jules Verne, H.G. Wells, and Edgar Rice Burroughs. Robert Heinlein's **Rocket Ship Galileo** (1947) was the first juvenile science fiction novel that received critical attention, and it was this attention that helped propel science fiction into mainstream juvenile literature. A small group of other authors including Andre Norton began writing for young adults, and the genre became popular with that age group very quickly. The popularity of science fiction may have actually helped contribute to the development of young adult literature as a whole—science fiction has appealed to and been directed at young adults more than children because its audience needed at least some scientific knowledge to understand the stories. Since the 1940s, science fiction in its many forms has gained popularity with adults, and many authors of "adult" science fiction such as Isaac Asimov, Piers Anthony, and Robert Silverberg have also been widely read by young adults. A few contemporary authors who write science fiction specifically for young adults are William Sleator, Ursula Le Guin, and Madeleine L'Engle.

In contrast to science fiction, fantasy was originally associated with children rather than young adults, mostly in the form of fairy tales. The development of original fantasy stories is a fairly recent phenomenon, starting around the mid-nineteenth century. Hans Christian Anderson is considered to be the first great writer of original fantasy for children. (Children's literature before that time consisted mainly of moralistic stories to teach good behavior, and teenagers were considered to be adults and given adult literature to read.) Famous Victorian fantasies include Lewis Carroll's **Alice's Adventures in Wonderland**, Charles Kingsley's **The Water Babies**, and George MacDonald's **The Princess and the Goblin**.

Young adults were only very recently encouraged to read fantasy. During the 1920s and '30s they were expected to read mostly classics, and westerns, mysteries, and adventure stories were more popular for leisure reading. During the two decades after World War II when young adult literature as we know it emerged, many stories written specifically for young adults were critically praised. The most famous of these is Maureen Daly's **Seventeenth Summer**. During this period young adults began to read fantasy which was actually directed at adults, such as J.R.R. Tolkien's *Lord of the Rings* trilogy, George Orwell's **Animal Farm**, and T.H. White's **The Once and Future King**. Fantasy written for young adults has only increased since the late 1960s, with the rise of authors such as Ursula Le Guin (The *Earthsea* books), Michael Ende (**The Neverending Story**), Anne McCaffrey (the *Dragonriders of Pern* series), and Patricia McKillip (**The Forgotten Beasts of Eld**) to name only a few. The distinction between young adult fantasy and adult fantasy, however, is largely debated. Ursula Le Guin comments on the difference between British and American views on the subject:

The British seem not to believe publishers' categorizations of "juvenile," "teenage," "young adult," etc. so devoutly as we do...They seem to be aware that fantasy is the great age-equalizer, if it's good when you're twelve, it's quite likely to be just as good, or better when you're thirty-six.[9]

Background

Two studies applicable to the topic were found in the literature search conducted for this content analysis. The first study was conducted in 1979 by Carolyn Wendall.[10] She analyzed the thirty-seven Nebula award-winning novels, novellas, and short stories from 1965-1973, and divided them into six categories according to each story's portrayal of its female characters:

1.) Nonexistent or peripheral

2.) Minor characters in stereotypical sex roles (show passivity, emotion, as sex objects, mothers, etc.)

3.) Major characters in stereotypical sex roles

4.) Childlike characters needing protection

5.) Independent and intelligent characters

6.) A world without sex roles (only one book fell into this category)[11]

Wendall concluded that only sixteen percent of the stories portrayed women as major characters as independent (not judged solely by their relationship to male characters) and intelligent major characters.

A second study done by Carol Whitehurst in 1980 was a content analysis of the twenty-six Hugo award-winning novels from 1953-1979. The novels were divided into three time periods: 1953-61, 1962-69, and 1970-79.[12] They were then analyzed according to the number, occupation, age, education, marital, and parental status of male and female primary and secondary characters. She concluded that although the status of women in science fiction novels had improved throughout the years, women were still pictured as secondary, and men made up the majority of characters. Male characters attained the highest educational levels, had the highest status jobs, held more leadership positions, were older and less often defined by age, marital or parental status.

