

SCIENCE FICTION: speculative but scientific plausibility, write rationally, realistically about alternative possible worlds/futures, no hesitation, suspension of disbelief

estrangement+cognition: seek rational understanding of NOVUM (D. Suvin—cognitive estrangement)
continuum bw real-world empiricism & supernatural transcendentalism
make the incredible plausible BUT alienation/defamiliarization effect (giant bug)

Literature of human being encountering CHANGE (techn innovat, sci.disc, nat. events, soc shifts)

origins: speculative wonder stories, antiquity's fabulous voyages, utopia, medieval ISLAND story, scientifiction & Campbell: *Hero with a 1000 Faces* & Jules Verne, HG Wells (*Time Machine*, *War of the Worlds*, *The Island of Dr Moreau*), Mary Shelley (*Frankenstein*), Swift *Gulliver's Travels*

Imaginative, Speculative content:

- TIME: futurism, alternative timeline, diff hist. past, time travel (Wells, 2001. *A Space Odyssey*)
- SPACE: outer space, extra-terrestrial adventures, subterranean regions, deep oceans, terra incognita, parallel universe, lost world stories
- CHARACTERS: alien life forms, UFO, AI, GMO, transhuman (Invisible Man), mad scientist
- THEMES: *new scientific principles, *futuristic technology, (ray guns, teleportation, humanoid computers), *new political systems (post-apocalyptic dystopia), *PARANORMAL abilities (mindcontrol, telekinesis, telepathy)



Parallel universe: alternative reality: speculative fiction –scientific methods to explore world

Philosophical ideas

- question limits & prerequisites of humanity (AI)
- challenge anthropocentric speciesist supremacy (Asimov's rule of robotics)
- social criticism (paranoid visions of post-apocalyptic dystopic regimes' brainwashing)
- Literature of ideas, **literature of consequences** (industrial capitalism, environmental pollution, nuclear warfare, psych. conditioning, militarism, terrorism, surveillance techn., simulacrum overtaking reality: virtual reality (Matrix), crime/control, xenophobia, propaganda) → disaster films
- Sci-fi= a post-Gothic mode: reflects on confused state of human knowledge

fantasy=impossible made probable ↔ sci-fi= improbable made possible

=magical explanation ↔ sci-fi: cognitive explanation





sublime:

- fear + fascination
- exaggerated scale,
- apocalyptic vision,
- transcendental implications
- Man vs Nature
- Man vs the Universe
- Conquistador's/Scientist's
hybris of hunger for knowledge



William Turner. *The Slave Ship, (Slavers Throwing overboard the Dead and Dying—Typhoon coming on)* 1840

Gravity, dir Alfonso Cuarón, 2013

- Sublime:
- post-apocalyptic transcendence
- Cloud Atlas, dir Wachowski brothers, 2012
- Planet of the Apes, 1968



Science fiction (film): emphasizes actual, extrapolative, or speculative science & the empirical method, interacting in a social context w. lesser emphasized, but still present, transcendentalism of magic and religion, in an attempt **to reconcile man with the UNKNOWN** (Sobchack)

„The nature of scientific genius is to question what the rest of us take for granted, then do the experiment.” EPISTEMOPHILIAC URGE

- Techno-thrillers, Lost World Stories, Future War Stories, stories in prehistoric past
- Fetishistic exploitation of science? **1950s: interest in space travel, nuclear catastrophe
- **1968:** 2001: Space Odyssey, Planet of the Apes, Fahrenheit 451, Alphaville,
- 1970s:** scifi pastiche: Star Wars, Close Encounters of a 3rd Kind, Star Trek,
- 1980s:** Alien, Blade Runner, Terminator, ET, Back to the Future, Dune, Honey I shrunk the Kids
- 1990s:** Matrix, Deep Impact, Jurassic Park, Total Recall,
- 2000:** AI, Minority Report, Transformers, Avatar
- disaster story: alien invasion, environmental catastrophe, nuclear war, man supplanted by technology, pandemic lethal disease, global scale danger
- stock characters: *scientist (madman, messiah, saviour of the world), *monster, alien (E.T., Alien, The Thing), *clone, intelligent machine (A.I., Asimov: I, Robot)



