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**THE ADVANCEMENT OF TECHNO- CULTURE IN SCIENCE FICTION:
A CRITICAL APPROACH**

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Abstract:

Being forward thought of 'Science fiction' in literature, writers have displayed a new projection to readers who wish to look at a bizarre- world with possible, futuristic, and inconceivable happenings, overtime some things have become real. Differ from the supernatural, Sci-fi is an effort by creative writers and has been successful to captivate readers. Vivid distinctions between imaginative fiction and Science fiction, the authors like Jules Verne, H.G Wells, Ursula K. Le Guin, Doris Lessing, and J.G Ballard have focused the certain Sci-fi themes in their works. Asimov and his contemporary period is extolled as the 'Golden Age' for Science fiction. Beyond the cultural aspects, time, environment, and time, S.F is popularized by even mass people who admired 'Pulp Literature'. The concepts of Time travel, Space exploration, Post-Apocalyptic, Alien invasion, and extraterrestrial life have been forwarded to the fans, who wish to feel some strangeness by reading and transport to the hi-fi world. Not limited the Sci-fi genre to novels but spread to Hollywood cinemas like Star wars, Another Earth, Pacific Rim, Sunshine, Guardians of the Galaxy, A.I- Artificial Intelligence, 2046, etc... While reading Sci-

fi, fans can enjoy with planet's journey with space crafts, robots, interstellar, and Galaxy phenomena.

Keywords: Vision with science, Science in literature, Golden Age of Sci-fi, New-wave, Hollywood advance creation)

Introduction:

Since Chaucer's 'Tales' the term 'Science Fiction' (S.F) has been a universal literary theme but recognized and heightened only after the Industrial revolution. Narrating the imaginative premise, these novels have assumed a future society and encounters with outlandish creatures in another world sometimes travel between planets or in shifting time. S.F division of literature discerns its fictional worlds to another form of the world in which an imaginary land with advanced technological thoughts of the writer. Edward James stated that "SF is what is marketed as SF" (James: 1994). Lance Parkin said that "Science fiction is a notoriously difficult term to define, but when it comes down to it, a book appears on the SF shelves if the publisher thinks they will maximize their sales by labeling it as such" (Parkin: 1999).

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The Cambridge English Dictionary defines science fiction as "Books, films, or cartoons about an imagined future especially about space travel or other planets". American author and professor of Bio-Chemistry Isaac Asimov quoted, "Sci-fi can be defined as that branch of literature which deals with the reaction of human beings to changes in Science and Technology". (Asimov: 1975).

The present research paper explores the origin of the sci-fi literary genre, evolution, and the study of various novelists' works who switched over the theme of S.F. It is the attempt of writers that the Sci-fi is a literary representation that propagates the experience of living in the world as humans are being lived. Realist writers emphasize accuracy and facts but the S.F writers can use imagination to invent things which not found on the earth. Projecting the focal terms like 'Scientific discoveries, Environmental changes, Space or time travel, the writers have created robots, computers, and advanced world.

SF literature affirms some considerable difference or differences between the worlds and portrays the world in which readers live verily. While Sci-fi is imaginative fiction, tales in which the characters travel from Earth to colonies on Mars or Moon by rocket ship are usually taken to be fiction because no such colonies, and no such available such mode of transport, are available today. Surreal fictions such as André Breton's *Nadja*, (1928) or entranced realism like Rushdie's

Midnight's Children, (1981) all entail substantive differences between the world of the text and the world the readers actually live in, and they are not categorized as S.F. The novel of Ian Watson the *Jonah Kit* (1975), in which new technology is projected and inserted the brainwave patterns of a human onto the mind of a whale and the same human consciousness dwells in the whale. The tale is compared with Franz Kafka's novel *Metamorphosis* (1915), in which the protagonist, Gregor Samsa has been transformed into the shape of a giant insect. In comparison, Watson's novel is categorized as Sci-fi, whereas Kafka's is not. The two genres 'fiction', 'science-fiction' have distinct horizons, in comprehending; Watson's work is an experiment done by a human (scientists), whereas Kafka's protagonist transformation is unpredicted and not an experiment.

