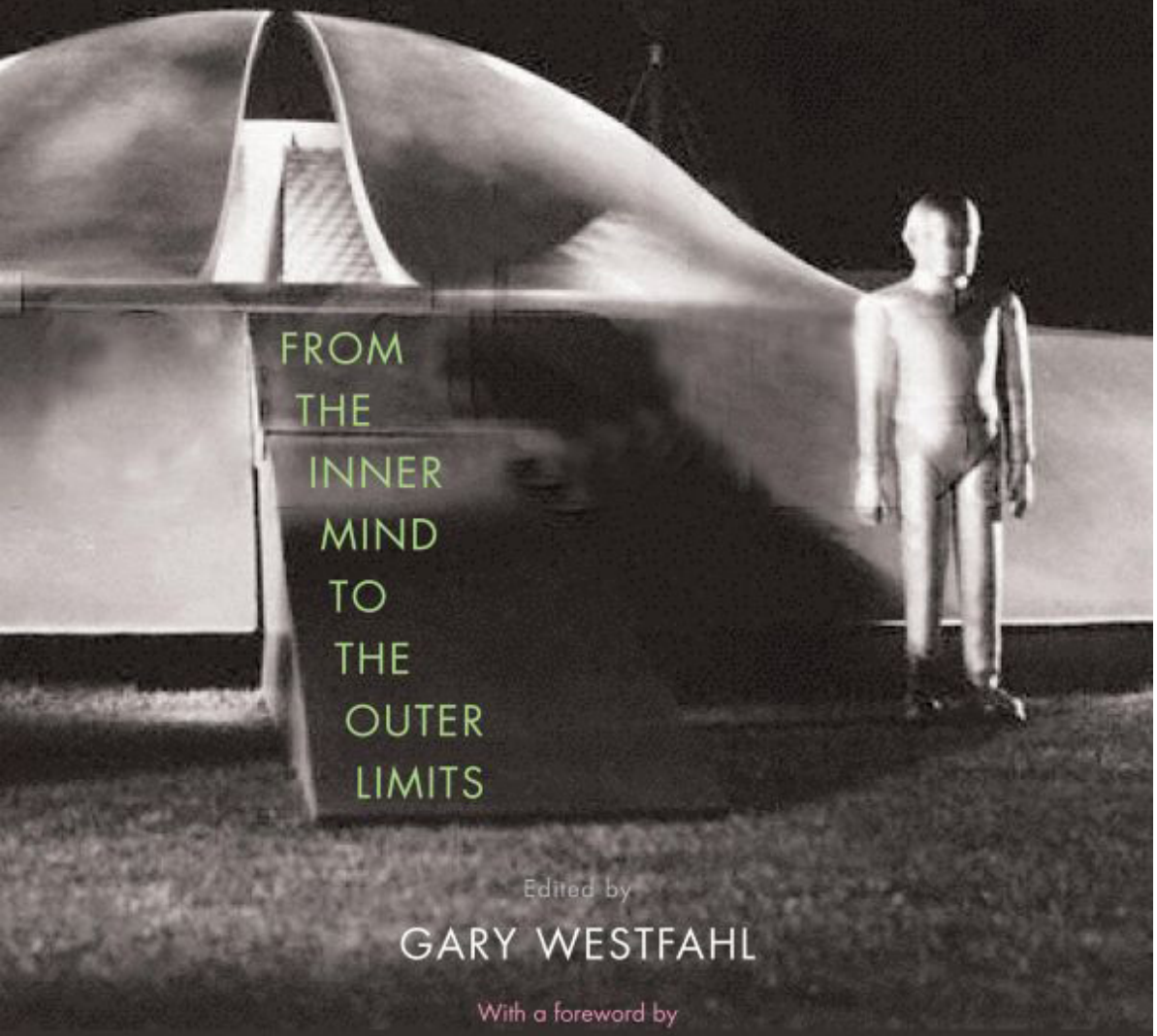
SCIENCE FICTION QUOTATIONS



FROM THE INNER MIND TO THE OUTER LIMITS

Edited by

GARY WESTFAHL

With a foreword by

ARTHUR C. CLARKE

SCIENCE FICTION QUOTATIONS

SCIENCE FICTION QUOTATIONS

From the Inner Mind to the Outer Limits

edited by Gary Westfahl

With a foreword by Arthur C. Clarke

Yale University Press / New Haven and London

Copyright © 2005 by Yale University.
All rights reserved.
This book may not be reproduced, in whole or in part, including illustrations, in any form (beyond that copying permitted by Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publishers.