MYTH	SCI-FI	FAIRY TALE
Timeless, cyclical Eternal wisdom	historically specific, now/future, open-ended	Once upon a time... Archaic fictive past
Explains essence of phenomena, static truths: good vs evil Gives answers: IT IS	Explores possibilities, tendencies latent in zero reality, breaks boundaries, asks questions: WHAT IF?	Indifferent to cognitive possibilities THERE WAS
The Man & the World	Which man? What kind of world/s? Overlapping potentialities, destabilization, literature of the other	Closed, completed, make- believe alternate universe distinct from our world
sacred legend', 'traditional early history, 'tale of the gods, --explains nat/soc phenomena but includes supernatural events	Imaginative framework alternative to our empirical environment, provocative thought experiments	Wishful thinking –expects imagination but not belief
Magical laws, faith	Critical belief in potentialities of reason w methodical doubt	Willing suspension of disbelief

Asimov's rules of robotics: 1. A robot may not injure a human being or, through inaction, allow a human being to come to harm. 2. A robot must obey the orders given to it by human beings, except where such orders would conflict with the First Law. 3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

Darko Suvin: estrangement (Verfremdungseffekt, alienation, Novum)+ re/cognition, alien+familiar, follow+suspend nat. Laws, belief+ suspend disbelief+achieve belief

R.Scholes: (struct) fabulation, world radically discontinuous from the 1 we know yet recognizable

Leslie Fiedler: myth of end of men, transcendence/ transformation of hb, apocalyptic

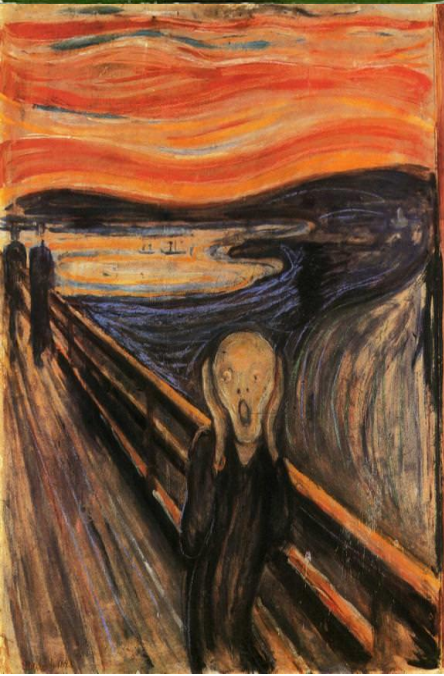
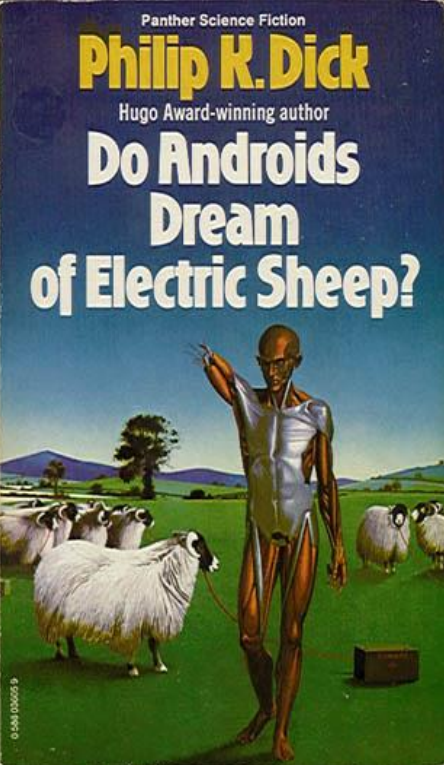
Arthur C Clarke: any sufficiently advanced technology is indistinguishable from magic

*pop sci-fi pastiche: Star Wars. Space opera „a creative suicide of SF” (Lem)

* comedy sci-fi: Douglas Adams Hitchhiker's Guide to the Galaxy

Q of mind/(post)human consciousness/identity, ethics of cloning, phil issues: chs: bounty hunter human, android incapable of empathy, genetically damaged special, PK Dick. *Do Androids Dream of Electric Sheep?* (film: Ridley Scott. *Blade Runner*),