It is especially important that children and young adults be able to read books with both male and female characters that they can identify with and that they can use as role models. As speculative literature, science fiction and fantasy offer the most exciting possibilities for the creation of such characters, and its potential to do this should be fully explored. As Carolyn Wendall writes:

*Sexism harms both sexes by deforming all people according to gender. A literature that conforms to this deformity stunts itself: its characters remain stick figures living in a two-dimensional world. And a story should be about **real** people in imaginary worlds.*[13]

Methodology

The study was a content analysis of forty-five young adult science fiction and fantasy novels published during three time periods: fifteen each from 1970, 1980 and 1990. Books were taken from the American Library Association Best Books lists for Young Adults for the years 1969-1971 and 1979-1981, and from Chapter five

("Children's and Young Adult Science Fiction") in the third edition of **The Anatomy of Wonder: A Critical Guide to Science Fiction**.[14] The 1990 list was taken from **VOYA**'s (**Voice of Youth Advocates**) "1989 Best Science Fiction and Fantasy" list, with the exception of one book, Madeleine L'Engle's **An Acceptable Time**, which was selected from a list of writers of young adult science fiction and fantasy distributed to library science students in a graduate level young adult literature class. There are different opinions as to what is adult science fiction and what is young adult science fiction (some consider the whole genre as one belonging strictly to children and young adults), so books were selected from published booklists for young adults and from a list of major young adult science fiction and fantasy writers. It should be noted that although different types of booklists were used, all are lists of books regarded by librarians and/or young adult literature specialists to have critical merit.

The names of all titles were written on separate slips of paper, and fifteen titles drawn at random for each period studied. Each book was evaluated according to specific characteristics using the evaluation sheet in the appendix, including the number of primary and secondary characters of both sexes, and each character's occupation and role in the story. Time periods were then compared by all characteristics, numbers of characters of both sexes in each time period, the occupation and, when applicable, educational levels of all characters, number of essentially passive and active characters of both sexes, important qualities used to describe characters and their relation to the sex of the character, and percentage of female characters who fall into each of eight specific categories (see Appendix I). The first six of these categories are derived from the concept of woman as "the Other" in that they describe women only by their relationships to men. These women are (I) inessential to men, (II) protected by men, (III and IV) worshipped (or feared) by men, (V) Sex objects of men, or (VI) obstacles for men. Only in category VII are women judged by their own merit as people. VIII leaves room for any deviations from this pattern.

Results

In all three time periods studied, there were more male characters than female—66% of all characters were male in the 1970 sample, 62% in 1980, and 56% in 1990. However, while the total number of male characters in the samples increased only by twenty-four from 1970 to 1990, the number of female characters showed a more significant increase of thirty-four. In addition, only three out of the fifteen books analyzed had female protagonists in 1970, while in 1980 and 1990, the number of female protagonists jumped to seven and nine out of fifteen, respectively.

Table 1. Number of Characters by Sex

	Men	%	Women	%	Total
1970	55	66%	29	34%	84
1980	74	62%	45	38%	119
1990	79	56%	63	44%	142

There was no major increase in the number of active male characters, although the number of passive male characters increased slightly in both 1980 and 1990. However, the number of active female characters increased from 45% of the total number in 1970 to 78% in 1990, with a corresponding decrease in the number of passive female characters from 55% of the total number in 1970 to 22% in 1990.

Table 2. Active and Passive Characters by Sex

	Men Active/Passive	Women Active/Passive
1970	49(89%)/6(11%)*	13(45%)/16(55%)
1980	63(85%)/11(15%)	27(60%)/18(40%)
1990	68(86%)/11(14%)	49(78%)/14(22%)

There was also progress in the area of occupations. In 1990, women were portrayed significantly more often as scientists, doctors, religious figures and members of both military and adventurous professions than they had been in 1970. While the percentage of women in other occupations did not change dramatically, women were portrayed as members of *more occupations* than they were in 1970. The blue-collar occupations were the only major exception—no women held these jobs in any of the three periods studied. Male characters, on the other hand, were portrayed as members of all occupations without much change over the years, with three exceptions. Only one male character was depicted as a homemaker and caretaker of a child, and that character was an android. Primary and secondary male characters were never portrayed as nurses, hospital aides, or any other nonprofessional field in the health sciences. Finally, male characters portrayed in occupations associated with royalty always governed an area or would govern in the future.

