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Science Friction

Authorship and the SF fix-up from 1950 to the present

Master's thesis in English Literature

Supervisor: Yuri Cowan

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Abstract

The definition of a fix-up is the collection of previously published and unpublished works into one collective work, reformatted as a novel. Ray Bradbury's *Martian Chronicles*, Joe Haldeman's *The Forever War*, and Charles Stross' *Accelerando* are all examples of novels that have been created as fix-ups. Touching on the influence of time, editors and change in readership, we will view how the process of curation for fix-ups allows us to detect authorial intention in the choice to include or omit texts for the new format. For the historical aspect we will observe trends in market and publishing such as the paperback revolution and the emergence of the digital era. By tying the background together with hands on work with magazine and novel editions of the fix-ups, this dissertation will uncover the effect the fix-up format has had on sf authorship from the 1950s and leading up to the present.

Sammendrag

Definisjonen av en fix-up er en samling av tidligere utgitte tekster satt i sammenheng med nye tekster for å danne en roman. Ray Bradbury's *Martian Chronicles*, Joe Haldeman's *The Forever War*, og Charles Stross' *Accelerando* er alle eksempler av romaner som har blitt til som en konsekvens av dette formatet. Med vekt på innflytelse av tid, forleggere og en endring i lesergruppen vil vi se på hvordan prosessen for sammensetningen av en fix-up lar oss observere intensjonen til forfatteren. For det historiske aspektet vil vi se på trender i markedet og utgivelser, som pocketbok-revolusjonen og fremveksten av den digitale æraen. Ved å knytte denne bakgrunnen sammen med fysisk arbeid med primærkildene i magasin og roman form vil denne avhandlingen vise effekten fix-up formatet har hatt på forfatterskap innen science fiction fra 1950-tallet og fram til moderne tid.

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Introduction

There are many ways a book can be presented to a reader. Every book has its own individual material history which includes the way it is bound, the typeset, the dimensions, and even the simple choices like colour or whether or not it was printed in hardback or paperback, or even as a book at all. Leslie Howsam comments on the missing view of the material angle in the major disciplines, like history and literature. (3) In the last decades, the academic field of book history has become a viable way to research the book's material history. Book history gives us an alternative perspective which allows us to work inter disciplinarily in order to look further than the meaning of the text or the background of the author. This thesis will focus on the editing and publishing, not only of original pieces but also subsequent republishing and changes that occur in between. We will look at science fiction through the lense of textual editing. This will be achieved specifically by looking at how the relationship of science fiction texts in magazines relate to the same texts in book format. Choosing materials published and republished in different time periods will also allow us to discuss how the passing of time and the contemporary changes seen in society has influenced editors and authors throughout this process.

The term “fix-up” was introduced into the science fiction genre’s terminology by A E van Vogt. The format combines a collection of short stories, which may or may not have been published previously, into a single collection. The work of curating such books has generally been left to publishers and editors, rather than to the original authors themselves. Although the term is not limited to works which fall into the science fiction genre, with many popular culture classics like Irvine Welsh’s *Trainspotting* also being examples of this distinct formatting, the science fiction genre has been the one to use the format most frequently. By choosing to view the editing of the science fiction genre we are also given an opportunity to look at a genre in which editors, at times, have been praised almost as highly as the authors themselves. The editors’ importance is due to the mediums through which science fiction works have initially been published. We may add to the initial statement about the author being a reader, that the editor is too. For editing the contents of any book, the primary step is copy-editing. Copy-editing compiles the individual changes that are made to the manuscript. This type of editing is not distinctive for modern publishing. Solveig Robinson notes that the predecessor to copy-editing was the publisher’s reader. (216) At first, the publisher’s reader’s role was to read any manuscripts submitted to the publishing

houses to pick any manuscripts suitable for publication. As the role evolved, they started making suggestions that would make the manuscripts more suitable for the market and would ensure a better reception in the hands of the readership of the finished product. By the end of the nineteenth century readers had evolved into what we now call the modern editor. This job includes many more steps, such as interaction with the author and more authority over changes made to the manuscript before it is sent off to printing. However, at the baseline editors are still readers of the text. Thus, we might find it of use to include the notion of the editor as the primary reader of the text.

The science fiction genre has seen distinct phases of editors. Moving through the trends in publishing we can clearly see the differences between editors in magazines, anthologies, novels and online. Another important aspect of the genre becomes how pieces change between the different eras of publication. By the time a piece of classic science fiction writing reached the novel publication stage it had often already been published as a serial in a magazine and been featured in at least one anthology. A good example of this can be found when looking at the authorship of Isaac Asimov. His robot stories were collected into the fix-up *I, Robot* in 1950, which led to the continued publishing in fix-up format of even more of his shorts. In 1982, Doubleday published the collection *The Complete Robot*. In this book, the stories are presented in categories to form a larger narrative for Asimov's robot world. Compiled of 31 out of the 37 total robot stories written by Asimov, most had appeared earlier in periodicals, previous fix-ups and spanning five separate anthologies. ("The Complete Robot") This offers us a chance to see how textual editing affects the work through the eyes of several editors, who have been editing at various times in history based on their own personal preferences.

To be able to answer all the questions regarding the fix-up format we will, as mentioned in the introduction, use a book history approach for the thesis. This will allow us to look at the big picture of the "book." Book history allows us to weigh the physical appearance and changes made equally with the story being told. To support the method and theories, the secondary sources used will mostly be a collection of theory texts about book history, including specific texts about editing. Additionally, the secondary literature will also include books and articles about the science fiction genre, to be able to explain the background of publishing, and why the fix-up originated in this specific genre. Specific theory on science fiction will also supplement the lack of research and publication that has been done with regard to science fiction, viewed from the book history

perspective. Robert Darnton published his “communication circuit” in 1982. In his model the book moves between all the actors involved in the creation of the book. The model starts with the author and ends with the reader. “The reader, he argued, ‘completes the circle’ because the writer is also a reader.” (Howsam 8). Although the model has been critiqued for not being nuanced enough it shows the multitude of people a book passes as we work with it. We can use Darnton’s communication circuit to visualize the many parts that go into publishing one single text.

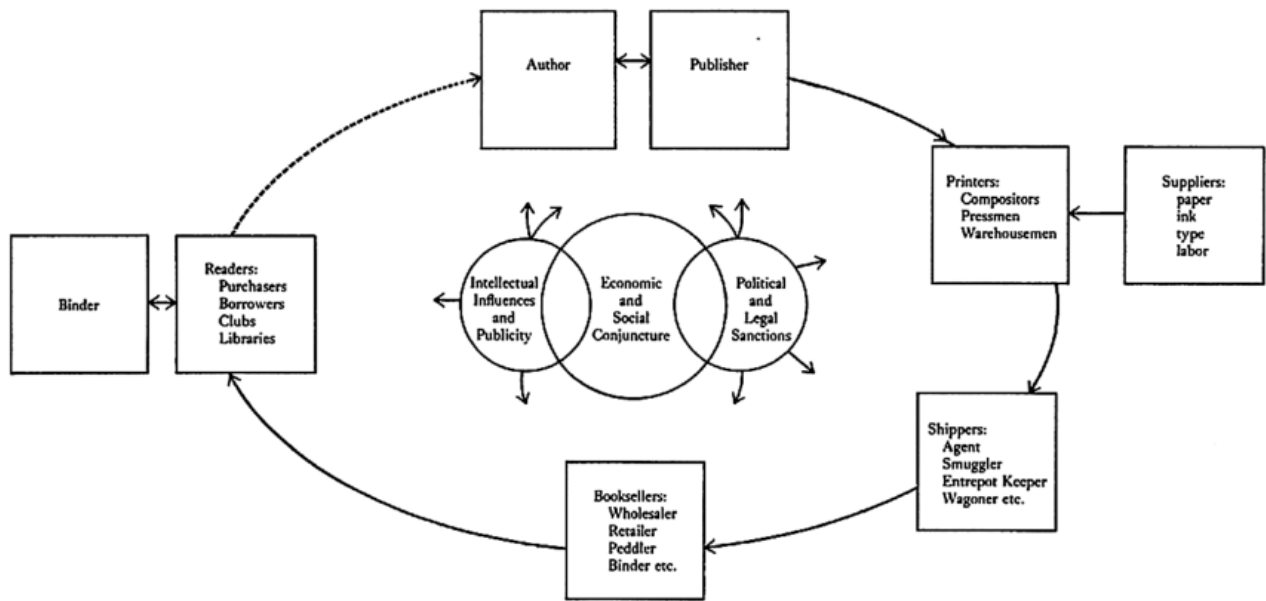


Figure 1: Shows Darnton’s Communication Circuit.

Note that the text will often move back and forth before reaching the reader. This includes but is not limited to market analysis which impacts not only who will sell the book, or if it is sellable at all, but also factors such as graphic design, down to small scale details such as typeset or colour on the back of the book. All of this will be worked on by the publishing houses while the editor and author are still working closely to complete a text so that it is ready for publication. This allows us to see the massive impact the readership has on the completion and publishing of works and the power held by publishers. Although one could argue that the circuit is dated as it was published in the 80s, and therefore does not properly include digital publishing, it still allows us an overview that we can use to guide us through publishing, from periodicals and into the digital age.

There are many texts which give us the opportunity to view textual editing within the science fiction genre. To allow for a cross-section which shows change and challenges the fix-up

definition this thesis will work with three pre-selected texts in magazine and novel format: Ray Bradbury's *Martian Chronicles*, Joe Haldeman's *The Forever War*, and Charles Stross' *Accelerando*. The three works allow us to approach the text historically from three different perspectives. *Martian Chronicles* is, perhaps, the most standard form of fix-up. This collection follows the definition of fix-up exactly and is therefore a good starting point for our research. Moving on to Haldeman's *The Forever War* we encounter a novel and magazine collection which has had its label as a fix-up debated by different experts within the field. Finally, we will tackle a novel which is written in the 21st century, *Accelerando*, to show that the fix-up still exists and keeps on having appeal for the market. Moving into modern times, we can also tackle challenges posed by the emergence of the online publishing industry. This is especially relevant to *Accelerando* as it has also been published freely on the internet with only some copyright protection. Looking at it from this view point we may also compare it with other freely published texts with little to no copyright insurance, such as Cory Doctorow's *Down and Out in the Magic Kingdom*.

The thesis will aim to determine how these stories' narratives have been changed through republication and format change. Using Haldeman as an example, he says the most recent publication of his novel is how he wished it would have been originally published. The story was initially written as his thesis in a writing program and was from there picked up for publication through *Analog Science Fiction* in the early 70s. Novel publishing occurred only a few years after the initial publication. However, we know from the 1997 publication of the novel, which features a foreword by the author, that Haldeman did not view the story as complete before this final publication. He mentioned that the initial novel, and previous publication in *Analog*, was edited also with respect to limited space in the periodical, which meant parts of the middle of the text had been removed to publish a shorter, simpler edition. One of the goals of this thesis will therefore be, through close reading and comparison of editions, to show how editors change the narrative and perception of the original stories through formatting, editing, and marketing. The background of *The Forever War* proves that this will, at least to some extent, be possible. Another aspect to consider when approaching this will be the invisible sources that one encounters. As mentioned, there are many parts of the communication circuit that make it difficult to accurately represent why certain choices have been made. The alteration of Haldeman's original text is an example of this. We can assume that the decision to shorten the text was made by the editor; however, we cannot

know how much opposition was voiced from the author's side. The information we seek remains hidden in the communication that occurred between the publisher and author in the 70s. To help reveal some of these hidden, or invisible, sources we may attempt to find written sources in publishers' archives, or any other place they may have been stored. The communication that has happened verbally is more difficult to source and may therefore be presented as assumptions, with the basis for this being proved by physical changes in the text.

Working with the central theories that book history offers us, we will look at how collecting texts into a single piece of writing changes meanings in the texts themselves. By choosing materials published and republished in different time periods, we will also discuss whether the context of time has influenced editors and authors throughout this process. For the literary analysis of whether there are any major differences between magazine editions and the fix-up edition, we will mainly look at the narrative. However, since we are working with theories from book history, another aspect of each edition may be examined: the perception of the reader. For this perspective, the thesis will discuss the material changes and effects of format change on the reader's overall experience. This aspect will be relevant throughout but will have the most impact on our looking at the third novel *Accelerando*, as it was published after the start of the digital age. Ultimately, the thesis will conclude how the curation and compilation of a fix-up reveals authorial intent.

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1. Understanding the authors' place in the print revolution

1.1. Formatting definitions and general historical background

Before moving into in-depth areas of textual scholarship, book history and literary analysis to find differences in plot and narrative it is helpful to define the different formats we will be working with. Primarily this will be the short story, the novel, novelettes and additionally the fix-up. While the novel and the short story work within the same terms when it comes to analysis of the text, there are some differences. The most obvious difference is the length of the work. The short story must differ in forms of magnitude. Due to its shorter length, the author must choose elements carefully, elaborating to counteract its limitations. (Abrams 295) Additionally, the story must reach completion within the span of the text. This is much easier to achieve in a longer text, such as the novel, which is at liberty to use more time to build up elements such as plot and characters. The significance of the distinction for the thesis is to show whether short stories can present the same narrative they first had when compiled into a fix-up. Especially since each individual short story must have originally had its own completion within the span of the shorter text, which must now be used as a continuation of a much longer narrative. In *The Martian Chronicles* we see short stories being assembled into fix ups. Haldeman and Stross differ as they instead compile longer novelettes that from the start have a much more obvious connection regarding the story. Although the materials differ, they are still ultimately compiled into the same format; the fix-up. We therefore define the fix-up as a collection of previously published texts, and new material, which have been edited to fit a longer textual format in order to cover all the editions and works we will be using. ("Fix-up.")

In addition to distinguishing between formats it is also important to include the general trend in market and the economical and historical contexts within the publishing industry, that has led to the changes we can see also within the science fiction genre. This is also important for an in-depth view of the evolution of the relationship between authors, publishers, and the readership. Having made distinctions between the formats we will be working with we can move on to the methods and theories that will be utilized to answer the overlying question of whether the material and textual changes, when altering format, change the underlying narrative of the story. At the end of the nineteenth century the main source of literature was the periodical. This included any magazines or newspaper publishing. Due to the rise of literacy throughout Europe and the west, as

a result of an increased access to education and the development of projects such as public libraries, the periodicals were going through a dramatic change at the turn of the century. As literacy rates increased so did the number of readers. This allowed publishers the unique opportunity to expand periodicals from a general overview and move them into more pointed and focused genres, to target groups within the newly emergent mass readership. (Robinson 120) For the science fiction genre this meant the creation of pure genre magazines like *Amazing Stories*. It was through this trend that dedicated science fiction magazines found their footing within the market.

Following World War II, there was a change in the popularity of format with the emergence of cheap paperback novels. Towards the middle of the twentieth century, there was a clear dwindling of most periodical works' circulation. This included specialized magazines, such as those favored by SF authors and publishers. As the publishing industry moved into the trend of paperback, the authors followed. Short fiction author A. E. Van Vogt led the way for the reworking of the science fiction genre, as he started to compile the stories he had previously published in magazines, into longer texts formatted specifically for the novel. (Liptak, "A.E. Van Vogt and the Fix-up Novel.") He named the completed work a "fix-up." Other science fiction authors followed this trend, like Ray Bradbury, who at this point used periodical publication as his main form of publishing. As the industry moved into paperbacks that were as affordable for the reader as pulp magazines, there was a noticeable downfall in the number of publications. This provoked the negative sides of continuing to publish via magazines, like not being able to compete with the paydays that the new novels gave. One of the large publishing houses that focused on pulps and specialized magazines, Street & Smith, was forced to stop the publication of all their magazines entering the 1950s, with the sole exception of *Thrilling Wonder Stories*. Below we can see the trend of two of the popular science fiction magazines pre-1950: *Thrilling Wonder Stories* and *Planet Stories*. Both saw a decrease in sales despite retaining quarterly publication, or even increasing to bimonthly in the case of *Planet Stories*. Both magazines were published at full force until 1953 where a clear change is visible in both magazines leading up to their final publications in 1955. ("Thrilling Wonder Stories.")