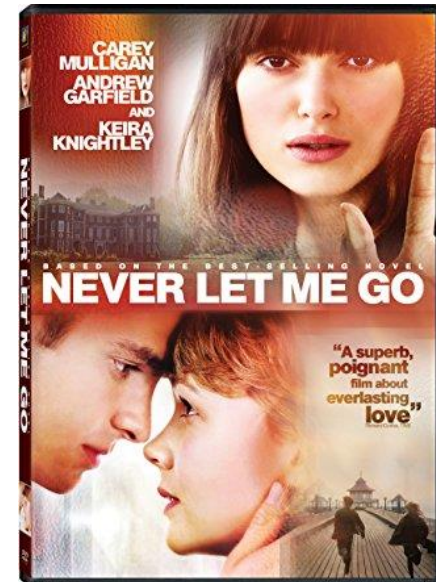


- **Philip K Dick. Do Androids Dream of Electric Sheep? (1968)**
- Detective story : Who am I? What is human being? Am I an android? Is an android lesser than a human being? What is the meaning of life?
- Bounty hunter growing uncertain about social system:
Deckard: Descartes: „Cogito ergo sum.” ↔ AI=reason taken to extremity
- Cyberpunk version of King Oidipus myth (Sphynx’s riddle)
- Post-apocalyptic San Francisco: genetic mutants, extinct animals, pollution, entropy, solitude. „Hell is other people.”: Munch’s *Scream*
- Androids: scapegoats for thinning of universe: othering
uncanny borderline creature: invisible difference: even human consciousness:
existential uncertainty: am I self or other? Man or machine?
- Empathy box: religious ritualistic search for humanness through feeling of other’s pain, fetishization of animals
- Role of other in formation of self, diff. of comm., non-transparency of mind
- To live= to experience one’s radical otherness, uncertainty about one’s being
- Deckard: Dubito ergo sum. –regards androids as a hunter, scientist, fellow being
- Neo-noir film adapt.: *blade runner* must pursue & try to terminate replicants who stole a ship in space & have returned to Earth to find their creator



- **KAZUO ISHIGURO: NEVER LET ME GO (2005)**

- Science fiction dystopia romance
- Boarding school, coming of age, mystery, love triangle
- Suspense: special children= clones created to donate organs to humans
- Significance of art: proves their capacity to feel emotions
- legend: if drawings prove that creators are in love = way to escape exploitation,
- myth: love will save you, will get you deferral
- ↔ truth: failed experiment to prove clone's humaneness
- Childrens' fear of mutilated boy in woods=reflects their fate
- Fear of mortality, disinterest, lack of solidarity, hopelessness, constant state of self-repression, limbo, waiting for the inevitable
- Quest for „real” human being they have been cloned for (Pinocchio)
- rage of abandoned orphan, outcast → melancholic acceptance, isolation
- suicidal heroism
- Kathy: carer→ donor (self-sacrificial, Christ figure)
- Q=what is real /illusion? (human/clone, myth/truth, love/phantasm)
- Horror movie stuff ↔ schoolgirlish banal lgg
- Friends, camaraderie, empathy
- Sci-fi frame=pretext to analyse human soul, hb=pawn in sy else's game,
- difficulty of accepting/remembering things





MAN HAS MADE HIS MATCH
...NOW IT'S HIS PROBLEM

HARRISON FORD IS **BLADE RUNNER™**

JERRY PERENCHIO AND BUD YORKIN PRESENT
A MICHAEL DEELEY-RIDLEY SCOTT PRODUCTION
STARRING HARRISON FORD

IN **BLADE RUNNER™** WITH RUTGER HAUER SEAN YOUNG
EDWARD JAMES OL MOS SCREENPLAY BY HAMPTON FANCHER AND DAVID PEOPLES
EXECUTIVE PRODUCERS BRIAN KELLY AND HAMPTON FANCHER VISUAL EFFECTS BY DOUGLAS TRUMBULL
ORIGINAL MUSIC COMPOSED BY VANGELIS ASSOCIATE PRODUCER IVOR POWELL PRODUCED BY MICHAEL DEELEY DIRECTED BY RIDLEY SCOTT
ORIGINAL SOUNDTRACK & BGM AVAILABLE ON POLYDOR RECORDS PANAVISION® IN TECHNICOLOR®
A LADD COMPANY RELEASE IN ASSOCIATION WITH SIR RUN RUN SHAW
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BLADE RUNNER 820007



