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I don't remember reading much sci-fi as a child, other than Jules Verne. Can you tell me what I was missing? What do 8-12 year olds get from reading science fiction when I was younger, either. When I look at the books that are available for young readers now,
I'm jealous, because we didn't have that variety when I was growing up. For me, my love of science fiction came more from the television—I loved Doctor Who, The Tomorrow People, Planet of the Apes—and from the cinema. I think science fiction came more from the television—I loved Doctor Who, The Tomorrow People, Planet of the Apes—and from the cinema. I think science fiction came more from the television—I loved Doctor Who, The Tomorrow People, Planet of the Apes—and from the cinema. I think science fiction came more from the television—I loved Doctor Who, The Tomorrow People, Planet of the Apes—and from the cinema. I think science fiction came more from the television—I loved Doctor Who, The Tomorrow People, Planet of the Apes—and from the cinema. I think science fiction came more from the television—I loved Doctor Who, The Tomorrow People, Planet of the Apes—and from the cinema. I think science fiction came more from the cinema.
twist the world we live in and make it seem more exciting or dangerous. It can make the impossible possible. Do you think sci-fi books are more relevant than ever, with the development of AI? The idea of intelligent machines taking over seems increasingly plausible. I suppose so. I've just been reading about ChatGPT, which can even write a book for
you. My colleagues have done an interview with ChatGPT, asking it to recommend the best books on artificial intelligence. It did quite a good job. It is a little bit scary, but I think science fiction has always been relevant. When H.G. Wells and Jules Verne were writing, there were advances in technology and industry that they could write about and
use to fill readers with wonder and fear. Science fiction is a huge genre, it can almost be anything. You've got your more lowbrow—but fun—monsters and bug horror science fiction, so it's quite a broad topic. Some of it can very effectively get to the question of what it is to be human, if you
think about being abducted by aliens or invaded by aliens or invaded by aliens and UFO sightings and weird stuff like that, so maybe
that's where my sci-fi love came from. Read Let's talk about your first pick of the best science fiction for 8-12 year olds, The Shooting Star, which is the 10th volume in The Adventures of Tintin comic book series. This one was published under Nazi occupation with some anti-Semitic portrayals and was revised in the 1970s. I was aware that there is
some controversy about quite a few of the Tintin books because of racial stereotyping, but I didn't realise this was one of the books. I first read it in the late 1970s, when I was seven or eight years old and I enjoyed it for being an adventure that had this slightly weird twist to it. I travelled a lot as a child and Tintin was always a thing that I would read
sitting on aeroplanes. The Shooting Star was probably the first one I read. It begins with an end-of-the-world thing going on, there are plagues of rats and tar melting on the roads. Scientists claim that the world's coming to an end because this meteor is going to crash into Earth, but when it doesn't destroy the planet, it lands out
in the ocean somewhere and there's a race to get to it. When Tintin arrives, the meteor is a sinking island with exploding mushrooms growing on it. Tintin discards an apple core and it grows into a tree, and a spider grows to become enormous. That was what interested me, the weirdness of it. Read Your next recommendation is The White Mountains,
which is part of The Tripods series. Am I right in thinking it is set in a post-apocalyptic future? It begins in a version of England, where people live what is almost a medieval life, but there are artefacts left over from what we might think of as modern life. As a kid, I first became aware of it as a TV series, but I only ever saw little snippets of it. In the
story, Earth has been taken over by H.G. Wells-ish 'Tripods', which enslave people by 'capping' them. When you reach the age of 14, you get taken up into one of these Tripods. It's about a boy called Will who is about to become 14 and be capped. He
meets what is known as a 'vagrant', which is a person who has been capped and gone insane. This vagrant, called Ozymandias, turns out not to be insane at all and he tells Will that there is a place in Switzerland and be free. I think the appeal for
me is that the kids are on their own and they have to survive on the road. They have to find food and shelter, and learn who they can and can't trust, all while evading the Tripods stomping around the Earth that excited me. Read Let's move
on to your third choice, Crater Lake by Jennifer Killick, Does it have the same combination of thrills and humour as her Dread Wood series? Yes it does, Jennifer Killick started off writing funny books, and then she published Crater Lake, which has the combination of being funny and being a bit scary, which is really hard to do. It has that sci-fi element
because ... have you read it? I haven't, but I read that it features alien wasp spores that zombify children. Yes, Crater Lake does have freaky alien wasps and spores and mind control that turns people into bug-eyed zombies, but they're not reanimated dead people. It's probably more accurate to say it has an Invasion of the Body Snatchers vibe. It's set
in a residential camp and there are aliens and a huge hole in the ground and people are behaving in a strange way. Invasion of the Body Snatchers was a big inspiration for my book, The Invasion of the Body Snatchers was a big inspiration for my book, The Invasion of Crooked Oak, and I enjoyed that element in Crater Lake. Jennifer Killick has been doing really well, mixing the scares and comedy. I have read the sequel,
