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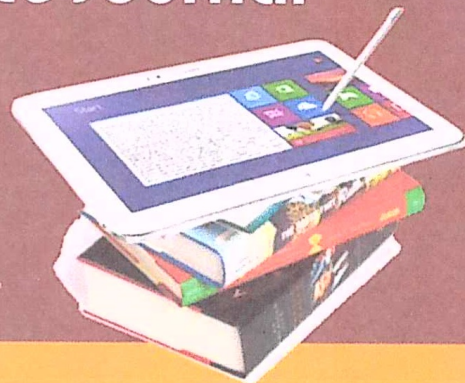
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90. ADAPTATION OF SCIENCE FICTION IN LITERATURE

Dr. Khan Shaista Talat,

Dept. of English,

Govt. College of Arts & Science

Aurangabad

Abstract: Science fiction, abbreviation SF or sci-fi, a form of fiction that deals principally with the impact of actual or imagined science upon society or individuals. The term *science fiction* was popularized, if not invented, in the 1920s by one of the genre's principal advocates, the American publisher Hugo Gernsback. The Hugo Awards, given annually since 1953 by the World Science Fiction Society, are named after him. These achievement awards are given to the top SF writers, editors, illustrators, films, and fanzines.

Keywords: Underwater, extraterrestrial, Antecedents, Creative, Genre.

Science fiction in literature:

Science fiction is one of the most creative genres in literature. Sci-fi novels take readers on adventures from faraway galaxies to underwater worlds and everywhere in between, introducing them to otherworldly characters and technologies along the way. Learn more about the history of this fascinating genre.

Science fiction is a genre of speculative fiction that contains imagined elements that don't exist in the real world. Science fiction spans a wide range of themes that often explore time travel, space travel, are set in the future, and deal with the consequences of technological and scientific advances.

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History of Science fiction in literature:

The science fiction genre dates back to the second century. *A True Story*, written by the Syrian satirist Lucian, is thought to be the first sci-fi story, which explored other universes and extraterrestrial lifeforms. Modern science developed during the Age of Enlightenment, and writers reacted to scientific and technological advancements with a wave of sci-fi stories like *New Atlantis* by Francis Bacon (1627), *Somnium* by Johannes Kepler (1634), and *Comical History of the States and Empires of the Moon* by Cyrano de Bergerac (1657).

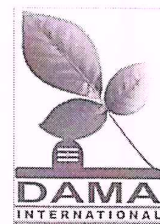
Antecedents

Antecedents of science fiction can be found in the remote past. Among the earliest examples is the 2nd-century-CE Syrian-born Greek satirist Lucian, who in *Trips to the Moon* describes sailing to the Moon. Such flights of fancy, or fantastic tales, provided a popular format in which to satirize government, society, and religion while evading libel suits, censorship, and persecution. The clearest forerunner of the genre, however, was the 17th-century swashbuckler Cyrano de Bergerac, who wrote of a voyager to the Moon finding a utopian society of men free from war, disease, and hunger.

The voyager eats fruit from the biblical tree of knowledge and joins lunar society as a philosopher—that is, until he is expelled from the Moon for blasphemy. Following a short return to Earth, he travels to the Sun, where a society of birds puts him on trial for humanity's crimes. In creating his diversion, Cyrano took it as his mission to make impossible things seem plausible. Although this and his other SF-like writings were published only posthumously and in various censored versions, Cyrano had a great influence on later satirists and social critics. Two works in particular—Jonathan Swift's *Gulliver's Travels* (1726) and Voltaire's *Micromégas* (1752)—show Cyrano's mark with their weird monsters, gross inversions of normalcy, and similar harsh satire.

The 19th and early 20th centuries - Proto-science fiction

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In 1818 Mary Wollstonecraft Shelley took the next major step in the evolution of science fiction when she published *Frankenstein: or, The Modern Prometheus*. Champions of Shelley as the “mother of science fiction” emphasize her innovative fictional scheme. Abandoning the occult folderol of the conventional Gothic novel, she made her protagonist a practicing “scientist”—though the term *scientist* was not actually coined until 1834—and gave him an interest in galvanic electricity and vivisection, two of the advanced technologies of the early 1800s. Even though reanimated corpses remain fantastic today, Shelley gave her story an air of scientific plausibility. This masterly manipulation of her readers established a powerful new approach to creating thrilling sensations of wonder and fear. *Frankenstein* has remained in print since its first publication, and it has been adapted for film repeatedly since the first silent version in 1910. Frankenstein’s monster likewise remained a potent metaphor at the turn of the 21st century, when opponents of genetically engineered food coined the term *Frankenfood* to express their concern over the unknown effects of the human manipulation of foodstuffs.