RYAN GOSLING HARRISON FORD

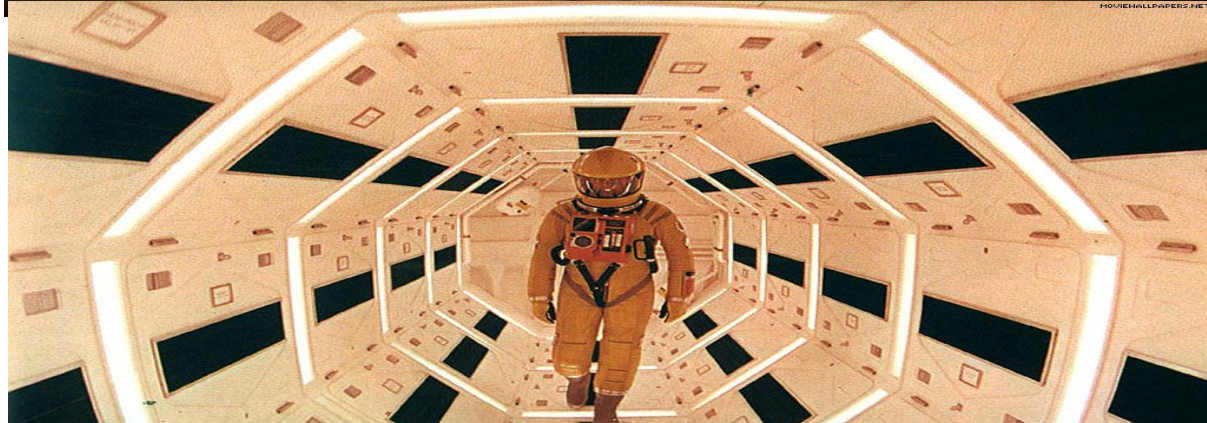
BLADE RUNNER 2049



EXPERIENCE IT IN IMAX

BladeRunner2049.net





Stanley Kubrick dir.
2001. A Space Odyssey
(1968)
Arthur C Clarke: The Sentinel

**An epic drama of
adventure and exploration**

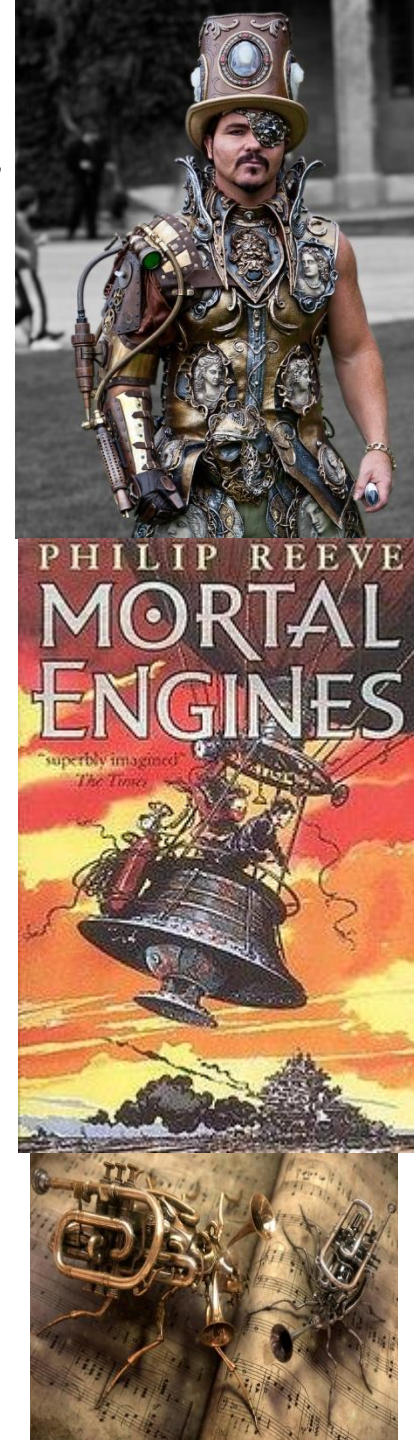
Man's colony on the Moon... is while new generation has been born and is living here... is a quarter million miles from Earth.