Crater Lake: Evolution, which is great, and I've also been reading the Dread Wood books which are tremendous fun - with a few scares to keep readers on their toes. I've just got the latest one, Flock Horror, and it's on my table ready to read next. Read Let's talk about your next book of sci-fi for 8-12 year olds, Skywake Invasion, the first in the
Skywake series. This is a very different kind of sci-fi. This one is more like an action sci-fi in the vein of Starship Troopers. I should add that the film version of Starship Troopers is very fast-paced but also extremely violent, so is definitely not for children. Skywake Invasion is about a girl called Casey who is a gamer, and plays an online game called
Skywake Invasion. Casey is part of a team but because she plays online and she has a voice changer on her mike, her teammates don't know she's a girl and not accept her as part of a team because of it, so she takes her brother with her to pretend
he's the player. It turns out that this tournament is actually a recruitment drive for aliens. The aliens have invented the wideo game to find out who the best kids are at fighting, and they're going to abduct them all and take them away to their alien planet to use them as soldiers. Casey's brother is abducted so she has to rescue him. There's loads of
action and stuff going on, but at its heart, the story is about friendship and acceptance and working together. Jamie Russell, who wrote it, is obviously a gamer: he gets the whole gaming thing. It's great fun. This book is probably for readers at the upper end of middle grade, so 10-12 year olds. Read We've come to your final recommendation of
science fiction for 8-12 year olds, a retelling of Mary Shelley's classic novel Frankenstein. It's published by Barrington Stoke, a publisher that specialises in books for dyslexic and reluctant readers. I love the idea of a retelling that makes it easier to read. Frankenstein is an important book, it's the granddaddy of science fiction horror. But it is an old
book. It is quite difficult to read with modern eyes and the language can feel a bit old-fashioned. Obviously, it's not written for young readers but everybody has heard the name Frankenstein, so I think it's good for them to have the opportunity to read it. This book will probably also be for the older end of middle grade readers. So not only for
reluctant or dyslexic readers, this retelling will appeal to kids who are interested in the story but not quite up for reading old-fashioned language? Yes, definitely. I think it's great to be able to read it in an easier way. Frankenstein is interesting because it's a story of people telling stories. It begins with an explorer meeting Victor Frankenstein, who
tells his story about how he became obsessed with science, how he created this man but was ashamed of what he had done. He rejected his creation down, only for it to recount how it had educated itself and learned to be human. The creation
persuades Frankenstein to make a partner for it, which Victor Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages to do. But in the process, Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages the monster who then kills Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages to do. But in the process, Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages the monster who then kills Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages the monster who then kills Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages the monster who then kills Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages the monster who then kills Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages the monster who then kills Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages the monster who then kills Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages the monster who then kills Frankenstein decides he's doing the wrong thing and destroys all his work, which enrages he was all his work and the wrong t
it, but it's an interesting story and it's an important story because it's where it all started. Your Crooked Oak series is also an easily readable series, isn't it? Is it important for you to make books accessible to as many readers as possible? Yes, the Crooked Oak books are short and easily readable. I think that for a lot of kids who think reading is not for
them, it's nice to be able to pick up a short book. And it's important for them to have a book that is easy to read where the interest level is a bit higher than the reading level. When I write a story because it's the story I want to write a book, I just write a story because it's the story I want to write a book I do try to make them less dense and move the story on as quickly as I can.
There's a bit more of a restriction in terms of word length and word count, but they're great fun to writing them. Are you working on any new books for kids right now? I have a book coming out in June called The Wall Between Us. It's set in 1961, and it's about two cousins, Anja and Monika, who are best friends. They live on opposite
sides of the same street in Berlin but are separated when the Berlin Wall is built. It's a story about separation, friendship, oppression, bravery, and a world where shadowy threats lurk around every corner. It's partly told through diary entries, partly through letters, interview transcripts, secret notes, newspaper articles, all sorts of formats. I am also
working on another Crooked Oak story. The most recent one, The Terror of Hilltop House, was very much inspired by The Day of the Triffids, which is one of my favourite science fiction horror stories. The Crooked Oak story I'm working on now involves Pete, Nancy and Krish investigating a meteorite, a lead mine, and some very unpleasant creatures.
Is there anything else you want to say about sci-fi for kids? There seems to be so much out there at the moment, but I don't feel as if there's a lot of fantasy, and a lot of fantasy, and a lot of historical stories, but I think we need some more science fiction. There's a lot of fantasy, and a lot of historical stories, but I don't feel as if there's a lot of science fiction.
