

# BARTON

## LIBRARY

*Dare to Know*

In addition to the recognized sub-genres, science fiction can be organized into several informal subsets:

### Biopunk

A subset in which the use of biotechnology, genetic engineering and enhancement, and/or eugenics occurs in the near future. The subset stems from **cyberpunk** but focuses on the implications of synthetic biology rather than information technology. The examination of bioengineering is often a dark one, including stories that discuss personal privacy, genetic tracking, designer babies, and cloning.

### Common Elements

Humanism vs. post-humanism
Biological hacking and biohackers
Biotech mega-corporations
Sinister government agencies
Human DNA manipulation

Human experimentation
Genetic modification
Organ enhancement
Social control
Profiteering

### Modern Literary Examples

<i>Blood Music</i> (1985) by Greg Bear
<i>The Butterfly Effect</i> (2018) by Rajat Chaudhuri
<i>Change Agent</i> (2017) by Daniel Suarez
<i>Clade</i> (2003) by Mark Budz
<i>Darwin's Radio</i> (1999) by Greg Bear
<i>Ribofunk</i> (1996) by Paul Di Filippo

<i>Schismatrix</i> (1985) by Bruce Sterling
<i>The Sky Lords</i> (1988) by John Brosnan
<i>Unwind</i> (2007) by Neal Shusterman
<i>Wetware</i> (1988) by Rudy Rucker
<i>White Devils</i> (2004) by Paul J. McAuley
<i>The Windup Girl</i> (2009) by Paolo Bacigalupi

### Comedy Science Fiction

This subset combines **humorous fiction** and **science fiction**. Comedy science fiction uses the wider genre's tropes and concepts for comedic effect, with a tendency toward a pessimistic view of humanity. There is often mockery and satirizing of social conventions. This is a rather small subset of science fiction that is more common in short stories than novels and frequently seen in movies. Henry Kuttner and Arthur K. Barnes's "Roman Holiday" (1939), Frederik Pohl and C. M. Kornbluth's *The Space Merchants* (1952), Frederic Brown's *Martians, Go Home* (1955), C. M. Kornbluth's "The Cosmic Charge Account" (1956), Kurt Vonnegut's *The Sirens of Titan* (1959), Harry Harrison's *The Stainless-Steel Rat* (1961), Fritz Leiber's *The Silver Eggheads* (1961), Alfred

Bester's "The Flowered Thundermug" (1964), and Robert Sheckley's *Dimension of Miracles* (1968) are influential examples.

### Common Elements

Subversion of science fiction conventions
Satire

Criticism of modern society
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### Modern Literary Examples

<i>After Things Fell Apart</i> (1970) by Ron Goulart
<i>Bikini Planet</i> (2000) by David S. Garnett
<i>Colony</i> (2000) by Rob Grant
<i>The Cool War</i> (1981) by Frederik Pohl
<i>Crosstalk</i> (2016) by Connie Willis
<i>Cyberiad</i> (1965, 1974) by Stanislaw Lem
<i>Dr. Identity</i> (2007) by D. Harlan Wilson
<i>The Draco Tavern</i> (2006) by Larry Niven
<i>The Eyre Affair</i> (2001) by Jasper Fforde
<i>Finders Keepers</i> (2018) by Russ Colchamiro
<i>Hal Spacejock</i> (2001) by Simon Haynes
<i>The Hitchhiker's Guide to the Galaxy</i> (1979) by Douglas Adams
<i>How to Live Safely in a Science Fictional Universe</i> (2010) by Charles Yu

<i>How Rory Thorne Destroyed the Multiverse</i> (2019) by K. Eason
<i>Incompetence</i> (2003) by Rob Grant
<i>Master of Space and Time</i> (1984) by Rudy Rucker
<i>Phule's Company</i> (1990) by Robert Asprin
<i>Pym</i> (2011) by Mat Johnson
<i>Redshirts</i> (2012) by John Scalzi
<i>The Road to Mars</i> (1999) by Eric Idle
<i>Staronauts</i> (1994) by David S. Garnett
<i>The Steam-Driven Boy and Other Strangers</i> (1973) by John Sladek
<i>Strata</i> (1981) by Terry Pratchett
<i>Willful Child</i> (2014) by Steven Erikson

### Dying Earth

A subset similar to the **apocalyptic fiction** sub-genre in which the demise of the Earth, a fictional world, or the entire universe is imminent. The major difference being that the end has occurred at a slower rate than an apocalypse. The reasons vary, including natural causes. The time of the planet or cosmos's death may occur in the present day, but more often this happens in a distant future. The tone and settings in these stories are often barren and bleak, with a fading sun a frequent trope. The Dying Earth subset blends themes of both **science fiction** and **fantasy fiction**. J.-H. Rosny aîné's *La Mort de la Terre* (1910), William Hope Hodgson's *The Night Land* (1912), Clark Ashton Smith's "The Empire of the Necromancers" (1932), H. P. Lovecraft and Robert H. Barlow's "Till A' the Seas" (1935), Jack Vance's *The Dying Earth* (1950), Edmond Hamilton's *The City at World's End* (1951), Arthur C. Clarke's *Against the Fall of Night* (1953), Brian Aldiss's *Hothouse* (1962), Poul Anderson's *Epilogue* (1962), and Samuel R. Delaney's *The Einstein Intersection* (1967) are classic examples.