	Spring				Summer			Fall			Winter	
	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
1946	28/1			28/2			28/3			29/1		29/2
1947		29/3		30/1		30/2		30/3		31/1		31/2
1948		31/3		32/1		32/2		32/3		33/1		33/2
1949		33/3		34/1		34/2		34/3		35/1		35/2
1950		35/3		36/1		36/2		36/3		37/1		37/2
1951		37/3		38/1		38/2		38/3		39/1		39/2
1952		39/3		40/1		40/2		40/3		41/1		41/2
1953		41/3		42/1		42/2		42/3			43/1	
1954	43/2			43/3			44/1			44/2		
1955	44/3											

Figure 1: Thrilling Wonder Stories publication plan 1946-1955.

	Spring				Summer			Fall			Winter	
	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
1939												1/1
1940			1/2			1/3		1/4				2/1
1941			1/6			1/7		1/8				1/9
1942			1/10			1/11		1/12				2/1
1943			2/2		2/3			2/4				2/5
1944			2/6			2/7		2/8				2/9
1945			2/10			2/11		2/12				3/1
1946			3/2			3/3		3/4				3/5
1947			3/6			3/7		3/8				3/9
1948			3/10			3/11		3/12				4/1
1949			4/2			4/3		4/4				4/5
1950			4/6			4/7		4/8			4/9	
1951	4/10				4/11	4/12	5/1	5/2			5/3	
1952	5/4		5/5		5/6		5/7	5/8			5/9	
1953	5/10		5/11		5/12		6/1	6/2		6/3		
1954	6/4		6/5		6/6		6/7	6/8			6/9	
1955			6/10			6/11						

Figure 2: Planet Stories publication 1939-1955.

Following this clear change in the market: readers, authors and publishers moved on to cost-effective paperbacks, which also helped further the growth of popular genres such as detective fiction, romance, and science fiction. (Robinson 124) Additionally, factors like increased investment into other media such as radio, television and films helped promote the popular genres to an even broader group of consumers.

Following the paperback revolution the publishing industry stabilized for about another half century before reaching the digital revolution that we are still navigating today. It is worth noting that the digitizing of books has been happening for a lot longer than the popularity of e-books suggests. While e-books did not find their footing in the capital market before well into the

2000s there has still been a long history of digitization of both books and periodicals on to microfilm. With the emergence of the internet in conjunction with the evolution of technology we can also see digital libraries pop up from around the 1990s starting with Project Gutenberg. The steady advances within the field have helped with access and therefore amassed a reader group, much like education and literacy did during the end of the 19th century. However, much like with the previous history of both periodicals and paperbacks, the digital reader did not form a mass readership until the e-book industry was able to navigate pricing in a way which made e-reading a real contender with reading a physical book. As e-books turned up at the start of the 2000s, within publishing circuits, many people thought that this would be a revolution of sorts. However, e-books did not break the market as expected. In fact, popularity only rocketed within certain types of genre fiction, science fiction being one of them. (Robinson 132) A big reason for this was the format used to release the e-books, often PDF files which were sub-optimal for users. The rest of the literary genres and publishing sector were not able to properly enter the market before the launch of lightweight, affordable products like Amazon's Kindle. After the development in technology made e-books a more economically justifiable option, publishers and authors quickly jumped aboard the new digital trend. By 2010 large sales companies, like Amazon, could report that e-book sales had surpassed the sales of hardcover books, and was moving into place to take over other formatting types as well.

Along with the footing of digital books we also encounter several different prognoses on what would happen to print culture in the future. Some were sure that the emergence of digital print would mean the death of the book. In some ways this was a very logical theory as technological evolution has proved that increased access and decreased costs has led to mass readership also on the digital arenas. We cannot focus only on completed works published through editors and publishing houses, but we must also factor in an author's ability to self-publish in a way we have never encountered before. This includes all parts of publishing: writing, editing and distribution. However, the individuality of the reader also comes into play. It is a fact that some readers firmly hold on to the physical copies of print as a preferred way of reading. As long as the market offers physical books there will therefore always be a group of readers who opt for physical rather than digital books where they are in circulation. This is true both for genre fiction as well as academic scholarship. Robinson also points out that facing this drastic change in print we can see many of the same reactions that we saw when printing was initially mechanized, that being a

newfound appreciation for the arts that go into physical books and their production. (112) This reaction secures the physical book as a part of our society despite the relationship with the material text and readers being in a constant state of change.

1.2. Changes in marketing and publishing in correlation with the science fiction genre

Changes in formatting are normal in all realms of the publishing industry. Changes are done in correlation with the market and economic factors. The fact is that the editor and publisher, while working for the author, also work for a profit. This means that if the demand changes the supply must change accordingly. In the science fiction genre this change has been well documented throughout the twentieth century, and we can track it easily. Of special prevalence is the change of the format from consisting mainly of magazine publication moving to the normalization of novel publication from the 1960s and 70s. From this we can also see the increase in the publication of fix-ups as many of the stories that had been published in magazines had been broken up to fit the magazine market, as opposed to the format being the original choice of the author. This meant that in several cases, as we know now from statements made after the fact, and in commentary to the novel publications, serialization had not been the author's original intent. With the emergence of the novel editions the genre grew larger. This is most often the case with the change in format to suit a larger market. When the texts became available to buy in standard bookshops it is clear that the average consumer, who would not necessarily seek out alternate genres in other formats, but may be interested in expanding their literary horizon, may pick up a science fiction text when presented in a more conform format to what the consumer is used to. Thus, we can see that the group who consumed the genre expanded, and from this we may also witness the desire to change the texts in order to fit the format, and please the new market. The expanse of the consumer group is also interesting to put in the perspective of not only direct change to the narrative/storyline of the texts we are working with, but also in the more general thematic changes we can see in the genre throughout the past century. It becomes important for the thesis to make distinctions of the generalized “eras” of science fiction writing in addition to the general literary marketing trends that were previously discussed.

Starting with the magazine era we distinguish a clear sense of who controlled the evolution of the genre. The first magazine to publish only science fiction related fiction was *Amazing Stories*, which was founded and edited by Hugo Gernsback in 1926. It is through Gernsback we also

encounter the first attempt to distinguish the genre as something of its own. By 1929, Gernsback, had begun to refer to it as “science fiction” a term which stuck. (Attebery 33) What stands out about this background is that a single editor defined and took control of the evolution of a genre throughout most of the late 20s and 30s. This meant that most of the science fiction stories that can be found from this time follow the specific framework that *Amazing* and later *Wonder Stories* (also edited by Gernsback) wanted from their writers. This especially included emphasis on scientific teaching. This strong focus on science often meant that other parts of the writing would be neglected by the readers and editors. As we know, readers are not to be individualized as a singular group, so in the 30s there was a clear shift when John W. Campbell took over as the main editor of *Astounding* in 1937. (37) This marks a revolutionary shift in the magazine era, into the Golden era, as Campbell changed the formatting of his magazine to include letters from readers. This gapped the bridge between editor, author, and reader, allowing the reader to be an active part of the discussion surrounding the future growth of the genre. *Astounding* became the most popular and successful science fiction magazine of the 40s publishing classics like Asimov’s *Foundation Stories* and Frank Herbert’s *Dune*. Despite the shift, Campbell resembled Gernsback in the way that he too was fixated on specific structure in order to accept stories for *Astounding*. This resulted in yet another change in the magazine industry. From the 50s we see the clear emergence of smaller magazines publishing writers who focused more on style and narrative techniques. This would exclude these writers from acceptance from editors like Gernsback and Campbell, as they had their own standards. However, these new magazines would prove to have the most significant stories within their portfolio throughout the decade, including, but not limited to, *A Canticle for Leibowitz*, *Flowers for Algernon* and *Fahrenheit 451*. (41) The most significant of these magazines is *Galaxy Science Fiction* published under the supervision of Horace L. Gold. Gold, unlike his predecessors, wished to make science fiction a common genre, aiming to tap into the missed potential of keeping science fiction out of the traditional literary venues.

Two other factors would ultimately help Gold tap into this market. The first of these changes was reviewers who now openly supported works that fell within the science fiction genre. One example of this is the support of *Brave New World* by Aldous Huxley, which when printed in magazines received backlash from readers who felt it was not scientific enough, or followed the genre structure they were used to, but which at this point in time was singled out as an example of why the science fiction genre should be allowed firmer footing within traditional literary circles.

(44) The second change was materialistic. Following the Second World War due to paper shortage and dwindling circulations, many magazines changed their appearances. The visual format went from the pulp magazine prints, which resembled comic books and moved towards smaller, slightly thicker editions which more resembled the paperback, that was rising in popularity. The pictures below illustrate the differences in the cover of magazines *Astounding* and *Analog* with a difference in time of around thirty years. The change in appearance inadvertently made the periodicals stand out as more grown up, and therefore made it easier for them to naturally access readership that had previously steered away from the childish designs of pulp science fiction magazines. Additionally, the issue from 1939 is in the standard pulp format of 18 cm (about 7 in) by 25 cm (about 10 in), while the edition from 1972 is presented in digest size at 14 cm (about 5.5 in) by 21 cm (about 8.25 in). An effect this slightly decreased size had was easing the shift away from periodicals and into the paperback novel.



Figure 3: Shows a comparison of front-page illustration of *Astounding* and *Analog* from the 30s and 70s

A few book printers had already sought out the publishing of science fiction novels during

the 1950s, but the real trend of using the paperback format did not happen before the 60s and 70s. This meant the new format also brought the genre into a new stylistic trend, moving away from the golden age and into the new wave. A clear change the new wave brought was a new type of author. At this point society again faced another leap in education, this time at the university level. This meant that the writers now emerging were educated, not only within the science and technologies, but also many students with humanities backgrounds appeared within the group of authors. Editors were at this point still truly relevant for the genre. One example of this is Ben Bova, who used his role as editor of *Analog* to push Joe Haldeman to start publishing. In his text on the new wave era Damien Broderick warns against viewing the trends as a linear trajectory. He points out that every part of the communication circuit is always one step behind, because as trends become visible on the capitalist market, and to readers, the literature in question has already been in the making for a long time. Instead, Broderick defines the greatest change during the 60s, 70s and 80s through simplified analysis of literary theory. Being that there are three stages in every encounter with a text: “reading, interpretation and criticism.” (Broderick, 62) He argues that the science fiction predating the 1960s was dependent on the readers, that of the 60s and 70s being linked more to interpretation of society, while post 70s writing was deeply critical. For the thesis this is interesting as several of the republished works, or works of transmissiion, are edited, and worked on during these significant changes in how the science fiction genre is treated by its own peers, and later historians.

Within the cross-over between the magazines and books we find many different forms of publishing. One format which should not be omitted when discussing the transference from magazine into the novel as the most important publishing format, is the history of the anthologies. Anthologies were one of the catalysts which properly introduced the science fiction genre into more traditional arenas of literature, such as bookshops and libraries. Anthony Boucher estimated that “between 1949 and 1952, some 42 per cent of sf titles published were anthologies or story collections, compared to about 5 per cent in the novel-dominated mystery field.” (Wolfe 102) Anthologists also provided stories, which had been significant in the pulp magazine era, to avid science fiction readers who had been too young to experience the magazine versions of the same texts. As anthologies garnered popularity another path also emerged, the publishing of previously unpublished texts. These anthologies consisted of texts which had previously been rejected due to the rigid rules of the magazine editors who had shaped the science fiction genre. Not only did this

supply the consumers of sf, but it also gave authors an alternative to magazine publishing. The main bonus being instant access to book publication and much better pay than the magazines could offer. (Wolfe 104)

With the ultimate move into the book industry the genre needed a third kind of editor, in addition to the magazine editors and the anthologists. Commercial publishers decided it was time to integrate the genre into their programmes and therefore hired editors whose tasks were to focus solely on science fiction. In the 1950s this was mainly done by two commercial publishers, Fell and Doubleday. While Fell focused on anthologies, Doubleday aimed to create something new using the writers who were already on the rise within the magazine markets. Walter Bradbury, working as Doubleday's sf editor, made an impact already during the start of his career as he helped both Isaac Asimov and Ray Bradbury collect material and publish novels like *Pebble in the Sky*, *The Martian Chronicles*, and *The Illustrated Man*. (Wolfe 105) Bradbury's success as an editor made Doubleday the main commercial publisher of hardbound sf, rivalled only by Ballantine books, which from 1952 had started working the same angle on sf publication, only in cheaper, paperback formatting. Another trend that becomes clear as we move away from the magazine era, is the prominence of the editor fading. This is not to say that the editor is no longer integral for the evolution of the genre, but the market changes so that the editor, or magazine titles like *Astounding* and *Amazing*, are no longer the main marketing points. Instead, we see a clear commercial use of the names of some of the biggest authors within the genre. It is not a coincidence that the magazine publications which were now entering the market were instead called *Isaac Asimov's Science Fiction Magazine*. Also, authors' names became important to navigate and locate their works in the traditional arenas where they were now being marketed, such as the bookshops and libraries. As mentioned, despite this change in marketing the importance of the editors within the genre persisted although perhaps in a less rigid form than was seen at the start of the genre. It is important to remember that this genre has relied heavily on its editors and their choices for it to mature and grow into what we now view as science fiction.

Moving on to contemporary times, science fiction has changed even more drastically than has been observed up until this point. The readership is the first massive change during this modern era. While the readership of science fiction had mainly consisted of pre-adolescent male up until this point, this now changes to involve a reader base which is much more inclusive. Much of this also involves the development of science fiction into other forms of media. The 80s marked the

growth of massive commercialization of series and movies like Star Trek and Star Wars. This meant that written science fiction gradually lost its place as the main form of output from the genre. Another important change was that many of the names and faces who had shaped the genre were no longer active, some having died. John Clute describes the evolution as “Its (science fiction’s) past was dead documents, dead magazines, dead authors, dead memories: living words.” (Clute, 65) With this change in outlook, coupled with evolution in communication, information and technology, science fiction found itself in a position it had never been before, it had been, as Clute describes it, “blindsided by the future.” (Ibid.) This happened especially with the emergence of the internet. To save the genre writers and editors now had to find their place in a society which had in many ways outdated their previous themes and motives. They now had to be even more creative to keep the genre relevant. This also meant conforming to new types of publishing which incorporated the evolution of technology. This meant, after some time, leaning into digital publishing, which caught on within genre fiction before more popular fiction followed. While we can look at changes in physical and material formatting with regard to specifically the science fiction genre, we must accept that this is a change also on a much larger scale. This has a lot to do with the increased information exchange through bigger networks of communication. What is of special interest to the thesis is the fact that online publishing allows for increased access to works and it is up to the author whether this access is hidden behind a pay wall or bound by copyright. We can investigate this choice further by delving into the debate of authorial intention.