younger readers, and if we want to keep young people reading, we have to give them the kinds of stories they want to read. Five Books interviews are expensive to produce. If you've enjoyed this interview, please support us by donating a small amount. Share — copy and redistribute the material in any medium or format for any purpose, even
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not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the
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moral rights may limit how you use the material. Literary genre "Scifi" redirects here. For other uses, see Science fiction (disambiguation) and Scifi (disambiguation). Cover of Imagination, an American science fiction and fantasy pulp magazine (1952) Speculative fiction Alternate history List of alternate history fiction Retrofuturism Sidewise Award
Writers Fantasy fiction Anime Fandom Fantasy art Fiction magazines Films Genres History Early history Legendary creatures Climate fiction Editors Fandom Conventions Fanzine Fiction magazines Genres History Timeline Organizations
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PortalvteLiterature Oral literature Folklore fable fairy tale folk play folksong heroic epic legend myth proverb Oration Performance Short prose fiction Anthology Serial Novel/romance Short prose fiction Proverb Oration Performance audiobook spoken word Saying Major written forms Book Drama closet drama Poetry lyric narrative Prose fiction Performance Short prose fiction Proverb Oration Performance Short prose fiction Proverb Oration Performance Short prose fiction Proverb Oration Performance Short proventing Performance Short p
Novella Novelette Short story Drabble Sketch Flash fiction Parable Religious Wisdom Prose genres Fiction Children's Encyclopedic Genre action adventure coming-of-age crime erotic fantasy horror military paranormal romance science fiction supernatural western Historical Realist Speculative Non-fiction Academic history philosophy Anecdote
Epistle Essay Journalism Letter Life Nature Persuasive Travelogue Poetry genres Narrative Children Epic Dramatic Verse novel National Lyric Ballad Elegy Epigram Ghazal Haiku Hymn Limerick Ode Qasida Sonnet Villanelle Lists Epic Groups and movements Poets Dramatic genres Comedy Libretto Play historical moral Satire Script Tragedy
Tragicomedy History Ancient Classical Medieval Modernist Postmodern Lists and outlines Outline Glossary Books Writers Movements Cycles Literary awards poetry Short story collection Lost literary work Lacuna Theory and criticism Sociology Magazines Composition Language Narrative Feud Estate Literature portalvte Science fiction (often
shortened to sci-fi or abbreviated SF) is a genre of speculative fiction that stereotypically deals with imaginative and technology, space exploration, time travel, parallel universes, and extraterrestrial life. The genre can explore science and technology in different ways, such as human
responses to or the consequences of theoretical new advancements. Science fiction is related to fantasy (together abbreviated SF&F), horror, and superhero fiction, and it contains many subgenres include hard science fiction, which
emphasizes scientific accuracy, and soft science fiction, which focuses on social sciences on social sciences on social science fiction, which addresses environmental issues. Precedents for science fiction are claimed to exist as far back as antiquity, but the modern genre
arose primarily in the 19th and early 20th centuries, when popular writers began looking to technological progress for inspiration and speculation. Mary Shelley's Frankenstein, written in 1818, is often credited as the first true science fiction novel. Jules Verne and H. G. Wells are pivotal figures in the genre's development. In the 20th century, the
genre grew during the Golden Age of Science Fiction; it expanded with the introduction of space operas, dystopian literature, and pulp magazines. Science fiction can criticize present-day society and explore alternatives, as well as provide
entertainment and inspire a sense of wonder. Main article: Definitions of science fiction According to Isaac Asimov, "Science fiction as that branch of literature which deals with the reaction of human beings to changes in science fiction as that branch of literature which deals with the reaction of human beings to changes in science fiction as that branch of literature which deals with the reaction of human beings to changes in science fiction as that branch of literature which deals with the reaction of human beings to changes in science fiction as that branch of literature which deals with the reaction of human beings to changes in science fiction as that branch of literature which deals with the reaction of human beings to change in science fiction as the science fic
might read: realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method."[2] American science fiction author and editor Lester del Rey wrote, "Even the devoted aficionado or fan—has a hard time
trying to explain what science fiction is," and no "full satisfactory definition" exists because "there are no easily delineated limits to science fiction."[3] Another definition is provided in The Literature Book by the publisher DK: "scenarios that are at the time of writing technologically impossible, extrapolating from present-day science...[,]...or that deal
with some form of speculative science-based conceit, such as a society (on Earth or another planet) that has developed in wholly different ways from our own."[4] There is a tendency among science fiction enthusiasts to be their own arbiters in deciding what constitutes science fiction.[5] David Seed says that it may be more useful to talk about
science fiction as the intersection of other more concrete subgenres.[6] Damon Knight summed up the difficulty, saying "Science fiction is what we point to when we say it."[7] Further information: Skiffy Forrest J Ackerman has been credited with first using the term sci-fi (reminiscent of the then-trendy term hi-fi) in about 1954.[8] The first known use
in print was a description of Donovan's Brain by movie critic Jesse Zunser in January 1954.[9] As science fiction and with low-quality pulp science fiction entered popular culture, writers and fans in the field, such as Damon Knight and Terry
fiction be used instead for works that are more "serious" or "thoughtful".[16] Main articles: History of science fiction had its beginnings in ancient times, when the line between myth and fact was blurred.[16] Written in the 2nd century CE by
the satirist Lucian, the novel A True Story contains many themes and tropes that are characteristic of modern science fiction, including travel to other worlds, extraterrestrial lifeforms, interplanetary warfare, and artificial life. Some consider it to be the first science fiction novel. [17] Some stories from the folktale collection The Arabian Nights, [18]
New Atlantis (1627),[21] Johannes Kepler's Somnium (1634), Athanasius Kircher's Itinerarium extaticum (1656),[22] Cyrano de Bergerac's Comical History of the States and Empires of the Sun (1666),[23][24][25][26] Jonathan Swift's Gulliver's Travels
(1726), Ludvig Holberg's Nicolai Klimii Iter Subterraneum (1741) and Voltaire's Micromégas (1752).[27] Isaac Asimov and Carl Sagan considered Johannes Kepler's novel Somnium to be the first science fiction story; it depicts a journey to the Moon and how the Earth's motion is seen from there.[28][29] Kepler has been called the "father of science
fiction, including "The Unparalleled Adventure of One Hans Pfaall" (1835), which featured a trip to the Moon.[34][35] Jules Verne was noted for his attention to detail and scientific accuracy, especially in Twenty Thousand Leagues Under the Seas (1870).[36][37][38][39] In 1887, the novel El anacronópete by Spanish author Enrique Gaspar y Rimbau
introduced the first time machine.[40][41] An early French/Belgian science fiction writer was J.-H. Rosny aîné (1856-1940). Rosny's masterpiece is Les Navigateurs de l'Infini (The Navigators of Infinity) (1925) in which the word astronaut, "astronautique", was used for the first time.[42][43] Alien invasion featured in The War of the Worlds by H. G.