### Common Elements

Exhaustion or depletion of resources
Escape to the stars
World-weariness
Fatalism
Mortality
Certain doom

Reflection
Lost innocence
Idealism
Entropy
Melancholy
Hope

### Modern Literary Examples

<i>An Alien Heat</i> (1972) by Michael Moorcock
<i>Cage of Souls</i> (2019) by Adrian Tchaikovsky
<i>City at the End of Time</i> (2008) by Greg Bear
<i>Dark is the Sun</i> (1979) by Philip José Farmer
<i>The Deep Sky</i> (2023) by Yume Kitasei
<i>Dying of the Light</i> (1977) by George R. R. Martin
<i>Fools Errant</i> (1994) by Matthew Hughes
<i>The Forge of God</i> (1987) by Greg Bear

<i>King Barman</i> (1996) by Alan Grant
<i>The Pastel City</i> (1971) by M. John Harrison
<i>A Quest for Simbilis</i> (1974) by Michael Shea
<i>The Shadow of the Torturer</i> (1980) by Gene Wolfe
<i>Seveneves</i> (2015) by Neal Stephenson
<i>To Be Taught, if Fortunate</i> (2019) by Becky Chambers

### Lost World Fiction

A subset in which there is a voyage to unknown or isolated places in the African jungles, the Amazon basin, South American plateaus, Himalayan valleys, the Central Asian and Australian deserts, or the North and South Poles, resulting in a discovery of some wonder or ancient technology. These stories usually contain elements of **action and adventure fiction**, and the worlds visited are isolated from our own, containing their own history and unique geography. Lost worlds novels can blend with the Library of Congress's seldom used subterranean fiction (or "Hollow-earth fiction") genre. Modernity and our geographically "closed" world have done much to curtail this subset, with the discovery and exploration of lost lands and extinct civilizations shifting to other settings in **science fiction**. John Cleves Symmes Jr.'s *Symzonia* (1820), Jules Verne's *Journey to the Centre of the Earth* (1864), H. Rider Haggard's *King Solomon's Mines* (1885), James De Mille's *A Strange Manuscript Found in a Copper Cylinder* (1888), Emma Orczy's *By the Gods Beloved* (1905), Arthur Conan Doyle's *The Lost World* (1912), Edgar Rice Burroughs's *At the Earth's Core* (1914) and *The Land That Time Forgot* (1918), Gertrude Mabel Barrows's *The Citadel of Fear* (1918), Abraham Merritt's *Dwellers in the Mirage* (1932), and James Hilton's *Lost Horizon* (1933) are classic examples.

### Common Elements

Isolated islands
Unexplored regions
Lost cities

Mysterious realms
Ancient civilizations
Romantic adventure

### Modern Literary Examples

*The Bowl of Baal* (1975) by Robert Ames Bennet

*Congo* (1980) by Michael Crichton

*The Hollow Earth* (1990) by Rudy Rucker

*Neanderthal* (1996) by John Darnton

### Military Science Fiction

Derived from the “future war” stories of the mid- to late-nineteenth century, this subset combines **war fiction** and **science fiction** and depicts interstellar or interplanetary armed conflict. Military values are common themes, and the protagonist is often a soldier fighting an alien antagonist or other humans. Military science fiction often features futuristic technology, including starships and weaponry, otherworldly settings, and epic battles. Authors may use past or current wars and nations as inspiration. Stories can often overlap with the **space opera** sub-genre, although military science fiction tends to more “realistic” depictions of futuristic warfare. Classic examples include George Chesney’s “The Battle of Dorking” (1871), H. G. Wells’s *The War of the Worlds* (1898), H. Beam Piper’s *Uller Uprising* (1952), Andre Norton’s *Star Guard* (1955), Nevil Shute’s *On the Beach* (1957), Robert A. Heinlein’s *Starship Troopers* (1959), Gordon R. Dickson’s *Dorsai!* (1959), Poul Anderson’s *The Star Fox* (1965), Fred Saberhagen’s *Berserker* (1967), and Kurt Vonnegut’s *Slaughterhouse-Five* (1969).