Table 3. Male Characters by Occupation

	1970	1980	1990
Political leaders/royalty	6(11%)*	9(12%)	4(5%)
Scientists/doctors	9(16%)	9(12%)	8(10%)
Other health fields	—	—	—
Religious figures	1(2%)	5(7%)	5(6%)
Psychics, wizards, etc.	2(4%)	3(4%)	4(5%)
Businesspeople	2(4%)	—	4(5%)
Farmers, herders, etc.	2(4%)	4(5%)	4(5%)
Military careers	3(6%)	3(4%)	14(18%)
Adventurous professions**	6(11%)	13(18%)	5(6%)
Scholars, social scientists	4(7%)	3(4%)	5(6%)
Artists, performers, etc.	2(4%)	2(3%)	6(8%)
Students	4(7%)	4(5%)	3(4%)
Servants	1(2%)	2(3%)	—
Clerks, secretaries	1(2%)	—	—
Homemakers, childcare	—	1(1%)	—
Athletes	—	3(4%)	—
Blue-collar fields	—	1(1%)	4(5%)
Non-governing royalty	—	—	—
None	9(16%)	5(7%)	8(10%)
Other	3(6%)	7(10%)	5(6%)

*Percentage figures rounded to nearest 1%;
**spies, explorers, government agents, conmen, etc.

Table 4. Female Characters by Occupation

	1970	1980	1990
Political leaders/royalty	—	3(7%)	—
Scientists/doctors	—	10(22%)	7(11%)
Other health fields	3(10%)	—	—
Religious figures	—	1(2%)	4(6%)
Psychics, wizards, etc.	1(4%)	5(11%)	1(2%)
Businesspeople	1(4%)	—	1(2%)
Farmers, herders, etc.	—	—	1(2%)
Military careers	—	1(2%)	9(14%)
Adventurous professions	2(7%)	—	6(10%)
Scholars, social scientists	4(14%)	—	2(3%)
Artists, performers, etc.	1(4%)	1(2%)	1(2%)
Students	2(7%)	—	3(5%)
Servants	—	3(7%)	—
Clerks, secretaries	—	1(2%)	—
Homemakers, childcare	2(7%)	3(7%)	5(8%)
Athletes	—	2(4%)	—
Blue-collar fields	—	—	—
Non-governing royalty	—	5(11%)	1(2%)
None	9(31%)	6(13%)	6(10%)
Other*	4(14%)	4(9%)	16(25%)

*Includes characters whose main function is as mother of the central character of the book.

Education was so rarely specified in the books analyzed that the category was rendered useless. Many of the books featured

school-age characters, so a comparison of education levels completed by each sex would not have been a realistic one.

There were however, significant changes in the qualities by which characters of both sexes were defined. The percentage of female characters defined mainly by their intelligence increased from 24% of the total number in 1970 to 64% in 1990, while the number defined by their physical beauty went down from 35% in 1970 to 8% in 1990. The percentage of male characters defined mainly by intelligence decreased from 71% in 1970 to 57% in 1990. More men were characterized by other qualities such as physical beauty and emotional strength, which previously defined only women.

Table 5. Male characters by Definitive Qualities			
	1970	1980	1990
Intelligence	39%(71%)	46(62%)	45(57%)
Supernatural/Intuitive powers	5(10%)	9(12%)	11(14%)
Physical beauty	—	2(3%)	3(4%)
Physical strength	6(11%)	3(4%)	7(9%)
Emotional strength	—	—	3(4%)
Lack of intelligence	3(6%)	—	1(1%)
Lack of em. strength	—	2(3%)	4(5%)
Artistic ability	2(4%)	2(3%)	3(4%)
Wit	—	2(3%)	1(1%)
Athletic ability	—	2(3%)	1(1%)
Other:			
Mistrust	—	2(3%)	—
Curiosity	—	1(1%)	—
Loyalty	—	2(3%)	—
None	—	1(1%)	—

Table 6. Female Characters by Definitive Qualities			
	1970	1980	1990
Intelligence	9(28%)	17(38%)	40(64%)
Supernatural/Intuitive powers	1(4%)	10(22%)	7(11%)
Physical beauty	10(35%)	3(7%)	5(8%)
Physical strength	—	1(2%)	—
Emotional strength	2(7%)	3(7%)	4(6%)
Lack of intelligence	2(7%)	—	—
Lack of em. strength	—	1(2%)	5(8%)
Artistic ability	2(4%)	2(3%)	3(4%)
Wit	—	2(3%)	11(1%)
Athletic ability	—	2(4%)	—
Other:			
Mistrust	1(4%)	1(2%)	—
Luck	1(4%)	—	—
Loyalty	—	1(2%)	—
Nastiness	1(4%)	—	—
Lack, self-confidence	1(4%)	—	—
None	—	5(11%)	—

The percentage of female characters portrayed as independent and intelligent women doubled, from 38% of the total number of female characters in 1970 to 75% in 1990 (see Appendix I. for explanation).