1.3 Authorial final intention

In his 1992 book *A Critique on Modern Textual Criticism* Jerome McGann goes even further in depth into the many ways textual scholarship has viewed authorial intention. He starts by quoting W. W. Greg on his stance of the “correct” text being “the earliest ... since this will not only come nearest to the author’s original in accidentals, but also most faithfully present the correct readings where substantive variants are in question.” (McGann 37) The question of intention is further discussed in the book as McGann brings in the theories of Gaskell-Thorpe, being the first edition as the earliest text, versus Bowers position that the original manuscript works as the earliest text. He reverts back to Greg’s continuing arguments that it does not matter so much which you choose as the author’s intentions never find a conclusive place in any published texts. This is a fact that editors must be aware of when editing previously published pieces, especially posthumously.

Despite this, the choice of copy-text when dealing with republishing often falls on the first edition, as this edition is the first which was made ready for the readers eyes and must therefore not only be the most correct, but also the most complete with regard to intention. A lot of this roots in ideals which more recent textual criticism and textual scholarship aims to move away from, like the ideology of authorial intention and the cult of the first edition. Additionally, the ideal of a “final” text, which has been edited is in direct opposition with the ideal of an autonomous author. We know from previous discussion regarding the communication circuit that no text is fully autonomous, nor can it be the most final or correct version. One of David Greetham’s most important points in the discussion of the production of editions is that each separate edition holds value no matter how closely said edition resembles any preceding or subsequent publications. He problematizes the editing of texts by editors, especially when it comes to the collection of texts or reversions towards the most “authentic” copies. (27) In all the texts that will be used for this thesis the original fix-ups have been published while the authors were still alive. However, we may face future editions of the same novels in which editing is done posthumously, in these cases we can argue that any editions lack this authorial final intention that Greetham, as an editor, has aimed to preserve in his own editing work. He points out that lacking any possibility of the original intention of the author, editors must construct intention from copies which will always have been corrupted by the interference of time, and the community.

Related to the problematization of the interference of time Howard Hill makes a relevant comment on the obscurity of the bibliography of books. While several textual scholars argue that the focus on solely bibliography cannot encompass the change of a text within the event of transmission it is still important to highlight the problems that may arise from an inclusion of the bibliography as an essential part of the book history. Hill points out that dates are conjectural since they are decided by either the publisher or subsequent bibliographer. An example is used in his essay “Why Bibliography Matters” where a collection of texts are dated to when the collection was compiled, rather than when the separate texts were written. (12) We must therefore allow ourselves to read any edition as a separate part of an ultimately larger collection of all published editions. Choosing to view all the possible versions of any text would be too encompassing for a single thesis. Therefore, we are forced to use a select sample of the texts. In this case the thesis will focus mainly on first editions of the fix-ups, the original magazine publications and modern editions which have been labelled by the author as “complete.” The reasoning behind the use of

these editions will be to see the influence of original editors and time in order to detect possible changes in the stories as a whole.

One way in which we have aimed to keep the thesis' primary sources as neutral as possible is by sourcing original copies of short story publications. This has been done by locating as many editions as possible in their original format. Utilizing the Special Collections Archives (SCA) at Liverpool University, the magazine versions of several of the parts that were ultimately compiled into both *The Martian Chronicles* and *The Forever War* have been able to be sourced in their original editions. This allows us to experience the material and textual choices made in the context of original publication and editing. Still, we must face the difficulties of reading the sources in the context of their own time, as the reader (me), is unable to completely rid themselves of the influence of their own contemporary society. Adding on to this we must also comment on the fact that the reader may have experienced the fix-ups first, and therefore may be influenced to think that they are therefore the most correct versions in context of individual experience. Several textual scholars' comment on the fact that readers most correct edition may not be the first edition, but the edition which they themselves first read. This is important to regard as a potential factor also when comparing the evolution of a work through several editions. However, it may not pose a significant issue when aiming to discover the possible alterations in narrative, as this is a focused task which does not allow for much individual opinion on which version would stand out as the "best." Being careful to be aware of these limitations we move on to viewing the texts to determine how the authorship, and intent, has changed through the evolution of the fix-up.

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2. *The Martian Chronicles*

“The thing that makes me happy is that I know that on Mars, two hundred years from now, my books are going to be read. They’ll be up on dead Mars with no atmosphere. And late at night, with a flashlight, some little boy is going to peek under the covers and read *The Martian Chronicles on Mars*.” (Bradbury, "On Writing")

2.1. Historical context

Since we are investigating the purposeful change of narrative between publications, it becomes important to include the historical relevance tied to the intention behind any such changes. If any clear authorial or editorial influence arises on the background of these contemporary issues, it will be crucial to have addressed them so that we can justify any conclusion of intention. Historical background will therefore be given in this part to clear up any such influences. Firstly, we will illustrate the upbringing and background of the author, this is done so we can relate the narrative to the author, investigating to see if we find any link between the author and his text. This is of importance when it comes to any personal motivations the author may have had when it comes to the inclusion or omission of texts from the curation of texts for the novel. Secondly, we will touch on any major points of historical and political conflict in production, both in the original magazine versions and the novel. This will be done to highlight the possible perspectives of the author on political issues, and to see to what degree the editorial intention affects the process.

Ray Bradbury was born in 1920, in Illinois, to an American father and Swedish mother. He lived in Illinois until his early teens, when his family moved to Los Angeles due to troubles related to employment. Despite the move the imagery of Illinois, and Midwest small-town living, is clear throughout his authorship. Examples are many in his stories, like the small town encountered in the short “The Third Expedition.” Bradbury fell into the science fiction genre at the start of his career and as a direct consequence of his move to Los Angeles. Initially belonging primarily to the fandom, the people he met in LA encouraged him to contribute to the genre as a writer. A story in fanzine *Futura Fantasia* in 1939 marked the start of his career as a sf author, at the age of 19. Around this time World War II broke out in Europe, which encouraged youth in the United States to enlist in the army. Due to poor eyesight this was never an option for Bradbury. With no other

choice he continued to work on his craft. A mere two years later Bradbury made his first sale, this time to *Super Science Stories*. His role as a paid author cemented his place in the science fiction rolodex, and he was able to expand his social circle to include several professional sf authors who would coach him through the start phase of his authorship, allowing him to within the span of a few years find his own style. By the middle of the world war Bradbury was easily recognizable through the nostalgia for childhood, social criticism and awareness of technological advance that was prominent in almost all his pieces. It is important to note that Bradbury was, and remains, one of the authors who kept his writing as much within realms of traditional literature and fantasy, as he did within the science fiction genre framework. In many cases it would be more fitting to label his writing as weird fiction, rather than science fiction. This meant he could also reach into markets outside of science fiction periodicals. Early on, when he published in non-sf periodicals, he would also use pseudonyms, perhaps to avoid the label of being a sf-author as sf was still reserved for a smaller group of readers at this point in time.

The collection of short stories from different pulp magazines into the longer work *The Martian Chronicles* became Bradbury's real breakthrough into the literary market. Considered by many to be his greatest work, his first novel entails the expeditions and emigration from Earth to Mars as the red planet is colonized. Stretching from the point of the earliest expedition in "Ylla," moving on to the building of colonies by settlers in stories like "The Settlers" and "The Locusts," before culminating with the effects of atomic destruction of the Earth in "A Million Year Picnic." The short stories used for the fix-up are published between 1946 and 1952, with the novel gaining its "original" publishing year as 1950. Additionally, the book broke through in the British market some years later under the title *Silver Locusts*, with a few changes in the list of contents. Leading up to contemporary times the novel has been republished many times and has been translated into a variety of languages for international markets. Having made his reputation through the publication of *The Martian Chronicles*, Bradbury had, perhaps the biggest, breakthrough into the more traditional markets of all the genre sf writers to emerge from this time. This speaks to Bradbury's talent for making even weird fiction, and genre sf, relatable for a large group of potential readers. Much of this comes through in criticism of his contemporary society, which still remains relevant for many readers today.

In discussing the additions to the work in order to create a unified novel with a coherent storyline, it also becomes interesting to look at subsequent publications of the novel format. For

clarification, any reference to the modern edition of the fix-up will be to the 2008 Harper Collins edition. This edition is used to underline the question of availability of texts, in this case reflected through this version being the most readily available through local bookshops.¹ While this thesis focuses on the novel edition from 2008 and original magazine publications, it is worth looking at new editions and the additions or removals made. As the publications date so far back, we are forced to speculate on whether the changes have been the author's decision or the publishers. Important to note is that subsequent publications of *The Martian Chronicles*, following the first edition, have been in the same format, the novel, despite the content being altered ever so slightly. Starting with Bradbury makes sense for the angling of the thesis as *The Martian Chronicles* is the text which spans the largest amount of time, regarding publication, out of the three fix-ups we will be discussing. Bradbury therefore allows us to view the genre's trends and make remarks on how the market developed throughout time. This allows us to make the point that the market reflects the want for republications of the novel format, although the magazine formats may be reserved for those with special interest in the genre. This can be said for the original publications as well. Looking back on commentary of general day to day themes in the texts we can also question whether magazine editions of the SF genre have always catered to a specific market, and this may be why Bradbury saw the need to broaden his horizon through publication in more commonplace magazines.

Publishing in magazines like *Maclean's*, a more general magazine which included tips for the house and short fictional prose to serve as interluding entertainment, we find underlying themes and motifs which we might not automatically assume to find in the SF genre. This followed Bradbury through his career as he alluded to relatable aspects of life in his extensive collection of shorts and novels. An example is the clear depiction of marital issues in certain instalments of *The Martian Chronicles*. These themes were kept from the magazine shorts and transferred into the novel's longer narrative. An example is the criticism of banal coexistence we see in the husband-and-wife relationship in "Ylla", where we see the clear depiction of the male and the female in traditional gender roles.

¹ We can problematize the use of local bookshops as we may see differences in availability in bookshops based on the geographical location of the user. The availability in this case can therefore be specified to be of the Norwegian market in 2023.

Quietly she wishes he might one day again spend as much time holding and touching her like a little harp as he did his incredible books. But no... Marriage made people old and familiar, while still young. (Bradbury, 2008, 5)

The strict stereotypes allow the reader to see the stories are written in the first half of the twentieth century. We may note that many of the references to daily life are still relevant today. For the history perspective of this it may be interesting to consider whether or not the inclusion of the motifs was Bradbury's own idea or if he included the motifs to fit in with the literary trends of the time. Especially since he sent several of his texts to magazines which were not purely SF centered.

While in the start phases of his authorship, Bradbury would send submissions to many magazines, not limited to those within the science fiction genre. An example of one of these is, as mentioned, *Macleans*, which served more as a daily magazine. We cannot be sure that aspects of daily life were not included so that Bradbury could increase his chance of being published in any magazine he may have submitted to. One of the underlying problems of investigating the intention arises in the light of this potential "marketing scheme" as there are no records of submissions which show when authors submit short stories for publishing, or how many submissions have been made of the same text before it was accepted. The intention of the author must therefore be connected to the final choices made in the collecting for the fix-up, as we know this ordering was intentional, be it by the author or editor.

2.2. Comparing formats

There are too many parts in the novel to do a close reading in order to distinguish between differences and highlight a clear change in every part of the larger text. Instead, this chapter chooses to focus on the narrative of a few separate parts, some written for magazine publication, as well as some written specifically for *The Martian Chronicles*. The parts written first for magazine publication will be read closely focusing on any clear changes made to the texts to fit into the larger story built throughout the novel. The parts written specifically for the novel publication by Bradbury will be used to show how he builds continuity throughout the work and how the filler parts tie the previously published pieces together into a singular work. For the previously written pieces we will focus on "The Third Expedition," "-And the Moon be Still as

Bright,” as well as commenting on character changes in “The Off Season.” Referring to the index list (see. Figure 1) the previously unpublished pieces will all be addressed. This is due to their much shorter length and in order to get a more thorough overview of the true effect they have in building a picture of the Martian life, that Bradbury wishes to make realistic through the compilation of the novel.

Focusing on the index of the works has been important to figure out how the fix-ups have been intentionally ordered. Using the 2008 edition of *The Martian Chronicles*, published by Harper Collins, we can see how the composition of the storyline has changed. Here we encounter some missing stories like “Usher II” and “The Wilderness.” Additionally, we know from publication history that some of the parts have been removed for certain editions, or even worked into other Bradbury collections, like *The Illustrated Man*. For convenience, the separate parts have been listed as they are in the most recent publication. However, they are also presented with dates and places of original publication.

Title (<i>TMC</i>)	Title (Original)	Publication date	Bibliographical chronology
January 1999 Rocket Summer		1950, <i>The Martian Chronicles</i>	13 th
February 1999 Ylla	I’ll Not Ask For Wine	Jan. 1950, <i>Maclean’s</i>	10 th
August 1999 The Summer Night	The Spring Night	Winter 1949, <i>The Arkham Sampler</i>	9 th
August 1999 The Earth Men	The Earth Men	Aug. 1948, <i>Thrilling Wonder Stories</i>	3 rd
March 2000 The Taxpayer		1950, <i>The Martian Chronicles</i>	14 th
April 2000 The Third Expedition	Mars is Heaven!	Fall 1948, <i>Planet Stories</i>	5 th
June 2001 –And the Moon be Still as Bright	–And the Moon be Still as Bright	June 1948, <i>Thrilling Wonder Stories</i>	2 nd
August 2001 The Settlers		1950, <i>The Martian Chronicles</i>	15 th
December 2001 The Green Morning		1950, <i>The Martian Chronicles</i>	16 th

February 2002 The Locusts		1950, <i>The Martian Chronicles</i>	17 th
August 2002 Night Meeting		1950, <i>The Martian Chronicles</i>	18 th
October 2002 The Shore		1950, <i>The Martian Chronicles</i>	19 th
November 2002 The Fire Balloons	...In This Sign	Apr. 1951, <i>Imagination</i>	28 th
February 2003 Interim		1950, <i>The Martian Chronicles</i>	20 th
April 2003 The Musicians		1950, <i>The Martian Chronicles</i>	21 st
May 2003 The Wilderness	The Wilderness	Nov. 1952, <i>The Magazine of Fantasy and Science Fiction</i>	29 th
June 2003 Way Up in the Middle of the Air		1950, <i>The Martian Chronicles</i>	22 nd
2004-05 The Naming of Names		1950, <i>The Martian Chronicles</i>	23 rd
April 2005 Usher II	Carnival of Madness	Apr. 1950, <i>Thrilling Wonder Stories</i>	11 th
August 2005 The Old Ones		1950, <i>The Martian Chronicles</i>	24 th
September 2005 The Martian	The Martian	Nov. 1949, <i>Super Science Stories</i>	8 th
November 2005 The Luggage Store		1950, <i>The Martian Chronicles</i>	25 th
November 2005 The Off Season	The Off Season	Dec. 1948, <i>Thrilling Wonder Stories</i>	6 th
November 2005 The Watchers		1950, <i>The Martian Chronicles</i>	27 th
December 2005 The Silent Towns	The Silent Towns	Mar. 1949, <i>Charm</i>	7 th
April 2026 The Long Years	The Long Years	Sep. 1948, <i>Maclean's</i>	4 th
August 2026 There Will Come Soft Rains	There Will Come Soft Rains	May. 1950, <i>Collier's</i>	12 th
October 2026 The Million-Year Picnic	The Million-Year Picnic	Summer 1946, <i>Planet Stories</i>	1 st

Figure 1: Shows a comparison of new chapters and previously published texts, and the bibliographical chronology versus index chronology.

