

## Letter from the Editor

Happy Holidays!

2019 has been a busy year for our team at the Journal of Science Fiction. In addition to the publication of our second annual special issue (this time on Disability Studies), we also added two new editors to the team and upgraded our website and submission interfaces. In 2020, we plan to compile our third annual special issue, this time on Environmental Science Fiction, and await your submission of full-length articles, reflection pieces, and book reviews in the coming months.

This issue's articles explore the intersections of marginalized group experiences, multimedia representation, cultural preservation, and human evolution. Sharon Kim looks at the posthuman implications of humanist nostalgia and the role of Vladimir Nabokov's *Pale Fire* in her analysis of *Blade Runner 2049*. Both Emad El-Din Marei Aysha and Kirsten Bussière explore the influence of H.G. Wells on modern science fiction works, the former illuminating the cultural and conceptual obstacles to writing utopia in popular Arab speculative fiction, and the latter exploring the conceit of time travel in Marge Piercy's 1976 feminist classic, *Woman on the Edge of Time*. Jesús Fernández-Caró foregrounds the intersection of posthumanism and animal studies in his exploration of *Horizon: Zero Dawn*, a 2017 videogame which uniquely challenges the boundaries of the human, and exploring another unique body of SF work, Babak Zarin assesses the technological and cultural obstacles to preserving sound recordings of Filk (science-fiction-and-fantasy-related folk music) for present and future archivists.

In a brief editorial return to the question of disability studies, Riccardo Gramantieri explores the structural and temporal overlaps between the SF works of Philip K. Dick and the historical succession of various psychiatric movements in America. And lastly, our issue concludes with Carlen Lavigne's exploration of the undermined subversive potential of the early-2000s era space opera, *Farscape*. Together these pieces question the ontology and phenomenology of past, present, and future humanity, outlining a lineage of SF conceits and concerns represented across various mediums. From the practical to the theoretical, the pieces contained herein foreground the primacy of diversity and the means by which SF allows us to examine what it means to be human.

Thank you to the authors, reviewers, artists, and editorial staff without whom the Journal would cease to be. We wish you a happy holiday season and look forward to hearing from you in 2020!

Aisha Matthews Walker  
Managing Editor, *MOSF Journal of Science Fiction*