### Common Elements

Soldiers
Loyalty
Sacrifice
Duty
Honor
Heroism
Camaraderie
Horror and futility of war

Psychological effects of combat
Strategy and tactics
Military services
Military culture
Military doctrine
Arms races
Scientific breakthroughs

### Modern Literary Examples

*The Accidental War* (2018) by Walter Jon Williams

*American War* (2017) by Omar El Akkad

*Armor* (1984) by John Steakley

*Bolo* (1976) by Keith Laumer

*Dream Baby* (1989) by Bruce McAllister

*The Faded Sun: Kesrith* (1978) by C. J. Cherryh

*Falkenberg’s Legion* (1990) by Jerry Pournelle

*Fallen Dragon* (2001) by Peter Hamilton

*First to Fight* (1997) by David Sherman and Dan Cragg

*Fleet Elements* (2020) by Walter Jon Williams

*The Forever War* (1974) by Joe Haldeman

*Hammer’s Slammers* (1979) by David Drake

<i>The Helmsman</i> (1983) by Bill Baldwin
<i>A Hymn Before Battle</i> (2000) by John Ringo
<i>Legion of the Damned</i> (1993) by William C. Dietz
<i>Life During Wartime</i> (1987) by Lucius Shepard
<i>The Lost Fleet: Dauntless</i> (2006) by Jack Campbell
<i>Midshipman's Hope</i> (1994) by David Feintuch
<i>Officer Cadet</i> (1998) by Rick Shelley
<i>Old Man's War</i> (2005) by John Scalzi
<i>On Basilisk Station</i> (1993) by David Weber
<i>Orders of Battle</i> (2020) by Marko Kloos
<i>Orphanage</i> (2004) by Robert Buettner

<i>The Passage at Arms</i> (1985) by Glen Cook
<i>The Praxis</i> (2002) by Walter Jon Williams
<i>The Regiment</i> (1989) by John Dalmás
<i>Semper Mars</i> (1998) by Ian Douglas
<i>Shards of Honor</i> (1986) by Lois McMaster Bujold
<i>Shrouded Loyalties</i> (2019) by Reese Hogan
<i>Sixteenth Watch</i> (2020) by Myke Cole
<i>Sten</i> (1982) by Chris Bunch and Allan Cole
<i>Torch of Honor</i> (1985) by Roger MacBride Allen
<i>Trading in Danger</i> (2003) by Elizabeth Moon
<i>Valor's Choice</i> (2000) by Tanya Huff

### Multiverse

A subset which explores the concept of self-contained, co-existing planes of existence, often with divergent versions of the familiar reality. This is also known as “parallel realities,” “parallel dimensions,” alternate universes,” or “alternate realities.” These stories typically present the complications of crossing into an infinite number of parallel universes that are either vastly different, even to the basic physical laws, or entirely recognizable. This subset has connections to the **alternative histories** genre and the **time-travel fiction** sub-genre. H. G. Well’s *Men Like Gods* (1923), Murray Leinster’s *Sidewise in Time* (1934), L. Sprague de Camp and Fletcher Pratt’s “The Roaring Trumpet” (1940), and Michael Moorcock’s *The Sundered Worlds* (1965) are classic examples.

### Common Elements

Einstein-Rosen bridge
Multiverse/Landscape cosmological theory
Quantum mechanics
Alternate dimensions
Diverging universes
Limitless dimensional expanse

Interconnected realities
Disjointed and unrelated frames of reference
Physical and non-physical means of travel
Free will vs. predestination
Infinite numbers of possibilities
Questions of morality

### Modern Literary Examples

<i>Alternities</i> (1988) by Michael P. Kube-McDowell
<i>Anathem</i> (2008) by Neal Stephenson
<i>The Cat Who Walks Through Walls</i> (1985) by Robert A. Heinlein

<i>Creator</i> (2021) by Stephen Baxter
<i>Dark Matter</i> (2016) by Blake Crouch
<i>Doors of Sleep</i> (2021) by Tim Pratt
<i>Elsewhere</i> (2020) by Dean R. Koontz

<i>The First Fifteen Lives of Harry August</i> (2014) by Claire North
<i>The Gods Themselves</i> (1972) by Isaac Asimov
<i>If, Then</i> (2019) by Kate Hope Day
<i>Infinite</i> (2021) by Brian Freeman
<i>The Long Earth</i> (2012) by Terry Pratchett and Stephen Baxter
<i>The Midnight Library</i> (2020) by Matt Haig
<i>Nine Princes in Amber</i> (1970) by Roger Zelazny
<i>The Number of the Beast</i> (1980) by Robert A. Heinlein