Designed by Mary Valencia
Set in Minion type by Tseng Information Systems, Inc.
Printed in the United States of America by Vail-Ballou Press

Library of Congress Cataloging-in-Publication Data
Science fiction quotations : from the inner mind to the outer limits / edited by Gary Westfahl ; with a foreword by Arthur C. Clarke.
p. cm.
Includes index.
ISBN 0-300-10800-1 (paperback : alk. paper)
1. Science fiction—Quotations, maxims, etc. I. Westfahl, Gary.
PN6084.S34S35 2005
808.83′876—dc22
2005003195

A catalogue record for this book is available from the British Library.

The paper in this book meets the guidelines for permanence and durability of the Committee on Production Guidelines for Book Longevity of the Council on Library Resources.

10 9 8 7 6 5 4 3 2 1

CONTENTS

Foreword by Arthur C. Clarke ix
Acknowledgments xiii
Introduction xv

A
Actions 1
Aliens 3
Alien Worlds 9
Ambition and Hope 13
Animals 15
Apocalypse 18
The Arts 24
Astronauts and Space Travelers 27

B
Beauty 30
Belief 31
The Body 34
Books 36
Buildings and Architecture 38
Business and Economics 40

C
Change 44
Children and Young People 47
Choice 50
Cities 52
Civilization and Barbarism 54
Class System 58
Clothing and Nudity 60
Communication and Speech 61
Communities 64
Computers 66
Cosmology and Eschatology 69
Courage and Cowardice 73
Cultures and Anthropology 75

D
Darkness and Light 78
Death 80
Destiny 90
Dimensions 91
Dreams and Sleep 95

E
Earth 100
Education 103
Emotions 107
Evil 110
Evolution 113
Exploration and Adventure 116

F
Fear and Horror 121
Flying 124
Folly and Stupidity 125
Food and Drink 127
Freedom 130
Friendship 132
The Future 134

G
God 139
Gods and Demons 143
Governments 145

H
Happiness and Sadness 150
Heroes and Superheroes 154
History 157
Humanity 163
Humor and Laughter 178

I
Imagination and Ideas 180
Immortality 182
Impossibility 185
Individualism and Identity 186
Intelligence 189

J
Justice 193

K
Kindness 196
Knowledge and Information 198

L
Language 204
Laws and Crimes 208
The Laws of Science Fiction 211
Life 215
Logic 221
Loneliness and Solitude 223
Love and Romance 226

M
Machines and Technology 230
Madness and Sanity 234
Marriage 238
Mathematics 240
Media 241
Medicine and Disease 243
Memory 245
Money 247
Monsters 248
Morality 252
Mothers and Fathers 254
Music 256

N
Nature 258

O
Old Age 261
Overpopulation 263

P
Pain and Suffering 265
Paradoxes 267
Paranoia 268
Perception and Vision 270
Plants 274
Politics 276
Power 279
Problems 283
Progress 285
Psychic Powers 291
Psychology 292

Q
Questions and Answers 297

R
Race Relations 300
Reality 302
Religion 306

Revolution and Rebellion 311
Roads and Automobiles 313
Robots, Androids, and Cyborgs 315

S
Science 320
Science Fiction 323
Scientists 332
The Sea 335
Secrets and Mysteries 337
Sex 338
Space 340
Spaceships 345
Space Travel 347
Stars 355
Stories and Writers 358
Surrealism 361
Survival 364

T
Thinking 367
Time 370
Time Travel 375
Travel 378
Truth 380

U
The Universe 385
The Unknown 392
Utopia 393

V
Violence 397

W
War and Peace 400
Wealth and Possessions 405
Weapons 408
Wisdom 409
Women and Men 412
Work 417

Index of Authors 421
Index of Titles 437

FOREWORD

Arthur C. Clarke

Let me open with a quotation from that most prolific source, Anonymous: "If you have to ask what science fiction is, you'll never know."