To Present another exemplar of the contrast between Sci-fi and other fiction- John Updike's novel *Brazil* (1994) narrates the story of two lovers, a white girl, and a black boy but the skin colors of these two characters change by the end of the story that the boy is white and the girl black. This transformation is not rationalized in terms of the fictional world. It is an unexplained literary device fall in with magic- realism. Sci-fi text may be based on a novum, such literary device enables H.G. Wells's protagonist, 'The time traveler' to travel through time in *The Time Machine* (1895), in which the writer has portrayed the interrelation of nova, varieties of futuristic

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technology, the starship Enterprise, light travel, and Matter - transportation machines. The term 'novum' must not be supernatural but a piece of science. The central theme 'novum' in *The Left Hand of Darkness* (1969), by Ursula Le Guin', is a diverse archetype of gender, although the technological theme 'nova' in the work, subsuming a hyperspace walkie-talkie an 'Ansible' an interstellar transport.

The saga of S.F: Three hundred years ago, the term Science-fiction emerged during a time of great advances in science. Since then, authors had started to imagine that another world would have such miracles, possibilities, in terms of administration, environmental hurdles, Post-apocalyptic societies, alien invasions, robots have played out and still popular today. The notable writer Jonathan Swift's *Gulliver's travel* (1726) is considered early science fiction, a provocative, satirical journey, and also a significant harbinger of the modern science fiction novel. During voyages the prime-character, Gulliver encounters utopian and dystopian societal colonies as well as the flying-island of 'Laputa', filled by scientists whose experiments are futile for their community. Mary Shelley's *Frankenstein or the Modern Prometheus* (1818) narrates the story of Victor Frankenstein who has experimented on a monster. Many thought that Frankenstein promotes revolutionary ideas in the Western nations and is seen as a caution against the

augmentation of science without a right-minded context. In the Pre-Victorian age, advocating, science could challenge God by trying to create human life is extremely shocking. The novelist Jules Verne's *'Twenty Thousand Leagues under the Sea'* (1870) narrates the exploration of the oceans, which is an influential adventure novel. Verne's character, Captain Nemo, and his under ocean adventures on the Nautilus bring about real scientific development. Besides imagining 'diving equipment', Nemo expands on uses for a submarine. At that time, sub-marines are in the primary stage of scientific development. The story is the forerunner of technology taking its ideas from sci-fi.

H.G Wells a new concept in his work *'The Time Machine'* (1895), witnessed the nineteenth-century emerging technology such as telephone, the steam engine, electricity, etc... Setting the idea of 'time travel', the author appeals to the mass market and incorporates science journalism with romance, which also foresees the end of humanity. Wells has given a clear radical-sign that the future will not necessarily look the same as the present. Aldiss quoted Wells's novel "Showed the Imperialist European powers of the day how it felt to be on the receiving end of an invasion armed with superior technology" (Aldiss: 1973). The term Science fiction is coined by Hugo Gernsback. Launching a pulp magazine by Wells and Edgar Allen Poe and is named the

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magazine "Scientifiction" later coins 'science fiction' in his magazine. Huxley's 'Brave New World' (1932) imagines a dystopian world and a warning about the dangers of an all-powerful state. The author predicts that in a society where genetic engineering has become the norm, in a result, it eradicates the family. George Orwell's Nineteen Eighty-Four (1949) is a grim satire on 'Stalinism' written during the Cold War, set in a near-future England where a totalitarian party diminishes individual freedom. Isaac Asimov has cultivated the concept of the robot in his 'I, Robot: Friend or foe?' which is a collection of short stories that focuses on the future role of robots. JG Ballard's 'The Drowned World' (1962) deals with 'ecocatastrophes' and is called the 'New Wave' of science fiction. His tales bring a kind of psychological interest and an experimental literary style to sci-fi themes.