Wells (1897), illustrated by Henrique Alvim Corrêa (1906) Many critics consider H. G. Wells one of science fiction's most important authors, [36][44] or even "the Shakespeare of science fiction". [45] His works include The Time Machine (1895), The Island of Doctor Moreau (1896), The Invisible Man (1897), and The War of the Worlds (1898). His
science fiction imagined alien invasion, biological engineering, invisibility, and time travel. In his non-fiction futurologist works he predicted the advent of airplanes, military tanks, nuclear weapons, satellite television, space travel, and something resembling the World Wide Web.[46] Edgar Rice Burroughs's A Princess of Mars, published in 1912, was
the first of his three-decade-long planetary romance series of Barsoom novels, which were set on Mars and featured John Carter as the hero.[47] These novels were predecessors to YA novels, and drew inspiration from European science fiction and American Western novels.[48] In 1924, We by Russian writer Yevgeny Zamyatin, one of the first
dystopian novels, was published.[49] It describes a world of harmony and conformity within a united totalitarian state. It influenced the emergence of dystopia as a literary genre.[50] In 1926, Hugo Gernsback published the first American science fiction magazine, Amazing Stories. In its first issue he wrote: By 'scientifiction' I mean the Jules Verne, Hugo Gernsback published the first American science fiction magazine, Amazing Stories.
G. Wells and Edgar Allan Poe type of story—a charming romance intermingled with scientific fact and prophetic vision... Not only do these amazing tales make tremendously interesting reading—they are always instructive. They supply knowledge... in a very palatable form... New adventures pictured for us in the scientifiction of today are not at all
 impossible of realization tomorrow... Many great science stories destined to be of historical interest are still to be written... Posterity will point to them as having blazed a new trail, not only in literature and fiction, but progress as well.[51][52][53] In 1928, E. E. "Doc" Smith's first published work, The Skylark of Space, written in collaboration with Lee
Hawkins Garby, appeared in Amazing Stories. It is often called the first great space opera. [54] The same year, Philip Francis Nowlan's original Buck Rogers comic strip, the first serious science fiction comic. [55] Last and First Men: A Story of the Near
and Far Future is a "future history" science fiction novel written in 1930 by the British author Olaf Stapledon. A work of unprecedented scale in the genre, it describes the history of humanity from the present onwards across two billion years. [56] In 1937, John W. Campbell became editor of Astounding Science Fiction, an event that is sometimes
considered the beginning of the Golden Age of Science Fiction, which was characterized by stories celebrating scientific achievement and progress. [57] [58] The "Golden Age" is often said to have ended in 1946, but sometimes the late 1940s and the 1950s are included. [59] In 1942, Isaac Asimov started his Foundation series, which chronicles the rise
and fall of galactic empires and introduced psychohistory.[60][61] The series was later awarded a one-time Hugo Award for "Best All-Time Series".[62][63] Theodore Sturgeon's More Than Human (1953) explored possible future human evolution.[64][65][66] In 1957, Andromeda: A Space-Age Tale by the Russian writer and paleontologist Ivan
Yefremov presented a view of a future interstellar communist civilization and is considered one of the most important Soviet science fiction novels.[69] It is one of the first and most influential examples of military science fiction,[70]
[71] and introduced the concept of powered armor exoskeletons. [72][73][74] The German space opera series Perry Rhodan, written by various authors, started in 1961 with an account of the first Moon landing [75] and has since expanded in space to multiple universes, and in time by billions of years. [76] It has become the most popular science fiction
book series of all time.[77] In the 1960s and 1970s, New Wave science fiction was known for its embrace of a high degree of experimentation, both in form and in content, and a highbrow and self-consciously "literary" or "artistic" sensibility.[78][79] In 1961, Solaris by Stanisław Lem was published in Poland.[80] The novel dealt with the theme of
human limitations as its characters attempted to study a seemingly intelligent ocean on a newly discovered planet.[81][82] Lem's work anticipated the creation of microrobots and micromachinery, nanotechnology, smartdust, virtual reality, and artificial intelligence (including swarm intelligence), as well as developing the ideas of "necroevolution" and
the creation of artificial worlds.[83][84][85][86] In 1965, Dune by Frank Herbert featured a much more complex and detailed imagined future society than had previously in most science fantasy series.[88] Two of the novellas included in the first novel, Dragonflight, made
McCaffrey the first woman to win a Hugo or Nebula Award.[89] In 1968, Philip K. Dick's Do Androids Dream of Electric Sheep? was published. It is the literary source of the Blade Runner movie franchise.[90][91] In 1969, The Left Hand of Darkness by Ursula K. Le Guin was set on a planet in which the inhabitants have no fixed gender. It is one of the
most influential examples of social science fiction, feminist science fiction, and anthropological science fiction world began publication in the People's Republic of China. [92] It dominates the Chinese science fiction magazine market, at one time claiming a circulation of 300,000 copies per issue and an estimated
3-5 readers per copy (giving it a total estimated readership of at least 1 million), making it the world's most popular science fiction periodical.[96] In 1984, William Gibson's first novel, Neuromancer, helped popularize cyberpunk and the world "cyberspace", a term he originally coined in his 1982 short story Burning Chrome.[97][98][99] In the same