The issues pointed out in chapter 1, regarding bibliography, become relevant when viewing this table. The ordering of a collection of stories, that have been compiled into a single narrative, will not necessarily follow the chronology of publication if this does not serve a continuing storyline throughout. From the table it is obvious that not only does the fix-up have a much more varied bibliography than what we can read from the publication description of the Harper Collins editions:

First published in Great Britain by Rupert Hart-Davis Ltd 1951 under the title *The Silver Locusts* and by Panther Books 1977 publication also entitled *The Silver Locusts* and by Flamingo 1995, and by Voyager 2001. (Harper Collins)

But it also differs regarding the chronology of the texts in the case of how they have been compiled. For reference the far right of the table illustrates which order the story would have been in, had it been chronologically ordered based on original publishing dates. Moving to the literary analysis of the narrative, it is interesting to view the effect of rearranging the story has on the narrative and storyline. We can note that it is this rearrangement which separates the fix-up from the anthology to create something new.

Touching on the dating of the short stories in correlation with publication, we see a significant change with the publication of *The Martian Chronicles*. We can assume that due to the date of the stories in the fix-up, this is how Bradbury envisioned the plot regarding chronology. A good example of this change is seen in the order of the rockets that land on Mars. In *The Martian Chronicles*, there is a clear chronology aiding a continuation of the narrative throughout the texts. In the novel edition of the text, the characters of each segment of the story refer to previous expeditions following the first landing on the planet. However, viewing the magazine equivalents of each story we can see that no such references are made. Looking first at a comparison of “The Earth Men” we find a remarkably similar passage at the start of the short story.

We are from Earth. I’m Captain Williams. We’ve landed on Mars within the hour. Here we are the Second Expedition! There was a First Expedition, but we don’t know what happened to it. (2008, 27-28.)

We are from Earth. I'm Captain Williams. We've landed on Mars within the hour. Here we are, the first men to reach Mars in a rocket. (1948, 70)

Here Bradbury has changed the passage to reference the first expedition that takes place in "Ylla". In "And the Moon be Still as Bright" we see a similar change of a passage.

It would happen as soon as the numbness of being the "first" men to Mars wore off. None of them said anything, but many of them were hoping, perhaps, that the other Expeditions had failed, and that this, the Fourth, would be *the* one." (2008, 79-80.)

It would happen as soon as the numbness of being the first men to Mars wore off. (1948, 79)

We can see the largest change being in the addition of a sentence to reference previous expeditions to Mars, as is done in "The Earth Men". But even in the remaining sentence we see that a simple change in punctuation, with the inclusion of quotation marks, changes the meaning of the sentence completely. The word "first" in the magazine version being conclusive and specific, while the same word in the novel references uncertainty and the likely passing of the previous men that have landed on Mars.

We know that Bradbury had been involved in the editing of this work along with his editor Walter Bradbury², and as stated can therefore assume that the rearranging is intentional. In order to sell the novel, and gain complimentary reviews, it became important to organize it as logically as possible. We also know that Bradbury was an eager submitter to many magazines. This means the staggered publication, regarding final chronology, was likely not his own choice but a result of pieces being published as soon as a periodical would accept them. We must remember that we have no insight in how the author organized his writing and so the staggered publications in the periodical format may simply have been the result of Bradbury having ideas at various stages in

² For clarification there was no familiar relation between Walter and Ray Bradbury.

his authorship, which manifested into the short stories. We must also understand that not all of the stories were published in the same magazines, so even with the “correct” chronology with regard to the ultimate fix-up, it would have been hard for the readers to follow a story with a clear thread through sporadic publication in different periodicals. This does not take away from the authorial intention that we can assume was the reasoning behind the chronology of the fix-up, especially because the previously unpublished parts are written intentionally by the author to tie the narrative together. Thus, we can conclude that the formatting of the fix-up creates a much more intentional narrative than trying to make a longer storyline from periodical publications does.

Changes are also made to the narrative in other parts of the novel, through the alteration of characters. In the magazine edition of “The Off Season” the main characters are named “Sam and Anna Parkhill,” while the novel version introduces them as Sam and Elma. The female character name has been changed for reasons unknown to us. However, reading the novel version we automatically recognize Sam Parkhill from “-And the Moon be Still as Bright” which focuses on the fourth expedition. In the original version of “-And the Moon be Still as Bright” Parkhill’s character is instead referred to as “Whitie.” The change is made to prolong the narrative from the start of the fix-up and leading through the colonization and development of Mars. The narrative is not heavily edited as the plot of the story remains the same. However, we are able to form a different relation to the character and view his attitude as more negative as we have been supplied with a significantly more thorough background from the first mention of Parkhill in “-And the Moon be Still as Bright.” The first story paints Parkhill as an unsympathetic character who has come to Mars for opportunity and to be seen as a hero by the people on Earth. He arrives with the fourth expedition along with other characters like Captain Williams and Spender. While Spender opts for a more conscientious approach to landscape of Mars, Parkhill and a few others instead “pollute” the newfound land. A good pointer to Parkhill’s character can be found in his reaction to Spender’s killing of crew member from the expeditions.

The Captain saw the hills rise in the daylight. (...) ‘Damn him’ he said tiredly. ‘Why didn’t he come and talk to me?’

‘He should’ve talked to *me*,’ cried Parkhill, eyes blazing. ‘I’d have shot his bloody brains out, that’s what I would’ve done, by God! (2008, 100)

This is written in the same way in both the original and the modern version of “-And the Moon be Still as Bright.” The character is not changed in any way other than the name, but the effect on the continuation of a longer narrative is very noticeable for the reader

Through the compilation of the stories into one novel Bradbury utilizes the longer format to continue working on the character of Parkhill, instead of introducing a completely new character in “The Off Season”. This leaves the reader with a feeling of continuity not only through referencing back to the fourth expedition as the one which must ultimately be the first to succeed, but it also allows Bradbury to show how Mars has changed through the colonization. The allusion to the unavoidable colonization and “pollution” is already evident in the original magazine version of “-And the Moon be Still as Bright.”

“We won’t ruin Mars,’ said the captain. ‘It’s too big and too good.’”

‘You think not? We earth men have a talent for ruining big, beautiful things. The only reason we didn’t set up hot dog stands in the midst of the Temple Karnuk in Egypt is because it was out of the way and served no commercial purpose.’” (1948, 89)

This passage remains unchanged in *The Martian Chronicles*. It shows that Bradbury keeps a conformity within his texts regarding criticism, which in turn ties the stories together within his Martian universe. However, these changes create a definite link in the narrative on their own. The choice to change the character name becomes the determining factor in creating an elongated narrative. The “hero” Parkhill, one of the first men on Mars, has in the matter of a few years been reduced to a hot dog salesman who is trying to make a fortune off of the new settlers who arrive to the colonies. Both the character changes, as well as the changing of wording, like the inclusion of the number of expeditions creates a longer line of continuity throughout the texts. However, reading the changes separately does not change the narrative, plot, or format of the short stories themselves. It is still possible to enjoy the parts as you would were you reading a periodical. This is due to the editing that has gone into the initial texts to make them work as individual stories, despite them existing in the same universe. Moving to the parts that are new, specifically for the novel, we can continue to search for a notable change to narrative, which also affects the short stories.

Having addressed the narrative changes between the magazine and novel editions in the similarities, we can move on to the differences in content. This will be done by referencing specific parts added to create a consistent storyline. Several of the parts that appear in the novel have no previous history of publication. Referring to figure 1, we can see that a total of thirteen of the twenty-eight texts that have ever been included of any given edition of *The Martian Chronicles* has been written specially for the fix-up. Using the 2008 version of the novel it is important to note that despite accounting for half of the chapter titles in the index, the previously unpublished chapters only account for 52 out of the total 305 pages. Most of the texts span only two or three pages, apart from “Way Up in the Middle of the Air” which is much more equal to previously published works in length, at 21 pages. Knowing how the fix-up format is assembled, we can work from the assumption that all the newly added texts serve the purpose of tying the previously published texts together. The use of the word “published” instead of “written” is of importance to this part of the thesis, as we only know for certain that these texts have never been published pre-1950. We cannot be sure working only from the index that they were not already written and submitted for publication only to have been rejected.

The difference between writing a text and having it published is where the clearest difference of who is in power of the author and the editor lies. While an author can write any given text, an editor, in collaboration with a publishing house, must see potential in order to work for the text to reach the stage of publication and distribution. Because of the discrepancy of length between stories like “Rocket Summer,” whose purpose is to set the mood and scene for the introduction into the Martian universe, and “Way Up in the Middle of the Air” it becomes natural to investigate whether Bradbury had previously attempted to have the latter text published. “Way Up in the Middle of the Air” is a clearer social critique than many of the other stories that can be found in *The Martian Chronicles*. The historical perspective is key for the understanding of this text and for why it may have been difficult to have it published. Written in the 1940s, the short story entails the emigration of the black population of a small southern town to Mars. The main character is racist shop owner, Mr. Teece, who is trying to stop them from leaving as they walk towards the rocket launch site. The story is intrinsically political in that it comments on a truly relevant social issue, especially for the time it was written. This is with reference not only the day-to-day behavior of the white population towards the black, but also alluding to more extreme acts of racism, like lynchings. Mr. Teece’s employee Silly makes the remark as he leaves the shop for the last time, to

join the rest of the black population in their journey to Mars.

Mr. Teece, Mr. Teece, what *you* goin' to do nights from now on? What you goin' to *do* nights, Mr. Teece?" (194)

The political nature of the story is purposeful. This is known from interviews with Bradbury in which he admits using his writing to clear his head of topics which anger him. In an interview with Harvey Herman from 1962, Bradbury states that: "If something upsets me with the colored situation, I take the Negroes and I put them in rocket ships and send them off to Mars, in a short story, to rid myself of that tension." (Herman 11) This is exactly what Bradbury did in the short story. However, it did mean that although the manuscript was drafted in the late 40s it was not published before *The Martian Chronicles* used it in 1950. In fact, five major magazine publications rejected the story during these two years. Although the reasons for rejection are not possible to find at this time, it is fair to assume that the rejections came as a direct consequence of the story having too many political undertones about segregation, which was still a highly relevant topic in the states. The rejections show the power of the editor, while the willingness to resubmit shows the want of the author to have the piece published. Since Bradbury was not able to publish the piece by himself through the magazine format, we can therefore conclude that he was given, at least to a degree, more editorial freedom when it came to inclusion or omission of texts within the fix-up format.

The remaining texts which have not been pre-published are much more streamlined regarding their length and structure. Viewing the effect on narrative is less confusing after we have tackled the discrepancy of "Way Up in the Middle of the Air." These shorts are presented as vignettes which provide a smooth transition between the heavier parts of the novel. Some of them have a main character in focus like the longer parts. However, the stories which do not feature any specific character in focus lend the most to the narrative's development. Selecting a few of these stories we can see how Bradbury builds the timeline around the stories which he had already written. Starting with "Rocket Summer" Bradbury sets the mood for the novel, while introducing the rockets. In this short, the launching of a rocket is described through the effect it has on the cold Ohio climate. Where everything was previously covered in ice the inhabitants now experience "rocket summer," as a rocket is launched from the town. This shows the effect of rockets on the

Earth, but also introduces rockets as something exotic and new. Additionally, the short is set on Earth, unlike all the following stories that take place on Mars. It lends a hand to “Ylla,” allowing the reader to assume that this is the take-off of the rocket which lands on Mars in the following story. Through this Bradbury was able to move not only the storyline, but also the reader, from Earth and into Mars in a much smoother way than the abrupt start of “Ylla”. To see the continuity Bradbury creates we can look at excerpts from four more stories which follow the expeditions to reach Mars. In “The Settlers” and “The Locusts” the stories show the increase of immigrants to Mars, also referencing the gradual colonization through the change in landscape and buildings.

So it was not unusual that the first men were few. The number grew steadily in proportion to the census of Earth men already on Mars (119).

In six months a dozen small towns had been laid down upon the naked planet (...) In all some ninety thousand people came to Mars, and more, on Earth, were packing their grips ... (129)

Later in the fix-up the same reference is made across two stories when we reach the culmination of the Earth’s existence. First through a message received by the proprietor of a store in “The Luggage Store” and then through a message from Earth in “The Watchers”.

It was a very remote thing, when the luggage store proprietor heard the news on the night radio (...) There was going to be a war on Earth. (223)

They could read the great Morse-code flashes (...) AUSTRALIAN CONTINENT ATOMIZED IN PREMATURE EXPLOSION OF ATOMIC STOCKPILE. LOS ANGELES, LONDON BOMBED. WAR. COME HOME. COME HOME. COME HOME. (246)

All these shorts are tied to the longer chapters spaced in between and to one another. The effect of this is the creation of a clear longer line for the reader. It is fair to conclude from this that the fix-

up structure has created its own narrative which influences the reader when viewing all the texts as one larger work. However, as mentioned earlier in the text the narratives of each individual part do not change significantly when read as individual pieces.

2.3. Conclusion

From biographies written about him we know that Ray Bradbury was a storyteller. His idea of Mars and the universe his stories are set to are a clear consequence of his brilliant imagination. There is no doubt that the greater narrative is linked together within the span of this universe in a very intentional way. We also know that at least Walter Bradbury recognized the potential of his Martian stories and wished to collect them into one single text. The fact that Walter Bradbury could see this at all clearly points to the fact that Ray Bradbury intentionally kept writing the stories using the same themes and locations. However, what remains unclear is whether Walter or Ray first realized the potential for a curated collection, with specific additions to make the connection obvious also for the new readership of *The Martian Chronicles*. Looking at an authorship which spans as vastly as Ray Bradbury's the question of intention becomes increasingly difficult to answer. Publications are spread across different time periods, publishers, and editors within the publishing houses. Delving into questions of editions it becomes crucial to examine the intent behind the text. That is, after and even including the first edition, who had the most to say about inclusion and omission of the ultimately publicized work. With republication we are also faced with the difficulty of not knowing whether a text is worked on from the resubmission of the original text, that has been unedited by anyone but the author, or whether the work is a sum of all old versions, and therefore the editing of not only specific editors, but also the complete cultural and historical "baggage" the texts have been subjected to throughout the time from which it was first published. One thing that is certain is that it was Walter Bradbury's idea to use previously published pulp pieces to create *The Martian Chronicles* for Doubleday in the early 50s. Walter was certainly an asset, his career spanned decades and he eventually became a veteran fiction editor working on other classics like Peter Benchley's *Jaws*. ("...and then, and then, and them.. The making of a bestseller.") Clearly, he had a good eye for stories, as well as marketing, making him particularly good at his job. Ray Bradbury had himself admitted to being shocked that he had already authored a novel, when Walter pitched him the fix-up format. The compilation of the novel can therefore be accredited to the editor. Yet, on the background of choices like the inclusions of

“Way Up in the Middle of the Air” we see that Ray Bradbury still had a big say in the decisions when it came to which stories should have a place in the novel.

Having commented on both the author and the editor it becomes natural to move on to the last major group, who have the power to change the way we view the narrative, the reader, to determine the whole picture of who decides the final outcome of a work. Several scholars comment on what the “correct version” of a text really is. This leads us to the perspective of the reader. We mention in our second chapter that one interesting phenomenon is the idealization of the first edition. With fix-ups the first edition is difficult to distinguish as we must choose whether to view the text as parts, or as one whole work. Both would be simultaneously wrong and right, depending on who you are. As textual scholarship has evolved, Greetham points out that we have moved away from the urge to create a “clean text” and moved instead towards seeing each form as equally correct. This means that the reader is ultimately in charge of determining which version can be seen as the original. In turn his definition becomes solely individual and cannot be used as a definition for anyone other than that one person. The evolution into a postmodernist approach to textual criticism therefore makes definitions of texts increasingly difficult. Determining intent, while being especially important, is exceedingly difficult as much of the behind-the-scenes work, that is illustrated in the relationship between author and editor in Darnton’s communication circuit, is hidden from the public eye and kept solely between the author and the team involved in publishing and editing. We can understand that one goal they have in common is to please the reader, whether they are an individual or part of a mass readership, or market. The market’s evolution is therefore equally significant for editorial- and authorial intent.

