

Narrative Mode and Fiction
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Lecture: 49
Short Story Fiction - II

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Development of Science Fiction

- Like Chaucer's *The House of Fame*, medieval travel narratives frequently contain science-fictional themes and elements.
- Works such as Mandeville's *Travels* included automata, alternate species and sub-species of humans, including Cynocephali and Giants, and information about the sexual reproduction of diamonds.
- However, John Mandeville's *Travels* and other travel narratives in its genre mix real geographical knowledge with knowledge now known as fictional, and it is therefore difficult to distinguish which portions should be considered as science fictional and which as a commonly believed notion prevalent in the Middle Ages.

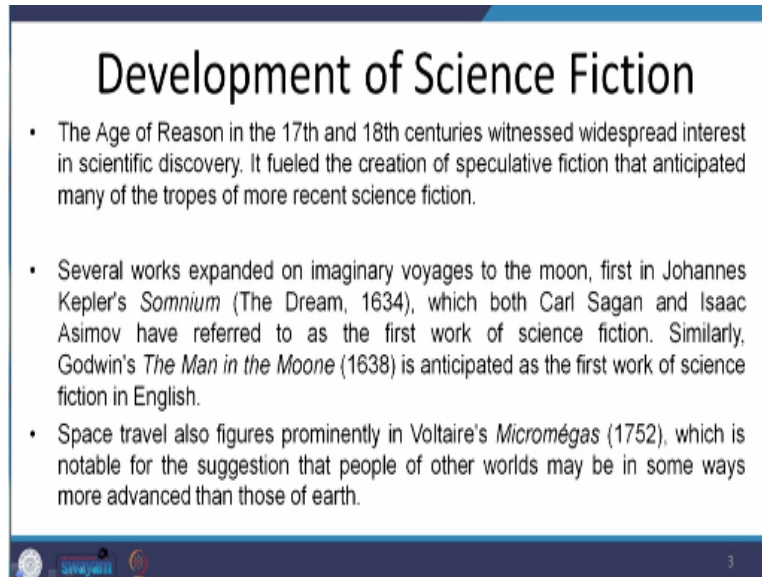


Good morning and welcome back to the lecture series on narrative mode and fiction. So we are discussing science fiction. We were talking about Chaucer's *The House of Fame*, where we see inner work as early as the house of fame. A mediaeval you know, period work, incorporating science fictional elements in the same way just like Chaucer, many other mediaeval you know, many other writers from the mediaeval period, we see mediaeval traveller, it is frequently containing science fictional themes and elements.

Works, such as Mandeville's travels include automata alternate species and subspecies of humans, which include silence, folly and Giants and also information about the sexual reproduction of diamonds. However, John Mandeville's travels and other travel narratives in its genre, tend to mix real geographical knowledge with knowledge that are now understood as fictional. So it's difficult to distinguish in a way, which parts of these travel narratives should be considered as science fictional.

And which are, you know, commonly believed, notions that were prevalent, that were prevalent, and which are a commonly believed notion or notions that were prevalent in the Middle Ages. So the line between science fiction and commonly held notions in the mediaeval society is not very clearly drawn.

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The slide is titled "Development of Science Fiction" and contains three bullet points. The first bullet point discusses the Age of Reason in the 17th and 18th centuries, noting widespread interest in scientific discovery and its role in creating speculative fiction. The second bullet point mentions Johannes Kepler's *Somnium* (1634) as the first work of science fiction, also referencing Carl Sagan and Isaac Asimov. The third bullet point mentions Voltaire's *Micromégas* (1752) as a notable work for its suggestion of more advanced worlds.

- The Age of Reason in the 17th and 18th centuries witnessed widespread interest in scientific discovery. It fueled the creation of speculative fiction that anticipated many of the tropes of more recent science fiction.
- Several works expanded on imaginary voyages to the moon, first in Johannes Kepler's *Somnium* (The Dream, 1634), which both Carl Sagan and Isaac Asimov have referred to as the first work of science fiction. Similarly, Godwin's *The Man in the Moone* (1638) is anticipated as the first work of science fiction in English.
- Space travel also figures prominently in Voltaire's *Micromégas* (1752), which is notable for the suggestion that people of other worlds may be in some ways more advanced than those of earth.