Categories of Science fiction

Science fiction is divided into two broad categories: Hard sci-fi and soft sci-fi.

- **Hard sci-fi novels** are based on scientific fact. They’re inspired by “hard” natural sciences like physics, chemistry, and astronomy.
- **Soft sci-fi novels** can be two things: Either they are not scientifically accurate or they’re inspired by “soft” social sciences like psychology, anthropology, and sociology.

The terms are somewhat flexible, but they help readers quickly understand the foundation of a novel and what to expect from it.

Eight Sub-genres and Related Genres of Science Fiction

1. **Fantasy fiction:** Sci-fi stories inspired by mythology and folklore that often include elements of magic.
2. **Supernatural fiction:** Sci-fi stories about secret knowledge or hidden abilities that include witchcraft, spiritualism, and psychic abilities.

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3. **Utopian fiction:** Sci-fi stories about civilizations the authors deem to be perfect, ideal societies. Utopian fiction is often satirical.
4. **Dystopian fiction:** Sci-fi stories about societies the authors deem to be problematic for things like government rules, poverty, or oppression.
5. **Space opera:** A play on the term “soap opera,” sci-fi stories that take place in outer space and center around conflict, romance, and adventure.
6. **Space western:** Sci-fi stories that blend elements of science fiction with elements of the western genre.
7. **Cyberpunk:** Sci-fi stories that juxtapose advanced technology with less advanced, broken down society.
8. **Steampunk:** Sci-fi stories that blend technology with steam-powered machinery.

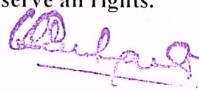
Common Characteristics of Science Fiction

Science fiction is often called the “literature of ideas.” Sci-fi novels include a wide variety of futuristic concepts. Since they’re so imaginative, anything is possible, especially in soft sci-fi novels. A sci-fi novel can be about space, time travel, aliens, or time-traveling aliens in space. Regardless of the setting and characters, all sci-fi stories are complex, contain nuanced detail, and explore larger themes and commentary—sometimes satirically—about society beneath the surface.

The classic elements of a science fiction novel include:

- Time travel
- Teleportation
- Mind control, telepathy, and telekinesis
- Aliens, extraterrestrial life forms, and mutants
- Space travel and exploration
- Interplanetary warfare




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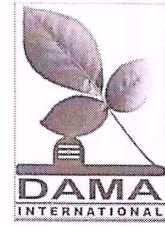
- Parallel universes
- Fictional worlds
- Alternative histories
- Speculative technology
- Super-intelligent computers and robots

12 .Classic Science Fiction Novels

These classic works of science fiction inspired novelists and screenwriters in many different genres. Many have been turned into movies and television shows:

1. *20,000 Leagues Under the Sea* by Jules Verne (1870): features underwater exploration and a technologically advanced submarine—two things that were primitive at the time the novel was written.
2. *The War of the Worlds* by H. G. Wells (1898): tells the story of Martians invading Earth and includes themes of space, science, and astronomy.
3. *Brave New World* by Aldous Huxley (1932): set in a futuristic dystopian world with many scientific developments where people are genetically modified.
4. *Who Goes There?* by John W. Campbell (1938): tells the story of an alien creature that's a shape-shifter and has the gift of telepathy.
5. *Foundation* by Isaac Asimov (1942): follows a galactic civilization after their empire collapses.
6. *1984* by George Orwell (1949): set in a dystopian version of the year 1984 where the world has succumbed to extreme levels of government interference in daily lives.
7. *Fahrenheit 451* by Ray Bradbury (1953): set in a futuristic dystopian society where books are banned and will be burned if found.
8. *Stranger in a Strange Land* by Robert Heinlein (1961): tells the story of a human who was born on Mars and raised by Martians who comes to live on Earth.





9. *The Man in the High Castle* by Philip K. Dick (1962): set 15 years after the end of World War II, offers an alternate history of what could happen if the Axis Powers had defeated the Allied Powers.
10. *Dune* by Frank Herbert (1965): set in an interstellar society in the distant future.
11. *2001: A Space Odyssey* by Arthur C. Clarke (1968): tells the story of ancient aliens who travel the galaxy and help develop intelligent life forms in other worlds.
12. *The Handmaid's Tale* by Margaret Atwood (1985): tells the story of the women who lose their rights after a totalitarian state overthrows the U.S. government. Watch Atwood discuss how she arrived at her main character's point of view in her Masterclass.

