Contents

Introduction; or, How *Star Wars* Became Our Oldest Cultural Memory 19

(The rundown of a Star Wars Effect recycling through the aftermath of World War Two propaganda: *Independence Day, Moonraker, Reign of Fire, SPECTRE, Jurassic World,* and *Star Wars: The Force Awakens.* Critique of Fantasy sets out to explore the borderlands of the fantasy and science fiction genres, which the success of Lucas’s film first illuminated. The digital relation takes over where Christianity left off grounding the fantasy genre. Digital fantasy in the sf movies *The Martian* and *Gravity.*)

Chapter 1
The Ethics, Poetics, and Practical Metaphysics of Waking Dreaming

*Be Careful What You Wish For* 35

(Hebel’s “Three Wishes” and fantasying’s pedagogical supplement. Tolkien tries to separate his fantasy genre from the moral upbringing of children. He also tries to overtake science fiction. But he ends up at two borders.)

*No Strings Attached* 41

(The match between Aquinas and Pinocchio schools the will. Visiting the Aldiss, Barrie, and Collodi crypts. Kant and the categorical imperative of mourning in *Groundhog Day.*)
The Fantasies We All Know So Well
(Tolkien’s “On Fairy-Stories” and Freud’s “The Poet and Daydreaming.” The notion of the datemark, the present moment that triggers the jump-cut to fantastic wish fulfilment, is the indelible stamp awaiting historicization, the half-life of fantasying and fantasy. The loser and winner of the contest take on new roles. Science fiction rereads in the ruins of its failed forecasts the deregulated ranging of fantasy, animated by the only fantasy that is true, the digital relation.)

The Mechanical Brain
(Introducing Gotthard Günther, who examines in Jack Williamson’s 1946 novel The Humanoids the sci-fi prospect of a perfectibility of rational thought that would override willing and wishing. In the 1980 sequel The Humanoid Touch, however, fantasy is in the ascendant.)

The More the Merrier
(The Prime Directive of the humanoids leaves them where they lie. Bentham/Mill and The Truman Show. The showdown with utilitarianism motivates the American superhero in the ongoing struggle against the American psycho.)

Ghost-seeing and Clairvoyance
(Schopenhauer places the paranormal evidence of Mesmerism’s impact on a sliding scale ranging from the night dream to paranormal states of waking dreaming. The question of the ghost, its impossible possibility, draws Schopenhauer’s articulation of fantasy states onward.)
Calibrations of Beauty
(Hanns Sachs relates the postponement of the machine age in classical antiquity and its uncanny sequelae to the administration of doses of primary beauty within the arts of wishing in techno-culture. Sachs recognizes in typical psychotic delusions of techno-surveillance the emergency arrival of the machine of secondary narcissism. In the machine of Disney animation, however, there are new pitfalls of prettiness ensuing from the rotoscoping of live actors. The curbed sex appeal of cuteness in Snow White and the Seven Dwarfs sets the standard for subsequent films, including A Scanner Darkly.)

Mutual Daydreaming
(Sachs discovers in daydreams of collaboration and self-pity missing links in the evolution of art. Schnitzler and Kubrick explore daydreaming in common.)

Gender Fantasying
(Winnicott’s crypt study of a male girl carrier and its illumination of Hamlet.)

The Secret in Mutual Daydreaming
(A secret is always kept in mutual daydreaming until its bearer lies on the couch. Sometimes the secret in the daydream held in common is a crypt. The example of Lord Henry and Dorian Gray.)

Flight to Reality
(Winnicott on fantasy’s manic defense against the depressive position. Fantasy takes flight to reality, really an omnipotent fantasy about reality, from inner reality, the dread deadness inside. The depressive position of photography in Blow-up.)
Fantasying Fantasy

(Winnicott is led by his patient to find in the potentiation of daydreaming a way around the protest against waking living. Dissociated fantasying opens up through a fantasying of fantasy.)