In spite of this, attempts to define science fiction will continue as long as people write Ph.D. theses. Meanwhile, I am content to accept Damon Knight's magisterial: "Science Fiction is what I point to and say '*That's* science fiction.'"

Much blood has also been spilled on the carpet in attempts to distinguish between science fiction and fantasy. Somewhere in the literary landscape, science fiction merges into fantasy, but the frontier between the two is as fuzzy as the boundary of fractal images like the famous Mandelbrot Set. I have therefore suggested an operational definition: science fiction is something that could happen—but usually you wouldn't want it to. Fantasy is something that couldn't happen—though often you wish it would.

The writer of science fiction is faced with a problem which the writers of so-called mainstream fiction—devoted to a tiny subsection of the real universe—don't have to worry about. They seldom need to spend pages setting the scene: sometimes one sentence will do the trick. When you read "It was a foggy evening in Baker Street," you're there in a millisecond. The science fiction writer, constructing a totally alien environment, may need several volumes to do the job: the classic example is Frank Herbert's masterwork *Dune* and its sequels.

Notwithstanding this slight handicap, many of the finest works of science fiction are short stories. I can still recall the impact of Stanley Weinbaum's "A Martian Odyssey" when the July 1934 *Wonder Stories* arrived. When I close my eyes, I can still see that characteristic Frank R. Paul cover: never before or since did I read a story—and then go straight back to the beginning and read it right through again . . .

So perhaps the short story is to science fiction what the sonnet is to the epic poem. The challenge is to create perfection in as small a space as possible—something I have often dabbled in, with varying degrees of success. This enrichment process is carried to a new level when works of science fic-

tion are littered with witty remarks, "gems" that offer profound (or hilarious) insights into a wide range of topics and subjects covering God, the Universe and everything else.

Science Fiction Quotations offers a fascinating collection of such quotations, culled from a large number of literary, media and entertainment sources and neatly categorised. It is a massive undertaking that would have daunted but the most indefatigable of researchers—and one for which generations of science fiction writers and enthusiasts would be extremely grateful.

Browsing through the manuscript brought back a kaleidoscope of memories from my own lifelong association with the *genre* in its various manifestations—pulp magazines, books, television series, films and, most recently, interactive games and Web sites. It has once again confirmed something I have always felt: mine will be the last generation that was able to read all the noteworthy works of science fiction.

I am naturally delighted to see that editor Gary Westfahl has included several of my own quotations—including some that I had long forgotten! And here is my less known Clarke's Sixty-fourth Law that he might have added to the relevant section: "Reading software manuals without the hardware is as frustrating as reading sex manuals without the software."

Of course, a single volume like this can only skim the surface of the vast reservoir of quotable quotes found in different realms of science fiction. It is only a matter of time—probably just a few years—before smart computer programs can be tasked to scan everything that has ever been printed in search of quotes. The next edition of this dictionary might well be a collaboration between carbon and silicon based compilers . . .

For every quote in this impressive dictionary, there must be a few more that science fiction enthusiasts wish had also been included. On a cursory glance through the manuscript, I didn't spot that piece of sage advice from Sam Goldwyn that no writer should ever forget: "If you gotta message, use Western Union."

Indeed, the primary function of any story is to entertain—not to instruct or to preach. Promoting a particular scientific concept or technology or a utopian worldview should be the secondary aim of a science fiction story. In fact, we can apply this to discern good science fiction. Some years ago, I suggested that the acid test of any story comes when you reread it, preferably after a lapse of some years. If it's good, the second reading is as enjoyable as the first. If it's great, the second reading is more enjoyable. And if it's a

masterpiece, *it will improve with every reading.* Needless to say, there are very few masterpieces in or out of science fiction.

