

# Comparative Analysis of Science Fiction and Fantasy Literature Representatives

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## **ABSTRACT**

*Another area in which general parallels between Fantasy and Science Fiction can be drawn is in the setting. Both Science Fiction and Fantasy works usually involve a setting that is something contrary to the writer's current reality, an "other" reality. The greater part of Science Fiction works, similar to *The Time Machine*, happen in a future reality, which is regularly radically extraordinary in either a particularly positive or negative sense. Wells set the pace for some other Science Fiction scholars, who conferred this double thought of introductory expectation and pulverizing despair into their own particular works.*

**Keywords:** *science fiction, fantasy, English, literature.*

## **INTRODUCTION**

The domains of Science Fiction and Fantasy literature are recognizable to many people, and throughout the nineteenth and twentieth century's, the messages and social commentary behind these icons captivated readers, and more recently critics. Sci-fi and Fantasy show up from the outside to be two unmistakable types of writing, but the two classes share some comparative qualities and roots. This paradox has motivated much level headed discussion over the twentieth century, while the development itself has developed into a blasting distributing industry that hints at no abating.

Pundits and history specialists have broadly unique perspectives about the inceptions of Science Fiction. In any case, many have surrendered that Mary Shelley's 1818 British novel *Frankenstein* was the principal novel to investigate the theoretical ramifications of present day science. Most concur that Jules Verne's books from his *Extraordinary Journeys* arrangement, including *Twenty Thousand Leagues under the Sea* and *Journey to the Center of the Earth*, characterized the class. Albeit the greater part of the early works were distributed in Europe, in the primary portion of the twentieth century, Science Fiction and Fantasy writing detonated in the United States, due in extensive part to economical, type mash magazines, for example, *Amazing Stories*, which reproduced books, for example, H. G. Wells' *The Time Machine* and *The War of the Worlds* and to more costly magazines, for example, *Astounding Stories*, which presented powerful new journalists, for example, Isaac Asimov and Robert Heinlein.

Sci-fi and Fantasy writing propelled many related developments in film, TV, and craftsmanship, and significantly impacted the advancement of science and culture in the twentieth century. In the mid 2000s, the field stays ruled by American creators, a considerable lot of whom keep on using their theoretical manifestations to remark on current substances.

## II. REPRESENTATIVE AUTHORS

### Mary Shelley (1797-1851)

Mary Wollstonecraft Shelley was born Mary Wollstonecraft August 30, 1797, in London, England. The little girl of two surely understood creators, William Godwin and Mary Wollstone-make, Mary confronted shakiness in her initial years. Her mom kicked the bucket not long after her introduction to the world, her dad remarried, and she experienced childhood in a confused domain with kin from her dad's two relational unions, her stepmother's past marriage, and her mom's past issue. When she was fifteen, Mary met and became hopelessly enamored with a companion of her dad, the artist Percy Bysshe Shelley. Mary had an unsanctioned romance with Percy, who was at that point wedded, and both of them fled to Europe when she was seventeen, where Mary composed Frankenstein, or The Modern Prometheus, which numerous pundits consider the main genuine Science Fiction work. Following the suicide of Percy's significant other, Percy and Mary were hitched. Four years after Frankenstein was distributed, Percy Bysshe Shelley suffocated. Mary Shelley lived for just about thirty years as a dowager then kicked the bucket in London of a mind tumor on February 1, 1851, at the age of fifty-three.

### Aldous Huxley (1894-1963)

The grandson of T. H. Huxley, a prominent scholar and defender of Charles Darwin's developmental hypothesis, Aldous Leonard Huxley was born on July 26, 1894, in Godalming, Surrey, England. Huxley initially proposed to seek after a profession in solution however an eye malady that prompted brief visual deficiency kept his doing as such. Despite the fact that Huxley wrote in a few distinctive fiction and true to life types, his most well known work is Brave New World, a Science Fiction novel that attracts on developmental hypothesis to make a nightmarish vision without bounds. Five years after the novel's distribution, Huxley moved to Los Angeles, California, where he composed more enchanted works until his demise on November 22, 1963, in Hollywood. Huxley kicked the bucket on an indistinguishable day from his British contemporary C. S. Lewis and around the same time that U.S. president John F. Kennedy was killed.

### C. S. Lewis (1898-1963)

Clive Staples Lewis, referred to perusers as C. S. Lewis, was born November 29, 1898, in Belfast, Ireland. A skeptic as a young person, Lewis gradually came to reestablish his confidence in Christianity at that point consolidated his convictions into his written work. In the wake of going to Oxford University, Lewis showed English writing at Oxford for just about thirty years. Amid his residency as a teacher, Lewis, alongside kindred Christian Fantasy author J. R. R. Tolkien and others, established the Inklings, an easygoing club that met to talk about the authors' works in advance. In spite of the fact that Lewis composed true to life additionally, it is his fantastical compositions that made him generally well known. His seven-volume kids' arrangement The Chronicles of Narnia, a Christian figurative Fantasy, has pleased ages of prevalent groups of onlookers, especially youngsters. Lewis kicked the bucket of heart disappointment in Oxford, England, on November 22, 1963, an indistinguishable day from Huxley and U.S. president Kennedy kicked the bucket in the United States.