The main motivation for the collection of the shorts into the novel format was for Walter Bradbury to tap into a rapidly growing market for novel genre fiction. Ray Bradbury may have had several other reasons as to why he chose to change the formatting of his work. The first was his dream of one day writing a novel. Walter Bradbury gave him this opportunity, and through using previously published works for over 80% of *The Martian Chronicles* this could be done quickly and with only a little extra work. We may also point to the dwindling sales of periodicals and better paydays from the book industry as a motivation. This may have been an increasingly pressing factor as Bradbury in interviews described his disinterest in magazines at a later age, despite being an avid magazine reader in his youth. In an interview with *Playboy*, he comments on his dislike of the evolution of magazines, with special focus on the advertisement culture that arose

as a consequence of the rising popularity of the paperback:

PLAYBOY: What about magazines? You have been an avid magazine reader since you were a kid. How would you rate the current crop?

BRADBURY: Magazines today are almost all stupid and moronic to start with. And it makes me furious that I can't find any articles to read anymore. I used to enjoy Forbes and Fortune, but now the pages are completely cluttered by ads." (Kelley 11)

This anti commercialism is also visible in other interviews where Bradbury comments on his negative view on authors who write for a payday, rather than the writing itself. (Willems 4)

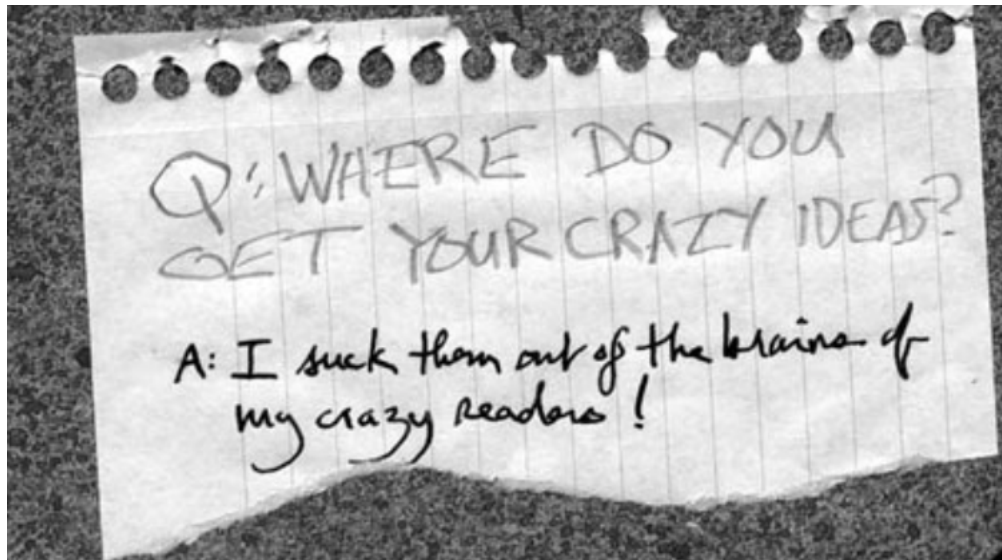
Based on the close reading of *The Martian Chronicles*, the fix-up's formatting changed the way the reader perceived the narrative of Bradbury's Martian universe. From what we have seen throughout the chapter, Bradbury had a clear idea of how his story should be presented with longer lines and a form of narrative continuity. It must be pointed out that this change does not necessarily affect the older editions, if they were presented to the reader as individual stories and read like they were originally published. However, the change is evident while reading *The Martian Chronicles*. Especially through a comparison as we get so much more background and a clear story through aspects like changed titles, dating and character revisits throughout the novel. Although it is clear that Ray Bradbury has had a distinct role in choosing parts and forming the narrative for the novel, it is also obvious that these changes would have never happened without the interference of Walter Bradbury. The editor will always look for opportunities to break into new markets, and to be able to find works worth publishing. By approaching Ray and offering him the chance to compile a fix-up, with interest in the specific short-stories that were set to Mars, Walter did not only do the author a favor, but also himself. If the interference of the editor was limited to putting the idea in the authors head, this would still be enough to conclude that there is essential editorial interference involved in the change from magazine to novel format, when it comes to fix-up creation.

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3. The Forever War



3.1. Historical context

As was explained at the start of chapter two, the historical background is relevant for many reasons, including preferences the author may have, or any personal background they bring into the text. Additionally, any historical context given at the time of publication which would have an effect on the market may be important regarding editorial interference. For this reason, the thesis has chosen to include biographical details on the background of author leading up to publications, as well as historical background of the times surrounding publication dates, especially with reference to important thematic details found in the books. *The Forever War* was written in 1972, towards the end of the 20-year long conflict in Vietnam. Focusing on international conflict in the case of Haldeman is much more pressing than in the previous chapter. This is due to Haldeman's personal involvement in the conflict. Using his background as a veteran, the author has in several instances made it clear that the novel is anti-war. It is a common theory, somewhat confirmed by the author, that the text is written as a reaction to Robert Heinlein's *Starship Troopers*. This is due to the anti-military stance that Haldeman adopts in a landscape which mirrors Heinlein's closely, but which does not glorify the war in the same way. However, Haldeman's novel reads as a less general criticism of the war itself, as it also highlights the social ramifications of returning to life after active duty. The story is therefore personal for the author, in addition to being highly political.

Using the background of the author and the history of the time we can theorize how changes made to the text in the 1970s publications differ from the edits made to the more contemporary, altered, 1991 edition.

Joe Haldeman was born in Oklahoma in 1943. Haldeman belonged to the era which saw a rise of new hard sf. He graduated Maryland University in 1967 with a BS in physics and astronomy, before he continued into the fields of computer science and mathematics in his post-graduate work. (Nicholls 269). Haldeman was after college drafted into the US army. It is important to note that he went unwillingly as he considered himself a pacifist. After showing up for duty and training, Haldeman was in 1968 deployed to Vietnam, where his educational background led to him being stationed in a unit as a combat engineer. Both his military and educational background are clearly drawn on heavily in his literary works. Haldeman's breakthrough came in the early 70s through the publishing of *The Forever War*, initially written as a part of a writer's course that Haldeman attended. *The Forever War's* publishing story starts when it was serialized in four parts, in *Analog Science Fiction*, from 1972-4. Shortly after this, in 1975, it was compiled into a fix-up and published as a hardback by St. Martin's Press. The paperback edition of the book was published by both Orbit and Ballantine in 1976. All these publications omit a short story which was published separately in 1975, in *Amazing*, entitled "You Can Never Go Back." It was not before Avon purchased the rights to *The Forever War* and republished that this part was included as a definite part of the story in the fix-up version. This is a choice which has been discussed by Haldeman throughout his career. Focusing on the addition of the omitted part to the narrative of the newer editions of the novel allows us not only to see how it affects the narrative, but seeing as Haldeman has commented on this choice directly it also allows us to view some of the specific thoughts that the author and editor have had when publishing. The choice of the author guides us back to the question of intent.

David Greetham mentions the authorial final intention as a source of problems for all editions of the text (Greetham, 27). The fact that an author deems a text the most complete version does not necessarily have to be true for the reader of the text, or the editor. The original publications may be a more "correct" edition for some readers, while for readers new to the storyline the latest edition may fill the same space. Referencing the cult of the first edition, some readers may also believe that the initial publications are the truest to the original intention as they have been less touched upon by time and change. However, it is important to mention that these first editions

have also gone through several rounds of editing to turn the original manuscript into a finished product. Using *The Forever War* as an example we know that Joe Haldeman himself deemed the latest editions of the book to be the most complete versions, as the editors have allowed him to reintroduce parts of the manuscript which have previously been omitted. The fix-up is comprised of three main parts in terms of publishing. These are: the original short stories published in *Analog* which entail four parts of a serial which together narrate the story of William Mandella's military career in the midst of a war; the novel version, published in 1975; and "You Can Never Go Back," which is reintroduced in the 1991 edition as the chapter "Sergeant Mandella." When Haldeman refers to a completed version it is with regard to the 90s republication of the fix-up which includes the middle part of the story, which was initially rejected. This chapter will aim to show how the narrative changes as a result of the inclusion of all parts which the author initially intended to use. Crucial to this work will be the investigation into authorial intent, choices made by publishers and seeing the previous publishing in the light of contemporary settings.

3.2. Author and editor relationship

In the case of *The Forever War*, it is relevant to disclose what is known of the relationship between the author and his editor, in addition to the background we have already covered regarding the author and historical context. The most important editor of this novel was Ben Bova, as he made the original edits to the short stories published in *Analog*. Bova took over the editing of *Analog* following the death of John W Campbell Jr. in 1971. Although he was initially a writer himself, with a background in journalism, it was through his editorship that he made his name in the sf community. (Nicholls 82) Moving away from the strictness of Campbell, he alienated some of *Analog's* more traditional readers; however, the move modernized the magazine in a way which also drew in new readers and made it re-peak regarding relevance for the genre. One of the stories he chose to publish, which Campbell would likely not have given a chance, was "Hero" the first part of Haldeman's *The Forever War*. Some of the readers were very opposed to stories like these; however, this did not scare Bova, who continued to publish three subsequent parts of *The Forever War* series. For every year he was eligible for nomination Bova was awarded the Hugo Award for his role as editor. This speaks to the recognition he got for his choices in the development of the genre as the editor of *Analog*. However, it also allows us to see that the appraisal he got from his peers for his choices may have been daunting and introduced a skewed power dynamic in his

relationships with the authors he worked with. It is known that Bova and Haldeman had a personal relationship outside of the sf community, as close friends. In fact, Bova is credited with pushing Haldeman to initially publish. The difference in prominence, especially at the start of their relationship, could be problematized as Bova had a solid footing within the sf world, while Haldeman did not. This could explain why the initially rejected part of *The Forever War* was not included, and why Haldeman did not fight harder for its inclusion, despite stating in newer times that it is an essential part of the story. In her book Joan Gordon touches on the relationship stating that Bova's "tinkering with Haldeman's book, done to suit *Analog's* projected readers, was not entirely to Haldeman's taste." (p. 26)

At later dates, Haldeman has been open about his feelings around the staggered publication of *The Forever War*. From the author's perspective we therefore know that he refers to the post 1991 versions as the most definite. This is credited directly to the inclusion of the previously excluded middle part. While Haldeman referred to the magazine versions with enthusiasm, especially related to the role of Bova as his editor, he seems unimpressed with the earliest novel versions of the stories. Pointing out areas that could be problematic, like the fact that the publishing house which picked up the novel, St. Martin's Press, did not publish adult science fiction at that time, may show some of the reasons why Haldeman did not push to have the middle section added earlier. Referring to the point made about difference in power between the author and the editor, especially with regard to Haldeman and Bova, we may also superimpose the relationship between author and publishing house over this same theory. Simply put, because Bova had told Haldeman that "You Can Never Go Back" was too bleak for the periodical market, Haldeman may not have had the courage to push for inclusion when St Martin's Press gave him a shot at publishing within the book market. In the author's note of the 1999 edition of *The Forever War* Haldeman openly addresses his feelings around the route of publication and republication.

At this late date, I'm not sure why I didn't reinstate the original middle when the book was accepted. Perhaps I didn't trust my own taste, or just didn't want to make life more complicated. But that first book version is essentially the *Analog* version with 'more adult language and situations.'" (xi)

Both his reasons point to the fact that he may have felt small in comparison to some of the big

editors and publishing houses he worked with. This could also be linked to the fact that the story in question was initially not written primarily for publication, but as a thesis for one of Haldeman's courses.

Since he is still alive Joe Haldeman, like most authors and public figures nowadays, has an internet presence. On his webpage he answers questions regarding editing of his works. This allows us an insight into how he handles the editorial reworking of his texts now as a well-developed author. Haldeman states: "The editor makes suggestions, and (I guess obviously) they fall into three groups: things that you think will help the story, things that don't make any real difference, and things that you think are wrong. You thank her for the first ones, usually go along with the second, and dig in on the third." (Haldeman "FAQ") Coupling this information with what is known from earlier in his career we know that Haldeman has never been keen on editorial interference, although he allows it when he must admit the editor has made a good choice. On the other hand, he also openly admits to reediting parts which he does not agree with. Using his first novel as an example he points out that although the editor had changed the way in which one of his characters spoke, he edited the dialogue back word-by-word until the manuscript was identical to what he had originally submitted. These are clear examples that Haldeman has admitted. However, we know as readers that all this back and forth is at most times hidden from us. Reworks are sent back and forth between author and editor until a compromise is agreed upon and this is the edition we see; all other editions being erased from the public eye. From this information we can argue that Haldeman has always been involved in the editing process in a non-passive way. However, we must also include the fact that the editor of his first novel was a fairly new editor, which would have made them equals regarding power and work-balance. This is, as previously mentioned, not necessarily the case when working as a new author with a well-established editor such as Bova. It is also interesting that the fix-up published by St Martin's Press is known to only have a few minor corrections, as it was basically a completed work with a working narrative, not only in the separate parts, but also as a whole. This speaks to the talent of Bova to edit for the commercial market in a way which held up for the first collection of the work. Moving on from the St Martin's Press edition we will now discuss how the 1975 edition is different from the subsequent versions published, which Haldeman was more involved in editing. This will be done by looking both at the inclusion of the missing part, as well as the overall narrative as the story faces secondary editing to fit with the new targeted market.

3.3. Highlighting changes in the novel

The Forever War follows the story of main character Mandella as he progresses through his career as a soldier. The parts of the fix-up are aptly named in order to show the progress of the main character. In a similar manner to Bradbury, Haldeman, dates the pieces in order to show a clear linear chronological move in time, which reflects the progression of Mandella’s career. Figure 1 shows the parts included in the SF Masterworks series, published by Orion Publishing in 1999. This version is completely alike the 1991 Avon version that Haldeman labelled as “definitive.” The table also includes the original titles and original dates of publication, like the figure used in chapter 2, so that chapters and shorts can be referenced to with ease moving into the comparison of parts.

Title (<i>TMC</i>)	Title (Original)	Publication date	Bibliographical chronology
Mandella	Hero	Jun. 1972, <i>Analog</i>	1 st
Sergeant Mandella 2007-2024 AD	We Are Very Happy Here/You Can Never Go Back	Nov. 1973, <i>Analog</i> / Jan. 1975 <i>Amazing</i>	2 nd /5 th
Private Mandella 2024-2389 AD	This The	Nov. 1974, <i>Analog</i>	3 rd
Major Mandella 2458-3143	End Game	Jan. 1975, <i>Analog</i>	4 th

Figure 1: Shows a comparison of new chapters and previously published texts, and the bibliographical chronology versus index chronology.

Two things can be noted from this table. The first being that also in this fix-up we see that the chronology would be slightly shifted had the organization of the chapters in the novel followed the dates of publication. This is due to the inclusion of part “You Can Never Go Back”/“Sergeant Mandella” which had previously been rejected for publication in *Analog*. The second is changing the titles for each part. We have already mentioned the titles used in the novel, and how they work for creating a more traditional chronology. We may also question whether this choice takes something away from the titles initially chosen for *Analog*.