<i>The Space Between Worlds</i> (2020) by Micaiah Johnson
<i>Tempus Fury</i> (2021) by Dana Fredsti
<i>The Ten Thousand Doors of January</i> (2019) by Alix E. Harrow
<i>A Thousand Pieces of You</i> (2014) by Claudia Gray
<i>Threader Origins</i> (2021) by Gerald Brandt
<i>Unholy Land</i> (2018) by Lavie Tidhar
<i>Version Control</i> (2016) by Dexter Clarence Palmer

### Nanopunk

A subset diverging from **cyberpunk** in which the use of nanotechnology is explored, along with its effects on human lives. The nanopunk world is one in which the theoretical premise of nanotech is a reality, and one well-integrated into human existence. Stories normally take a hard science approach in their depictions of the technology, which may be used either as an enhancement or a weapon. Differing from cyberpunk, which almost always has a darker, grittier tone, nanopunk can draw from the themes of either **dystopian fiction** or **utopian fiction** in its examination of nanotechnology.

### Common Elements

Nanites
Bio-nanotechnologies

Potential uses of nanotechnology
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### Modern Literary Examples

<i>Chasm City</i> (2001) by Alistair Reynolds
<i>The Diamond Age</i> (1995) by Neal Stephenson
<i>Hyperthought</i> (2001) by M. M. Buckner
<i>Prey</i> (2002) by Michael Crichton
<i>Queen City Jazz</i> (1997) by Kathleen Ann Gordon

<i>Queen of Angels</i> (1990) by Greg Bear
<i>The Reality Dysfunction</i> (1996) by Peter F. Hamilton
<i>Tech Heaven</i> (1995) by Linda Nagata
<i>War Surf</i> (2005) by M. M. Buckner

### Rejuvenation and Longevity

A subset which explores concepts of time and its effects on the human body, including its inevitable physical deterioration. Stories may portray the restoration of youth or the slowdown of



aging through the use of medicine and allied procedures. In novels discussing age regression, characters literally live their lives backwards, being born elderly and dying as infants. Plots involving immortality, by far the most popular, feature beings who have lived and continue to live for countless eons. The reasons may be rare mutations or future biological and medical developments. The focus is on eternal life, either as a blessing of limitless opportunity, or a curse of boredom and stagnation. Other novels may depict an immortality achieved through the transfer of one's consciousness to a new physical or mechanical body or to a computer system. Jack London's "The Rejuvenation of Major Rathbone" (1899), Ethel Watts Mumford's "When Time Turned" (1901), J. Storer Clouston's *The Prodigal Father* (1909), George Allen England's "The Elixir of Hate" (1911), F. Scott Fitzgerald's "The Curious Case of Benjamin Button" (1922), Gertrude Atherton's *Black Oxen* (1923), Thorne Smith's *The Glorious Pool* (1934), John Gloag's *Winter's Youth* (1934), Aldous Huxley's *After Many a Summer Dies the Swan* (1939), Henry Kuttner and C. L. Moore's "Ghost" (1943), James Blish's *Year 2018!* (1957), Robert A. Heinlein's *Methuselah's Children* (1958), James E. Guinn's *The Immortals* (1962), Philip E. High's *The Prodigal Sun* (1964), Roger Zelazny's *This Immortal* (1966), Larry Niven's *Neutron Star* (1968), and Frederik Pohl's "The Schematic Man" (1969) are classic examples.

### Common Elements

Indefinitely extended lifespans
Eternal youth
Serial reincarnation

Elixir of life
Alienation
Loss of humanity

### Modern Literary Examples

<i>Altered Carbon</i> (2003) by Richard K. Morgan
<i>The Boat of a Million Years</i> (1989) by Poul Anderson
<i>Crystal Singer</i> (1982) by Anne McCaffrey
<i>The Eden Cycle</i> (1974) by Raymond Z. Gallun
<i>The Golden Space</i> (1982) by Pamela Sargent
<i>Holy Fire</i> (1996) by Bruce Sterling
<i>Hyperion</i> (1989) by Dan Simmons
<i>The Last Election</i> (1986) by Pete Davies

<i>Misspent Youth</i> (2008) by Peter F. Hamilton
<i>One Million Tomorrows</i> (1970) by Bob Shaw
<i>Outnumbering the Dead</i> (1990) by Fredrick Pohl
<i>Rollback</i> (2007) by Robert Sawyers
<i>Time Enough for Love</i> (1973) by Robert A. Heinlein
<i>Wild Seed</i> (1980) by Octavia E. Butler
<i>A World Out of Time</i> (1976) by Larry Niven
<i>Welcome, Chaos</i> (1983) by Kate Wilhelm