year, Octavia Butler's short story "Speech Sounds" won the Hugo Award for Short Story. She went on to explore in her work of racial injustice, global warming, women's rights, and political conflict.[100] In 1995, she became the first science-fiction author to receive a MacArthur Fellowship.[101] In 1986, Shards of Honor by Lois McMaster Bujold
 began her Vorkosigan Saga.[102][103] 1992's Snow Crash by Neal Stephenson predicted immense social upheaval due to the information revolution.[104] In 2007, Liu Cixin's novel, The Three-Body Problem, was published in China. It was translated into English by Ken Liu and published by Tor Books in 2014,[105] and won the 2015 Hugo Award for
Best Novel,[106] making Liu the first Asian writer to win the award.[107] Emerging themes in late 20th and early 21st century science fiction include environmental issues, the implications of the Internet and the expanding information universe, questions about biotechnology, nanotechnology, and post-scarcity societies.[108][109] Recent trends and
subgenres include steampunk,[110] biopunk,[111][112] and mundane science fiction.[113][114] Main articles: Science fiction film and Lists of science fiction film is 1902's A Trip to the Moon, directed by French filmmaker Georges Méliès.[115] It
was influential on later filmmakers, bringing a different kind of creativity and fantasy.[116][117] Méliès's innovative editing and special effects techniques were widely imitated and became important elements of the cinematic medium.[120] Though not
well received in its time,[121] it is now considered a great and influential film.[122][123][124] In 1954, Godzilla, directed by Ishirō Honda, began the kaiju subgenre of science fiction film, which feature large creatures of any form, usually attacking a major city or engaging other monsters in battle.[125][126] 1968's 2001: A Space Odyssey, directed by Ishirō Honda, began the kaiju subgenre of science fiction film, which feature large creatures of any form, usually attacking a major city or engaging other monsters in battle.[125][126] 1968's 2001: A Space Odyssey, directed by Ishirō Honda, began the kaiju subgenre of science fiction film, which feature large creatures of any form, usually attacking a major city or engaging other monsters in battle.[125][126] 1968's 2001: A Space Odyssey, directed by Ishirō Honda, began the kaiju subgenre of science fiction film, which feature large creatures of any form, usually attacking a major city or engaging other monsters in battle.[125][126] 1968's 2001: A Space Odyssey, directed by Ishirō Honda, began the kaiju subgenre of science fiction film, which feature large creatures of any form, usually attacking a major city or engaging other monsters in battle.[125][126] 1968's 2001: A Space Odyssey, directed by Ishirō Honda, began the kaiju subgenre of science fiction film.
Stanley Kubrick and based on the work of Arthur C. Clarke, rose above the mostly B-movie offerings up to that time both in scope and quality, and influenced later science fiction films.[127][128][129][130] That same year, Planet of the Apes (the original), directed by Franklin J. Schaffner and based on the 1963 French novel La Planète des Singes by
Pierre Boulle, was released to popular and critical acclaim, its vivid depiction of a post-apocalyptic world in which intelligent apes dominate humans. [131] In 1977, George Lucas began the Star Wars film series, often called a space opera, [133] went on to become a
worldwide popular culture phenomenon,[134][135] and the third-highest-grossing film series of all time.[136] Since the 1980s, science fiction films often "cross-over" with other genres, including film noir (Blade
Runner - 1982), family film (E.T. the Extra-Terrestrial - 1982), war film (Enemy Mine - 1985), comedy (Spaceballs - 1987), action (Edge of Tomorrow - 2014, The Matrix - 1999), adventure (Jupiter Ascending - 2015, Interstellar - 2014), mystery (Minority
fiction and television have consistently been in a close relationship. Television or television or television frequently appeared in science fiction television program was a thirty-five-minute adapted excerpt of the play RUR,
written by the Czech playwright Karel Čapek, broadcast live from the BBC's Alexandra Palace studios on 11 February 1938.[140] The first popular science fiction program on American television was the children's adventure serial Captain Video and His Video Rangers, which ran from June 1949 to April 1955.[141] The Twilight Zone (the original
series), produced and narrated by Rod Serling, who also wrote or co-wrote most of the episodes, ran from 1959 to 1964. It featured fantasy, suspense, and horror as well as science fiction, with each episode being a complete story.[142][143] Critics have ranked it as one of the best TV programs of any genre.[144][145] The animated series The
Jetsons, while intended as comedy and only running for one season (1962-1963), predicted many inventions now in common use: flat-screen televisions, newspapers on a computer viruses, video chat, tanning beds, home treadmills, and more.[146] In 1963, the time travel-themed Doctor Who premiered on BBC Television.[147]
The original series ran until 1989 and was revived in 2005.[148] It has been extremely popular worldwide and has greatly influenced later TV science fiction.[149][150][151] Other programs in the 1960s included The Outer Limits (1963-1965),[152] Lost in Space (1965-1968), and The Prisoner (1967).[153][154][155] Star Trek (the original series),
created by Gene Roddenberry, premiered in 1966 on NBC Television and ran for three seasons.[156] It combined elements of space opera and Space Western.[157] Only mildly successful at first, the series gained popularity through syndication and extraordinary fan interest. It became a very popular and influential franchise with many films
television shows, novels, and other works and products.[158][159][160][161] Star Trek: The Next Generation (1987-1994) led to six additional live action Star Trek shows: Deep Space Nine (1993-2001), Enterprise (2001-2005), Discovery (2017-2024), Picard (2020-2023), and Strange New Worlds (2022-present), with more in