Commenting on chronology we can link in the use of time as a literary device. The fact that the novel is organized chronologically at all is interesting when we look at the storyline. Mandella moves through time in a different way than the people around him. Time is a central element in the story, and it is organized in a way which would be confusing for the reader, had it not been for Haldeman's structuring of a linear chronology through the eyes of Mandella. This is also reflected in the titles of each part in the fix-up edition. In this edition the titles after the first part include the years covered during each part. Based on the span of time, the reader can deduct from the title that Mandella does not move through time at a normal rate. Linear chronology is the biggest issue Mandella has with the war he fights. By the time he returns from missions he has moved through time at a faster rate than those around him. The effect being the distancing of Mandella from his peers. At the end of the novel, he is several hundred years older than some of the people he encounters, as he has travelled through time at an accelerated rate, compared to those not enlisted in the war. The only person left to touch base with becomes his partner, a member of his original mission, Marygay. Haldeman's background as a soldier in the Vietnam war is important for this angle of being a stranger in one's own society. Here it is clear that the social impact of the war on soldiers, not only during active duty but also upon return, is a personal issue for Haldeman. Many veterans experienced the same feeling of alienation that is evident through the experiences of both Mandella and Marygay, when they return to their homes between missions.

The political perspective has already been problematised in this thesis when it comes to publishing during a period when the issue is still highly relevant. The main issue is that an editor will want to alter the text in order to keep from alienating the readership. This has to do with marketing, outreach and, naturally, the commercial value of the text. While the clearest example of this is the omission of certain parts of the text, we will first touch upon the renaming of the previously published parts. Ben Bova, like most science fiction editors, had a clear framework during his reign as editor of *Analog*. Nicholls describes the overtaking as "the editorial policy remained oriented towards traditional sf, (however) a more liberal attitude prevailed." (48) In addition to his own personal mission within the genre, he had to work to keep the previous readership of the magazine intact. This meant that in some cases, as with all magazines, he had to be careful not to introduce authors or stories that were too far from what *Analog* would have included with Campbell as main editor. Since Haldeman was a part of the new wave of higher educated science fiction writers and was therefore more critical, we can argue that Bova took a

risk when he published the first part of *The Forever War*. In the novel this part is named “Private Mandella” However, when *Analog* published it, the title was “Hero.” This title portrays the story as closer to the classical sf framework of the hero narrative. Perhaps Bova thought the title would sway the perspective of the readers from the start, so they did not notice how far Haldeman, at times, strayed from more traditional works within the genre. This did not work as “Hero” ultimately faced a great deal of backlash from long-term readers of the magazine.

As we have mentioned “You Can Never Go Back” was rejected for publication in *Analog* by Ben Bova in the early 70s. It was however published shortly after in *Amazing*, in 1975, following the publication and success of the fix-up *The Forever War*. Although Haldeman was able to sell Bova on the storyline of *The Forever War* he was not able to sell him on the middle part. In the author’s note, included in the 1999 edition he states that Bova thought it would be too “downbeat” for the readers of *Analog* at that time. Since Haldeman had already been rejected for publication at the hands of no less than 18 different publishers, we know that the accepted works were, themselves, somewhat problematic with their direct parallels to the Vietnam war. Haldeman comments on how publishers told him no one would want to read a story about the Vietnam War, especially not one which was written within the framework of science fiction. Referring to another of his books *War Year* which was published shortly before *The Forever War* and does not draw from the science fiction genre, but does draw upon his experiences in Vietnam, Haldeman describes his disappointment when talking with a salesman. Haldeman had approached him at a publishers’ convention as an anonymous buyer and propositioned him about the book. The salesman told Haldeman he thought the book was well written, but that it was not a book they were pushing to sell. The reasoning? “Its’ about Viet Nam, ... so nobody’s gonna read it.” (Liptak, “Interview with Joe Haldeman.”) The term “downbeat” can, with knowledge of the background, therefore, be understood as too realistic or political. Haldeman has stated that the book is about “war, about soldiers, and about the reasons we think we need them.” (Haldeman, 1999, x.) The omitted part is in fact decidedly bleaker than the others, and the political allusions in this part are more obvious, as they are less hidden behind a shield of science fiction thematics. More likely than not and tying back to the rejections we know Haldeman faced, this clear political tie is what made Bova decide to shelve the part and is also why Haldeman may have accepted this decision.

Using a book written on the biography of Haldeman by Joan Gordon we can additionally move through the previously published parts systematically to show to what degree Bova changed

them from how Haldeman had intended them to be published. In the biography *Joe Haldeman* (1980), Gordon highlights the main changes that Bova made to the separate novellas in order to make them suit the themes of *Analog*. Despite the book being written in 1980 we can use the points she makes, also in comparison to the newest versions, as they do show how ill-advised some of the editing may have been. We again problematize the relationship between author and primary editor, and reference to Haldeman's perspective from the 90s where he criticizes the editor, be it Bova or another not-named editor working for one of the larger publishing houses who published the novel. This is a significant change from the author who credited Bova with the existence of the work at all. The clearest change Bova made to the first part "Hero," except for the title change which has already been discussed, is the cleaning of the language used between the soldiers. The effect this has is making the narration slightly more formal. Additionally, some editing was done regarding paragraphing. Gordon argues that the sum of these changes "neither improve nor greatly alter the work." (26). When Bova made the changes to the novellas, we can argue that he did so to increase their readability regarding the consumers of *Analog*. (Robinson, 224) Readability is a topic which has been researched within the world of publishing. While readability caters mostly to the publishing of textbooks, the investigation into readability is also used to find the most suitable language, to fit the most consumers in fiction literature. Robinson points out that for novels this is a seventh grade reading level. Newspapers, where you can assume that the readers have slightly higher level of education, are edited to an eleventh grade reading level. These specific reading levels are not necessarily relevant for this exact case in *Analog*. However, it is important to understand that the reason Bova edited language to be slightly less colloquial and a bit "cleaner" was to please the largest number of his readers possible. "Hero" was already a way away from being a typical *Analog* story. By editing this first part to fit in with the readers' expectations, Bova was able to make its reception good enough that he could justify the publishing of the two following parts of *The Forever War*.

One could assume that since a lightly altered "Hero" worked well enough with the projected readership of *Analog*, that Bova would leave the two following parts of the serialisation closer to Haldeman's original manuscript. However, it becomes clear when viewing the subsequent parts "We Are Very Happy Here" and "End Game" that this was not the case. In the first of the two Bova has not stopped at the editing of dialogue and paragraphing, but has also changed a section of the story where Marygay, Mandella's partner and love interest, is hurt when

her suit malfunctions. In the newer fix-ups Mandella faces this situation with despair. This is shown in the narrative through the use of fragmented thought. In *Analog*, this part has been completely altered omitting it for a “flat narrative.” Additionally, the secondary character involved in this scene is in the fix-up one of Mandella’s former partners; however, she is substituted in *Analog* for an army doctor. Likewise in the third instalment the heavy editing of Bova has targeted the romantic relationships in the text. In this part Bova cut no less than 38 pages out of the original manuscript, deliberately omitting large parts of Mandella’s personal, sexual, and romantic life. Both of these alterations hurt the text in that they remove part of the main character which Haldeman deems essential enough to reinstate into the following collection and curation of the fix-up. Even more interesting is the fact that “We Are Very Happy Here” is a rewriting of the later published “You Can Never Go Back.” The alterations in *Analog* and in the first fix-up publishing are therefore done on a text which Haldeman did not originally write for his writer's thesis, but a completely new text commissioned by Bova. All these alterations, and the fact that the interference of Bova increased with each part published, highlights the significant narrative changes to the storyline. Since Bova had initially pushed Haldeman to publish, and wanted him to publish through *Analog*, we cannot be sure if the editorial intention is limited to the alteration for projected readers, or if Bova through increased access made changes he personally wished for the text.

In some cases, the editor can also make changes that benefit the text. Gordon points out one such case in Bova’s editing for *Analog*. In the final part of the story Bova added a new part where the future soldiers wish to clone Mandella, due to his impressive military background, and his reputation as a killer. Mandella declines being cloned as he no longer feels the war lust he felt at the beginning of the conflict. This is not a poor addition to the text and could even be closely tied in with Bova’s perception of Haldeman’s own history with the war. However, Haldeman removed this part in the subsequent curation of the parts for *The Forever War*. Gordon questions whether this may be because Haldeman read Bova’s rewriting as too obviously anti-war. We can note that Gordon makes this assumption in 1980 and as of 2024 Bova’s part has still not been added, even in the “definitive” edition. No matter what the background for the removal is, it does tell us two things. The first being that the editor may make alterations that the reader finds a welcome addition although the author does not. Secondly, it tells us that Haldeman had more editorial freedom in the publication of the fix-up than he did though the *Analog* serialization.

3.4. Conclusion

The main issue of editorial intervention lies in the author's fear that the editor will stray too far from the original intent. In extreme cases of this we can refer to bowdlerization. (Robinson 237) Bowdlerization is the changing of the book to completely suit the editor's wishes for how the manuscript should be produced. The interaction between Haldeman and the editor who changed every part of the monologue in one of his manuscripts to proper English, as opposed to dialect, is a good example of this and may be why Haldeman always meets his editors with some form of skepticism. None the less this attitude seems to have benefited Haldeman. Though Bova edited against the wishes of Haldeman in some instances the editing would ultimately serve him in terms of the sales of his story. The rise of popularity within the genre, that came as a direct result of the publishing of the fix-up, would not have been possible were it not for Bova's willingness to publish the text at all. By taking this risk Bova ensured Haldeman the recognition he needed to even out the power difference he had up until that moment had with editors, like Bova. Ultimately, this is what lead to the publishing of the "completed" version in 1991.

At the end of the 90s Haldeman published continuations to *The Forever War* universe. This continuation consisted of a second novel *Forever Free* (1997), as well as the novelette "A Separate War" (1999). Seeing as the "definitive version," at least according to the author, was published in 1991, it is interesting that Haldeman chose to expand the universe with two separate texts. While the addition of sequels does not have to mean anything for any of the versions of *The Forever War* and does not necessarily take away from the term "definitive," it does tell us something about the position of the author. At the time Ben Bova advised Haldeman to exclude "You Can Never Go Back," Haldeman was not yet a known name, with regard to his authorship. Adding onto this the fact that the text is obviously very personal for Haldeman, observed clearly through parallels between him and Mandella, it is not strange that he had a hard time pushing through his opinions. However, *The Forever War* gave Haldeman his breakthrough. This meant that the position of the author within the market, and the mass readership, had drastically changed between 1972 and 1991. Haldeman had by the 90s become a household name, at least within the genre. This opened up for two things. The first being tied directly to the probability that Haldeman had an increase in confidence when it came to his place, and his writing. He could now afford to fail, and thus he could publish working from a much lower threshold than he previously could. Secondly, publishing houses would now be able to predict revenue from the publication of Haldeman's work,

as it tied back to a novel which had been tried and tested by the market over the span of several decades. We know from both sales and reviews that none of these sequels reached the popularity of the original novel and serialization, yet, Haldeman had now found the power to push through in order to add parts he saw as relevant.

We must still remember that Haldeman's own ability to push through his ideas may not have been the only thing stopping the publication of his "definitive" version. A book that took a critical stance on the Vietnam War would have been difficult to publish, especially during a very trying time for US politics, specifically regarding the ongoing conflict. We can therefore question whether Haldeman's newfound place had anything to do with his ability to push for changes he thought should be there. Instead we could argue that through the resolution of the Vietnam War, publishing on the topic would in 1990 be less problematic. As we know Haldeman pushed through in changing back certain pieces, like colloquial language to punctuate political issues, already in 1975, so the resolution of the conflict being the whole reason for change is unlikely. We can refer to the case of Bradbury and "Way Up in the Middle of the Air." In this publication's case, we know that Bradbury had a similar problem with the initial publication in periodicals. However, he used his name and long history as an author in periodical publications to have the text included in the first edition of *The Martian Chronicles*. This shows that the authors freedom to edit may rely more on their place within the power dynamic of author, editor, and publishing house, than it does on external factors, like international conflict or internal politics.

The question of why Haldeman did not include the rejected short, although he claims that was always the plan, in the 1975 publication is still a source for questioning. It seems the simple answer would be that he respected Bova's opinion enough that he did not think it would be accepted by any other editor. Alternatively, the choice could be based on the personal relationship between author and editor, rather than the professional. The background of Haldeman as a soldier could make him prone to being more loyal than certain other authors may be when it comes to accepting "orders." Though this is not likely based on the harsh criticism and anti-military stance that is evident in his novel. Based only on his unsureness around why he did not push for it to be a part of the fix-up before the 90s, the most likely reason is probably that he did not figure it was a fight worth fighting. Perhaps he was still unsure about the part himself. As is backed up by Gordon, Haldeman would go on in 1975 to revert a lot of the initial changes Bova made to his text. Therefore, it is strange that he should not include the part if he thought it to be crucial. However,

twenty additional years may just have been enough time to build up the confidence to be sure enough of his own judgement to realise the original part did in fact belong in the novel. Haldeman's clear joy surrounding the 1991 publication certainly speaks to an author who believes that this is the final version of the text. A text which was now finally published how the author intended. The determining of authorial intention does not, however, mean that any one version may be more correct for any individual reader, but simply says something about the author's own initial ideas surrounding his work. Thus, we can argue that the final version of *The Forever War* would also have presented differently in 1975, were Haldeman in the same position as in 1991.

We can clearly see the same patterns in *The Forever War* as in *The Martian Chronicles*, that the perception of the novel is inherently different for the reader due to the changing of formats. What separates them is the fact that in the case of *The Forever War*, the book was written collectively before publication. It was simply the episodic structure that Haldeman had chosen to write it in that lent it so well to serialization in *Analog*. (Liptak "Interview with Joe Haldeman.") The episodic structure allowed for the novellas and novelettes published to have individual climaxes and conclusions, despite them being a part of an ultimately bigger picture. Hence the editing had in this case been the opposite of the compiling of texts to create a longer narrative that was evident in *The Martian Chronicles*. Some critics have therefore debated whether the novel can be characterized as a fix-up. However, since it was re-edited from the magazine publications it is valid to conclude that the novel deserves its classification as a classic fix-up. The diversity of fix-ups is highlighted through differences like these, which also make it harder to see continuity within any conclusions we may reach. However, it is clear that in the case of *The Forever War*, editing has had a hand in changing the narrative so that the perception of the magazine publications is inherently different than the reception of the modern "definitive" version of the novel.

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4. *Accelerando*

~~“I do not mind you writing~~ *encourage* you to write fanfic using my characters and share it with your friends **as long as you don't do so in a manner that fucks with my ability to earn a living.**” (Stross “Charlie’s Diary)

4.1 Creative Commons and intellectual freedom

The third and final fix-up we will be examining is *Accelerando*, written by Charles Stross. The date of publishing of this fix-up is half a century apart from the publishing of *The Martian Chronicles*. The historical background of the evolution of the sf genre that we touched upon in chapter 1 is therefore the most crucial for this chapter, as it will focus on the evolution of science fiction to see how the compilation of a fix-up may have changed in a time where the periodical is no longer dominant. Despite the periodical having lost its position as the most important medium for sf publishing, the creation of modern fix-ups shows that within the community magazines are still relevant. The fact that you could create a fix-up at all proves this, solely based on the definition of the fix-up format. Stross originally published the parts of *Accelerando* as novellas and novelettes in *Asimov’s Science Fiction* between 2001 and 2004, before collecting the parts into the novel in 2005. The novel tells the story of a world which is moving towards technological singularity- that is the movement towards technological growth which has become uncontrollable by humans. Social criticism is a recurring theme also in this novel and reflects the personal beliefs of the author since Stross has background as a data programmer. Stross has admitted that the main inspiration for the story came when he worked with computers during the dot-com boom of the 1990s. The dot-com boom was the stock market influx in investing in online ventures due to the internet's rapidly growing popularity in the late 90s. An event which made very many people skeptical about the evolution of technology, and how it would progress with an increase in funding.