### Science Fantasy

A subset that melds elements of "soft" **science fiction** and **fantasy fiction**. These stories depict a futuristic world that uses both advanced technology and magic. These stories can be inspired by,

or closely imitate, myth and folklore. The plot may be a complete retelling of a popular myth or merely draw from tropes and themes that are common in mythology. Novels can depict alien and/or humans employing high-tech means to recreate mythological settings, and the seemingly holy power of ancient gods. There is a variable level of real science, since myth has fantastical elements. Science fantasy can also portray science developed to such a degree as to appear supernatural. Likewise, the characters may possess either seemingly magical abilities through scientific technology or actual sorcerous talents. Homer Eon Flint's *The Blind Spot* (1921), L. Sprague de Camp and Fletcher Pratt's *The Incomplete Enchanter* (1941), Poul Anderson's *The Virgin of Valkarion* (1951), Madeleine L'Engle's *A Wrinkle in Time* (1962), Andre Norton's *Witch World* (1963), Randall Garrett's *Too Many Magicians* (1966), Roger Zelazney's *Lord of Light* (1967), and Robert A. Heinlein's *Glory Road* (1963) are classic examples.

"Planetary romance" fiction is a sub-subset that portrays adventure on one or more exotic, alien worlds. While **science fiction** stories often occur in extraterrestrial settings, the plots of planetary romance depend on the nature of their venue to a considerable degree. They focus heavily on distinctive social and physical environments, such as cultures, flora and fauna, weather, and terrain. Through extensive worldbuilding, authors offer readers dramatic vistas of alien worlds, strange natives, exotic and beautiful heroines, and dangerous creatures. One convention common to stories of this sub-subset is a general disregard for the accepted laws of physics. Fantastical science and lost technology regularly appear, but they usually enhance the settings rather than affect the plot. The planets of our solar system, Mars and Venus especially, were the favored settings before science and exploration confirmed their physical natures. Since then, planetary romances have been set on imaginary worlds far off in the cosmos. David Lindsay's *A Voyage to Arcturus* (1920), C. S. Lewis's *Out of the Silent Planet* (1938), Robert E. Howard's *Almuric* (1939), Jack Vance's "Big Planet" (1952), Philip José Farmer's *The Green Odyssey* (1957), Ursula K. Le Guin's *The Left Hand of Darkness* (1967), Mike Resnick's, *The Goddess of Ganymede* (1967), and Francis Carsac's *Eldorado* (1967) are classic examples.

The sub-subset known as "sword and planet" fiction is one in which planetary romances are overlaid with romantic tales of high adventure, a sense of wonder, swords as the weapon of choice, and the barbaric trappings of the Classical and Medieval ages. These planets are depicted as being in a state of pre-modern barbarism, although there are hints of a more advanced past. Protagonists are typically heroic and chivalrous fighting men from Earth who has been suddenly and mysteriously transported to distant worlds, usually Mars or Venus in the earliest stories. This mode of travel may be astral projection, teleportation, time travel, or some other uncommon means. Edwin Lester Arnold's *Lieut. Gullivar Jones: His Vacation* (1905) and Edgar Rice Burroughs's *A Princess of Mars* (1917) were among the founding books in this sub-subset. John Ulrich Giesy's *Palos of the Dog Star Pack* (1918), Ralph Milne Farley's *The Radio Men* (1924), Otis Adelbert Kline's *Planet of Peril* (1929), Leigh Brackett's *The Sword of Rhiannon* (1949), Philip José Farmer's *The Maker of Universes* (1965), H. Piper Beam's *Lord Kalvan of Otherwhen* (1965), Lin Carter's *The Wizard of Lemuria* (1965), Michael Moorcock's *Warriors of Mars* (1965), John Norman's *Tarnsman of Gor* (1966), Anne McCaffrey's *Dragonflight* (1968), Jack Vance's *City of the Chasch* (1968), and Charles Nuetzel's *Warriors of Noomas* (1969) are classic examples.