created by Chris Carter and broadcast by Fox Broadcasting Company from 1993 to 2002,[169][170] and again from 2016 to 2018.[171][172] Stargate SG-1 premiered in 1997 and ran for 10 seasons (1997-2007). Spin-off series included Stargate Infinity
(2002-2003), Stargate Atlantis (2004-2009), and Stargate Universe (2009-2011).[173] Other 1990s series included Quantum Leap (1989-1993) and Babylon 5 (1994-1999).[174] Syfy, launched in 1992 as The Sci-Fi Channel,[175] specializes in science fiction, supernatural horror, and fantasy.[176][177] The space-Western series Firefly premiered in
2002 on Fox. It is set in the year 2517, after the arrival of humans in a new star system, and follows the adventures of the renegade crew of Serenity, a "Firefly-class" spaceship.[178] Orphan Black began its five-season run in 2013, about a woman who assumes the identity of one of her several genetically identical human clones. In late 2015, Syfy
premiered The Expanse to great critical acclaim, an American TV series about humanity's colonization of the Solar System. Its later seasons would then be aired through Amazon Prime Video. Space exploration was predicted in August 1958 by the science fiction magazine Imagination. Science fiction's rapid rise in popularity during the first half of the
20th century was closely tied to the popular respect paid to science at that time, as well as the rapid pace of technological innovation and new inventions and progress will tend to improve life and society, for instance the
stories of Arthur C. Clarke and Star Trek.[182] Others, such as H.G. Wells's The Time Machine and Aldous Huxley's Brave New World, warn about possible negative consequences.[183][184] In 2001 the National Science Foundation conducted a survey on "Public Attitudes and Public Understanding: Science Fiction and Pseudoscience".[185] It found
that people who read or prefer science fiction may think about or relate to science differently than other people. They also tend to support the space program and the idea of contacting extraterrestrial civilizations.[185][186] Carl Sagan wrote: "Many scientists deeply involved in the exploration of the solar system (myself among them) were first
turned in that direction by science fiction."[187] Science fiction has predicted several existing inventions, such as the atomic bomb,[188] robots,[189] and borazon.[190] In the 2020 series Away astronauts use a Mars rover called InSight to listen intently for a landing on Mars. In 2022 scientists used InSight to listen for the landing of a spacecraft
[191] Science fiction can act as a vehicle to analyze and recognize a society's past, present, and potential future social identity.[192] Brian Aldiss described science fiction as "cultural wallpaper".[193] This widespread influence can be
found in trends for writers to employ science fiction as a tool for advocacy and generating cultural insights, as well as for educators when teaching across a range of academic disciplines not limited to the natural science fiction critic George Edgar Slusser said that science fiction "is the one real international literary form
we have today, and as such has branched out to visual media, interactive media and on to whatever new media the world will invent in the 21st century to come."[195] Further information: Social novel "Happy 1984" in Spanish or Portuguese, referencing George
Orwell's Nineteen Eighty-Four, on a standing piece of the Berlin Wall (sometime after 1998) Science fiction has sometimes been used as a means of social protest. George Orwell's Nineteen Eighty-Four (1949) is an important work of dystopian science fiction. [196][197] It is often invoked in protests against governments and leaders who are seen as
totalitarian.[198][199] James Cameron's 2009 film Avatar was intended as a protest against imperialism, and specifically the European colonization of the Americas.[200] Science fiction in Latin America and Spain explore the concept of authoritarianism.[201] Robots, artificial humans, human clones, intelligent computers, and their possible conflicts
with human society have all been major themes of science fiction since, at least, the publication of Shelly's Frankenstein. Some critics have seen this as reflecting authors' concerns over the social alienation seen in modern society. [202] Feminist science fiction poses questions about social issues such as how society constructs gender roles, the role
reproduction plays in defining gender, and the inequitable political or personal power of one gender over others. Some works have illustrated these themes using utopias to explore a society in which gender inequalities are intensified, thus asserting a
need for feminist work to continue.[203][204] Climate fiction, or "cli-fi", deals with issues concerning climate change fiction in their syllabi,[207] and it is often discussed by other media outside of science fiction fandom.[208]
Libertarian science fiction focuses on the politics and social order implied by right libertarian philosophies with an emphasis on individualism and private property, and in some cases anti-statism. [209] Robert A. Heinlein is one of the most popular authors of this subgenre, including The Moon is a Harsh Mistress and Stranger in a Strange Land. [210]
Science fiction comedy often satirizes and criticizes present-day society, and sometimes makes fun of the conventions and clichés of more serious science fiction. [211] [212] Main article: Sense of wonder Further information: Wonder (emotion) 1894 illustration by Aubrey Beardsley for Lucian's A True Story Science fiction is often said to inspire a
 'sense of wonder". Science fiction editor, publisher and critic David Hartwell wrote: [213] Science fiction's appeal lies in combination of the rational, the believable, with the miraculous. It is an appeal to the sense of wonder. Carl Sagan said: [187] One of the great benefits of science fiction is that it can convey bits and pieces, hints, and phrases, of