The age of reason in the 17th and 18th centuries witnessed a widespread interest in scientific discovery. It fueled the creation of speculative fiction that anticipated many of the tropes of more recent science fiction. So, several works expanded on imaginary voyages to the moon, first in Johannes Kepler's *Somnium*, or the dream that came out in 1634, which both Carl Sagan and Isaac Asimov have referred to as the first work of science fiction.

Or the words that I have already mentioned in my earlier lecture Godwin's *The Man in the Moon* in 1638, is anticipated as the first work of science fiction in English. Space travel also figures prominently in Voltaire's *micromegas* that came out in 1752, which is notable for the suggestion that people of other worlds may be in some ways more advanced, more, you know, more advanced smarter than those of Earth.

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Development of Science Fiction

- Margaret Cavendish's *The Description of a New World, Called the Blazing-World* (1666), is a novel that describes an alternate world found in the Arctic by a young noblewoman.
- Simon Tyssot de Patot's *Voyages et Aventures de Jacques Massé* (1710) features a Lost World.
- Simon Tyssot de Patot's *La Vie, Les Aventures et Le Voyage de Groenland du Révérend Père Cordelier Pierre de Mésange* (1720) features a Hollow Earth.
- Jonathan Swift's *Gulliver's Travels* (1726) contains descriptions of alien cultures and "weird science".

So Margaret Cavendish is the description of a new world, called the blazing world, which was published in 1666 is a novel that describes an alternate world found in the Arctic by a young noble woman. Simon Tyssot de Patot's *Voyages et Aventures de Jacques Masse*, which came out in 1710, features a lost world. Simon Tyssot de Patot's *La Vie, Les Aventures et Le Voyage de Groenland du Reverend Pere Cordelier Pierre de Mesange* features are hollow Earth. Jonathan Swift's *Gulliver's Travels* contains descriptions of alien cultures and Weird Science.

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Development of Science Fiction

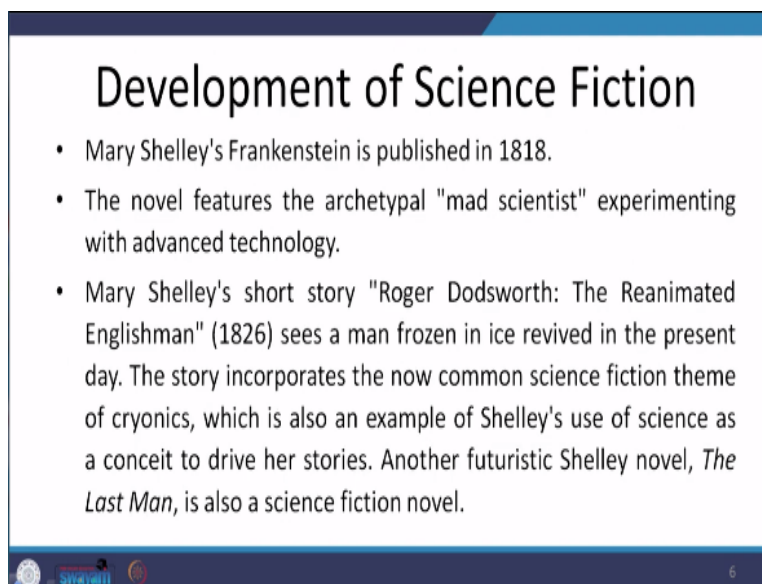
- Samuel Madden's *Memoirs of the Twentieth Century* (1733), in which a narrator from 1728 is given a series of state documents from 1997–1998 by his guardian angel, is based on a plot device that is reminiscent of later time travel novels.
- Ludvig Holberg's *Niels Klim's Underground Travels* (1741) is an early example of the Hollow Earth genre.
- Louis-Sébastien Mercier's *L'An 2440* (1771) gives a predictive account of life in the 25th century.
- Nicolas-Edmé Restif de la Bretonne's *La Découverte Australe par un Homme Volant* (1781) features prophetic inventions.
- Giacomo Casanova's *Icosameron* (1788) is a novel that makes use of the Hollow Earth device.