Fortunately, there is no further need to defend science fiction against the illiterates who, until recently, were prone to attack it. However, many long-time enthusiasts such as myself still have automatic defence mechanisms; it is hard to ignore the instincts of a lifetime. I can still remember the days when I used to hide the covers of my 1930 *Wonder* and *Amazing Stories.*

By mapping out possible futures, as well as a good many improbable ones, the science fiction writer does a great service to the community. He encourages in his readers flexibility of mind, readiness to accept and even welcome change—in one word, adaptability. Perhaps no attribute is more important in this age. The dinosaurs disappeared because they could not adapt to their changing environment. We shall disappear if we cannot adapt to an environment that now contains spaceships, computers—and thermonuclear weapons.

Nothing could be more ridiculous, therefore, than the accusation sometimes made against science fiction that it is escapist. That charge can indeed be made against much fantasy—*so what?* There are times (the last century has provided a more than ample supply) when some form of escape is essential, and any art form that supplies it is not to be despised. And as C. S. Lewis (creator of both superb science fiction and fantasy) once remarked to me: "Who are the people most opposed to escapism? *Jailors!*"

C. P. Snow ended his famous essay "Science and Government" by stressing the vital importance of "the gift of foresight." He pointed out that men often have wisdom without possessing foresight. Science fiction has done much to redress the balance. Even if its writers do not always possess wisdom, the best ones have certainly possessed foresight.

And that is an even greater gift from the gods.

ACKNOWLEDGMENTS

I must first thank Fred Shapiro, who recruited me to edit this volume and who regularly provided advice and feedback throughout the long process of researching and preparing the manuscript. He is the reason why this book exists, and I could not have completed the project without his assistance.

To find and verify science fiction quotations, I primarily relied upon the J. Lloyd Eaton Collection of Science Fiction and Fantasy Literature housed in the Tomàs Rivera Library of the University of California, Riverside. Everyone working there deserves thanks for help and support, including Melissa Conway, Darien Davies, and Sheryl Davis, but Sara Stilley merits special mention for her many diligent efforts to provide the books and magazines that I requested. For texts not in the Eaton Collection, I turned to the library's indefatigable Interlibrary Loan Department, and I thank its staff members—Maria Mendoza, Janet Moores, Kimberly Noon, and Deborah Snow—for their fine efforts.

Although I endeavored to resolve all questions raised by this project through my own research, I sometimes sought information and guidance from colleagues. An incomplete list of those who helped in some way includes Mike Ashley, Jerry Bails, Gregory Benford, Richard Bleiler, Cuyler Brooks, John Clute, William C. Contento, Arthur B. Evans, Martin Feldman, Fiona Kelleghan, David Langford, Arthur Lortie, Sharlyn Orbaugh, John S. Partington, David Pringle, Steve Rowe, David N. Samuelson, Andy Sawyer, and Darrell Schweitzer. While preparing the manuscript, I benefited from the support and assistance of several people at Yale University Press, including database analyst John C. Colucci, acquisitions editor Mary Jane Peluso, and assistant editor Lauren Shapiro.

I also appreciated the supportive work environment provided by Roger Hayes and other staff members of the UCR Learning Center, as well as David Werner and other faculty members of the University of LaVerne's Educational Programs in Corrections. My final words of heartfelt thanks go to my children, Allison and Jeremy, and my wife, Lynne, who suffered through many hours of neglect while I devoted myself to this project. No quotation in this volume can fully convey how much I have appreciated their love and support during this time and throughout my career.

INTRODUCTION

I have devoted much of my life to science fiction, first as an enthusiastic reader and more recently as a scholar and commentator. When Fred Shapiro contacted me to say that he was editing a book of quotations for Yale University Press and would like me to edit an accompanying volume of science fiction quotations, I felt well prepared for the task. Still, I could not have anticipated just how humbling, enlightening, and exhilarating the experience of preparing this book would be.

My first priority was to establish a working definition of a "science fiction quotation." The immediate answer—a quotation from a work of science fiction—raised potentially contentious questions: When did science fiction originate? How does one define a work of science fiction? A book representing an entire field of literature should also represent the shared attitudes of its readers and writers, so I followed the consensus opinion that science fiction originated in the nineteenth century and blossomed as a genre in the twentieth century, excluding by fiat works published before 1800, such as Thomas More's *Utopia* and Jonathan Swift's *Gulliver's Travels* (which are, in any event, represented in other books of quotations). I also resolved to accept as science fiction any work that at least some readers and scholars had previously accepted as such. I would seek quotations primarily from novels, short stories, films, and television programs, with limited attention to plays, radio dramas, and comic books.