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### Common Elements

Science and myth
Robots
Wizards
Scientists
Swashbuckling swordsmen

Flying ships
Dragons
Energy weapons
Magic fireballs
Sorcery-powered machinery

Anti-gravity technology
Castles
Anachronistic ideals

### Modern Literary Examples

<i>All the Birds in the Sky</i> (2016) by Charlie Jane Anders
<i>Ancient Light</i> (1987) by Mary Gentle
<i>Ardor on Aros</i> (1973) by Andrew J. Offut
<i>Black Sun Rising</i> (1991) by C. S. Friedman
<i>Blood Stones</i> (1975) by Wallace Moore
<i>Bone Dance</i> (1991) by Emma Bull
<i>Bright of the Sky</i> (2007) by Kay Kenyon
<i>Celestial</i> (2022) by M. D. Lachlan
<i>The Coming of the Horseclans</i> (1975) by Robert Adams
<i>The Dancer from Atlantis</i> (1971) by Poul Anderson
<i>Dark Alchemy</i> (2015) by Laura Bickle
<i>Darkchild</i> (1982) by Sydney J. Van Scyoc
<i>Darkover Landfall</i> (1972) by Marion Zimmer Bradley
<i>Dire Planet</i> (2005) by Joel Jenkins
<i>Embassytown</i> (2011) by China Miéville
<i>The Family Tree</i> (1997) by Sheri S. Tepper
<i>The Fifth Season</i> (2015) by N. K. Jemisin
<i>A Game of Universe</i> (1997) by Eric S. Nylund
<i>Gideon the Ninth</i> (2019) by Tamsyn Muir
<i>Hegira</i> (1979) by Greg Bear
<i>Hell's Gate</i> (2006) by David Weber and Linda Evans
<i>Helliconia Spring</i> (1982) by Brian W. Aldiss
<i>Heroes Die</i> (1998) by Matthew Woodring Stover
<i>Ilium</i> (2003) by Dan Simmons

<i>InterWorld</i> (2007) by Neil Gaiman and Michael Reeves
<i>Jack of Shadows</i> (1971) by Roger Zelazny
<i>Jandar of Callisto</i> (1972) by Lin Carter
<i>Jaran</i> (1992) by Kate Elliott
<i>Lord Valentine's Castle</i> (1980) by Robert Silverberg
<i>The Lost Puzzler</i> (2019) by Eyal Kless
<i>The Many-Colored Land</i> (1981) by Julian May
<i>Nightwatch on the Hinterlands</i> (2021) by K. Eason
<i>Odds Against Tomorrow</i> (2013) by Nathaniel Rich
<i>Old Mars</i> (2013) by George R. R. Martin and Gardner Dozois
<i>Primary Inversion</i> (1995) by Catherine Asaro
<i>Saraband of Lost Time</i> (1985) by Richard Grant
<i>Sentenced to Prism</i> (1985) by Alan Dean Foster
<i>The Shadow of What Was Lost</i> (2014) by James Islington
<i>Split Infinity</i> (1980) by Piers Anthony
<i>Swords of Talera</i> (2007) by Charles Allen Gramlich
<i>Transit to Scorpio</i> (1972) by Kenneth Bulmer
<i>Warlord of Ghandor</i> (1977) by Del DowDell
<i>The Warriors of Dawn</i> (1975) by M. A. Foster

<i>Midnight at the Well of Souls</i> (1977) by Jack L. Chalker
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<i>Where the Ni-Lach</i> (1983) by M. J. Bennett
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<i>A Woman of the Iron People</i> (1991) by Eleanor Arnason
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### Science Fiction Horror

A subset which combine the elements of **science fiction** and **horror fiction**, and focuses on depicting the societal implications of technological advancements and creating and exploring fear. While these novels may be gory and terrifying, scientific advances or futuristic settings are crucial to their premises. Fantastical elements and alien creatures can present readers with instances of **body horror** and existential dread, and tap into the unsettling thought of a malevolent entity that lurks beyond the stars. Often, these stories include themes such as scientific advancements being used for sinister purposes or creating new dangers, medical research resulting in new diseases, aliens attempting to abduct or exterminate humans, man's hubris and overreliance on technology leading to horrific consequences, or atomic bombs and technology that results in human destruction. E. T. A. Hoffman's "The Sandman" (1816), John W. Campbell's *Who Goes There* (1938), and Charles Beaumont's *The Hunger and Other Stories* (1957) are classic examples.

### Common Elements

Fear of the unknown
Vastness of unexplored space
Terrifying discoveries

Predatory aliens
Scientifically created monsters

Genetically engineered abominations
Mad scientists

### Modern Literary Examples

<i>And Then I Woke Up</i> (2022) by Malcolm Devlin
<i>Blood Moon</i> (1999) by Sharman DiVono
<i>The Burning Dark</i> (2014) by Adam Christopher
<i>Carrion Comfort</i> (1989) by Dan Simmons
<i>The Cipher</i> (1991) by Kathe Koja
<i>Cold Storage</i> (2019) by David Koepp
<i>Dead Silence</i> (2022) by S. A. Barnes
<i>Demon Seed</i> (1973) by Dean Koontz
<i>The Deep Sky</i> (2023) by Yume Kitasei
<i>Dreamcatcher</i> (2001) by Stephen King
<i>Elder Race</i> (2021) by Adrian Tchaikovsky
<i>Feed</i> (2010) by Mira Grant
<i>Full Immersion</i> (2022) by Gemma Amor
<i>Infected</i> (2008) by Scott Sigler
<i>Invasive</i> (2016) by Chuck Wendig

