



History of the Future:

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Key: **B:** Brittney **J:** Johnny **C:** Catherine

Intro Music

B: Hey everyone, welcome back to History of the Future - where three nerds talk about the sci-fi stuff they love. I'm Brittney.

J: I'm Johnny.

C: And I'm Catherine.

B: And we're so excited to welcome you back for our topic of the week.

J: Before we jump into things-

B: Jump through time and space?

J: Like I was saying, before we get into things let's once again define science fiction to our listeners.

C: We know you guys have heard it about a million times, but just in case we have some new listeners, we'd like to lay it out for you again.

J: New listeners? Unrealistic.

B: Hey, be positive! You know, sci-fi in its broadest definition is "literature that makes the improbable possible."

C: So hello, improbable new listeners.

B: You too?

J: So the definition of sci-fi we're working with is the one we found from the good old encyclopedia britannica. It says, "*science fiction is a form of fiction that deals primarily with the impact of actual or imagined science upon society or individuals.*"

B: And the individuals we're talking about today are totally kickass.

C: Wait, who are we talking about? I'm clueless here, what's going on?

J: We're talking about the history of women in sci-fi literature - both the writers and characters - and the upward progression they've had.

B: Ugh, I'm so hype.

C: So we've had a few, uh, *comments* to put it kindly, about how some of our listeners don't think this is a topic worth discussing. We've been told that discussing the progression of women in sci-fi would be counterproductive because, you know, there have been no progression according to these people.

B: They obviously haven't been reading a lot of sci-fi lately.

C: Or seen a movie. Or talked to a woman. Or done much of anything.

J: So let's prove them wrong. To do that, we gotta start from the beginning. You know what that means.

C: Please no. Please, guys, not again.

J: Introducing the mother of sci-fi and the monster story you all know and love-

C: Come on, every time. Please.

J: Mary Shelley and *Frankenstein*.

C: Why does she come up every time? We don't need to keep doing this.

B: She's basically the mother of Sci-fi. Frankenstein actually worked to set up a lot of the popular tropes we see in science fiction today.

J: Oh yeah. Definitely. Mary Shelley published Frankenstein in 1818 at just 18 years old. Now at the time it was published anonymously.

C: Anonymously? Okay, so wait. Even at the time when she published this *amazing* story that's so progressive for women, she couldn't even do it under her own name? She had to quiet- That's nice.

J: She also was not able to write her own introduction. A new introduction was written by her at some other point and then published later.

C: Oh, wonderful.

B: Yeah, wasn't the first one by her husband?

J: Yes, her husband Percy B. Shelley the poet.

C: It looks so bad right now guys.

J: But no one would have taken Mary Shelley seriously if she had published under her real name at the time.

B: Yeah.

C: That's- that's a good point. I read somewhere that, like, a lot of the critics were so hype about it and then when they found out that Mary Shelley was a woman they were like "No, this is a terrible story all of the sudden. We've changed our minds, years later."

B: All of the sudden it has become a terrible story.

C: Yes- yes, because it's a woman. But I think by that time, she had so many people reading it and loving it that they just- they couldn't say anything bad about it because then they looked bad.

B: Yeah, true.

C: So.

B: So.

C: Sorry guys.

B: Sorry, Mary Shelley. Props to you for writing in the time that you did when you were 18 because if I published when I was 18, it would be *garbage*.

J: Women continued to write under pseudonyms even into the 20th century though, just to get published, which I also think is interesting, so.

C: It's even seen in books. Like, even in Sci-fi *books* a lot of women still have to write under pseudonyms, which is just kind of ridiculous. It's a Sci-fi book, it's fiction! Give the girls some power!

J: Break up the boys club.

B: Yeah, no more boys club. But you'd think that like, characters in a Sci-fi novel wouldn't have to do this anymore? But even like, Valentine in *Ender's Game* had to write under the name Demosthenes - which I think was a Greek orator - for her political blog in the story. So I'm like, it's in real life and in the fictional future that they're writing about? And that's kind of discouraging.

C: Yeah, give the ladies a chance guys. Give the ladies a chance. Got a lot to say.

B: Yeah, and you know who didn't give a lady a chance?

C: Mary Shelley?

B: Yeah, true. The Frankenstein monster immediately, like, in the story when Frankenstein the monster - sorry to come back to Mary Shelley, I know you're suffering.

C: Yeah, we can be done with this topic at any time.