Literary Science Fiction Books

Literary science fiction is simply science fiction that's better-written, has more realistic characters, and is more ambitious in exploring deep ideas than other books. Instead of just exploding spaceships and smart-mouthed robots, they can contain wrenching emotions that look at what it actually means to be human.

1. *The Glass Bead Game* by Hermann Hesse(1943):

When Herman Hesse won the Nobel Prize for literature, the Swedish Academy said that *The Glass Bead Game* "occupies a special position" in Hesse's work. The novel is the story of Joseph Knecht, who lives in Castalia, a 23rd-century utopia in which the intellectual elite have distilled all available knowledge of math, music, science, and art into an elaborately coded game. We follow Knecht's life from a youth to a man attempting to become a master of the game, and see his mental and moral development.

2. *Hard-Boiled Wonderland and the End of the World* by Haruki Murakami(1985):

A strange and dreamlike novel, the chapters in Murakami's novel alternate between two bizarre narratives—"Hard-Boiled Wonderland" (a cyberpunk-like, science-fiction part) and "The End of the World" (a virtual fantasy-like, surreal part).



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The unnamed narrator is the last surviving victim of an experiment that implanted the subjects' heads with electrodes that decipher coded messages. In alternating chapters, he tries to reunite with his mind and his shadow, from which he has been severed by the grim, dark "replacement" consciousness implanted in him.

In both narratives, none of the characters is named. Each is instead referred to by occupation or a general description, such as "the Librarian" or "the Big Guy."

3. The Calcutta Chromosome by Amitav Ghosh (1995):

Antar's mind-numbing job is to monitor a somewhat finicky computer sorting through mountains of information. When the computer finds something it can't catalog, it brings the item to Antar's attention. A string of these seemingly random anomalies puts Antar on the trail of a man named Murugan, who disappeared in Calcutta in 1995 while searching for the truth behind the discovery of the cure for malaria. This search for Murugan leads, in turn, to the discovery of the Calcutta Chromosome, which can shift bits of personality from one person to another. That's when things really get interesting.

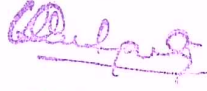
The Calcutta Chromosome is part medical thriller, part science fiction, part literary conspiracy novel, and won the Arthur C. Clarke Award in 1997.

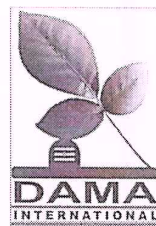
4. Doomsday Book by Connie Willis (1992):

This Hugo- and Nebula-winning novel is known for its rich characters and moving story and not, say, for non-stop action. For Kivrin, preparing an on-site study of one of the deadliest eras in humanity's history was as simple as receiving inoculations against the diseases of the fourteenth century and inventing an alibi for a woman traveling alone. For her instructors in the twenty-first century, it meant painstaking calculations and careful monitoring of the rendezvous location where Kivrin would be received.

But a crisis strangely linking the past and future strands Kivrin in a bygone age as her fellows try desperately to rescue her. In a time of superstition and fear, Kivrin—barely of




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age herself—finds she has become an unlikely angel of hope during one of history’s darkest hours.

5. **The Windup Girl by Paolo Bacigalupi 2009:**

Anderson Lake is a company man, AgriGen’s Calorie Man in Thailand. Undercover as a factory manager, Anderson combs Bangkok’s street markets in search of foodstuffs thought to be extinct, hoping to reap the bounty of history’s lost calories. There, he encounters Emiko. Emiko is the Windup Girl, a strange and beautiful creature. One of the New People, Emiko is not human; instead, she is an engineered being, creche-grown and programmed to satisfy the decadent whims of a Kyoto businessman, but now abandoned to the streets of Bangkok. Regarded as soulless beings by some, devils by others, New People are slaves, soldiers, and toys of the rich in a chilling near future in which calorie companies rule the world, the oil age has passed, and the side effects of bio-engineered plagues run rampant across the globe.

6. **Frankenstein by Mary Shelley (1818):**

It’s been argued that *Frankenstein; or, The Modern Prometheus* is the first science fiction novel. It’s certainly the first biopunk one (though who knows what Shelley would have made of that term). It delves into the humanity of the monster and those around him, as opposed to the precise methods the doctor used to animate him.

Shelley published it anonymously in 1818, and 500 copies were printed.

It wasn’t until 1831 that the “popular” version was sold (which is probably what you’ve read). Shelley edited the book significantly, bowing to pressure to make the book more conservative. Many scholars prefer the 1818 version, claiming it holds true to Shelley’s original spirit.

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A handwritten signature in purple ink, appearing to read 'A. S. ...'.

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