Samuel Madden's *Memoirs of the 20th century* that came out in 1733 is centered on a narrative from 1728, who's given a series of state documents from 1997 and 1998 by his guardian angel,

and the work is based on a plot device that is reminiscent of later time travel novels. Ludvig Holberg's Niels Klim's underground travels came out in 1741 it is an early example of the Hollow Earth genre. Louis Sebastien Mercier's L'An 2440 came out in 1771 gives a predictive account of life in the 25th century.

Nicolas Edme Restif de la Bretonne's Decouverte. Australe par un homme Volant, which came out in 1781 features prophetic inventions. Giacomo Casanova's Icosameron, which came out in 1788 is the novel that makes use of the Hollow Earth devices well.

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Development of Science Fiction

- Mary Shelley's Frankenstein is published in 1818.
- The novel features the archetypal "mad scientist" experimenting with advanced technology.
- Mary Shelley's short story "Roger Dodsworth: The Reanimated Englishman" (1826) sees a man frozen in ice revived in the present day. The story incorporates the now common science fiction theme of cryonics, which is also an example of Shelley's use of science as a conceit to drive her stories. Another futuristic Shelley novel, *The Last Man*, is also a science fiction novel.

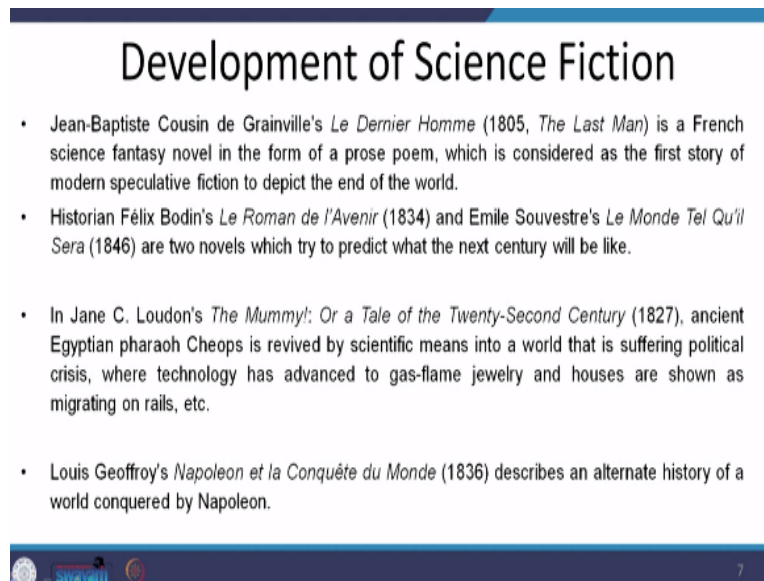
And then we have some words that are better known that became more famous. One such work is Mary Shelley's Frankenstein, which was published in 1818. The novel features archetypal mad scientist experimenting with advanced technology. Here, Shelley is trying to comment on what happens when science goes wrong when technology goes wrong. When one's brainchild is trying to subsume or engulf one's own identity, the brainchild accretion is trying to kind of dominate the creator.

And if we look at this word from a feminist angle, it is also about the trial and error in reproducing, giving birth by a man that leads to an entire you know, that leads to a fiasco. A man trying to give birth, it becomes a Frankenstein and engulfs the Creator. So it could have its feminist point of view it has been seen in fact, it has been read in this way by several feminists.

So Mary Shelley's short story Roger Dodsworth, the reanimated Englishman, which came out in 1826 sees a man frozen in ice, revived in the present day.