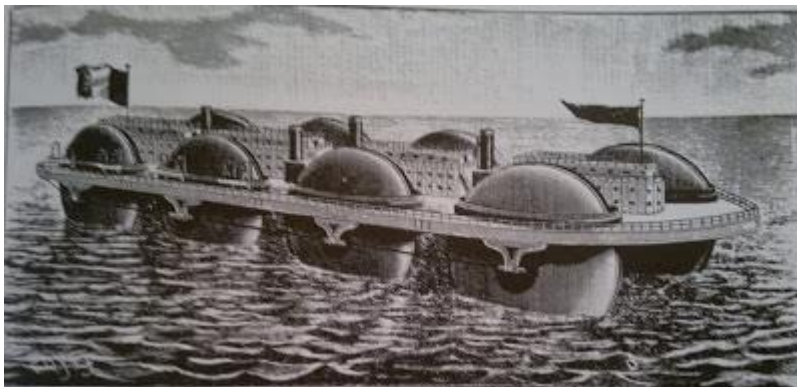
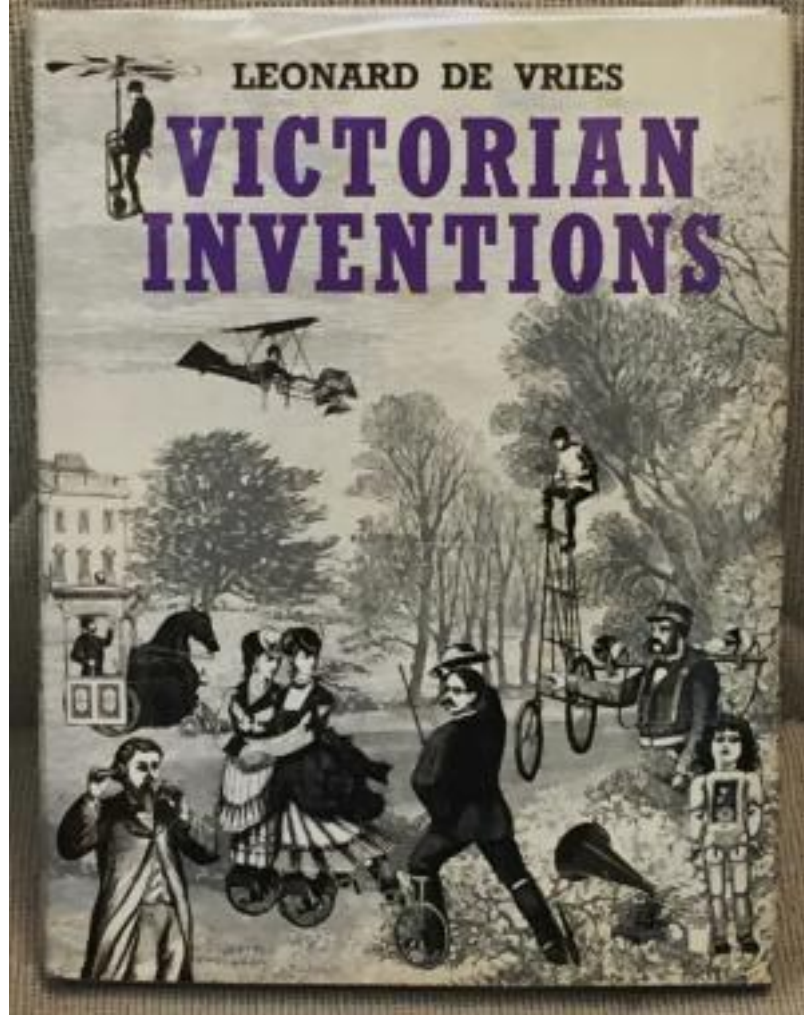