Auguste Müller of Karlsruhe

(Schopenhauer refers repeatedly to the case of Auguste Müller, whose magnetic treatment brought to the fore her own clairvoyance. She becomes a therapist for the community and adjusts the vertical controls of her newfound stability through her dead mother’s support and counsel. In the two adaptations of Jackson’s The Haunting of Hill House the impasse of a daughter is circumvented, now through cinematic fantasying of fantasy in the secular setting of waking dream states, now through the special-effects-adorned Christian-digital ascendancy of fantasy heroism.)

Fantasy Island

(A precognitive relay of traumatic world histories transmits within a network of encrypted losses that counts The Tempest as entry and exit.)

Chapter 3
New Vampire Lectures

Zombie Wars

(The hypothetical reality of ghostly communication goes on and on: Dick’s half-life, W. James’s norm of falsification of evidence, and Ehrenwald’s telepathic scatter. Between contact and attack, the psychic reality of vampirism goes into literature. American science fiction turns undead into living death. Gertrude Stein wages zombie wars against centuries that are already at rest.)
The Psychopathy Test
(P.K. Dick’s afterword to Jeter’s Dr Adder takes swipes at the Tolkien influence on science fiction via Star Wars. Like Adder’s novel, however, Dick’s The Zap Gun pursues fantasy heroism, which Dick sets on a psychopathy test preliminary to successful mourning and the innovations of substitution.)

All You Vampires
(Heinlein’s “All You Zombies...” replaces the conceit of mutation in Matheson’s I Am Legend with time travel and breaches the impasse between vampiric sole survival and the zombie apocalypse.)

Countdown
(Heinlein’s “By His Bootstraps” introduces a Ding an Sicht into time travel’s affinity with cinema. The mere suffering of waiting around for the delivery of transport into outer space must be transcended into something other. The zombie, linked by Günther to the mechanical brain, is the poster monster of the American way of death, the countdown to second death. Variations on this finite afterlife of a secular cosmos in Dracula, Hamlet, I Am Legend, and Interstellar.)

Chapter 4
Where the Dead Are

Fantasia
(In early fragments on the coloration of fantasy Benjamin anticipates his avowals of Scheerbart and Disney. The verging of fantasy on science fiction in Scheerbart’s Lesabéndio draws inspiration from Fechner’s animist psychology. Scheerbart’s cyborgs on Pallas and the Hobbits of the Shire roll back the stone and stoners of nihilism.)
Wish upon the Stars
(Kant’s stargazing reflects a German Enlightenment understanding of the afterlife on the outer planets. The transport of the Phantasiermaschine through Arrival transmutes this understanding for science fiction. It’s not the mathematical sublime but the horror of successful mourning that is in the ascendant in Signs.)

Fantasying and Haunting
(Kant tests his hypothesis that the main source of fantasying is the ghostly netherworld. Swedenborg is at once the greatest ghostseer and the greatest fantast.)

Arrival Time
(In Chiang’s “Story of Your Life” the aliens recognize in Fermat’s performative non-causal principle an overlap with their appreciation of goals that are already given. From page to screen – Arrival – the protagonist’s memory of the unstoppable future now is complete, breaking only on the inability of her others to affirm a life of foregone conclusions.)

The Specific Emotional Situation
(The white lie in Rousseau’s Reveries of the Solitary Walker is the byproduct of the run of time in language, of being out of time. Sachs elucidates fantasying and fiction as the ongoing retrieval of specific situations in which affect wasn’t expressed. Lost and found affect in daydreaming undermines the success rate of mourning’s work.)
Go to China 223

(The datemark of this study is shared with the centrality of China in movies from *Looper* to *Arrival*. It marks a period of transition and preparation, making the world good again, so the communist redemption of the third world can enter and realize the new worlds of science fiction. *The Great Wall, The Three-Body Problem, and The Wandering Earth.*)

Bibliography 235

Index 243