I originally intended to include numerous quotations from science fiction's sister genre, fantasy, which has so often shared its writers, readers, and publishing venues; this seemed especially appropriate since there were no plans for a companion volume of fantasy quotations. As it happens, many of these quotations were removed during final editing because they pertained to topics of little relevance to science fiction, such as magic and witches, but a sizable number were retained; in light of their contributions to the volume, I trust that their presence will not unduly upset dedicated science fiction readers.

Clearly, this volume could not consist entirely of quotations *from* science fiction works, since there was definitely a place for quotations *about* science fiction, to be drawn primarily from editorials, articles, and critical studies.

It further seemed fitting to include quotations from science fiction *writers,* even if these quotations appeared in works other than their science fiction stories. One way to epitomize the contents of this volume, then, would be as a compilation of quotations from the science fiction community, taken from works which members of that community have written or embraced, with an emphasis (of course) on science fiction itself.

Having characterized the project in that fashion, I was driven to a critical decision regarding its organization. The original design was to organize quotations by author, placing all quotations from one author in one section; such an organization would implicitly present science fiction as a collection of isolated individual voices, each offering its own brand of wisdom. But science fiction, as many have noted, is better described as an ongoing conversation: writers and commentators constantly toss out ideas that other writers and commentators respond to, in turn inspiring additional responses. It did not seem right, for example, to place Arthur C. Clarke's First Law in one section and Isaac Asimov's Corollary to that law in another section. By bringing together statements from different authors under topical headings, the book could better embody and convey the atmosphere of dialogue and discussion that is one of the genre's distinctive strengths.

An additional goal of this volume was to provide accurate, verified versions of its quotations. Over the years, many quotations have been passed from source to source, sometimes accumulating errors along the way; for instance, an inaccurate version of Harlan Ellison's 1968 statement about Robert A. Heinlein's dilating door has appeared in several critical studies, and no one has troubled to seek out Ellison's article to see what words he actually chose. Here, I resolved to locate and reproduce definitive texts for all quotations. Since some texts have appeared in variant forms, occasionally igniting scholarly debates about which version should be regarded as definitive—debates I could not delve into—I developed and followed these guidelines. For novels, I privileged first book publication, ignoring earlier serializations (except in cases when several years elapsed between serialization and book publication); for some older novels, I trusted scholarly editions from university presses; for foreign works, I relied on either first American translations or, when these were suspect, other recommended translations; and for recent novels from British, Canadian, or Australian writers (since university scholars cannot indefinitely overburden their interlibrary loan departments), I accepted first American editions as definitive. For short stories, I privileged the first published versions, usually in magazines; in a few cases when magazines were

not available, I accepted the story's second publication as definitive. For films and television programs, except in rare instances when shooting scripts were available, I watched videocassettes to obtain accurate transcriptions. As with all human endeavors, the final volume will still include errors, but I have worked strenuously to ensure that these are as few as humanly possible.

In theory, the process of assembling a book of science fiction quotations is straightforward enough: the editor would read through or watch every single work of science fiction, every single work about science fiction, and every single work by science fiction authors, recording every single worthwhile quotation and eventually selecting only the best ones. As a practical matter, however, one editor, or a dozen editors, could not possibly fulfill this agenda in a finite period of time because of the vast dimensions of the field, so my survey of relevant materials was necessarily more selective. I relied on memories of earlier reading to seek out and record certain quotations, and I looked for quotations in compilations published as books or available online. These references proved a mixed blessing: books yielded some valuable quotations but generally seemed to endlessly recycle the same small number of noteworthy quotations from a handful of science fiction writers. Online sources were more variegated in their quotations, but quotations were sometimes misattributed or riddled with errors. Most frustrating was their common policy of failing to provide sources for quotations, which meant that I had to pore through the author's complete works to locate definitive texts for desired quotations. Several quotations are not in this volume because, despite considerable labors, I could not determine their original published source.

