## 1 Introduction: Dealing in Futures | 7
- 1.1 Speculative Fiction | 144
- 1.2 Pacific Rim Utopianism | 322
- 1.3 Risk Theory | 477
- 1.4 The Risk of Close Reading | 60

## 2 Are You Paranoid Enough? Kathryn Bigelow’s *Strange Days* and the Politics of Risk and Speculation | 699
- 2.1 Risk Inside the “Fickle Machine” | 699
- 2.2 Establishing Risk | 801
- 2.3 State of Speculation | 90
- 2.4 The Lure and Trap of Lady Credit | 106
- 2.5 Becoming Mace | 1188
- 2.6 The Risk Not Taken | 129

- 3.1 Edgework – A Subtle Task | 133
- 3.2 Exploding the Grid? Aesthetic Control and the Space-Logic of Synchronicity | 149
- 3.3 Confidence Man I: Bobby Ngu and the Confidence Game of Globalized Capitalism | 163
- 3.4 Confidence Man II: A Medial Conquista | 1800
- 3.5 Now You See Her /Now You Don’t: Emi, or the Erotics of Presence | 188
- 3.6 Edgework, Unintimidated | 199
4 Monstrous Politics: Epistemological Empowerment, Natural Science, and New Territories of Empire in Larissa Lai's *Salt Fish Girl* | 203

4.1 “The Identity of the Body Has Not Yet Been Confirmed:” Excessive Textuality and Discursive Control in Larissa Lai’s Writings | 203

4.2 Offering Odors – Epistemological Empowerment and Natural Science | 223

4.2.1 Useful Poetics | 223

4.2.2 The Gaze of Natural Science | 232

4.2.3 Expanding the Gaze | 240

4.3 New Territories of Empire | 253

4.4 Until the Next Time | 273

5 Towards a Poetics of Risk and Speculation | 278

5.1 United in a State of Fantasy | 282

5.2 Paratexts | 288

5.3 Contexts | 291

6 Works Cited | 297