B: Not yet! Okay, so. The Frankenstein monster, I think when he's threatening to ruin Frankenstein the doctors life, he threatens to kill Frankenstein's wife, which he does later in the story before she even has any sort of impact on his life or character development. So-

C: *Nice*. So, you could almost say that she created the dead wife trope? Is there a name for that? You would know.

B: Yes, I would know. Why are you calling me out like this? I actually do know, it's called Women in Refrigerators. And that might be a strange name, but it actually came from a comic book from Green Lantern where he comes home after a villain's been threatening him and he finds his girlfriend *dead* and *shoved in a refrigerator*. So it's - I think the villain was trying to motivate him to do something - but anyway, a woman's death, a tragedy that happened to a woman was, like, fodder for the hero's motivation to keep being a hero? Like, I don't know, I don't understand.

C: That's not - that's not good.

J: I remember buying that comic when I was a kid and, completely unexpected, seeing that scene was terrifying. And of course it was written by a

male comic book writer, drawn by a male comic book artist, meant to be shocking - but it was highly disturbing for kids my age to be looking at that kind of material.

C: Well especially too, it's like seeing your mom shoved in a refrigerator, it's not a good thing to see.

B: Or even seeing your future self.

C: Ooh.

B: Like, when I was reading comic books when I was younger and still now, like, a lot of the female leads end up dying to, like, make a more tragic backstory for the main hero. Especially with Spiderman, even I think a new movie came out him and Gwen Stacy, but in the comics too, she was like taken by a villain, I think it was Green Goblin, and she - in the comics - was thrown off a bridge and Spiderman tries to save her-

C: Damsel in distress.

B: Yep, damsel in distress.

C: Constant. But guys, it gets better for women. In the future, now. You know we've got movies with women leads and we've got things going for us. You know, Wonder Woman and all these women that are now being included, strong female characters we can actually, like, read about and watch and learn from. There's some hope.

J: That's true. Hopefully women have moved on from being just plot devices and being actual characters.

C: Wouldn't that be wonderful?

J: Real human characters. Frankenstein was more of a real human character than most of the women in the book.

C: Nice that he got the plot development there.

B: Yeah I'm glad the monster in the story got plot development, but not the ladies.

Musical Interlude

J: Why don't we talk about a success story?

B: What do you mean? I thought pretty much all sci-fi before, like, the nineties was just riddled with mistreatment of women characters.

J: Mostly, yes. But let's talk about Philip K. Dick.

C: That misogynistic asshole? His last name is literally dick.

J: His early work? Not so great. But later on, through his friendship with Ursula K. Leguin, he was able to see the error of his ways and grow. A good example of this is in, uh, one of the early short stories that I read. He literally has a female character, her only, like, use is that someone slaps her and tells her to shut up when she's trying to interject into the plot.

C: Oh, that's not so good.

B: Yeah, RIP.

J: And it's a really great story and it's like, *why?* But later, in books like *Ubik* and things he wrote in the 70's and in the 80's the women are protagonists. They are central to the plot, there wouldn't be a plot without them and they are strong characters that aren't typical or stereotypical, so he did come a long way and Ursula K. Leguin has said that she takes pride in her responsibility for changing his mind about women in Sci-fi.

C: Funny that he only started to see women as actual people, you know, when he started making friends with them and learning about them and learning that they're not just plot devices.

J: I will say, just like a lot of writers like Harlan Ellison, Philip K. Dick did have a number of failed marriages and had some bad relationships which I think a lot of male Sci-fi writers like to just include into- into their work.

B: (sarcastic) *Wow.* I'm so surprised.

C: You're supposed to write about what you know, but maybe you should leave the relationships out of it.

J: Maybe that's all he knew. Maybe that's all he knew.

B: I have another trope I want to talk about you guys, so strap in. Let's talk about Baby Factory.

J: Okay.

C: That- that doesn't sound good. What's Baby Factory?

B: It's not good. So basically Baby Factory, in a nutshell, is when a woman is in a plot just to, like, have children. Um, she doesn't necessarily have to have contact with them, it could be like an alien sort of probing situation- which I hate. Or maybe there's a lot population like in *Handmaid's Tale*. I don't know if you've seen that.

C: *Handmaid's Tale*... I am unaware of what this is. Is it a book, a movie? What?

B: You want to go off Johnny?

J: It is now a very popular show on Hulu. Before that it was a book written by Margaret Atwood and in it she - actually she's defined this a speculative fiction, she doesn't necessarily like being classified as a Sci-fi writer - but she imagines a future in which, um, women under control of the government have children in place of a kind

of infertile society. So most women are not able to have children, the children that they do have come out stillborn so there are a select number of women that have been, uh, basically forced against their will to keep the population.