The reader’s encounter with a story is shaped by the material form of the text as much as the reader’s background and surroundings. This is why it is important to include all aspects of change that has befallen the formatting of the novel. In the case of Haldeman and Bradbury, the focus has been limited to the physical editions of the texts, although they are also available as e-books. For Charles Stross and his fix-up *Accelerando*, we shift the focus to the digital version and

copyright issue that has become increasingly relevant in the publishing industry due to the 21st century digital revolution. Stross inserted himself in a new form of publishing by making *Accelerando* completely available to the public. The only legally binding clause to the use of his work is the small paragraph at the start of his book which prevents any other authors from making money off the continuation of his novel, or any such use of his characters and fictive universe. The clause is tied to the Creative Commons license, under the specific code CC BY-NC-ND. While this is the strictest of the Creative Commons licenses, since it includes some rules of how the work can or cannot be used, it is still a license which enables free distribution of a work which may in other ways be affected by copyright. The main point of these limitations is to protect the novel from being used commercially. Clearly, the author in this situation wishes to encourage the use of the work for creative purposes but does not condone the use for others personal gain. This is a point which Stross has made clear on his website:

In summary: I am not a precious sparkly unicorn who is obsessed with the purity of his characters — rather, I am a glittery and avaricious dragon who is jealous of his steaming pile of gold. If you do not steal the dragon's gold, the dragon will leave you alone. Offer to bring the dragon more gold and the dragon will be your friend. (Stross)

This point is understandable as Stross has created the main narrative, and he is working to create a livelihood for himself. Despite Stross limiting the CC licensing in some ways, free licensing still opens for a different view on the whole issue of the authorial intent, which is equally as interesting for the perspective of the thesis. The perspective being how the author intends for the work to change when opening the narrative for direct interference by the readership.

For an exploration into authorial intention through CC licensing, it becomes crucial to define the background of this type of copyright licensing. The Creative Commons was founded in the United States in 2001. Originally a charitable corporation designed to protect intellectual property with the rise of the digital age, it was initially backed by the Law departments at Harvard and Stanford. Since it started with support from Ivy League schools, it automatically received credibility from other sources. In his book *Conflicts in the Knowledge Society*, Sebastian Haunss, comments on the fact that Creative Commons originally started out as a straightforward way for the academic fields to protect their intellectual property. However, during the first years CC

licensing also grew into smaller arenas as a social movement of sorts. Haunss references Lawrence Lessig, a law professor, as a catalyst for the expansion of the Creative Commons. Lessig identifies “the expansion of copyright in the digital realms one source for restrictive regulation in favour of business interests and to the detriment of the freedom of ordinary internet users.” (4392, Kindle) He argued that we needed to achieve a balance between the protection of intellectual property while also securing public access. In this way we could ensure the evolution of innovation and creativity. On the background of his political perspective Lessig argued in the court case *Eldred v. Ashcroft* that the current copyright laws, specifically with reference to retroactive copyright, was non-constitutional as an extension to limited copyright would limit possible innovative and creative ventures in the future. When the case was thrown out of the Supreme Court, the Creative Commons was strengthened as an alternative, to secure a vast public domain of artistic and cultural works. The Creative Commons was initially meant to be only a public domain, a bit like Project Gutenberg or Napster; however, fearing persecution in form of legal risks taken, the Creative Commons instead ended up being a set of copyright licenses, along with help to attach said licenses to works which when uploaded onto the web would remain accessible for all users.

Once Creative Commons were established and published to the web in 2002, they were rapidly shared. The number of users of CC licensing also diversified. Although the creators were originally involved for the law aspect, they wished that the licensing could be used to share knowledge over an array of fields. This wish was granted. One of the objects published under CC licensing which garnered media attention was Cory Doctorow’s publication of his novel *Down and Out in the Magic Kingdom* in 2003. In his novel *Accelerando* Charles Stross thanks Cory Doctorow in the foreword. This mention does not tell us anything about their personal relationship; however, we do know that once the copyright of the individual parts published in *Asimov’s Science Fiction* ran out in 2005 Stross compiled the parts into *Accelerando*, which was then uploaded under CC licensing, in the same manner that Doctorow had done two years prior. In under a decade, Creative Commons accomplished even more growth, creating an alternative to the existing copyright regulations to secure access. This was done by exploiting the existing rules within copyright that stated that authors have exclusive rights to their works. This is pointed out not only in the online upload that Stross has shared but is also specified in the 2005 Orbit publications.

We could process changes in two separate ways while working with this novel. The first is the change between the magazine and novel publications, as we have done in the previous main

chapters. The second is looking at possibility of additions made by licensees that use the Creative Commons licensing in order to alter or add on to the original piece. Although this is not necessarily done with any sequels of the previous two fix-ups *Accelerando* is distributed in a way which justifies this with a link to the authorial intention. Focusing especially on the time regarding publication, that is the little time that has passed between all of the publications of *Accelerando* as opposed to the much longer span of time between editions of the other novels. To see the changes in the light of their time we will also continue to put formatting, readership and the author into the perspective of the digital age. Using these views, we will aim to point out significant changes in material choices and discuss whether they are a consequence of the fix-up format.

4.2 Authorship and community in the digital age

The magazine novellas and novelettes, that comprise *Accelerando*, were originally published in *Asimov's Science Fiction* as parts of a serial all set to the same universe. Unlike the previous fix-ups the thesis has used as examples, the chronology of these publications mirrors the novel version, which was compiled a mere year after the final part of the story was published in *Asimov's*. Due to this there is no need to compare the ordering of the stories to see if this impacts the narrative in any way. In fact, due to Stross working on *Accelerando* in a similar fashion to Haldeman's work on *The Forever War* and the intentional publication as a free-use PDF file shortly after the copyright in *Asimov's* had run out for all parts, the novel lends itself as a good example to view how material changes alter perception of the readership. The material differences are even more poignant to point out here as we encounter, for the first time, three distinctly different material ways of publishing. Throughout this dissertation we have discussed how the hardback and paperback appealed to a larger percentage of the total readership and had therefore been more used by publishing houses. The preference of these material formats has been linked directly to availability. The ability to print in many copies also allows for publishers to advertise for the book directly through design. As an example, we can point out that *Accelerando* has been nominated for several awards, like the Hugo and BSFA awards, which promote the book in traditional markets. The sales of books rely on reviews and stamps of approval. Commercializing on nominations has therefore become a normal way in which booksellers and publishing houses target consumers. The advertisement in this case is available both through mentions in connection to

nomination as well as the possibility to show that the book has been nominated by adding text on the cover of books.

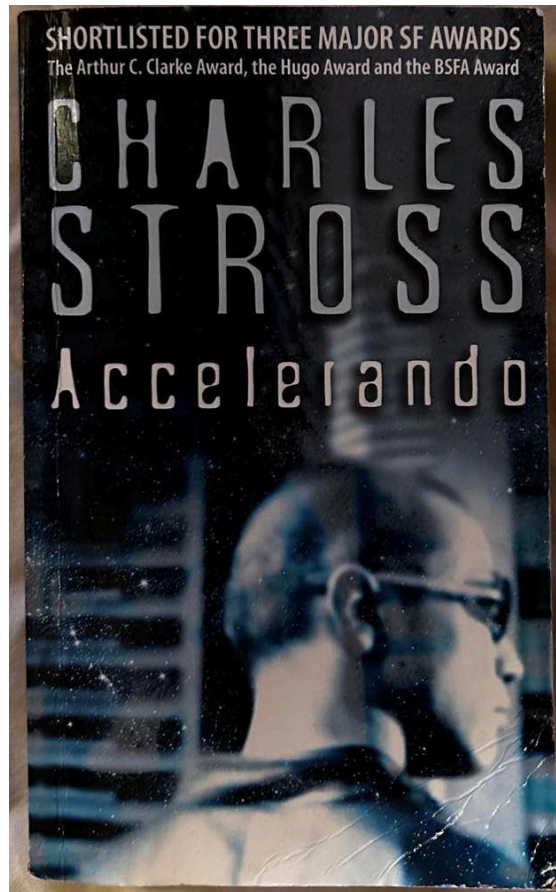


Figure 1. Shows the cover of the edition of *Accelerando* used for this thesis, which clearly shows the nominations list on the top of the front-page

As periodicals lost their footing in the publishing market, they also lost access to the mass readership. This meant that at the start of the 21st century, when *Accelerando* was published, the assumed readership of sf magazines had again narrowed down into a niche group. The readership had reverted to a group much more like the ones we have discussed for the genre periodicals in the 1920s and 30s. As mentioned in chapter 1, the evolution of digital publishing had not succeeded in the way the publishers hoped. Robinson points out that this is also due to the lack of availability, although the genre fiction had more success than general fiction. Success is relative in this case as it did not necessarily mean that the readership of digital genre fiction was good, only that it was

better. This meant that the digital readership of the genre fiction was also limited, much like the magazine readership. In addition to the spread of the readership the evolution of the genre had also, at least for topics within the singularity realm, grown closer to the original framework of hard science fiction by referencing plausible evolution of technology and projecting a hypothetical dystopian future. We can use Macx's glasses as a point. The glasses allow Macx to always stay up to date with the world surrounding him. He also uses them to source and distribute ideas in a way which makes patents "free" and available for everyone. The plot links the narrative of the book closely to the contemporary world surrounding Stross and ages in a way which makes it even more relevant for readers now, in 2024, than it would have been for readers in 2005. Using the glasses as an example again, we can note that they are built in a way which Google and Apple are prototyping smart-glasses now. This relevance shows how the sf writers grow in the 21st century to keep evolving the genre. What is obvious is how much faster the surrounding society catches up to the imaginative technology of the stories now, than they did with sf written in the 30s. The close ties between the storyline of technological revolution and free patenting and the author's reality allow us to conclude that the publication under CC licensing was always the author's intent.

The consequence of publishing in this way in a time which e-books had not yet become as popular as they are today, limits the digital formatting. Published as a PDF and through HTML the online, free file format is much less pleasing on the eye than the carefully curated published novel. It is interesting how quickly one becomes accustomed to the work that has been done for the appeasement of the reader. Missing in the PDF are normalized visual aids like clear margins, carefully chosen fonts and the ability to refer to an index to navigate the document. The limitations of the PDF are many. The missing pieces can be understood in the light of how many members of the publishing team have been removed when Stross chooses to publish an amputated copy under CC licensing. We must address the fact that the amputation of the text is not regarding the story, which presents equally as edited as the novel, but amputated through the removal of the marketing, illustration and typesetting that publishing houses implement for commercial value. We may argue that the need for these additions is essentially non-existent in this case as the point of publishing in this way is to remove the commercial aspect from the literature.

In *A Critique on Modern Textual Criticism* Jerome McGann references William Blake's attempt to become what he describes as a "literary institution," using himself as author and editor within the circuit of publication, as a failed one. McGann points to time and the missing reviewer

as the reasons for failure. Moving away from the publishing industry Blake lost the reviews and therefore the outreach to groups of readers. The only choice he had was to move back into the traditional routes for publication, using the market and accepting both the negative and positive consequences that came with this decision. (40) However, by the time Stross published his novel the times had changed. The entrance into the digital era changed factors significantly. Not only can we now use technology such as computers to minimize time spent writing and editing, but the act of actually publishing has become accessible through only the push of a button.³ Additionally, the outreach to readers also happens in a more automated way. A reader can now easily use search engines, like Google, to find specific texts that have been published on the internet. Key words, such as the author's name, the title of specific works or themes one may be interested in, can be used to source and access texts online. Through this the readership amasses by itself without the same need for reviewers or marketing. We may problematize this as well by noting that the number of texts available on the internet has become so extensive that sourcing may be difficult as lesser used sites may be “drowned” out by suggestions and more popular sites, due to the evolution of algorithms.

Commenting on algorithms we can point out the fact that Stross is a less popular author than the previous two that have been discussed, at least when talking about the “classic” authors in the genre. In fact, it is significant to mention that the author has been chosen through recommendations based on two different searches in the beginning phases of research. Firstly, he appeared on a list which listed examples of SF fix-ups that were used to find a modern example of the fix-up. Secondly, while researching the works of Cory Doctorow with regard to online publishing and copyright, Stross and *Accelerando* were mentioned yet another time. The way Stross was chosen as the third and final fix-up therefore illuminates some of the points made in the preceding paragraph about the marketing that is somewhat more automatic in the case of online publishing than physical publishing. Here we do not need to rely on actual reviewers because similar works show up under recommendations due to the coding of algorithms that we often do not consider as users of the web. The move into the digital age can be an asset as well as a disadvantage due to the fact that we always have to consider ulterior motives that suggestions may

³ It is important to note that Stross does not self-publish completely although he released the manuscript for *Accelerando* under CC licensing. In fact, Stross commends the editor's work in his opinion piece “Why I Don't Self-Publish”. He is, however, not opposed to the idea that one could self-publish if one had the extra time to do so.

have. Although we may add that this is something we should be aware of as consumers in the physical marketplace as well when looking at the relationship between readers and those who stand to gain from the sale of a text.

One major asset we have uncovered during the research part of this thesis is that Stross uses his website in order to answer questions about his experience when publishing. As opposed to the website referenced in the previous chapter which voices Haldeman's perspectives, the directness of Stross' website reads more like a personal blog. We can point out that links are also posted for the marketplaces that can be used to buy his books, and the website is in this way commercialized, he is also very open about the fact that the free format of his novel is also available and that the choice to buy is exactly that: a choice. A factor of what Stross aims to achieve through free access to his book in PDF format is a form of anti-commercialization of literature. That Stross is so specific about opinions on the website is a strength for the thesis, as we can source primary opinions directly from a source the author has created and self-manages. We know that although he does use an editor for his publications, this site is un-edited, and we can therefore view the author with no censorship. By ridding himself of editorial interference on the website, the reader can witness the author as himself. This also strengthens the relationship between reader and author. By offering the readers a choice in the commercial aspect of the stories Stross appears levelled with, rather than above, the reader.

At the start of the chapter, we have used a quote by Stross in which he talks of the use of his works for writing fan fiction. This is an interesting topic which has become increasingly relevant in the digital age with the increased communication between author and reader. In the statement, Stross encourages the creative use of his text to create fan fiction, although he again points out that this may not be done for commercial purposes. This is in line with the wishes the author has had for publishing using Creative Commons. For the fix-up purpose it is of interest to theorize that if the text is published as a free PDF any additions may within the definition of the fix-up be regarded as a new edition, and therefore in itself a separate version of the text which no longer reflects the authors original intent with regard to narrative. Despite the change in narrative intent, it would still clearly reflect the distributional intent of the author. This type of publishing therefore lends itself to the possible evolution of the format as a whole. Unfortunately, in this thesis we were not able to source any creative additions to the text that would allow us to explore what an evolution like this would do to the overall narrative.

However, while attempting to source fan fiction based on *Accelerando* it became clear that Stross' website is not the only place where Stross interacts with readers with no editorial interference. He also appears sporadically on internet forums, like Reddit, in order to answer reader questions where he can. The interaction of Stross with his readers on forums mimics the intended use of the reader's segments of magazines. What Campbell aimed to achieve in *Astounding* is the openness between editor, writer, and reader. The internet seems to have brought at least two of these groups even closer together. By offering his time to his readers Stross has created a loyal fan base. Small acts go a long way in unifying these two groups, and the effect is positive. Not only does a dialogue between author and reader arise, but the reviews follow. While scrolling through several reddit threads it was interesting not only to see the author and the reader on the same level, but the readers creating dialogue between one another in a way which invited further readership into the conversation. Upon the discussion of a continuation of the universe the author not only answers the asker, but also recommends other sf authors which may be of interest. The continuous communication with the readers also allows the author to answer any questions about the story line in real time. This changes the perspective of the narrative and storyline at a rate which is very different to what we have seen in publication on paper, and the reader communication in periodicals. These threads also invite the recommendation of Stross' other works. This shows that the editor, although involved in the primary editing of the copyright versions of *Accelerando* is no longer as important for the reviews and marketing as they have been in previous ages. It is therefore clear that the evolution of the author-reader relationship has changed in a way which highlights authorial intent at all stages in publication as a direct result of the evolution of digital platforms.