**J. R. R. Tolkien (1892-1973)**

John Ronald Reuel Tolkien, referred to perusers as J. R. R. Tolkien, was born January 3, 1892, in Bloemfontein, South Africa. When he was four years of age, Tolkien's family moved to England. In the wake of going to Oxford University, Tolkien showed English dialect and writing first at Leeds, at that point at Oxford. Amid this time, Tolkien, alongside kindred Christian Fantasy essayist C. S. Lewis and others, established the Inklings, an easygoing club that met to examine the essayists' works in advance. Tolkien's enthusiasm for dialect and abstract history finished in his production of Middle-Earth, a legendary world, displayed on northern and antiquated literary works. Center Earth made its introduction in Tolkien's *The Hobbit*, the prelude to his set of three "The Lord of the Rings." Because of these works, Tolkien is considered by many to be the father of current Fantasy stories. Tolkien passed on of confusions from a ulcer and chest disease on September 2, 1973, in Bournemouth, England.

**Jules Verne (1828-1905)**

Jules Verne was born February 8, 1828, in Nantes, France. At age twenty, he cleared out for Paris, where he contemplated law, proposing to join his dad's law office. In the wake of passing his law exam, he battled in Paris for quite a long while, endeavoring to bring home the bacon off his written work. Albeit one of his plays was created in 1850, it was not until 1863, in the wake of filling in as both a secretary for a theater and a stockbroker, that Verne's written work pulled in the consideration of Jules Hetzel, the magazine distributor who printed the lion's share of Verne's books in serial frame. The most well known books are those that Verne called *Extraordinary Journeys*, including *Twenty Thousand Leagues under the Sea*, which set up Verne's notoriety for being one of the two establishing fathers of present day Science Fiction (alongside H. G. Wells). Verne composed until his passing on March 24, 1905, in Amiens, France.

**Isaac Asimov (1920-1992)**

Isaac Asimov was born January 2, 1920, in Petrovichi, U.S.S.R. (the previous Soviet Union), and moved to the United States with his folks in 1923, turning into a U.S. subject in 1928. Asimov was an insatiable peruser. His adoration for science prompted a doctorate in science from Columbia University and a consequent post as a teacher of natural chemistry at Boston University's School of Medicine—a position he held for quite a bit of his written work profession. Despite the fact that he distributed more than 450 fiction and verifiable books, making him a standout amongst the most productive authors ever, Asimov is most associated with his Science Fiction works, which impacted numerous essayists in the United States amid Science Fiction's brilliant age. Asimov has been credited with instituting the term apply autonomy and with making "The Three Laws of Robotics," which showed up in his initial robot short stories, gathered in *I, Robot*. Asimov passed on of heart and kidney disappointment on April 6, 1992, in New York City.

**Robert Heinlein (1907-1988)**

Robert Anson Heinlein was born July 7, 1907, in Butler, Missouri. Not at all like huge numbers of his counterparts, who began composing Science Fiction in their childhood, Heinlein did not enter the field until the

point that he had just filled in as a maritime officer and examined material science and arithmetic at the University of California, Los Angeles. As one of the Science Fiction essayists for classification magazines amid Science Fiction's brilliant age, Heinlein had a refined written work style and increased current standards on Science Fiction writing and impacted numerous different authors. In the wake of acting as an architect in World War II close by kindred Science Fiction author Isaac Asimov, Heinlein distributed a few Science Fiction adolescents, or youthful grown-up books, at that point he started a progression of dubious books, incorporating *Stranger in a Strange Land*, his best-known work. Heinlein, considered by many to be the most powerful figure in American Science Fiction, kicked the bucket of heart disappointment on May 8, 1988, in Carmel, California.

#### **Kurt Vonnegut Jr. (1922-2007)**

Kurt Vonnegut Jr. was born November 11, 1922, in Indianapolis, Indiana. While serving in the United States Army in Germany amid World War II, Vonnegut was caught by the Germans and kept as a POW in Dresden, Germany. There he saw the Allied firebombing of the city on February 13, 1945, and was one of couple of survivors of the firestorm that slaughtered an expected 120,000 individuals. This experience earned Vonnegut a Purple Heart and, all the more critically, gave him the reason for a lot of his fiction. Vonnegut managed war subjects in a considerable lot of his initial books, however it was not until the production of *Slaughterhouse Five: or, the Children's Crusade* that Vonnegut recounted the full story of his Dresden encounter through his characters. He kicked the bucket on April 11, 2007, in New York City.

#### **Beam Bradbury (1920-)**

Beam Douglas Bradbury was born August 22, 1920, in Waukegan, Illinois. Amid the dejection, Bradbury's family moved to Los Angeles to look for some kind of employment. Bradbury started, in the same way as other Science Fiction creators of the brilliant age, distributing his fiction in the fanzine he altered. In 1941, Bradbury distributed his first short story, and after six years, distributed his first story gathering. With the production of *The Martian Chronicles*, a progression of interconnected short stories about the human colonization of Mars, Bradbury sufficiently made basic progress to break out of Science Fiction classification magazines into the more presumed standard magazines, which were beyond reach to most Science Fiction journalists. In 2004, he was granted the National Medal of the Arts by President George W. Shrub and First Lady Laura Bush. He was given an uncommon reference by the Pulitzer board in 2007 in acknowledgment of his abstract commitments. Starting at 2008, Bradbury lived and worked in Los Angeles, California.