knowledge unknown or inaccessible to the reader . . . works you ponder over as the water is running out of the bathtub or as you walk through the woods in an early winter snowfall. In 1967, Isaac Asimov community:[214] And because today's real life so resembles day-before-yesterday's
fantasy, the old-time fans are restless. Deep within, whether they admit it or not, is a feeling of disappointment and even outrage that the outer world has invaded their private domain. They feel the loss of a 'sense of wonder' because what was once truly confined to 'wonder' has now become prosaic and mundane. Main article: Science fiction studies
The centrepiece of the university estate, the Victoria Building, University of Liverpool, as a science fiction studies is the critical assessment interpretation, and discussion of science fiction literature, film, TV shows, new media, fandom, and fan fiction. [215] Science fiction scholars study science fiction to
better understand it and its relationship to science, technology, politics, other genres, and culture-at-large. [216] Science fiction studies solidified as a discipline with the publication of the academic journals Extrapolation (1959), Foundation: The
International Review of Science Fiction (1972), and Science Fiction Studies (1973), [217][218] and the establishment of the oldest organizations devoted to the study of science Fiction Foundation. [219][220] The field has grown considerably since the 1970s with the
establishment of more journals, organizations, and conferences, as well as science fiction degree-granting programs such as those offered by the University of Liverpool. [221] Further information: Hard science fiction and soft science fiction with the
division centering on the feasibility of the science, [222] However, this distinction has come under increasing scrutiny in the 21st century. Some authors, such as Tade Thompson and Jeff VanderMeer, have pointed out that stories that focus explicitly on physics, astronomy, mathematics, and engineering tend to be considered "hard" science fiction,
while stories that focus on botany, mycology, zoology, and the social sciences tend to be categorized as "soft", regardless of the relative rigor of the science fiction as stories that often seem "weirdly dated", as scientific paradigms shift
over time.[224] Michael Swanwick dismissed the traditional definition of "hard" SF altogether, instead saying that it was defined by characters striving to solve problems "in the right way-with determination, a touch of stoicism, and the consciousness that the universe is not on his or her side."[223] Ursula K. Le Guin also criticized the more
a great deal."[225] Further information: Literature and Literary fiction forms of genre fiction of Mary Shelley's Frankenstein[226] Many critics remain skeptical of the literary value of science fiction and other forms of genre fiction, though some accepted authors have written works argued by opponents to constitute
science fiction. Mary Shelley wrote a number of scientific romance novels in the Gothic literature tradition, including Frankenstein; or, The Modern Prometheus (1818).[227] Kurt Vonnegut was a highly respected American author whose works have been argued by some to contain science fiction premises or themes.[228][229] Other science fiction
later awarded the Nobel Prize in Literature, wrote a series of five SF novels, Canopus in Argos: Archives (1979-1983), which depict the efforts of more advanced species and civilizations to influence those less advanced, including humans on Earth.[234][235][236][237] David Barnett has pointed out that there are books such as The Road (2006) by
Cormac McCarthy, Cloud Atlas (2004) by David Mitchell, The Gone-Away World (2008) by Nick Harkaway, The Stone Gods (2007) by Jeanette Winterson, and Oryx and Crake (2003) by Margaret Atwood, which use recognizable science fiction tropes, but which are not classified by their authors and publishers as science fiction. [238] Atwood in
particular argued against the categorization of works like the Handmaid's Tale as science fiction, labeling it, Oryx, and the Testaments as speculative fiction [239] and deriding science fiction as "talking squids in outer space." [240] In his book "The Western Canon", literary critic Harold Bloom includes Brave New World, Stanisław Lem's Solaris, Kurt
 Vonnegut's Cat's Cradle, and The Left Hand of Darkness as culturally and aesthetically significant works of western literature, though Lem actively spurned the Western label of "science fiction writer write a novel?" She answered: "I believe
 that all novels ... deal with character... The great novelists have prought us to see whatever they wish us to see through some character. Utherwise, they would not be novelists, but poets, historians, or pamphleteers. 1242 Orson Scott Card, best known for his 1985 science fiction novel Ender's Game, has postulated that in science fiction the messa
and intellectual significance of the work are contained within the story itself and, therefore, does not require accepted literary devices and techniques he instead characterized as gimmicks or literary games. [243] [244] Jonathan Lethem, in a 1998 essay in the Village Voice entitled "Close Encounters: The Squandered Promise of Science Fiction",
suggested that the point in 1973 when Thomas Pynchon's Gravity's Rainbow was nominated for the Nebula Award and was passed over in favor of Clarke's Rendezvous with the mainstream."[245] In the same year science fiction author and physicist
Gregory Benford wrote: "SF is perhaps the defining genre of the twentieth century, although its conquering armies are still camped outside the Rome of the literary citadels." [246] See also: List of science fiction authors Science fiction authors Science fiction are still camped outside the Rome of the literary citadels." [246] See also: List of science fiction authors Science fiction authors Science fiction authors Science fiction are still camped outside the Rome of the literary citadels." [246] See also: List of science fiction authors Science ficti