B: It's kind of a weird power dynamic because there's a bunch of women who are seen as, like, failures because they can't have children; but, these women who *can* are treated so terribly by the women who *can't*, um, because a lot of the time it's like - the husband is married to a wife of an affluent family. And so he gets his own handmaid who is one of the women who can have children. So once a month they have, like, a ritual and they read the bible and they try and make it, like, not gross but it's still gross? But he has sex with her once a month to see if they can conceive a child. And so there's a lot of animosity between the wives and the handmaidens.

C: So this whole book sounds like a no-win for women.

B: Yeah, there's no women that win. You're either training the handmaidens, are a handmaid, or a wife to a man who is super powerful.

C: So it's all bad. It's all bad.

J: Well I think one of the central themes - and I'm sure so much about the show because they're trying to keep the show going - but one of the central themes of the book is being a woman existing in this environment and at all turns resisting, I would even say the temptation for self harm or trying to get out of it in some way and just kind of, like, standing up against this in like the ways that you can. Now this was written in the 80's when - I think Margaret Atwood has said the climate was so insane about abortion and about women's rights but mainly about control of your own body. And she wanted to write something, she wanted to imagine a future in which women

literally lost control of their own bodies and what that would look like.

B: Another interesting thing to mention about *Handmaid's Tale* is the names of the handmaids. You might not know this but Johnny would know. Basically the handmaids lose their own name and become "of," then whatever the name of their husband-master is. So the main character is named Offred which is Of-Fred.

C: That's almost dehumanizing.

B: Yeah, that's the whole point, is their not seen as human, their seen as baby factories.

J: Yeah.

C: Breeders. I'm sorry I keep using that word, it sounds terrible but that's what it sounds like.

J: Spoilers, she doesn't really reveal this until further into the book. You don't really pick up on it, that all the women are named Offred or Ofjames or Ofbob or whatever and then it's pointed out and it's like, *oh my god*. They literally don't even have control over their identity at all. And I've said, you know, before that Margaret Atwood didn't really like being classified as Sci-fi when this book came out. She wanted to be classified as speculative fiction and part of me wonders too if that was because she didn't want to be seen as "breaking up the boys club" or even being involved in that, even though her work is very much so science fiction.

C: Well, you never want the male critics to come after you - so maybe there was a better chance of some women criticizing her work and actually giving her a nice review rather than all the male critics. I think there's like such a low percentage - I don't even remember the numbers - but there's such a low percentage of women criticizing

science fiction, and I'm sure back then it was almost zero women criticizing science fiction that it was probably a really smart move on her part to not enter the genre, even though it sounds very Sci-fi to me. What was the setting?

B: I think it was implied in the book but it's more so in the show, it's against - there's a war going on and a lot of men are sent off to that war and it's implied to be the reason why there was a decline in the birth rate.

C: Okay.

J: It's set in a - basically a dystopian America that looks a lot like our own, but also eerily looks like the 1950's? And it really goes from modern to, like, pre-modern suddenly. There's one chilling scene in the book and in the show in which -

C: Hey, scripts are writing too.

J: All the - suddenly, all the female characters just lose, like - their credit cards don't work and their-

B: Oh, that was so scary.

J: But her male companion is fine, like everything checks out, he's like "What are you talking about?" She's like, "None of my stuff works- why am I- what?"

B: Yeah, and it's like transferred to their next of kin that's a male.

C: That is a Sci-fi move right there. So this is definitely a Sci-fi book, she just got clever about classifying.

J: And maybe she wanted to open it up to more readers. There's some people - I'm not saying women or men exclusively - but some people, when you say Sci-fi, they just are like, "Nope, not

gonna read it." So maybe she wanted to open up to new readers to maybe, like, take a look at it too.

C: That makes a lot of sense.

Musical Interlude

B: She's like, in a room where the previous handmaid of that house had been in and she sees a carving in the closet that says "nolite te bastardes carborundorum," and that's a latin joke meaning don't let the bastards grind you down.

C: Oh, okay.

B: And it's not like real latin, it's just like a joke, but seeing that, like, carved into the closet door when she was in her worst state of mind was like encouragement from another woman.

C: So you're arguing that it's female empowerment, even in a place where you're meant to not have any power?

B: Yeah, empowerment's a strong word but I would say like, determination and independence and- what other words?

C: Survival?

B: Survival.

