Chapter VI:
Conclusion: A Comparison of the Selected Works of Science Fiction and Concluding Remarks
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6.1. Chapter Wise Synoptic Review and Comments:

The first chapter entitled Introduction: Genesis, Precursors, Definitions, Evolution, Types, and Parameters of Science Fiction conducts a brief survey of Science Fiction with a view to trace the precursors of this new genre. It deals with theoretical framework comprising historical development of Science Fiction as literary genre, genealogies, precursors, important definitions of Science Fiction, development of Indian Science Fiction in Indian literary history and the parameters of Science Fiction. The genre of Science Fiction has been noticed as a fusion of several types of fictional works such as romance, novels of realism, novels of fantasy, and works containing epical elements. In this chapter a list of parameters has been prepared and examined. The chapter highlights the eleven parameters that have been applied to the selected texts in the succeeding chapters.

The second chapter Jayant Narlikar- A Parametric Study of The Return of Vaman- plea for an ethical restraints on scientific excesses is a detailed investigation of his The Return of Vaman (1990). It is analyzed in the light of the basic parameters of Science Fiction enumerated in chapter one. Most of the authors of Science Fiction try to emphasize that there is no alternative to human intelligence. The destructive powers of modern technology have been constantly highlighted by authors of science fiction. Jayant Narlikar, through his universal character of Vaman, tries to pinpoint the danger of destructive inventions like self-replicating robot. He ends the novel with the scientists successfully destroying Vaman and saving mankind to survive in the world of science and technology. Narlikar supports the positive role played by science in making our lives easy and comfortable but at the same time he condemns the destructive mind of human intelligence that tries to invent technology for selfish motives. Narlikar presents the evolvement of Vaman in the existing world as similar to the evolvement of Konads in the time of the Monad civilization. In both the cases
there is interlinking of time and space. Characters are mainly representatives of administration, culture, science and technology, archaeology and politics. They observe the law of virtue and vice. Narlikar uses poetic justice in presenting human and non-human characters. Narlikar interfaces science and fiction so as to describe Indian mythology and developments, prospects in computer technology through Indian scientists’ efforts in making the photonic supercomputer to replicate Vaman. Narlikar states that more Vamans must be created cautiously so as to restrain destructive human efforts in attempting and to do things which humans are incapable of. Computer scientists in contemporary times are working hard to make human robots and they do succeed. This is what Narlikar is most concerned with. As regards realism in handling characters, Narlikar treats characters realistically and humanly.

Narlikar, being a science fiction author, has successfully incorporated most of the parameters in this novel. The parameters such as scientific development for the betterment of society, handling of time and space suitable for the narration, deploying omniscient narrative structure leading to authenticity of events, balancing romance and realism in the form of depicting the contemporary scientific and technological development have been implemented.

The third chapter, Rimi Chatterjee- A Parametric Study of Signal Red-a fervent appeal against use of science in war to secure power, depicts the universal clash and moral dilemma of whether to go with the welfare of the society or the welfare of the government. A scientist has to decide that he has to choose the side of virtue or vice being an employee of the government and the scientist being a member of the society. This dilemma has been effectively portrayed through the protagonist Dr Gopal Chandran, the scientist, who is working for the Centre which manufactures destructive weapons. Dr Gopal Chandran is heading a group of twelve scientists working on nanotechnology of glass, esp., the Signal Red glass. He realizes that his team’s efforts would put his society into danger, so he wants to quit but it is a law of nature that once one enters the labyrinth there is no chance to come out of it successfully. His fight between the centre and the margin is ended by the victory of the centre as Dr Gopal could not succeed in moulding the ideology of the Centre.

The author says that different societies in the different parts of the world are using science merely as a tool to establish hegemony and to defend their nations. She
raises some very relevant questions not only regarding the ideologies in the Indian context but also how the nation can escape the control of a new hegemonic order. The study reveals the author’s vision in addressing the quintessential question of what is it to be human under totalitarian forces. She offers important critical insights into the question exploring what it really means to be human in techno-cultural contexts. The researcher thinks that Chatterjee in her Science Fiction creates alternative visions for the welfare of human beings.

The parameters are present mainly in handling the characters, their action leading to innovate new scientific weapons of war, science and its use for the defence of the country, omniscient narrative structure that leads to communicating scientific ideas, presenting realistic setting and events in Signal Red. A sequence of events happens at the Centre in chronological order of time. The author handles all the characters and setting realistically in relation to creation of new futuristic technologies and with the implications of futuristic science and their influences on the mind and life of the characters. The researcher believes that all the parameters of Science Fiction are dominantly present in the text. Unarguably, Chatterjee’s Signal Red plays a significant role in interpreting contemporary attitudes and anxieties of human beings not only of India but also of the whole world, over those agencies which control science for establishing power.

