of sf texts are attempting to tempt fans to watch through viral marketing or ploys for engagement, such as creating short videos with provided footage, as *BSG* did. Related to this is the release of online-only ancillary content. The recent fiftieth anniversary of *Doctor Who*, now in its post-2005 reboot iteration, gave the BBC reason to release several short videos, including, to my excitement, one featuring Paul McGann, the too-often-neglected Eighth Doctor. I downloaded from YouTube all the *Doctor Who* promotional videos so I could construct my own ancillary-content narrative related to the fiftieth anniversary episode.

Another driver to digital access is simply—well, accessibility. Informally, watchers can hit up YouTube and watch a bootlegged recent episode of *Doctor Who*, split into parts, in terrible quality, before the BBC finds it and pulls it down. This is no longer so necessary, now that the program is released virtually simultaneously in the UK and the US—assuming you get BBC America, that is. The BBC would rather you watch back episodes on their site, but it blocks US watchers from doing so. Sure, you can watch it—if you know how to use software that spoofs your location. Further, consumers are increasingly cutting cable cords in favor of paid streaming video sites such as Netflix and Hulu, with a deep, although spotty, catalog of sf. Yet Netflix in particular is also getting into the creation game, as, for example, it dropped Philip K. Dick's alternate history, *The Man in the High Castle* (2015), ready to binge-view. You can watch it—for a per-episode price.

Digitally encountering sf means encountering ancillary paratexts as well as the text itself; it means negotiating the difficult terrain of access. (Do you want to know how I got the 2012-2015 Australian campy sci-fi romp *Danger 5*? I am not going to tell you.) It is hard to be part of a cultural conversation —one might say a fan—in the real time of the narrative's release if you are in the wrong place or the wrong time. Recent content may be interdicted to drive sales, but it is hard to wait several days before the episode is on the copyright owner's site, or a year before the episode becomes available through Netflix. Yet held against that difficulty is the wonder of all the great sf that is out there, and the old stuff that is now available, ready for new audiences to encounter, if not on a TV screen (the better to admire the special effects), then on a phone or a tablet or your computer—convenient, fabulous narratives ready to be digitally encountered and enjoyed.**—Karen Hellekson, *Transformative Works and Cultures***

Quantitative Formalism, Gaming, and the Circle of Correlationalism. In Douglas Adams's *The Hitchhiker's Guide to the Galaxy* (1978), the number 42 answers a question that has not been thought up yet. The Earth turns out to be a giant computer, a quantitative machine, designed to calculate the right question to ask of the universe. Digital technologies also bring into focus enigmatic answers to questions that we have not thought up yet. Let us take two examples of digital conundrums that have appeared on the horizon of sf scholarship. The first conundrum is Franco Moretti's first essay on what he has come to call quantitative formalism. The dazzling conclusion of *Graphs,*

Maps, Trees: Abstract Models for Literary History (2003) is that in the nineteenth century genres appear and disappear in generational sets, so that it should be possible to study genres in relation to each other rather than in isolation. Sf is, however, an exception to this shifting landscape of generic interrelations. It persists while other genres rise and fall from the market, alongside detective fiction. Moretti's method of quantitative analysis suggests new ways of mapping science fiction's relation to detective fiction, of mapping out its subgenres, and of thinking about its survival through time.

A second conundrum lies in computer gaming, a medium whose industry has recently eclipsed cinema. Science fiction was a genre of choice for early game designers, and today such first-person shooters as *Halo* (2001-) use sf in their concept art while MMORPGs such as *EVE Online* (2003-) have a vision that is thoroughly science-fictional. To think these new texts through, however, is to transform methods by which texts are thought to stand alongside other texts. The first-person shooter and MMORPG create fundamentally new contexts for generic experience, substantially different from the novel, film, and TV show that sf scholars are so practiced in thinking about. The shift that these conundrums present to sf scholarship is not only one that lies in texts for study, but in method. In his major work on French new materialism, *After Finitude* (2008), Quentin Meillassoux describes the circular logic of thinking and being, in this context the circle of interpretation and text, that creates what he calls "correlationalism." The problem with the interpretive model is that it is fundamentally speculative, that it shies away from absolute knowledge. Science, on the other hand, has been able to establish such facts as the age of the planet, which turns out to be 4.56 billion years old. It is as if, in the humanities, we stand like Arthur Dent in *Hitchhikers*, wearing our robes and slippers to face the destruction of all we have learned so far. We find ourselves today in a universe of data that is larger than any individual novel, film, or TV show; but sf scholars remain stubbornly interested in interpreting them as individual texts. We need to break the circle of correlationalism to think about the persistence of sf, its long duration and multiplication across media.**—Darren Jorgensen, University of Western Australia**

Elite Pulp: The Aesthetic Dichotomy of SF in Games. Science fiction has been a favorite source genre for digital games, beginning with *Spacewar!* (1962), which is often hailed as the first computer game. As this fittingly geekish maneuver shows, it is perhaps not surprising that the cutting edge of computing technology has so frequently been represented in terms of science fiction. Id Software's *Doom* (1993) also drew on sf aesthetics and set the agenda for the first-person shooter. Neither of these games can be regarded as having the depth and existential concerns of Lem/Tarkovsky's *Solaris* (1961; 1972). They are, however, exquisitely molded by the principle of incremental feedback mechanisms that rule digital games. Both games distilled down that principle to create intense and visceral experiences that rely on immediacy and acute attention. Even if the paring down is a result of limited resources, this magic combination of immediacy and jagged and noisy compression launches