### **III.REPRESENTATIVE STUDIES**

#### **Brave New World**

Huxley's universally acclaimed work, *Brave New World*, first distributed in 1932, is a nightmarish vision of what could occur later on if legislative issues and innovation supersedes humankind. Huxley's novel portrays a modern, as far as anyone knows perfect world in which there is no ailment, infection, or war. In any case, to accomplish this perfect, individuals are mass-delivered in test tubes; social classes are made through hereditary controls that foreordain a man's insight and body compose; and undesirable feelings are smothered with soma, a

psychedelic medication. In this cruel framework, an untouchable born of characteristic means is viewed as a savage. Faultfinders have noticed Huxley's criticism in the work and have inspected it in setting of life amid the post-World War I time, when governments looked for logical and mechanical advance no matter what. The novel positions with George Orwell's similarly irritating 1984 as one of the colossal tragic works of Science Fiction writing.

### **The Chronicles of Narnia**

The Chronicles of Narnia, Lewis' seven-volume Fantasy arrangement, was initially distributed in the vicinity of 1950 and 1956. The arrangement (which took after an unexpected request in comparison to current versions) began with *The Lion, the Witch, and the Wardrobe*, an anecdote around four English schoolchildren who discover an entry to Narnia—a parallel Fantasy world—through a closet. In Narnia, they learn they are there to satisfy a prediction. All the while, they meet fantastical animals, fight a witch, and witness the Christ-like demise and restoration of a lion named Aslan. Christian subjects pervade the arrangement. Since their production, *The Chronicles of Narnia* have discovered a wide acknowledgment, particularly among youthful perusers. A few pundits, notwithstanding, couldn't care less for the savagery in the arrangement, in which may now and then makes right. Like crafted by his contemporary and companion Tolkien, Lewis' books made another world that enlivened later scholars.

### **Frankenstein**

Shelley kept in touch with her novel *Frankenstein, or The Modern Prometheus* when she was in her late youngsters. The story was her entrance in a written work challenge with her darling, artist Percy Bysshe Shelley, the scandalous artist Lord Byron, and John Polidori, who was Byron's specialist. Shelley's work, commonly referred to simply as *Frankenstein*, was distributed in 1818, and is generally viewed as the main genuine Science Fiction work for its dependence on logical, as opposed to powerful, activity. The first novel contrasts enormously from the screen adjustments, which concentrate on the awful perspectives.

### **Slaughterhouse Five**

Vonnegut's *Slaughterhouse Five* draws on his encounters as an observer to the 1945 Allied fire-besieging of the German city of Dresden. Vonnegut's principle character, Billy Pilgrim, gets away from the repulsiveness of these recollections by going through time and space to visit the planet Tralfamadore. It is here that he remembers the great minutes throughout his life. At whatever point he is looked with the revulsions of war, Pilgrim comments, "so it goes," an apparently unprejudiced expression that resonates in the peruser's psyche, making an inclination that demise is unavoidable. Initially distributed in 1969, the book was a hit with its Vietnam-period gathering of people, who related to the war issues the novel raised. The novel was generally welcomed by commentators, which was uncommon for a Science Fiction novel at the time. In spite of the fact that Vonnegut dislikes to be known as a Science Fiction essayist, books like *Slaughterhouse Five* have conveyed positive basic consideration regarding the Science Fiction field.

### **Stranger in a Strange Land**

Heinlein's *Stranger in a Strange Land*, first distributed in 1961, was Science Fiction's first blockbuster. With its questionable investigation of human rationality, religion, and social science—instead of innovation—it was a striking takeoff from his past books and from other Science Fiction books. In the book, "Valentine Michael Smith", a human raised by Martians comes back to Earth and encounters human culture as an outcast. With shows of his paranormal forces given to him by the Martians, he turns into a savior like figure and moves the foundation of a religious development. The novel grasps the otherworldly as is maybe Fantasy, yet it caused a noteworthy change in the Science Fiction world, and enormously affected future Science Fiction scholars. It was gotten with eagerness by individuals from the 1960s counterculture, who perceived and copied its message of free love. It was not adored by early faultfinders, a considerable lot of whom named Heinlein a rightist for his radical thoughts.

### **IV.CONCLUSION**

From the earliest of Science Fiction, numerous scholars have communicated one of two oppositely contradicted thoughts concerning the improvement of science and innovation: It will save humanity or it will annihilate it. Sci-fi frequently mirrors the time in which it is composed. So it is that in the early twentieth century, when society was still vigorously centered on mechanical development through science and industry, stories were often exploratory in nature. These stories were typically commanded by regular sciences like material science and cosmology, which frequently showed them plot devices like spaceships or evolution. These plot devices were regularly fused into stories about humanity's future or alien races on different universes.

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