J: Well and speaking as the dude or whatever, but I do feel like it's a narrative that even women today can identify with in certain circumstances, in particular to their lives. Just having to be compiled against their will, but also surviving um, in the world they're in.

C: Well there are still slaves in the world right now and it's really depressing and it's sad to think about, and I feel like a lot of times we don't actually want to put any thought into it because who wants to think about slave trade and rape? It's not a fun topic to think about.

J: Or how much control you have over person, your body, you know?

C: Well look at the rules we have even right now set up, in our own country, in the US of A. It's not looking too good for women right now, but the message of "You can get through it" is pretty- that's a good message to have. I don't know if I appreciate the book so much, but.

J: The message is clear and you give thumbs up for the message.

C: Thumbs up for the message, and the female writer!

J: Ok, there you go. So yeah, that's good.

B: It's interesting that it was popular in the 1980's and it's making a resurgence now.

J: Oh yeah, absolutely. I love that.

B: So I think you can find something to get from it.

C: Maybe a bit of history repeats itself?

J: Well, at protests you see women dressing up like the handmaids which you see whenever there's like a womens march. There were women dressed up like the actual handmaids, which is chilling because when it's done well it's really creepy but it's also like, that's right. You tell 'em. So. Don't let the bastards grind you down.

Musical Interlude

J: Wait you guys, we're getting close to the end of our time and we haven't even done the listener question of the week yet.

B: Oh yeah, yeah! So here it is, you guys. "What modern female character is the best representation of women in sci-fi today?"

J: That's a good question. I haven't even thought about that.

C: Oh, I've thought about that a lot. Like, let me just jump right in here.

B: Yeah, me too. But it's so hard to find a great example because of, um - another trope, watch out! Okay, so this is a newer one, relatively. It's called Born Sexy Yesterday.

C: Why do all the tropes sound terrible? Why do all sound terrible, guys?

B: Because they *are* all terrible!

C: Can't there be a good one? Like the Dog Lives, can't that be a nice trope? The Lady Lives! I'll take the Lady Lives.

B: The Lady Lives, I love that trope. But for this one, for Born Sexy Yesterday, it's basically like - woman comes to Earth, is either an alien or a new life form, and somehow gets herself into sexual situations because she doesn't know better, is basically the idea of that one. As in like, are mermaids Sci-fi? Because I was gonna say Splash.

J: They can be- I was gonna say they can be Sci-fi.

B: I'm gonna just use it as an example. The main character from Splash, she is a mermaid, she comes out of the water and is completely nude and she's like "Oh, look how cool the land is!" And some guys looking like "Holy sh- my god you can't be out here without clothes on!" And she's like "What?" And another example is, there's a new show out for it, Teen Titans. You know Starfire from Teen Titans, she's from another planet and when she first comes to Earth she's an alien and she can learn, uh, languages by kissing people. Like, that's how language. So she makes out with Robin in the first comic then she's like "Oh, nice to meet you," and he's like "What's going on?"

C: See that is where script writing not done so great, also too, her character design - but we're not going to talk about that, we're talking about scripts.

J: What dude came up with that idea?

B: I don't know. Whose mans? She was basically written to be a love interest for Dick Grayson, AKA the first Robin.

C: The whole time too, if I remember, she was just constantly "Oh Robin!" and he was all-

B: He was being rowdy like "Get out of here" and she was like "Robin, but I love you" or like "But we have a friendship festival on my planet, oh you don't think I should hug you? That's not allowed?" That was the whole Born Sexy Yesterday.

C: Nice, so, okay. What happened to you? You're supposed to be the positive one here.

B: I know, I know. What happened?

C: Now I'm going to be the positive one and say that, while yes there have been a lot of bad representations of women throughout the past we're getting better. Let's talk about Star Wars.

B: Yes!

C: I feel like everyone can talk about Star Wars.

Musical Interlude

C: Princess Leia. Beautiful Princess Leia. She starts out as basically this gorgeous accessory, let's put her in the gold bikini, let's make her hot for all the guys and everyone has to fight over her, yada yada yada. Let's look at the new movies, guys. The new movies. She is in command, she is running the rebellion, she does not need a man in her life. Han is away! She doesn't really care. Where did

he go? It's too bad, he's not here, she has other things to do.

B: Too busy running a rebellion.

J: I almost, though, when I first saw Star Wars when I was a kid, I was like, "Dude she is completely badass." Like, she got rescued in the original one or whatever, but it was almost like, "Ugh, you're here. I might as well be reduced." You know? I mean-

C: She has her badass moments in the first- I call them first-

J: Played amazingly by Carrie Fisher.