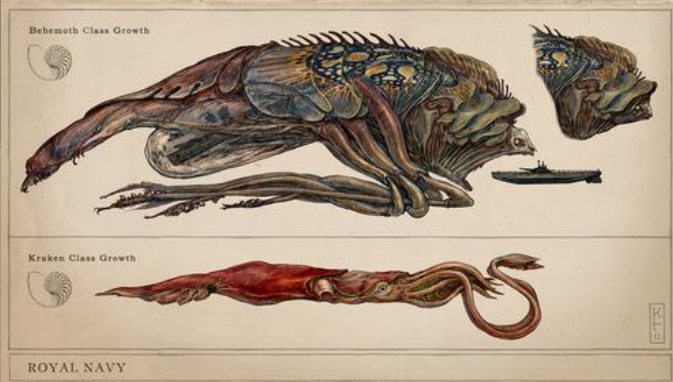
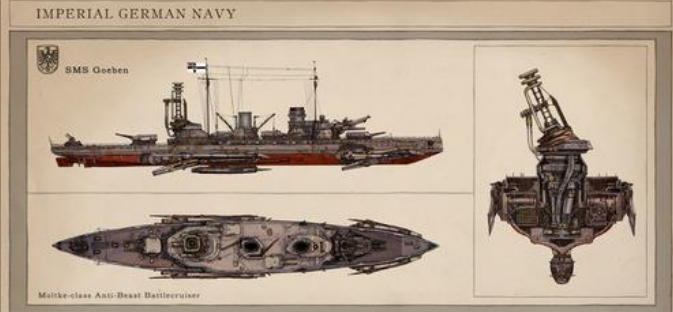
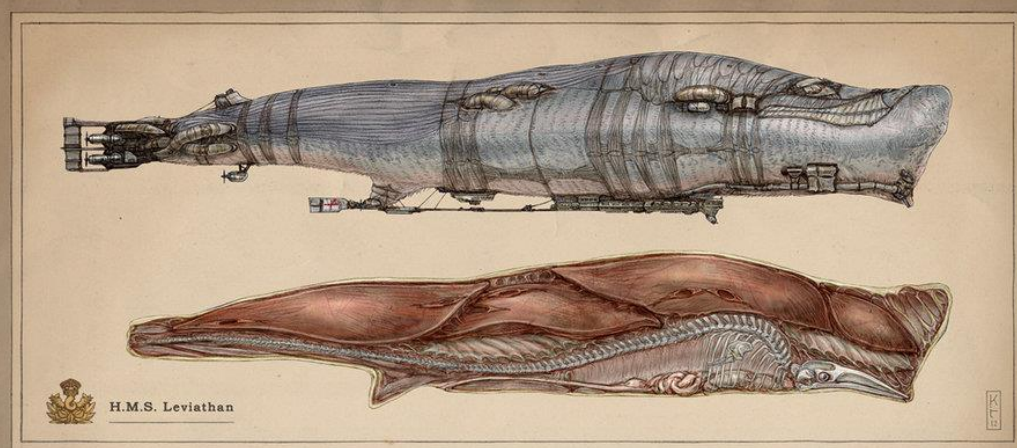
2001: a space odyssey
HOW presents a STANLEY KUBRICK PRODUCTION
Super Panavision® and Metrocolor



- **Steampunk:** Sci-fi sub-genre, features steam-powered machinery, setting inspired by 19th c industrialized Western civilization
 - Alternative history, post-apocalyptic future, technofuturism, w.out electricity, noir, postmodern reimagining
 - historiographic metafiction (Hutcheon)
 - Retro-futuristic inventions, anachronistic technofantasy, temporal confusion, the future as imagined in the past, neo/retro-Victorian
 - Proto-SP: Jules Verne, Mary Shelley, HG Wells, Mervyn Peake
 - Christopher Priest: *The Prestige* (1995) (Victorian stage-magic, Tesla, teleportation machine)
 - Scott Westerfeld: *Leviathan* Trilogy (1st WW reimagined as fight bw clankers & darwinians)
 - William Gibson: *The Difference Engine* (1995) (Babbage's steam-powered computer can change course of history, luddites)
 - Philip Reeve: *Mortal Engines* (2001) (world running out of resources)
 - DIY, arts & crafts movements, Vict aestheticism, RPG, Comicon, subcult.
 - *Dr Who*, time traveller, League of Extraordinary Gentlemen
- melancholic: post-apocalyptic + decadent
- nostalgic: golden age of fictive past techn innovations ↔ 21st c infotechn
- steamgoth: revisit former iconic figures: Dracula, Dr Jekyll, Sherlock, etc
- gaslamp fantasy: smoky, romanticized 19th c London (Sleepy Hollow)
- clockpunk: Renaissance-era science, techn. based on pre-modern design
- diesel punk: aesthetics be WWI and WWII