Table 7. Categories of Female Characters			
	1970	1980	1990
I. Peripheral	5(17%)	18(40%)	6(9%)
II. Protected	5(17%)	5(11%)	4(6%)
III. Mythic	2(7%)	4(9%)	3(5%)
IV. Purity	2(7%)	—	—
V. Sex object	3(10%)	4(9%)	3(5%)
VI. Obstacle	1(4%)	—	—
VII. Independent	11(38%)	14(31%)	47(75%)
VIII. Other	—	—	—

It is difficult to apply quantitative methods of analysis to this type of topic, which lends itself more easily to literary critique. The numbers, obviously, do not tell the entire story. When dealing with more complex characters, it was difficult to sum them up by using only one quality. The process is by nature subjective, although it was kept as objective as possible. A quality was assigned to a character when that quality was his or her most obvious asset (or liability!). In addition, the quality of intelligence was assigned to characters not only when they were extremely intelligent, but when they were so well-developed as characters that they could not be categorized into narrow, oftentimes stereotypical roles, but were instead treated as intelligent, whole individuals.

Categories such as total numbers of characters of each sex or numbers of characters in specific occupations do not always tell the story. Many books with outstanding female characters had a total of more male characters than female, as in Engdahl's **Enchantress from the Stars**. Likewise, the fact that a female character took care of children as her main occupation did not necessarily mean that she was a stereotypical character, as in Yolen's **Sister Light, Sister Dark**. Therefore, characters were analyzed in several ways to offset these limitations.

Finally, fifteen books is only a small portion of the material that is published each year, even of a non-mainstream genre such as science fiction/fantasy. However, trends which show up in a random sample of novels are likely to show up in a larger sample, so conclusions can be drawn which could be verified in a more extensive study.

Although this type of quantitative study was difficult to do, it is extremely valuable, and all the more so because it is rarer than literary criticism. Literary criticism allows one to look at a work of literature up close, to dissect it, and look at it from all angles. However, one also needs to look at literary trends in less detail and from a broader perspective. The picture is often quite different than the one presented by a particular work alone.

Opposites: From *Ringworld* to *The Outlaws of Sherwood*

During the course of this study, two novels stood out as perfect examples of the best and worst in the treatment of their female characters. In Larry Niven's Hugo and Nebula award-winning book, **Ringworld** (1970), two aliens and two humans set out to explore a strange ring-like object orbiting a distant star. The aliens are male, as is the human protagonist, Louis Wu, a two hundred year old playboy (rejuvenated) who comes along out of boredom. All of the crew members have been recruited for specific reasons—intelligence, ferocity, etc.—except, apparently, for Teela Brown, the second human. No one can figure out why she is there, being very young (twenty years old) and very inexperienced. Teela is an unusual character because she appears to fit into three categories at once. At first, she seems to have come along only to serve as Louis's love interest (V). However, Teela is also very stupid. She stumbles into one dangerous situation after another, to the point where Louis begins to fear that he will spend too much time and energy protecting Teela instead of protecting himself (IV and VI). The odd part is that Teela, for all her stupidity, never gets hurt. Later, we find that this is because she is the end-product of a long line of genetic experiments aimed at producing a totally lucky person. She was recruited for the expedition out of the belief that no harm would come to the rest of the crew if Teela was there.

Niven's novel is definitely tongue-in-cheek, yet it does make a statement because it is once again the sole woman who is characterized as a silly, naive, and not-too-intelligent sex object. It is a sad fact that if Teela Brown hadn't been so lucky, she wouldn't have survived past puberty.