In the fourth chapter Anil Menon- A Parametric Study of The Beast with Nine Billion Feet – A realistic vision of future of science in the social, political and cultural progress of India, the researcher examines the selected text in the light of basic parameters of Science Fiction. The author depicts the worldwide clash between good and evil through ‘the Season Project’ based on genetic engineering. The third selected author is again supporting defeat of destructive use of science by producing protagonist like Sivan who is a rebel.

The present text is set in 2040. The story revolves round the concept of genetic engineering and the social and political conflict it generates. Vispala forms one pole of the conflict and Sivan the other. The sharp conflict between the two adults over the ethics of genetic engineering or technology emerges in the early part of the novel. The author sets the story in high-tech Pune city.
As regards the dominant parameters, Anil Menon observes realism in handling the issue of genetic engineering, characters, setting and events, balancing romance and realism with respect to theme and characters. The narrator minimizes the distance between setting and events by shifting space from Pune. Anil Menon’s work fulfils the requirements of Science Fiction. In the book time shifts into the future and keeps readers there most of the time. The author presents the year 2040 where kids in Pune are depicted as working with liquid computers and illusion pods and travelling in intelligent cars. He uses the Illusion pods for time shift- in case of Adi’s desperate meeting with the posse. Anil Menon depicts intellectually advanced characters in the developed Indian society. They are habituated to using technological gadgets like flying car, house AI- artificial intelligence, visors for communications, lenses that can sense even perfume, mirrors that can zoom in to specific areas and analyze skin texture and compose poetry and so on.

The fifth chapter entitled *Samit Basu- A Parametric Study of Turbulence-depiction of war between superheroes and super villains and ultimate triumph of good* is analyzed keeping in view the basic parameters of Science Fiction. The novel begins with the passengers of flight BA142 arriving in Delhi from London. A bunch of people who were on the London-to-Delhi flight, have a dream, and wake up with superpowers matching that dream. One character is Uzma, the gang’s ‘Super-Like-Me Girl’. Aman Sen is a communications demigod, able to control and manipulate all networks, including the internet. Vir, an Indian Air Force pilot, can now fly. Tia, a housewife from the troubled Indian north-east, can now live out all the lives she dreamt of by splitting into multiple bodies. Sundar, an innovative scientist, creates Time Machine. They are good superheroes. Samit Basu presents super villains as well. One of them is Jai, an indestructible one-man army with an old-fashioned goal – military conquest of the world. Namrata is a mind capable of manipulating mobs, of driving humans and superhumans into an all-destroying frenzy, Sher can take the shape of a lion, Anima, a schoolgirl, can set anybody on flame, Tariq has the power of disappearing and wandering from place to place, Mukesh is a giant, Jeery can create silence, Vivek can play any role by morphing the body in a given background. Samit Basu tries to present essentially two very human questions- how would you feel if you actually got what you wanted and what would you do if you were given the power to change the world.
Parameters present in the novel are the use and application of science to change the world, the omniscient narrator’s presentation of the action of the conflict between superheroes and super villains by using various advanced weapons destroying various places of the world, balance of romance and realism in regard to the setting, theme, and characters.

6.2. Major Findings and conclusions

The researcher critically reflects on the similarities and differences between the selected works and respective authors of Science Fiction and their responses to the concept of science and to the parameters of Science Fiction. It is seen that the parameters designed or analyzed by the researcher are present in varying degrees in all the selected works of Science Fiction. It can be seen that all writers show an intense concern for mixing the known and the unknown to create the world of novum which is partly familiar and partly unfamiliar to human experience. The science in the novel of Menon and Basu gives a new perspective on existing notions of the human and non-human. The recasting of the familiar reality set in the imaginative mould of science has a dual role to play. On the one hand, science is the recognition of reality suggested by the reader through the rational understanding of the existing social conditions, and on the other hand, it is the estrangement of reality recast in the defamiliarised mode. In this way, peculiarly, the co-presence of estrangement and cognition in the novels of Menon and Basu allows Science Fiction to relate to our own world as well as positing a challenge to our understanding of the ordinary world. All the four writers have shown similarities in respect of attitude to science, adaptation of epic-structure with grand subject-matter and adventure, a combination of human or real and robotic or superpower characters, narrative technique, choice of locale, vision of scientific development.