Scott Westerfeld

Leviathan (2009)

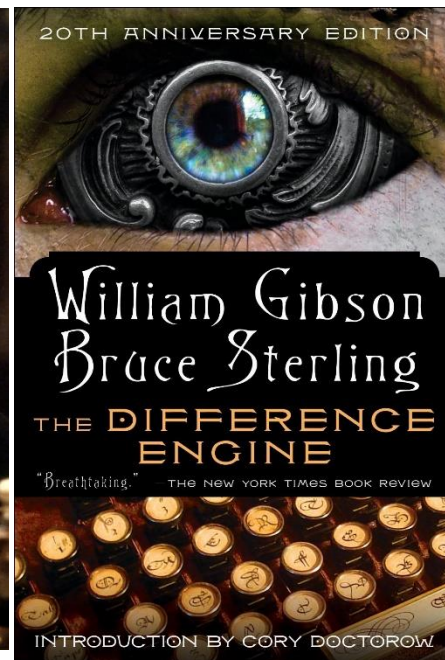
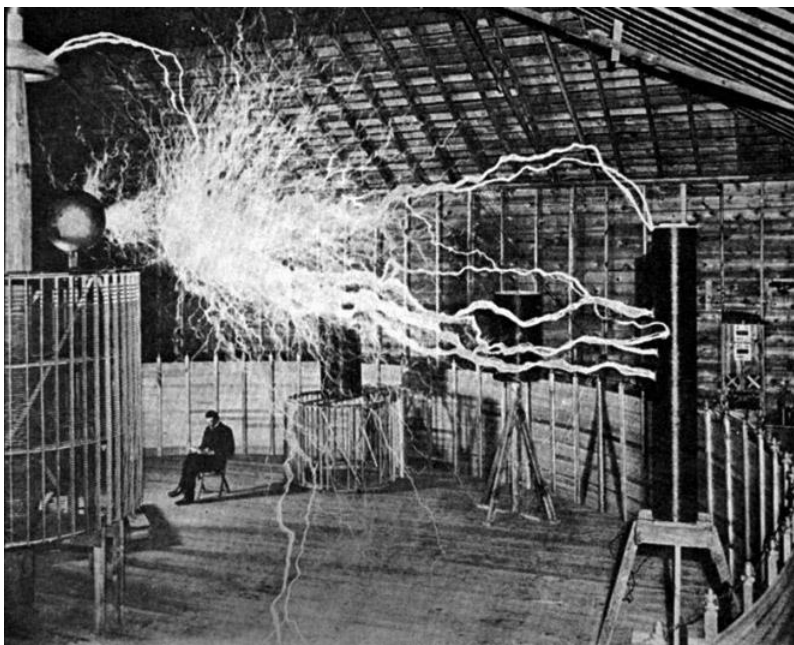
Behemoth

Goliath

YA Biopunk/steampunk

Leviathan: most famous air-beast,
massive ecosystem comprising many
different animals (whale)

Clankers vs darwinians: 1st WorldWar



- **Cyberpunk:** sci-fi subgenre, near-future Earth setting, "high tech & low life," advanced science: information technology, cybernetics
breakdown or radical change in the social order, post-industrialist dystopia:
cyberspace, virtual reality, tech-noir
conflict: hackers↔megacorporations
- "Classic cyberpunk characters were marginalized, alienated loners who lived on the edge of society in dystopic futures where daily life was impacted by rapid technological change, an ubiquitous datasphere of computerized information, and invasive modification of the human body." – Lawrence Person
- William Gibson: *Neuromancer* (1984) hacker hero, change matrix of cyberspace, evil corporation, AI, genetically modified, technologically enhanced bodies –posthumanism, disability studies
- *Ghost in the Shell* –cyberpunk manga, anime (1989), false memories implanted in humans to be manipulated as puppets by AI
- *Mr Robot* –drug addict, paranoid, delusional, psychotic hacker, E-Corp, invade computersystem to free people from financial debts
- **Biopunk:** biotechnology, mutants, biohackers, GMO: Jurassic park, Planet of Apes, The Fly, Resident Evil