One of the *best* books analyzed was Robin McKinley's **The Outlaws of Sherwood** (1988), a retelling of the tale of Robin Hood. In this version of the story, Robin is portrayed as the leader of his band of outlaws, but Marian (not referred to as "Maid" this time) is the exceptional archer and wins the great archery contest. In the end, King Richard offers the job of Sheriff of Nottingham to Marian. Another strong character is Cecily, the sister of Will Scarlet, who runs away from home to escape a forced

marriage and joins Robin's band disguised as a boy. Above all, the members of the band of outlaws treat each other with fairness, and respect, and the women in the band do much more than cook and worry about their loved ones. They fight, they compete, they are wounded—and all of this, plus Robin McKinley's excellent writing, make the book well worth reading.

Conclusions

In 1990, women in young adult science fiction and fantasy are more often depicted as independent and intelligent human beings rather than classified according to their relations to men. There are two major reasons for this change. The first is that today there are many more women writing science fiction and fantasy than there were ten or twenty years ago. Because writers are usually more comfortable creating protagonists of their own sex, more women writers mean more female protagonists. Joanna Russ, science fiction writer and feminist, reinforces this view in stating that "In general, stories by women tend to contain more active and lively female characters than do stories by men, and more often than men writers, women writers try to invent worlds in which men and women will be equals."[15] This is not always the case, however. In the 1970 sample, six out of fifteen novels were written by women, but only three had female protagonists. This could be because the majority of science fiction/fantasy fans were men, and women were still trying to "fit in" in a genre of male authors and fans. The second reason for the increase of independent female characters in science fiction and fantasy is the acceptance of women into more walks of life, which makes it more logical for the author to have female characters among his or her scientists, doctors, businesspeople, etc. This reason is somewhat depressing, because science fiction and fantasy, as literature of change, *should* be more than one step ahead of real-world society. However, in 1980 ten out of the fifteen novels studied were written by women. Six of those had female protagonists and one had *both* male and female protagonists. In 1990 there were nine books written by women, and these same nine out of fifteen had female protagonists. Whatever the reasons, science fiction and fantasy are slowly becoming less sexist. Among the other outstanding books analyzed were Ursula Le Guin's **The Lathe of Heaven** (1970), which featured Heather Lelache as an extremely strong and independent black lawyer, H.M. Hoover's **Return to Earth**, in which a young girl becomes the political leader of an entire planet after the assassination of her mother, the former head-of-state, and Jane Yolen's **Sister Light, Sister Dark**, which focuses on a community of women independent of men (but not antagonistic toward them).

In a 1971 essay entitled *The Image of Women in Science Fiction* Joanna Russ wrote that she hesitated between that title and the title *Women in Science Fiction*: "...but if I had chosen the latter, there would have been very little to say. There are plenty of images of women in science fiction. There are hardly any women".[16]

In that case, this study should probably have been entitled **Women in Science Fiction**, because they have arrived—perhaps not as quickly and as fully as one could hope for, but they *have* arrived.

APPENDIX II

List of Books Analyzed

1970

Adams, Hazard. **The Truth About Dragons: An Anti-Romance**. Harcourt Brace Jovanovich, 1970.
Bova, Ben. **Exiled From Earth**. Dutton, 1971.
Crichton, Michael. **The Andromeda Strain**. Knopf, 1969.
Christopher, John. **The Guardians**. Macmillan, 1970.
Engdahl, Sylvia Louise. **The Far Side of Evil**. Atheneum, 1971.
Finney, Jack. **Time and Again**. Simon & Schuster, 1970.
Kurtz, Katherine. **Deryni Rising**. Ballantine, 1970.
Le Guin, Ursula K. **The Lathe of Heaven**. Avon, 1971.
McCaffrey, Anne. **The Ship Who Sang**. Ballantine, 1969.
Nathan, Robert, **The Elixer**. Knopf, 1971.
Niven, Larry. **Ringworld**. Holt, Rinehart & Winston, 1970.
Silverberg, Robert. **A Time of Changes**. Doubleday, 1971.
Stewart, Mary. **The Crystal Cave**. Fawcett, 1971.
Zelazny, Roger, **Isle of the Dead**. Ace, 1969.