While Anil Menon and Samit Basu believe that science should be used as a tool of progress in uniting the world, Narlikar and Chatterjee think a particular society should be conscious about the implications of scientific development. All the selected writers deal with the idea of technological innovation that plays a significant role in the formation of the novum in the novels that have been chosen for study. Importantly, they go beyond the use of physical properties of technological innovation. For instance, Narlikar depicts replicating robot Vaman, Chatterjee depicts scientists working on the futuristic technology of weapons, Menon depicts innovative gadgets and transhumans, and Basu depicts a group of superhumans in their respective novels.
They adopt science as a metaphor in varying degrees. For example, Narlikar and Chatterjee think this metaphor does not hold all the epistemic cards whereas Menon and Basu think that this metaphor holds all epistemic cards. Menon’s idea of the Season Project is the example in this regard.

All four writers have tried to keep a balance between realism and romance, though in varying degrees. Narlikar, Menon and Chatterjee handle it in regard to theme, characters and setting whereas Basu handles it in regard to the setting. In Narlikar’s *The Return of Vaman* realism is balanced with romance by presenting a plot structure in which scientists are involved in making the replicate robot. Chatterjee in *Signal Red* is highly conscious about realistic setting and depicting the day to day life of wives of the scientists working at the Centre. As regards realism in handling characters, Narlikar, Chatterjee and Basu handle characters realistically and humanly making them life-like characters. But Basu resorts to present characters’s boundless and limitless abilities or powers like superhumans.

Though Menon and Basu work with different forms of Science Fiction through their respective concerns, a link that binds the novelists’ diverse works is that they assign a broad function to science and technology in their novels to speculate on the human world.

Chatterjee’s *Signal Red* and Menon’s *The Beast with Nine Billion Feet* are about characters’ struggle to find their individuality in the midst of technological advancements. The novel revolves around the fact that the main character, Dr Gopal Chandran and Aditya are trapped in the construction of the world of futuristic technology and genetic engineering and the implications of the same. This tension is between the human and the mechanical or technological world. One can observe that the conflict between the human society and technology creates fantasies. Being at the heart of the creation of the fictional world, Menon and Basu, establishing the man-centric approach, break away from the typical ways of representing man’s encounter in Science Fiction and presenting the superpower bunch whose superior knowledge and superior social organization will save human beings from destructive tendencies.

The third person narrator in all the novels describes events and the setting realistically. Narlikar’s narrator presents a perspective in order to get rid of limited understanding that Earth and contemporary civilization is the most advanced form of civilization in the centre of the universe. In establishing connections between the
fictional world and the ‘real’ world, the *novum* of science is seen as a symbolic manifestation of something that connects it specifically with the world we live in. Narlikar, Menon and Basu perceive Science Fiction as a symbolist genre. It is because the genre represents the world instead of reproducing it. The social and economic, political and the colonial contexts have found entry into the fantastic new worlds of these novels.

The technological transformation has created a new way of life, combated dogmatism and irrational beliefs. It is the new technology which for good or ill has made a new life, helps and encourages the emergence of the intellectuals at workplace. Science always provides society with fresh ideas, new techniques and new insights into the contemporary situation as a result of which technological change has brought about changes in cultural and social life of a man in general. Science fiction writers are concerned with reconstruction of modern society on a more equitable basis. Many would agree that the world has been changed by the thoughts and ideas of science fiction. As discussed earlier (1.1.3.) in defining Science Fiction, in relation to science and technology, science is a predominant aspect in these works. It is generally said that science fiction of today is the science of tomorrow. All four selected Science Fiction writers appear to be busy in anticipating changes in cultural, social, political, technological tradition of the universe. Changes may be microscopic or gigantic for the humans that exist in the world as presented in Menon’s *The Beast With Nine Billion Feet*. Futuristic science is involved in Science Fiction to handle the problems of society. Narlikar, Chatterjee in their works deal with this. In Basu’s case there is a depiction of some weird animals, superpower heroes and villains, an innovative scientist, some fantastic events of battles and most importantly the size-changing people, flying man wandering the vast of universe, the internet nerd. It is common that humanity follows patterns. The researcher believes that all the selected writers have tried their best to construct society with their primary concern with science. Thus, it is observed that Narlikar, Chatterjee, Menon and Basu present the probable changes of science and their possible impact on social, political, economical, cultural tradition of the entire race.

The selected Indian writers are particularly conscious of time and space. For example Chatterjee sets the story in time future i.e. 2015 and Menon sets it in 2040. Narlikar’s story depicts advanced civilization in the past by setting the story in the present time. Narlikar seems to be interested in the history of the mother planet and
finding information about the past civilization, its culture and tradition with the help of a plaque and a cube. Though time and space have no boundaries in their depiction in Science Fiction, the selected authors do not warp them much. Menon’s young character Adi uses time traveler device to visit his posse at Lahu Island. Basu’s superhero Aman Sen, an internet nerd, hacking anybody’s site without a password, Sundar Narayan’s innovation of time machine like device of ray-gun, making him to disappear, lead the researcher to draw a conclusion that Science Fiction writers enjoy ample freedom of handling time and space element in their stories.