Having exhausted secondary resources, I shifted to detailed examinations of primary texts. I scanned every page of major novels, as well as numerous anthologies of stories, jotting down quotations as I noticed them. I regularly visited the J. Lloyd Eaton Collection of Science Fiction and Fantasy Literature at the University of California, Riverside, asking to examine books and magazines to locate or verify quotations. While striving to be methodical in covering significant works, I also incorporated elements of serendipity: while visiting a local library, I might examine a book on the shelf next to the book I was looking for, or while reading a story in a magazine, I might look at other stories in the same issue. One quotation came to me when a student worker at the Eaton Collection accidentally handed me a magazine that I had not requested; before returning it, I took a few minutes to scan through its contents and happened upon a gem.

I might have continued this process for years and years, reading texts and

finding interesting quotations; but when my deadline was approaching and I already had far more quotations than I could possibly use, I necessarily stopped researching and started preparing the manuscript, haunted by the knowledge that there remained innumerable authors and works that I should have examined. Now I faced a new set of challenges. Having initially established hundreds of possible topical headings, I needed to eliminate or combine categories to achieve a reasonable number of cohesive chapters; then, I had to remove some seventy thousand words of quotations from the manuscript to achieve the desired length. Some quotations were not particularly strong and I felt no remorse in deleting them; other deletions were more painful and problematic. Quotations were eliminated for several reasons: some made points that other quotations on the subject seemed to make more eloquently or concisely; some were powerful in their original contexts but had less impact as stand-alone statements; some were very long and not amenable to editing; and some came from authors who were already well represented in a given category. Certainly, if I am ever asked to compile a second volume of science fiction quotations or a revised and expanded edition of this volume, there will be no shortage of worthwhile materials to draw upon.

Before anyone examines the quotations in this volume, I should issue two warnings. First, readers should bear in mind that, to paraphrase Clarke, the opinions expressed in these quotations are not necessarily those of their authors. There is no reason to believe that William Shakespeare disliked lawyers—in fact, he was probably quite fond of them—but he wrote words of a different nature to be spoken by a clearly unsympathetic character, leading many people to say, infelicitously, "It's like Shakespeare said—let's kill all the lawyers." Similarly, some quotations in this volume represent the views of characters or narrative voices that manifestly are not the views of the author who created them. A particular problem is that, in an effort to allow room for as many quotations as possible, some quotations are given without introductory language along the lines of "She had come to believe that" or "He often suspected that," so the statement as presented here may project an air of conclusiveness that its author did not intend.

Second, though such judgments may be inevitable, the presence or absence of a given author in this volume, or the number of quotations from an author, should not be taken as a measure of the author's talents—for two reasons. As already noted, my survey of science fiction was incomplete, and I know I have neglected any number of meritorious authors and texts. In addition, certain

authors may be more likely to generate stimulating quotations for reasons unrelated to their talents. One author may prefer to pause periodically and ponder the broader significance of the story or may allow characters to drift into extended conversations that have little to do with the story—resulting in a rambling, sloppily written story that happens to yield several memorable quotations. Another author may be intent solely upon telling the story as effectively as possible, with every word dedicated to that goal—resulting in a tightly focused, eloquent story that happens to include no statements capable of standing on their own as quotations. While working on this project, I was sometimes surprised to find myself jotting down numerous quotations from writers I do not particularly admire and relatively few quotations from other writers who are among my favorites; I learned through experience that there is not necessarily a correlation between quotability and literary value.

A few words about the format of this volume: within a given category, quotations are usually arranged in chronological order, though I violate this a few times to juxtapose closely related quotations. If there are several quotations from one year, they are arranged alphabetically by authors' last names; on rare occasions when there are quotations from two or three works by the same author published in the same year, they are arranged alphabetically by title. Titles in quotation marks are short stories and italicized titles are books, unless otherwise noted parenthetically; the phrase "episode of" signals a television series unless noted otherwise. For the most part, quotations are reproduced exactly as they originally appeared, including original spellings, though I silently correct typographical errors and, when editing out portions of sentences, sometimes adjust the punctuation or capitalization. Unbracketed ellipses are the author's; bracketed ellipses are mine. All quotations are attributed to officially credited authors, even in cases when evidence suggests an uncredited coauthor; for authors who have published under different names, the best-known name is regularly employed. When novels have appeared under different titles in different countries, I use the titles of the American editions.