1980

Alexander, Lloyd,. **Westmark**. Dutton, 1981.
Auel, Jean M. **Clan of the Cave Bear**. Crown, 1980.
Hoover, H.M. **Another Heaven, Another Earth**. Viking, 1981.
Hoover, H.M. **Return to Earth: A Novel of the Future**. Viking, 1980.
Hughes, Monica. **Keeper of the Isis Light**. Atheneum, 1981.
Karl, Jean E. **But We Are Not of Earth**. Dutton, 1981.
King, Stephen. **Firestarter**. Viking, 1980.
Lee, Tanith. **Sabella, or, The Blood Stone**. DAW Books, 1980.
May, Julian. **The Many-Colored Land**. Ballantine, 1981.
Schlee, Ann. **The Vandal**. Crown, 1979.
Senn, Steve. **A Circle in the Sea**. Atheneum, 1981.
Silverberg, Robert. **Lord Valentine's Castle**. Harper & Row, 1979.

"I am frozen, thought Meghan.

It was queer the way her thoughts could continue, and yet on some level they, too, were frozen. She did not feel great emotion: there was no terrible grief that her young life had stopped short. There was no terrifying worry about whatever was to come—a new life, a death, or simply the still snowy continuance of this condition. There was simply observation and attention.

It's like being a tree, Meghan thought. I'm here. I have my branches. I have my roots. But my sap no longer runs. I weep not. I laugh not. I simply wait. And if the seasons change, I live again, and if the seasons do not, I die."

Is this game of Freeze Tag forever?

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Oakland, CA 94661) or **Science Fiction Chronicle** ($30/yr., P O Box 2730, Brooklyn, NY 11202-0056). These monthly magazines carry publishing news, information about upcoming titles, and dozens of book reviews, many covering paperback titles which are not reviewed elsewhere.

A LAST IDEA

It can be well worth the effort to cultivate an informal "consultant," perhaps a patron who comes in often to browse the SF and fantasy shelves. Such a person can help you navigate the tricky waters of SF and fantasy series—which to invest in and which to drop—and pick and choose among the dozens of new paperbacks available every month. The owners of SF specialty bookstores, if you have any in your area, can also be of help.

SF and fantasy can be a potent weapon in the fight to keep teenagers coming into the library. Order it, shelve it, experiment with it. And enjoy!

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1. Kenneth L. Donelson and Alleen Pace Nilsen, **Literature for Today's Young Adults**. 3rd ed. (Glenview, IL: Scott, Foresman and Company, 1989), 540.

2. Heather Creech, *Who Reads Science Fiction?*, **Emergency Librarian** 9 (January/February 1982): 8.

3. Mary Kenny Badami, *A Feminist Critique of Science Fiction*, **Extrapolation** 18 (Fall 1977): 14.

4. Simone de Beauvoir, **The Second Sex** (New York: Bantam, 1952), xvi.

5. For more information, consult the following studies, which were used in this content analysis:
   Carolyn Wendall, *The Alien Species: A Study of Women Characters in the Nebula Award Winners, 1965-1973*, **Extrapolation** 26 (Winter 1979): 231-9.
   Carol A. Whitehurst, *Images of the Sexes in Science Fiction*, **International Journal of Women's Studies** 3 (July/August 1980): 327-37.
   Betty King, **Women of the Future: The Female Main Character in Science Fiction** (Metuchen, NJ: Scarecrow Press, 1984).

6. Bjo Trimble, *Ideas about Ideas*, **Starlog** no. 40 (Nov. 1980): 21; quoted in William Sims Bainbridge, **Dimensions of Science Fiction** (Cambridge: Harvard University Press, 1986), 177.

7. Bainbridge, 178.

8. Bainbridge, 182.

9. Ursula K. Le Guin, *Dreams Must Explain Themselves*, in **The Language of the Night: Essays on Fantasy and Science Fiction**, ed. Susan Wood (New York: G.P. Putnam's Sons, 1979), 54-5.

10. Carolyn Wendall, *The Alien Species: A Study of Women Characters in the Nebula Award Winners, 1965-1973*, **Extrapolation** 20 (Winter 1979): 343-54.

11. Wendall, 353-54.

12. Carol A. Whitehurst, *Images of the Sexes in Science Fiction*, **International Journal of Women's Studies** 3 (July/August 1980): 327-37.

13. Wendall, 352.

14. Neil Barron, ed., **The Anatomy of Wonder: A Critical Guide to Science Fiction**, 3rd ed. (New York: Bowker, 1987).

15. Joanna Russ, *The Image of Women in Science Fiction*, in **Images of Women in Fiction: Feminist Perspectives**, ed. Susan Koppelman Cornillon (Bowling Green, OH: Bowling Green State University Popular Press, 1972), 89.

16. Russ, 91.