The story incorporates the now common science fiction theme of cryonics, which is also an example of Shelley's use of science, as a conceit to drive her stories, another futuristic Shelley novel is the law the last man which is also considered as a science fiction novel.

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Development of Science Fiction

- Jean-Baptiste Cousin de Grainville's *Le Dernier Homme* (1805, *The Last Man*) is a French science fantasy novel in the form of a prose poem, which is considered as the first story of modern speculative fiction to depict the end of the world.
- Historian Félix Bodin's *Le Roman de l'Avenir* (1834) and Emile Souvestre's *Le Monde Tel Qu'il Sera* (1846) are two novels which try to predict what the next century will be like.
- In Jane C. Loudon's *The Mummy: Or a Tale of the Twenty-Second Century* (1827), ancient Egyptian pharaoh Cheops is revived by scientific means into a world that is suffering political crisis, where technology has advanced to gas-flame jewelry and houses are shown as migrating on rails, etc.
- Louis Geoffroy's *Napoleon et la Conquête du Monde* (1836) describes an alternate history of a world conquered by Napoleon.

Jean-Baptiste Cousin de Grainville's *Le Dernier Homme*, published in 1805, translated to English as *The Last Man* is a French science fantasy novel, in the form of a prose poem, which is considered as the first story of modern speculative fiction, which depicts the end of the world. Historian Feliks Bodin's *Le Roman de l'avenir* and Emile Souvestre's *Le Monde Tel Quil Sere*, the former, published in 1834, and the latter in 1846 are 2 novels that try to predict what the next century is going to look like.

In Jane C Loudon's *The mummy or a tale of the 22nd century* published in 1827. Ancient Egyptian pharaoh Cheops is revived by scientific means into a world that is suffering political crisis, where technology has advanced to gas flame jewelry and houses are shown as migrating on the rails and so on. Louis Geoffroy's *Napoleon et la Conquete du Monde* published in 1836 describes an alternate history of a world conquered by Napoleon.

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Development of Science Fiction

- C.I. Defontenay's *Star ou Psi de Cassiopée* (1854) is an Olaf Stapledon-like chronicle about an alien world and civilization.
- Astronomer Camille Flammarion's *La Pluralité des Mondes Habités* (1862) speculates on extraterrestrial life.
- Edward Bulwer-Lytton's *The Coming Race* (1871) is a novel where the main character discovers a highly evolved subterranean civilization.
- Edward S. Ellis's *The Steam Man of the Prairies* (1868) is the first science fiction dime novel, which revolves around Ethan Hopkins and Mickey McSquizzle—a "Yankee" and an "Irishman", who encounter a colossal, steam-powered man in the American prairies. Johnny Brainerd, a teenaged boy has constructed this steam-man, and uses it to carry him in a carriage on various adventures.



C.I. Defontenay's *Star ou Psi de Cassiopee* published in 1854 is an Olaf Stapledon like Chronicle about an alien world and civilization further. Astronomer Camille Flammarion's *La Pluralite des Mondes Habites*, published in 1862 speculates on extraterrestrial life. Edward Bulwer-Lytton's *The coming Race* publishing it 1871 is a novel where the main character discovers a highly evolved subterranean civilization.

Edward S. Ellis is the *Steam man of the Prairies* series which was published in 1868, is the first science fiction dime novel, which revolves around 2 characters Ethan Hopkins and Mickey Mac with Mc squizzle. One being a Yankee or an American, the other being an Irishman, who encounter a colossal, steam powered man in the American prairies. Johnny Brainerd a teenaged boy has constructed this team man, and the boy uses the steam man to carry him in a carriage on various adventures.

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Development of Science Fiction

- Rudyard Kipling's contributions to science fiction go beyond their direct impact at the start of the 20th century. The Aerial Board of Control stories and "The Army of a Dream", which critiques the British military and is Kipling's response to the worst features of the old army that he witnesses in the South African war, are very modern in style.
- They strongly influence authors like John W. Campbell and Robert Anson Heinlein, the latter of whom wrote a novel, *Starship Troopers*, that contains all of the elements of *The Army of a Dream*, and whose *Stranger in a Strange Land* can be compared to *The Jungle Book*, with the human child raised by Martians instead of wolves.