As far as the handling of characters with superpower, machineries, robots, space-voyages, space-ships, combined with realism is concerned, Narlikar, Chatterjee and Menon handle characters realistically and humanly in respect to setting, theme, and action. All characters are human in the work of Chatterjee, but in Narlikar’s case Vaman is a self replicate robot, in Menon’s book Ria and Francis, the twins, are transhumans, and in Basu’s book all characters are superhumans matching their desired dreams. So varying in degree, all except Chatterjee employ characters who suit the form of Science Fiction.

Basu makes heroes so powerful, so omniscient, so gifted as to have doubts whether the heroes are really gods in disguise. Some characters are so gifted that they are able to change shape at will, are able to be a giant and able to think with computer-like capacity and speed and be able to move as fast as light and so on. Basu does not set any boundaries to man’s power. He presents megalomaniac characters. Narlikar and Basu deal with the fate of the entire world or planet or galactic empire, or the whole race or even the universe. Thus barring Chatterjee, all create characters that not only make the universe but also save the entire universe. Thus the researcher believes that all four selected writers of Science Fiction present characters that are intellectually, psychologically, socially and economically far more advanced, superior to and more developed in many respects than the present humans, realistically.

It is very important for Science Fiction writers to have a story teller who can tell the story very effectively, credibly, probably even when he is talking about incredible or improbable things. All writers use an omniscient narrator who minimizes the distance between setting and events, imaginary and real, improbable and probable, unbelievable and believable and impossible and possible by setting the story realistically. It is observed easily that the narrator of Narlikar, Chatterjee, Menon and Basu have authorial voice but all of them succeed in controlling it. The narrator
creates a sense of realism which is applicable to present or future as in the case of Menon or what has already happened to mankind as in the case of Narlikar. Omniscient narrator creates the effect on the mind of the reader that whatever he is narrating is plausible. Science fiction is a literature of ideas, and as such it has always incorporated new technologies, hypothetical developments of such technologies, into its subject matter.

Science fiction is more interested in communicating. The reasons for avoiding the experiment in narration by selected writers are not hard to find. Science Fiction is concerned with communicating, especially ideas. And since the ideas in science fiction are concerned with the new and the strange, they are best presented within a familiar format. Secondly, straightforward narrative makes strange ideas accessible, and science includes in its subject-matter other civilizations, societies of the near and distant future, and even stranger ideas. Therefore, the selected Indian writers present their Science Fiction stories in a commonplace manner to avoid confusion.

As regards the presence of epical pattern, Narlikar, Chatterjee restrict the subject of their novel to Indian society whereas Menon and Basu handle a grand subject. Basu and Menon are concerned with issues relating to an entire race or planet or universe. All writers suiting their stories go with the sciences of Chemistry, Biochemistry, Biology, Physics, Engineering, and Astronomy to capture the trendy imagination. This is the reason why Indian Science Fiction writers reach a much larger audience. The second epical element is that of adventure. In the case of the stories of Narlikar, Chatterjee, Menon and Basu, adventure is both psychological and physical. Basu’s characters are superhumans, so they are involved in battle, fight and supremacy over each other. The third epical element is handling of characters. Characters in the selected novels suit the form of Science Fiction. For example, Basu’s characters are more suitable to be called superheroes. Their action, often in battle, reveals the more-than-human strength of the heroes as they engage in acts of heroism and courage, possess desirable potentialities of human beings. Basu gives them infinite power and potentialities to some characters, which humans desire to possess. Moreover, all authors treat their characters realistically and humanly, reflecting real feelings like greed, love, jealousy and so on.

Narlikar, Chatterjee involve the element of Indian mythological references in order to establish morality. In Narlikar and Chatterjee’s Science Fiction, setting covers Indian locations whereas Menon and Basu cover several nations. The setting is
universal but highly connotative in terms of writers’ desire to reflect India universally. Narlikar observes the law of poetic justice at the end. Whereas Basu seems to be not serious about it. Chatterjee and Basu give a somber warning, a dire prediction in talking about what we are, where we will be and where we are all going to be and what does it all mean to mankind. Thus the researcher notices that some epical elements or patterns are always present in the selected works of Science Fiction in varying degrees.