C: Yes! Thank you Carrie Fisher.

B: Rest in Peace.

C: Yes, we love you.

B: We love her.

C: Mmhmm. While she was depicted as badass by - thank you, Carrie Fisher - her character was written to be the beautiful love interest.

J: For her brother, by the way. Can we just point that out?

B: Ugh.

C: Yes, that's a little bit disturbing. So her character was written to be the gorgeous love interest for these two men and throughout the whole time she has this banter and flirting and that's all her character was supposed to be. Now the actress did a fantastic job of building the character up from that, but that was how the character was written.

J: Absolutely.

C: It was- Leia was a poorly written character. Jump to the future where Leia is getting a second chance and suddenly, she doesn't need men in her life. Like, she can do things without them, she's in command, she's in charge.

J: She was also the only- really, the *only* female character in the original. There was all the other guys but then there was one Leia.

C: Oh yeah, and here's where we get into Mary Sues, because people have had problems with this. The new Star Wars movies have Rey, who is a female lead. She is the main character and guys have had some problems with that because she is strong, she's independent, she finds the guys and saves them multiple times. Multiple times, she saves them.

J: What could be wrong with that? Who would have a problem with that?

B: People who call up Mary Sues.

C: Maybe those listeners who said that there was no progression of women, they might have a problem with it.

J: I do not know what a Mary Sue is, I was not aware this was a thing. So this is a thing.

B: Yeah, it's actually really interesting because of where it comes from. It's actually from fan fiction written in I think the 70's or 80's about Star Trek and it was a character named Mary Sue and she was basically the perfect character. And she had no flaws and if she did have flaws they were just meant to be endearing to the audience, and she had no importance to the plot in general.

C: Now, lets just back to Rey. And discuss how she's-

B & C: -not a Mary Sue!

C: Rey is not a perfect character. Rey is dealing with trauma and past childhood incidents that she can't get over. Rey is basically trapped alone so she does need help and she has plans but they're not such great plans, so she needs support - but she's also extremely strong and powerful and she's learning on her own and she doesn't need people to teach her. She's not a Mary Sue because Mary Sues also usually have that thing where the man has to teach them how to do it right but then she's perfect after she tries. No, Rey fails a lot. But that's ok, we like to see that because we like to watch growth. It's a good thing.

J: And she seems to have a consistent narrative arc, if we're talking like this were a book I would see her as a character that actually has a narrative arch. She just doesn't come on the scene and somehow disrupt the plot without any explanation and then, no, she does, yeah.

C: She's a well written character and I can really appreciate that.

J: So then why do you think, my question is why do you think people see her as a quote unquote Mary Sue?

C: I was just gonna touch on that.

J: There you go.

C: Mary Sues can be used for one of two purposes: To describe a character who is perfect in that way. And there are Mary Sues, I like to call them trophy wives because that's usually what they are and it's not Sci-fi but you usually see it in spy movies where the man-

B: Bond girls!

C: Yes! The perfect wife, the perfect girlfriend, she can do everything. Like, you find out later she can fight perfectly too - she's perfect. A lot of times she ends up dead, but she's perfect.

J: That's not great.

B: Rest in pieces.

C: Or, Mary Sues are used for the other thing. Because we know it's not a good thing to be a Mary Sue, some male critics will like to use the word to dismiss a character who is strong and powerful and who can be looked up to by the audience. So they use it as just a dismissal of, "That's a bad character, we don't to see this, go back to Luke please." No, we want to see Rey. She's freaking awesome. We want to see her fail, and then we want to see her overcome it to succeed. You can't fail and be a Mary Sue.

J: So they're already undermining her potential before she's even had a chance to prove herself as a character. Much in the way that they do with female writers when they try to write science fiction.

B: Yep.

Musical Interlude

C: Want to talk about characters from Star Trek, guys?

J: Sure.

B: Let's go.

J: Let's do it.

C: Okay. Uhura.

B: My love. I love her.

C: She's an amazing character, right?

B: Yes.

C: But at the very beginning she's a telephone

operator. She's the only woman who isn't a sub-character, she's the only bridge crew woman, and she picks up the phone. She could also be described as a Mary Sue at the beginning because she can speak every language, she's perfect, she's beautiful, she gets to be, like, the pretty face on the show. But we have some growth in that as well. In the, I'm trying to figure out a way to say this-

B: The reboot?

C: Not the reboot. The movies that came along later.

J: Oh, the Star Trek films.

C: Yes, the actual Star Trek films.