<i>The Last Astronaut</i> (2019) by David Wellington
<i>Leech</i> (2022) by Hiron Ennes
<i>The Legacy of Heorot</i> (1987) by Larry Niven, Jerry Pournelle, and Steven Barnes
<i>The Luminous Dead</i> (2019) by Caitlin Starling
<i>Mutation</i> (1989) by Robin Cook
<i>Plane Walker</i> (2016) by C. P. Dunphey
<i>Pitch Dark</i> (2018) by Courtney Alameda
<i>Into the Drowning Deep</i> (2017) by Mira Grant
<i>Salvation Day</i> (2019) by Kali Wallace
<i>The Scourge Between Stars</i> (2023) by Ness Brown
<i>Seed of Evil</i> (2014) by Robert Friedrich
<i>Ship of Fools</i> (2001) by Richard Paul Russo

<i>The Space Vampires</i> (1976) by Colin Wilson
<i>Swan Song</i> (2009) by Robert McCammon

<i>Your Mind is a Terrible Thing</i> (2022) by Hailey Piper
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### Space Exploration and Colonization

A subset in which humans or other lifeforms explore the cosmos, and great detail is given concerning the voyage. The explorers may start a colony on a distant world and create a new settlement. The “generation ship” is a frequent trope in that the original occupants aboard a massive spaceship on a prolonged voyage have died, leaving their descendants to remain or find another destination. As the ship journeys across the universe, generations have lived and died, and social change often occurs. There is typically an advanced ecosystem onboard, and, usually, the ship will have an ultimate destination, such as a distant planet to colonize. Some stories in this subset can suggest space exploration and colonization is a logical next step for humanity, while others portray the theme as necessary for the survival of the species. In general, these stories focus on the qualities and faults, and strengths and frailties, of humanity. John Munro’s *A Trip to Venus* (1897), Olaf Stapledon’s *Last and First Men* (1930), Edmond Hamilton’s “A Conquest of Two Worlds” (1932), Murray Leinster’s “Proxima Centauri” (1935), Don Wilcox’s “The Voyage That Lasted 600 Years” (1940), Ray Bradbury’s *The Martian Chronicles* (1950), Isaac Asimov’s “The Martian Way” (1952), Eric Frank Russell’s *Men, Martians and Machines* (1955), Henry Kuttner’s *Destination Infinity* (1956), Robert Silverberg’s *Invaders from Earth* (1958), Robert A. Heinlein’s *Orphans of the Sky* (1963) and *The Moon is a Harsh Mistress* (1966), Harry Harrison’s *Captive Universe* (1969), and J. D. Bernal’s *The World, The Flesh, & The Devil* (1969) are classic examples.

### Common Elements

Optimism
Cautionary pessimism
Hospitable worlds
Exotic, alien environments

Pioneers in space
Politics of exploitation
Building societies
A lost Eden

### Modern Literary Examples

<i>Alphanauts</i> (2006) by J. Brian Clarke
<i>City of Pearl</i> (2004) by Karen Traviss
<i>The Clockwork Rocket</i> (2011) by Greg Egan
<i>The Dark Beyond the Stars</i> (1991) by Frank M. Robinson
<i>Desolation Road</i> (1988) by Ian McDonald
<i>The Dream Millennium</i> (1974) by James White

<i>Falling Free</i> (1988) by Lois McMaster Bujold
<i>Farewell, Earth’s Bliss</i> (1966) by D. G. Compton
<i>The Fifth Head of Cerberus</i> (1972) by Gene Wolfe
<i>Gateway</i> (1977) by Frederik Pohl
<i>Hellhole</i> (2010) by Brian Herbert and Kevin J. Anderson
<i>Mask of Chaos</i> (1970) by John Jakes

<i>Mickey 7</i> (2022) by Edward Ashton	<i>Promised Land</i> (1974) by Brian M. Stableford
<i>Mindbridge</i> (1976) by Joe Haldeman	<i>The Songs of Distant Earth</i> (1986) by Arthur C. Clarke
<i>Nightside the Long Sun</i> (1993) by Gene Wolfe	<i>Tales of the Flying Mountains</i> (1970) by Poul Anderson
<i>Pandora's Star</i> (2004) by Peter F. Hamilton	<i>Time Enough for Love</i> (1973) by Robert A. Heinlein
<i>Red Mars</i> (1992) by Kim Stanley Robinson	
<i>The Word for World is Forest</i> (1976) by Ursula K. Le Guin	

### Space Westerns

A narrow subset in which the themes, motifs, and tropes of traditional and revisionist **Western fiction** are combined with a **science fiction** setting. A central focus is the adventures, hardships, and dangers found in the unexplored cosmic frontier. By their nature, stories almost always take place in the futuristic periphery of known worlds, far from the center of the Galactic Lens. Plots may involve miners plying asteroids for mineral resources, hardy settlers colonizing frontier worlds, corporate interests engaging in commerce and skullduggery, and lone gunslingers using their deadly skills to earn a living and/or make things right. Space Westerns may mesh with Space Colonization and Exploration fiction and Military Science Fiction, and with **space operas**. Edward S. Ellis's *The Steam Man of the Prairies* (1868), C. L. Moore's "Shambleau" (1933), Poul Anderson and Gordon R. Dickson's *Earthman's Burden* (1957), H. Beam Piper and John J. McGuire's *A Planet for Texans* (1958), and Andre Norton's *The Beast Master* (1959) are classic examples.