Nobel laureate Doris Lessing's *Memoirs of a Survivor* (1974) portrays a tale of post-apocalyptic societal- breakdown. The novel is in response to the English 'disaster tradition', further offers an interesting class analysis of social regression by the bourgeois. Kim Stanley Robinson's Mars trilogy (1993–1996) details the colonization of Mars by the western expansion of the USA. Robinson's first book re-organizes with the idea of utopia, which is being criticized throughout the twentieth century by liberal critics. Margaret Atwood's

debut work in science fiction is *The Handmaid's Tale* (1985). Her third novel *Maddaddam* (2013) a speculative fiction, outlines a catastrophic genetic engineering program - the 'waterless flood' pandemic has wiped out over half of the population.

The Golden-Age of Science- fiction:

The phrase 'Sci-fi' is first used in the 1920s and claimed by Hugo Gernsback. Before the Second World War, America dealt with Sci-fi production, whereas there was a sporadic success and was laid the representation of a radical inconsistency in writing. In the meantime, American literature chalked-up some of the energy and enthusiasm of its national viewpoint. Literary lovers named 'the Golden Age' in Sci-fi stories which were published in 1930s and 1940. By the 'American Pulp publishing' in the period 1938–1946, writers benefitted an impressive wealth and found diversity in writings of Asimov, Clifford Simak, Jack Williamson, L. Sprague De Camp, Robert Heinlein, etc. The intensity and self-assurance of practitioners of Sci-fi during this period were remarkable. John W. Campbell, the significant editor of the Sci-fi magazine *Astounding*, could talk about SF as something weightier than literature, and referred to as 'Mainstream Literature'.

Huntington has coined the reference to 'New -wave SF'. The term 'New Wave' describes a group of writers from the 1960 and 1970 who have established new conventions of Sci-fi like radical elements in

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the novels. As Damien Broderick said, "This 'reaction against genre exhaustion' was 'never quite formalized and often repudiated by its major exemplars" (Edward James and Farah: 2003) Indeed the term 'New wave' is primarily connected with the London magazine *New Worlds*, which became a platform for experimental fiction under the editorship of Moorcock from in 1970. Moorcock himself identified a new style of ironic, passionate, and original sort of Sci-fi including the writers Aldiss, J. G. Ballard, and John Brunner. The London-based movement is infused by many eminent American writers like John Sladek, Thomas M. Disch, and Samuel R. Delany who all live in England. Sci-fi has turned on space, terrestrial life forms, interstellar travel, and galactic wars. Unhesitatingly, H. G. Wells has had a wide influence on the subsequent course of SF like Heinlein's *Stranger in a Strange Land* seems to exactly root in the hippy counterculture of its time. Its protagonist, Valentine Michael Smith, born on Mars planet and is raised by Martians, and his adventures on earth's planet accept him as a spokesman for some anti-status quo positions in the novel.

Conclusion:

There are two further things worth emphasizing about Sci-fi from the 1960s to the present day. One is that the pointing to the totalizing presumptions of 'Golden Age' science fiction manifested in more fundamental ways than just the subject

matter of the literary texts. Twentieth-century writers have achieved significant aspects of the development of the genre. It is assumable and legible to say that the present-day giants, monsters of the field are Ursula Le Guin and Octavia Butler. In terms of the sheer massive people fascination at to SF, has been television and cinemas. The first success of television series is *Star Trek* and Paramount has made three series and then canceled but withstanding by fans and followers, re-runs through the 1970s. The new *Star Trek* television has been revived since 2017 and became the most successful Tele-visual Sci-fi phenomenon. By the mid-1970s the environment was the right theme for cinema, *Star Wars* (1977), to enkindle an amazing popular engagement with Sci-fi. It is due to *Star Wars* that the movie environment of Hollywood shifted to Science fiction; as a result, the twenty top films have been popularized of all time. The cinemas' *Star Wars* films, the *Jurassic Park* series, the *Terminator* films, have earned millions and even billions of dollars and fans. Eventually, Sci-fi has created a new millennium in literature and streams even in films.

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