J: Like the late 70's, I think they happened, yeah.

C: She [Uhura] kicks ass, guys. She goes in and she's like "You think I just know how to answer phones? Excuse you, I'm gonna save all your asses and walk away smiling." She's amazing. And honestly, I'm surprised they didn't get rid of her when it got popular. But I think at that point she had such a following of women and they realized that "Holy crap there's a lot of women watching this too," that they couldn't get rid of her.

J: Well for me, and I'm gonna go off on a tangent, for me it goes to the heart of Sci-fi which is speculating about our futures. So if you're writing a show, you're creating a show, you're writing a book about what the future looks like - you have to understand that there are going to be women, there are going to be minorities, there are going to be all sorts of different people, whether they're in space or on this planet. That just reflects the world around you but on a completely amplified - in an amplified way. So not including women or people of different races or whatever in these futures, you're doing them a disservice.

B: Yeah, like the winner of the Hugo award for the last three years has been a female African American Sci-fi writer. And I think hers is the first trilogy to ever win, like - all three of her books getting the Hugo award. Which is *amazing*. So yeah, it's definitely gotten much better. Sci-fi women, both the writers and the characters came from kind of a horrible, misogynistic past but look at them now. It's discussions we need to have, though - but when we have these discussions I do want to end on a positive note because, like you said, it's changing. It's getting better, and it only can get better in the future.

J: So where do you guys - let's ask. So where do you guys see Sci-fi going in the future? What have you drawn from this, from today's topic?

B: I don't know, I just hope to see more diversity because that just means more perspectives and more interesting conversations like the one we're having now. That's all I can hope for.

C: And I feel like, too- Again, to go back to Star Trek-

B: Yes, go back.

C: My home and my love. In Star Trek too you see a lot of different types of aliens and their making a lot of different races, but we don't even see the women in those cultures either. Like, let's get creative, let's take it to new levels. We have the opportunity, it's fiction, we can do anything with it. How about instead of doing these terrible, awful things we try something new and awesome and see what happens.

J: But I think that, you know, I look at science fiction comprehensively. I've always, I've never really understood why it didn't speculate about futures in which women were central. In my mind, I mean, I think that we are slowly progressing towards a matriarchy - and I think that that

would be *fantastic*. I think that that would solve so many of our problems. But you rarely see, like, speculative fiction in which matriarchies aren't organized like the ones that men run. So I just want to see more, like, creativity when women are involved in science fiction by male writers, but maybe by some female writers too. Like, break up this idea that women have to still maintain the same roles they do in this society. Let's see what they can-

C: Well, female writers are going to play with it more. They're going to take it to the next level and say, "Okay, well, we've seen this before and you know what? We didn't really like it. So let's try something new." And a lot of times that's how we get some really interesting things like Star Trek. That was new! Star Trek was new, it had never been done before, nobody knew if it was gonna work, they thought it was gonna fail, and look where it is now. Now, we have some strong female leads taking charge and it's awesome.

J: I love that you see Star Trek as like, or science fiction and Star Trek, as like very hopeful. I'm so, like, science fiction is the dystopian future that we have to we warned about so that we can prevent, I'm such a pessimist but I love Sci-fi so much, but yeah.

C: Like I said, pop culture is supposed to be, I like to look at is as, very cheerful and happy and progressive. That's what a lot of the messages are in the shows I watch. They're moving forward. Star Trek and Star Wars are huge for me because they're always about, like, taking back what is ours and maybe exploring the future and finding new things and discovering new ways of doing things that are better than they were before. I like to look at it that way.

J: That positivity, I feel like, is missing from a lot of science fiction currently being written-

C: And also in this podcast a lot of times, sorry about that.

J: -and possibly this broadcast but I'm, yes. I'm with you.

B: But yeah, I think there's worth in exploring fully the mistakes of the past and misogynistic place we came from but I think there's also a lot of worth in moving forward and exploring what could be. So, don't beat down on people who are hopeful.

C: Well said.

J: Well said.

B: Wow, thanks guys!

J: Good job.

B: Well, I guess it's about time we wrap it up. This has been History of the Future.

C: Um, I think we're going to title this episode Women in Sci-fi: It used to suck, but it's getting better.

B: That's apt.

J: I like that. I like that a lot.

B: Ok, this has been History of the Future - Women in Sci-fi: It used to suck, but now it's getting better. And we're your hosts, I'm Brittney.

J: I'm Johnny.

C: And I'm Catherine.

B: And thank you guys so much for listening.

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