4.3 Conclusion

How a reader approaches a story will most likely happen based on the availability of the work. Two aspects have been of special interest with the sourcing of Stross. The first is the use of web-based searching to collect sources. This has not been limited only to his online presence but also the sourcing of the novel itself. We know that a free PDF exists and has existed since 2005 when Stross released his novel using Creative Commons licensing. However, the way the internet algorithms work continuously pushes the commercial alternative to the top, so this is what is seen by potential readers first. Therefore, upon googling the novel, google offers suggestions as to where the book can be purchased, as opposed to giving information as to where one could acquire

a free copy. Secondly, access to the initial magazine publication is effectively non-existent. Upon investigation *Asimov's Science Fiction* does not have a digital archive option which allows access to previous publication. Their only digital option is pay-for-view access to current issues, which they did not launch before 2009. In a Reddit thread, Stross comments on his relationship with *Asimov's* at the request of a reader attempting to source digital copies pre-dating 2012.

Speaking as a sometime Asimov's author circa 2000-2005, Asimov's SF magazine contracts didn't purchase electronic rights at all back then. Going by memory, what they purchased from the author was worldwide first English language serial rights, with an exclusive duration of 12 months, thereafter retaining non-exclusive rights. What this means is that the author couldn't sell or publish the story elsewhere in the English language period until 12 months after Asimov's published it, but thereafter I was free to resell publication rights (eg. to anthologies). (Stross, Reddit)

This meant that once an issue was phased out for the next issue it was practically erased for consumers in any normal capacity through traditional commercial institutions, such as stores. Online sourcing of physical copies may still be available through sites like eBay, though some consumers tend to avoid these sites as they are not as trustworthy. In reality sourcing of science fiction magazines from the early 2000s is equally challenging as the sourcing of magazine editions from the 40s or 70s. Adding on to this we can point out that if digitalization of magazines for non-commercial use does rise in popularity the accessibility will likely be limited to the oldest issues first. Therefore, we will, surprisingly enough, gain more access to magazines from the previous century, than the magazines published in our current one in the event of digitalization of science fiction periodicals.

Accessibility also brings us back to the problems that arise around the creation of so many formats at the same time. The only form of standard commercialization we see in the case of Stross is the sale of the story to *Asimov's*, and the copyright they had in place in his contract. In the case of both *The Martian Chronicles* and *The Forever War*, publishing has followed the commercialized route of the publishing houses much more strictly. The route of publication in those cases is primary magazine publication followed by spaced publication of hardback (more expensive) followed by paperback (more accessible/cheaper). This order is what will make the

publishing houses the most money as they limit access to the cheap novel first, before releasing it in a format that is more affordable. Only in recent times have these novels additionally been released in e-book formats for purchasing. In contrast to Haldeman and Bradbury, Stross publishes in a market which is even more focused on the consumer in the fact that we have entered a phase of mass consumption. This means that every reader assumes that they will be able to access a material form that suits them. As a direct consequence of this *Accelerando* was within a few years available in periodical form, materialized as a book, while simultaneously appearing as a free PDF which works as the digital alternative, even before the rise of the e-readers, like the Kindle.

The large number of sources that are readily available for readers does separate the reader groups to a degree. In earlier times with the publishing in periodicals communication within the sf community was limited to the readers section in the magazines. With the emergence of the internet and digital sources the readership has become more separated regarding preference of format; however, the community has also become more tightly knit as the communication of readers across all formats use the internet as primary form of communication. This means that the communication which would previously be limited within each separate sphere of readers is now free to develop in between the groups. Having commented on the continuous evolution of the story through real-time communication with the author, we can add that the perception of the story will also become more uniform despite an altered format as readers come to agree on the intended meanings of certain themes, dialogues and characters through discussion on web-based forums. In fact, the digital age has made it possible for readers to become even more relevant in the evolution of stories and the genre, than the inclusion of reader opinions in magazines ever did. The reader therefore becomes an even more important aspect for perspective and interpretation of the completed work during the evolution of the digital age.

Referring back to the fact that *Accelerando* is originally written as a warning of the great technological advance it is clear that the storyline is closely linked to the authors choice to publish using CC licensing in order to protect his creative property. The choice to publish in this way is not in any way connected to the fix-up format in itself, though an evolution of the universe through the creative additions of other writers may change this in the future. However, by accepting to publish as a fix-up, Stross was able to broker a deal with Orbit which allowed him to work with an editor in the collection of his shorts into the novel version of *Accelerando*. As we have mentioned it seems likely that this was the intended plan of Stross all along, from the start of the

publications in *Asimov's* and until the final fix-up was published in paper version. The economic and commercial factor of collecting the work into one sellable book is therefore a consequence of the format, as this would have been the easiest way to collect the pieces. By doing this Stross also made it possible to write a deal in which he retained the rights which would allow him to publish in any way he liked. Tying all this back to authorial intent allows us to reflect on the many choices the author has made as a direct result of the digital era. Perhaps the most important takeaway from this way of publishing is that the way the markets push to churn out as many formats as possible obscures the true intentions of the author. However, this happens simultaneously to the reader and author making intent clear by moving away from the same market. The move away from the commercialization of literature therefore gives us a glimpse of several ways in which format, publishing and even the market may move forward through the rapid technological advances of our contemporary society.

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Conclusion

As mentioned in the introduction the fix-up is a text which compiles previously published and unpublished stories into a longer, more consistent narrative which resembles a novel. The definition is very general and therefore the inclusion of novels which may present as an example of the format is extensive. The evolution of print culture moves much quicker now than in earlier times. When analyzing the perception of works published now, like *Accelerando*, we cannot begin to picture how the text will have been treated in fifty years. As mentioned in chapter 2, Bradbury dreamed of writing a novel. The introduction of the fix-up format allowed him to achieve this dream in the blink of an eye. However, the format did have an effect on the narrative of his story as it needed reworking in order to work as something more than a short story collection. In chapter 3 we touch on the fact that some critics claim that *The Forever War* cannot be defined as a fix-up due to the fact that it was written as a completed novel prior to its publication as a serial. The close publication dates of Stross, and the fact that he was able to limit copyright interference as he was aware of the implications of tying himself down with too strict rules regarding the ownership of his texts, allows us to argue that he may have had the same approach as Haldeman in the process of creating *Accelerando*. He even comments on the fact that the “project” has taken him several years to complete from the first idea and to the finished novel. It is therefore clear that the authorial intention for the last two novels discussed has been the eventual collecting of the novel, while Bradbury had not previously considered it as an option and the format was instead a result of the editor.

Gordon mentions that the work of taking magazine serials and turning them into novels was not uncommon due to the advantages it brought with it. The first having to do with the economic aspect, simply put the author would receive two pay dates for the same work. Secondly, they would see an automatic increase in the readership through exposure not only from serialization, but also from novel distribution at a later stage and in more traditional literary settings. These advantages would benefit the author, no matter which order the text had originally been intended. Despite having many advantages, this form of distribution and republication also faced some disadvantages. Critics would often judge the novel forms due to perceived laziness, as the novel was simply an assembly of the magazine stories and not edited heavily. On the other hand, the power that was wielded by editors in the magazines was much harsher than that which was exercised through the novel publication. Thus, the issue becomes to clarify whether the stories

were initially too heavily edited, or not edited enough upon novel assembly. We know from looking into Haldeman and Bradbury, that they seem to have had a lot more power when it came to the changes in the novel versions of their books. Having problematized Haldeman's relationship with Bova, we can superimpose this onto the relationship of all authors when it came to publication in serials. Although authors like Bradbury aimed to rid themselves of some restrictions by publishing in alternative magazines, they also had to limit themselves to certain tropes in order to publish. The standard attitude within periodical publishing in the sf genre was that the editor had the most say. Editors would enact this power not only through close editing of individual texts, but also through the strict inclusion or omission of stories, or even authors, in their magazines.

One of the goals when writing this thesis was to include the publisher as a part of the process. This was due to not only the publisher's importance, especially within this genre, but also due to the many republications that we encounter when viewing the format of the fix-up. Aiming to uncover some of what had happened during the publication process, the research has also investigated the historical background of not only the editors involved in the process, but also market, mass readership and trends. However, it has been difficult to source the parts of editing that is truly kept out of the public eye. As mentioned in the introduction and background, and also commented on in quotes from Bradbury, Haldeman, and Stross, so much of the editing happens verbally, or in manuscripts that are sent back and forth between author and editor, never intended to reach any form of commercial reader. Trying to source this unwritten material proved harder than expected. Although both Haldeman and Stross are still alive, none of them responded to emails sent asking whether or not they would have any interest in participating towards the thesis conclusion with their perspectives as authors. None the less, they have previously addressed the issue of editing both in interviews as well as in writing on their websites. This makes it possible for the thesis to conclude on their individual stances as authors. Despite this insight it would have been interesting to also get the insight of the editors to figure out how involved an editor thinks they should be in the process, and debate whether this is obvious in the individual texts we have looked at throughout the thesis.

To fill this gap, the thesis has instead sourced insight on editing from different academic scholars who work within the field of textual scholarship. This has been very helpful as it does provide some understanding of the relationship of the editor with the text. However, it is still important to address how completely individual this relationship is depending on what editor we

look at. We may also problematize the fact that academic scholars, like McGann, comment on the role and choices of the editor with the background of working with editing themselves. Using McGann as an example we can argue that this background moves his arguments towards his individual perception of what is a reasonable amount of interference on any given text. Though he references many editors and theorists within the field, in order to conclude on the “right” way to treat a text, his conclusion ultimately reflects his own opinion. This is also the case of many of the other scholars which in a way flaws the objectiveness of these sources as secondary sources to draw insight on what another editor might do.

Looking at the limitations of the secondary sources leads us to another crucial point of reflection, which was mentioned in the introduction, which is the importance of ethical history when sourcing the primary sources. Especially considering the target market for the individual pieces of literature. We could question whether we would be truer to the intended readership if we were not so aware and alerted to change when treating texts in different forms. Having commented on the fact that I have been exposed to the fix-ups before reading individual texts in chronological publishing order and may therefore already have a predisposition as to which edition is the most correct, we now move to an even bigger problem. The pulp sf magazines used in the thesis were initially marketed towards adolescent boys, at the cost of around 50 cents per magazine. However, at the time I sourced the primary sources I was an adult woman, who was additionally in a special collections archive, handling magazines which at some points crumbled a bit while turning the front page. Nearing 80 years old these magazines were not to be opened unless they were perched on specialized reading pillows, within the confines of a regulated, locked, reading room. The archive was also located in a different country than I live in and was managed by special collections librarians who collected all the sources and delivered them within the specialized rules that had to be followed in order not to ruin any of these old, invaluable sources. The conditions in which I read the sources were therefore intrinsically different than if I had read the magazines when they were published. Despite this, we can still accurately view and determine any textual or material alterations that are purely physical, such as changing passages, character names or covers and illustrations.

In reference to the passing of time we may also comment on the changes of the fix-ups to include dates or years. This is done with reference to all three of the novels we work with. All the novels are set to the future. Although at the time we read the novels they are outdated in that they

span through years that predate where we currently find ourselves, in 2024. This has an effect on any readers that approach the materials today as they are now purely speculative and fictional. Although we would never assume that any of the stories would happen, the element of plausibility disappears completely. In the 1997 edition of *The Martian Chronicles* the titles have been adjusted for time, changing the timespan from 1999-2002 and to 2030-2033. In 1997 this effectively propelled the plot over three decades into the future; however, as readers now we are almost as close to catching up to the time of Bradbury's fictional universe as the readers were in 1997 working from the old dates. We mention in chapter 1 the issue of writing science fiction post 1980 with the technological advances in society. Clute states that the science fiction genre at one point caught up with and outdated itself. This forced growth within the field of writing science fiction. The answer became to alter the writing so that it would fit in with the rapid technological advances that appeared at the end of the twentieth and start of the twenty-first century. Stross is an example of this expected change. What was not expected was how the evolution of the author would alter the science fiction community.

The one thing that connects all the authors is their connections to the readers. For Bradbury we know the road into the science fiction world was through interactions with authors, editors, and other readers. Gordon speaks of Haldeman as being "swept up" in the fandom. His editor becoming one of his closest friends, and his business manager being his wife. We have also covered the massive amount of interaction Charlie Stross has with his readers, especially due to his online presence. This is the clearest sign that if the narrative of the story has been changed it has not been for the commercial benefits of the editor or publishing house. All the authors we have worked with seem to have a genuine predisposed love for writing, the science fiction genre and the large community that comes with it. We can therefore question whether, if they had the opportunity to publish in the way Stross does, if Bradbury and Haldeman would choose to publish in the same way. The evolution of the market for commercial value in the digital age has inadvertently opened up for the creation of licensing like Creative Commons. Stross views licenses like these as a method to give all the readers who want to read his text an opportunity without limiting it to those who have the economic capital to participate in the readership as consumers. This helps strengthen the relationship between author and reader, which is already known to be close, especially within this genre. The intention of Stross is known to us through his statements, and this may have been the case had the other authors had the possibility to be as present as Stross is within his interactions

with his readership. This highlights why the historical context is so important regarding authorial intention, especially in the commentary on publishing.

From 1950 we see many significant changes which have affected not only authors, but the publishing industry as a whole. One example is the paperback revolution through which we see, especially within the sf genre, the shift away from the periodical and how this in turn led to the downfall of the editor. During this time, Bradbury finds his place as a novelist. The fix-up format allows him to use the work he has previously written as short stories to create longer works, something that at the time had felt unobtainable to him. The new focus on the book as the main form is likely also the reason Haldeman initially writes *The Forever War* in one collected story, which resembles the novel. Although Ben Bova splits the novel into pieces to serialize it in *Analog*, it quickly reverts to the market standard, which is the book. The creation of these narratives has two clearly different starting points, despite this the finished products resemble one another in form and history of compilation. The reason for this resemblance is the alteration of the short stories into the fix-up.

We can clearly see the authorial intention emerge from the curation of sf fix-ups. For the oldest texts, this is due to the author moving from underneath the shadow of the almighty magazine editors, as is evident in the case of Bradbury. In later times it becomes evident through material and textual changes, and statements from the authors themselves. Even in parts that are not obviously affected by change, the information has through interviews with the author been more accessible than we may have initially assumed. The fact that authorship is a highly creative profession is likely some of the reasoning as to why authors have been so outspoken about the process and the relationships within the circuit. As we commented in the previous paragraph, the reader-author relationship has been highly regarded by all three authors we have used for the thesis. Additionally, we know that the reader-author relationship is what editors often work on through marketing, though they may have an ulterior motive regarding the economic and commercial factor of this relationship. The digital era bridges this gap, building on to what Campbell started with the inclusion of readers in *Astounding*. The result of these changes is the influence of the reader on the perception of the collective texts, no matter the format they are published in. We may therefore argue that with the evolution of publishing at the rate we are witnessing now the insight into intention may be more difficult to prove in texts at a later date. None the less, what is clear is that

up until this point the analysis of curation and creation of fix-ups does to reveal aspects of authorial intention.

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