publisher Tor Books, men outnumber women by 78% to 22% among submissions to the publisher. [247] A controversy about voting slates in the 2015 Hugo Awards highlighted tensions in the science fiction community between a trend of increasingly diverse works and authors being honored by awards, and reaction by groups of authors and fans who
preferred what they considered more "traditional" science fiction (248) Main article: List of science fiction awards for literature, presented by the World Science Fiction Society at Worldcon, and voted on by fans; [249] the Nebula Award for literature, presented by the World Science Fiction Society at Worldcon, and voted on by fans; [249] the Nebula Award for literature, presented by the World Science Fiction Society at Worldcon, and voted on by fans; [249] the Nebula Award for literature, presented by the World Science Fiction Society at Worldcon, and voted on by fans; [249] the Nebula Award for literature, presented by the World Science Fiction Society at Worldcon, and voted on by fans; [249] the Nebula Award for literature, presented by the World Science Fiction Society at Worldcon, and voted on by fans; [249] the Nebula Award for literature, presented by the World Science Fiction Society at Worldcon, and voted on by fans; [249] the Nebula Award for literature, presented by the World Science Fiction Society at Worldcon, and voted on by fans; [249] the Nebula Award for literature, presented by the World Science Fiction Society at Worldcon, and world Science Fiction Society at Wo
by the Science Fiction and Fantasy Writers of America, and voted on by the community of authors; [251] and the Theodore Sturgeon Memorial Award for short fiction, presented by a jury. [252] One notable award for science fiction films and TV
programs is the Saturn Award, which is presented annually by The Academy of Science Fiction, Fantasy, and Horror Films. [253] There are other national awards, like Canada's Prix Aurora Awards, like Canada's Pri
awards such as the Chesley Award for art, presented by the Association of Science Fiction & Fantasy Artists [256] or the World Fantasy Award for fantasy Awa
2006 Conventions (in fandom, often shortened as "cons", such as "comic-con") are held in cities around the world, catering to a local, regional, national, or international membership.[259][48][260] General-interest conventions cover all aspects of science fiction, while others focus on a particular interest like media fandom, filking, and others.[261]
[262] Most science fiction conventions are organized by volunteers in non-profit groups, though most media-oriented events are organized by commercial promoters. [263] Main articles: Science fiction fandom and Science fiction fandom are organized by commercial promoters.
letters to each other, and then grouping their comments together in informal publications that became known as fanzines. [264] Once in regular contact, fans wanted to meet each other and organized local clubs. [264] Once in regular contact, fans wanted to meet each other and organized local clubs. [264] Once in regular contact, fans wanted to meet each other and organized local clubs. [264] Once in regular contact, fans wanted to meet each other and organized local clubs. [264] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] The earliest organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] The earliest organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other and organized local clubs. [265] Once in regular contact, fans wanted to meet each other
was the SF Lovers Community, originally a mailing list in the 1980s, Usenet groups greatly expanded the circle of fans online. [267] In the 1980s, Usenet groups greatly expanded the circle of fans online fandom by of websites devoted to science fiction and
related genres for all media. [268] [failed verification] The first science fixtion fanzine, The Comet, was published in 1930 by the Science Correspondence Club in Chicago, Illinois. [269] [270] One of the best known fanzines to win one or more
Hugo awards include File 770, Mimosa, and Plokta.[273] Artists working for fanzines have frequently risen to prominence in the field, including Brad W. Foster, Teddy Harvia, and Joe Mayhew; the Hugos include a category for Best Fan Artists.[273] Plaque at Riverside, Iowa, to honor the "future birth" of Star Trek's James T. Kirk Science fiction
elements can include, among others: Temporal settings in the future, or in alternative histories; [274] Predicted or speculative technology such as brain-computer interface, bio-engineering, superintelligent computers, robots, ray guns, and other advanced weapons; [275] [276] Space travel, settings in outer space, on other worlds, in subterranean
earth,[277] or in parallel universes;[278] Fictional concepts in biology such as aliens, mutants, and enhanced humans;[275][279] Undiscovered scientific possibilities such as teleportation, time travel, and faster-than-light travel or communication;[280] New and different political and social systems and situations, including utopian,[277] dystopian,
post-apocalyptic, or post-scarcity; [281] Future history and speculative evolution of humans on Earth or on other planets; [282] Paranormal abilities such as mind control, telepathy, and telekinesis. [283] Africanfuturism Australian science fiction Brazilian science fiction Brazilian science fiction Canadian science fiction Croatian
science fiction Czech science fiction and fantasy French science fiction Norwegian science fiction Spanish science fiction Spa
Anthropological science fiction Apocalyptic and post-apocalyptic fiction Elicion Cyberpunk Dieselpunk Dying Earth Far future in fiction Feminist science fiction Comic science fiction Mundane
science fiction Planetary romance Social science fiction Speculative fiction Speculati
Outline of science fiction History of science fiction Extrasolar planets in fictional worlds Futures studies Hard science fiction Extrasolar planets in fictional worlds Futures studies Hard science fiction Extrasolar planets in fiction Extrasolar planets in fictional worlds Futures studies Hard science fiction Extrasolar planets in fi
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