Rudyard Kipling's contributions to science fiction go beyond their direct impact at the start of the 20th century. He's producing work such as the Aerial Board of Control stories, and then he's writing the army of a dream with critics, the British military. Kipling here is greatly drawing on what he has witnessed in the South African war. And he is talking about the worst features of the old army. It is very much inspired by influenced by what he has seen in the South African war and these works by Kipling are very modern in style.

They strongly influence authors like John W. Campbell, and Robert Anson Heinlein, the latter of whom wrote a novel titled *Starship Troopers*, which contains all of the elements of the army of a dream. And hear in you know, in Heinlein work, *Stranger in a Strange Land* can be compared to the *Jungle Book* with the human child raised by Martians instead of wolves that raise Mowgli.

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Development of Science Fiction

- Another great science fiction writer after H. G. Wells was Olaf Stapledon (1886–1950), whose four major works *Last and First Men* (1930), *Odd John* (1935), *Star Maker* (1937), and *Sirius* (1944), introduce a myriad of ideas that writers have since adopted.
- J.-H. Rosny aîné, born in Belgium, is the father of "modern" French science fiction. He is a writer also comparable to H. G. Wells, who wrote the classic *Les Xipéhuz* (1887) and *La Mort de la Terre* (1910).
- Robert Hugh Benson wrote one of the first modern dystopias, *Lord of the World* (1907).



So another great science fiction writer after H. G Wells was Olaf Stapledon, he lived between 1886 and 1950. His 4 major works are last and first men came out in 1930. Odd John came out in 1935, Star Maker that came out in 1937 as serious, which was published in 1944. All of these words, you know, introduce a myriad of ideas that writers have since adopted. J H Rosny aine is born in Belgium is the father of modern French science fiction.

He is a writer who is also comparable to H. G Wells, and he writes, the classic, Les Xipéhuz so he writes the classic Les Xipéhuz, published in 1887, and La Mort de la Terre, the latter, which comes out in 1910. Father, Robert Hugh Benson wrote one of the first modern dystopias titled the lore of the world, published in 1907.

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Development of Science Fiction

- Wells understood evolution as devolution and reduction of human dignity, saw far-future in terms of decadence (life either **hedonistic and above-ground** or **ugly technological and below-ground**) → he speculated that the human race has evolved into two species: the leisured classes have become the **ineffectual Eloi**, and the downtrodden working classes have become the **brutal light-fearing Morlocks**).
- In fact, Wells extrapolates out of cultural into existential critique and sees decadence as the logic not of art but of the cosmos as a whole.



Wells understands evolution, any kind of scientific, technological progress that is associated with, you know, development and evolution, as devolution, in fact, and reduction of human dignity, and he saw the far future in terms of decadence. He is talking about 2 possibilities of life either being hedonistic and above the ground or ugly, technological and below the ground. He speculates that the human race has evolved into 2 species, the leisured classes.

The more opulent sections have become the ineffectual Eloi and the downtrodden working classes have become the brutal light fearing Morlocks. In fact, HG Wells extrapolates out of cultural into existential critique and sees decadence as the central logic not only of art but also of the cosmos as a whole.

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Development of Science Fiction

- The **techno-scientific speculation** leads to a **socio-political speculation** – which suggests that one of the ways of understanding science fiction is in terms of critical investigations, i.e. the alignment of SF with specific trends in literary-cultural theory, such as **feminism** (Mary Shelley's *Frankenstein* (1818) that is an exploration of how men could "give birth" and the consequence); "Sultana's Dream" (1905) by Begum Rokeya, about a gender-reversed India in which it's the men who are kept in purdah, Ursula Le Guin's *The Left Hand of Darkness* (1969), which talks about a man from Earth who travels to the planet **Gethen**, where the people have no fixed gender. He is by turns fascinated, appalled and deeply, sickeningly lonely.
- Everyone's "normality" is someone else's wilderness; Margaret Atwood's *The Handmaid's Tale* (1985) comments on policies of a totalitarian theocratic state that controls women's bodies and reproductive functions; the book is often read as a political prophecy.
- or **postcolonialism** – Many of the conflicts and political dimensions of *Star Trek* are allegories of contemporary cultural realities.