### Common Elements

Aesthetics and ideals of traditional Westerns	Adaptation
Lawless frontiers	Moral ambiguity
Rough colonies on the outer rim	Exploitation by government or corporate actors
Terraformed worlds	Resource extraction
Harsh and unforgiving environments	Roguish protagonists with a single focus
Gritty settlements	Moral codes that belong to bygone eras
Rugged individualism	Non-human sidekicks
Anti-authoritarianism	Motley crews
Personal freedom	Outlaws
Pursuit of opportunity	Bounty hunters

### Modern Literary Examples

<i>The Gap in Conflict: The Real Story</i> (1991) by Stephen R. Donaldson	<i>The Long Way to a Small, Angry Planet</i> (2014) by Becky Chambers
<i>Girl in Landscape</i> (1998) by Jonathan Lethem	<i>Nophek Gloss</i> (2020) by Essa Hansen
	<i>Persephone Station</i> (2020) by Stina

Leicht
<i>Salvage Trouble: Mission 1</i> (2014) by J. S. Morin
<i>Santiago: A Myth of the Far Future</i> (1986) by Mike Resnick

<i>Six-Gun Planet</i> (1970) by John Jakes
<i>Star Nomad</i> (2016) by Lindsay Buroker
<i>Titanborn</i> (2019) by Rhett C. Bruno
<i>A Whisper in Space</i> (2011) by David Drizzit

## Spy-Fi

A subset that combines **spy fiction** and **thrillers** with **science fiction**. These stories can occur in the present, the near future, or the far future, and feature current or futuristic espionage, the rivalry of superpowers, and the effects of advanced technology on the spy trade. Spy-fi differs from traditional spy fiction with the use of over-the-top gadgets and other equipment that does not exist in reality. There is less focus on the science behind these devices and more on how they are utilized. The plots often follow the activities of secret agent protagonists as they deal with threats to their governments or the political order at large. Settings may include all the traditional choices, such as exotic Earth-bound locales, alien worlds, starships, and space stations. John Creasey's "Traitor's Doom" (1942) and Poul Anderson's *Ensign Flandry* (1966) are classic examples.

## Common Elements

Glamour
High-stakes adventure
World or galactic domination
Weapons of mass destruction
Charming and fearless protagonists

The daring attitude of spies
Romantic interludes with beautiful women
Intelligence agencies
Espionage tradecraft

## Modern Literary Examples

<i>Active Measures</i> (1985) by Janet Morris and David Drake
<i>At the Table of Wolves</i> (2017) by Kay Kenyon
<i>Bitter Seeds</i> (2012) by Ian Tregillis
<i>Blades of Winter</i> (2012) by G. T. Almasi
<i>Capture the Crown</i> (2021) by Jennifer Estep
<i>City of Stairs</i> (2014) by Robert Jackson Bennett
<i>Crown of Slaves</i> (2003) by David Weber and Eric Flint
<i>Dark State</i> (2018) by Charles Stross
<i>Enemy Games</i> (2011) by Marcella Burnard

<i>Friday</i> (1982) by Robert A. Heinlein
<i>The Ghost of the Revelator</i> (1998) by L. E. Modesitt Jr.
<i>Green Space</i> (2017) by William Shatner and Jeff Rovin
<i>Hard to Be a God</i> (1973) by Arkady and Boris Strugatsky
<i>Jhereg</i> (1983) by Steven Brust
<i>Memoirs Found in a Bathtub</i> (1973) by Stanislaw Lem
<i>Quicksilver</i> (2004) by Neal Stephenson
<i>Siege of Stone</i> (1999) by Chet Williamson
<i>Summerland</i> (2018) by Hannu Rajaniemi
<i>The Violent Century</i> (2013) by Lavie Tidhar

<i>The Vor Game</i> (1990) by Lois McMaster Bujold
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<i>Warlord!</i> (1987) by Janet Morris
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<i>Waypoint Kangaroo</i> (2016) by Curtis C. Chen
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<i>Wolfhound Century</i> (2014) by Peter Higgins
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<i>Zero World</i> (2015) by Jason M. Hough
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