If someone wishes to track down and read quotations in their original contexts, the novels, films, and television programs should not be difficult to locate, but short stories may prove more elusive. Two online resources—the Locus Index to Science Fiction (http://www.locusmag.com/index/) and the Internet Speculative Fiction DataBase (http://www.isfdb.org/)—should provide information on most, if not all, of the stories.

Most topic headings are self-explanatory, with two exceptions. In "The

Laws of Science Fiction," I gather together some rules and general principles articulated by science fiction authors, such as Asimov's Three Laws of Robotics, Clarke's Three Laws, *Star Trek*'s Prime Directive, and Theodore Sturgeon's Law. And under the imperfect heading "Surrealism," I celebrate science fiction's noted ability to generate, due to its innovative subject matter, statements that are delightfully absurd or incongruous; a few such statements are in other sections, but most ended up in this category.

I said at the beginning that I found working on this project to be humbling, enlightening, and exhilarating. Humbling—because I have become more aware than ever of just how vast the field of science fiction is, of just how many books, stories, films, and television programs people should be familiar with before daring to call themselves experts in the field. I will approach all future research with a new and sobering awareness of how little I or any other person really knows about this genre.

Enlightening—first, because this project forced me to reread many of the field's classic works and to read for the first time other texts that I should have read long ago. More broadly, compiling these quotations brought a new understanding of science fiction's characteristic attitudes and concerns. As I anticipated, I found many intriguing quotations about subjects like "Aliens," "Space," and "Time Travel"; I did not anticipate that "History" would become one of the book's largest and most stimulating sections—at times, science fiction writers seem as fascinated by the past as they are by the future. There were many quotations about "Science" but an equal number about "Religion," reinforcing the view of some scholars that this is, surprisingly, one of the genre's central preoccupations. One might imagine that science fiction writers and readers would be unanimous in strongly supporting the space program; yet I discovered many statements that pondered humanity's conquest of space in a more jaundiced, even critical, fashion. In these and innumerable other ways, the quotations here indicate that the more our knowledge of science fiction expands, the less confidence we can have in stereotypical preconceptions about the genre.

Exhilarating—because this project has convinced me, more than ever before, that my youthful impulse to focus my attention and energies on science fiction was a wise decision. Science fiction works are well worth reading and watching. Because of the field's uniquely broad range of interests and perspectives, even the awkward words of untalented writers in pulp magazines can command attention, and the more skillful authors of recent decades may

achieve rhetorical heights that they could not have attained in other genres. Perhaps there is something in the very nature of science fiction that inspires a special sort of eloquence no other form of literature can achieve. However, rather than developing such an argument at length, I will stop talking now, and allow science fiction to speak for itself.

SCIENCE FICTION QUOTATIONS

sample content of Science Fiction Quotations: From the Inner Mind to the Outer Limits

- download Zeitgeist here
- **read online Icebox Cakes: Recipes for the Coolest Cakes in Town online**
- download Crash Dive (Alexander Hawke Series, Book 6.5)
- read At My Grandmother's Table: Heartwarming Stories and Cherished Recipes from the South pdf, azw (kindle), epub
- read online Intuition Pumps and Other Tools for Thinking
- download online Kindle Paperwhite for Dummies

- http://crackingscience.org/?library/Zeitgeist.pdf
- http://test1.batsinbelfries.com/ebooks/Icebox-Cakes--Recipes-for-the-Coolest-Cakes-in-Town.pdf
- http://sidenoter.com/?ebooks/Weekend-Woodworker-s-Project-Collection--40-Projects-for-the-Time-Challenged-Craftsman.pdf
- http://www.gateaerospaceforum.com/?library/Learn-To-Cook--A-Down-and-Dirty-Guide-to-Cooking--For-People-Who-Never-Learned-How-.pdf
- http://fitnessfatale.com/freebooks/Muramasa--The-Demon-Blade--BradyGames-Official-Strategy-Guides-.pdf
- http://creativebeard.ru/freebooks/Kindle-Paperwhite-for-Dummies.pdf