The Techno scientific speculation leads to a socio political speculation, which suggests that one of the ways of understanding science fiction is in terms of critical investigation. In other words, the alignment of science fiction with specific trends in literary cultural theory, such as feminism. I already refer to Mary Shelley's Frankenstein in 1818, which explores how men could give birth and what is the consequence of men giving birth.

Further Sultana dream in 1905 by Begum Rokeya, which discusses a or which envisions gender reversed India in which is the men who are kept in purdah, Ursula Le Guin's the Left Hand of Darkness published in 1969, which talks about a man from earth who travels to the planet Gethen, where the people have no fixed gender, he's lonely, he's sickened, appalled, and also fascinated. So, we see in science fiction, we see that what everyone or a collective, you know, people, our society, a given community considers as normal as normality.

Becomes a wilderness, a situation of loneliness that isolates one individual, someone who cannot fit into that notion that definition of normal. Now, Margaret Atwood's The Handmaid's Tale, which was published in 1985 comments on policies of a totalitarian theocratic state, which controls women's bodies and reproductive functions. The book is often read as a political prophecy. There are also so many instances of science fiction that becomes a commentary on the post colonial conditions.

If I mean many of the conflicts and political dimensions of Star Trek, for example, are allegories of contemporary cultural realities.

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Development of Science Fiction

- Science fiction comments on authoritarianism, imperialism, class warfare, economics, racism, religion, human rights, sexism, feminism, and the role of technology. **Gene Roddenberry** stated: "[By creating] a new world with new rules, I could make statements about sex, religion, Vietnam politics, and intercontinental missiles.
- Paolo Bacigalupi's SF novel *The Windup Girl* (2009) – a commentary on techno-Orientalism and its effect on discourse of race (people of colour in the novel struggle for their daily survival in a racist global political economy).
- In *The Windup Girl*, a dystopian picture of worldwide Contraction has led to an increased control of biotech companies over worldwide food production. Bacigalupi critiques the imperialist practices and environmental consequences of multinational biotech companies → in the story, American biotech company, AgriGen, attempts to penetrate Thailand's market in order to integrate the country into the global economy, and thus subject Thailand to socio-economic disadvantages as a result of AgriGen's superior technology.



So we would like to also mention the case of Paolo Bacigalupi is science fiction novel the windup girl, which was published in 2009. The windup Girl by Bacigalupi is a commentary on techno Orientalism and its effect on the discourse of race. So the people of color in the novel struggles for the daily survival in resist global political economy. In the windup girl a dystopian picture of worldwide contraction has led to an increased control of biotech companies over worldwide food production.

So right your Bacigalupi critics, the imperialist practices and environmental consequences of multinational biotech companies in the plot we see, merican biotech company called average in attempts to penetrate Thailand's market in order to integrate the country into the global economy and this is subjecting Thailand, the local economy of Thailand to so she can you know, to 2 disadvantages it is putting the local economy and the social structures to severe severe disadvantages.

This is we are subjecting Thailand's, you know, local, socio economic conditions to severe disadvantages. And so, egregious superior technology looms over the thriving market thriving local market that Thailand earlier used to enjoy. So, you can see that science fiction, comments

on factors such as authoritarianism, imperialism, class warfare, economics, racism, religion, human rights, sexism, feminism, as well as the rule of technology.

We could, quote, Gene Roddenberry in this regard. So Roddenberry states and I quote, by creating a new world with new rules, I could make statements about sex, religion, Vietnam, politics and intercontinental missiles. I would like to stop our lecture here today and let us meet for another round of discussions in another lecture. Thank you.