To popularize science, Narlikar goes with the form of Science Fiction. Whereas Basu and Menon are largely interested in popularizing the form of Science Fiction. By and large all writers of Science Fiction are concerned with society and therefore they predict some sudden or slow political, psychological, cultural, economical changes of human tradition not of a particular society but of the whole of human race. Narlikar, Chatterjee, Menon and Basu are not exceptions to it.

Narlikar, Chatterjee, Menon and Basu generate talks about present and future predictions with the sense of logical reasoning. They talk about probabilities. For example Narlikar believes that a replicate robot like Vaman is a future possibility; Chatterjee thinks that creating futuristic weapons will lead the nation to establish hegemony; Menon believes that various techno-friendly gadgets will be the future of India and Basu’s supermen will change the world in a utopian mode. Both writers visualize good things for human life. Both take efforts and propose to make human life happy and earth a better place to live by presenting the possible dimensions in their respective works.

Narlikar, Chatterjee, Menon and Basu’s characters resemble human beings in their minute and larger forms. They represent the common feelings like greed, truth, revenge, anger, love, gratitude, affection and so on. Some are selfish and some are selfless. But the process of character building takes place in their respective works.

Basu aims that man should be energetic, humble, constructive and critical in action. Logic and imagination go together in shaping human life in relation to science. All anticipate or predict some probable changes in cultural, social, political tradition of the entire human race. It is called Prophetic vision of the writer. Narlikar, Chatterjee, Menon and Basu visualize some changes relating to society or culture. Narlikar, Menon, and Basu are concerned with the entire community or human race not a small group or community but Chatterjee is concerned with only Indian society. Many a time their prophecies or predictions come true as they are largely based on the
contemporary developments in science and technology. For example Menon predicts change in cosmetic technology which appears to be real and tangible.

It is evident now that more and more international writers are using the internet as a major source to sell their works to the large English-language readership. Online magazines - such as Clarkesworld, Strange Horizons, Fantasy and Apex - are leading in this matter. World Science Fiction has become a universal conversation. Indian writers too are not behind in utilizing this source. Anil Menon, Samit Basu, Rimi Chatterjee and Jayant Narlikar are very keen to use this source. All the four writers are entitled to be called the leading exponents of the genre of Science Fiction by virtue of their adherence to the parameters of Science Fiction in different ways, suiting their individual abilities and knowledge pertaining to their interest.

6.3. Accomplishment of the Objectives of the Present Study

The first objective is to frame and examine some basic important parameters of Science Fiction. The researcher surveyed maximum science fiction from India and abroad. He has investigated theory books of science fiction and scrutinized some important definitions of science fiction. He tried to search for some books based on basic parameters of science fiction through which a researcher can do his/her research in a recent genre of science fiction. He could not come across books on parametric study and so decided to form some common characteristics as parameters. It gives a theoretical base to budding scholars and researchers about how to study science fiction. The present study is a pioneering work that guides us to analyze and interpret science fiction with the help of eleven important common parameters. He has mentioned these parameters in the first introductory chapter along with objectives and hypothesis of the present research.

The second objective has been to assess the selected works of Indian Science Fiction writers in English in the light of important parameters of Science Fiction. The researcher has selected eleven parameters that have been applied to the four selected texts by Indian authors. The objective is accomplished in the five chapters of the present study. The researcher has successfully shown that the selected parameters have been found in the writings of the selected authors.

The third objective is restated as to judge selected works of Indian Science Fiction writers in English as genuine works of Science Fiction and their authors as Science Fiction writers. This objective is accomplished by applying the selected
parameters of science fiction. All writers handle effectively the parameters like handling of science with realistic characters, setting and theme, omniscient narrative technique and balancing romance and realism. It is found that all the selected writers show great respect to world science fiction while utilizing the parameters of science fiction.

The fourth objective has been to study selected writers’ attitude to science and the art of fiction. It has been witnessed that science fiction is one of the major sources of scientific inventions. For instance Arthur C Clarke in 1997 published *3001: The Final Odyssey*. In 1945, Clarke proposed the concept of positioning an artificial satellite in an orbit. Today dozens of such communication satellites orbit the earth which is remarkable innovation of science and technology. All selected texts are a fine blend of imagination and science. The authors have picked up scientific ideas and formed an interesting piece of fiction through the colors of their imaginations.

**6.4. Validation of Hypothesis of the Present Study**

It is seen that the selected Indian Science Fiction writers are really an integral part of world of Science Fiction and they utilize some of the basic parameters of Science Fiction in varying degrees. Their works are fit to be labeled as works of Science Fiction. This has been validated through the application of the designed parameters of Science Fiction.

In all the four selected works, the writers project the impact of science and technology on human relationships among all races, religions and nationalities. This validates another hypothesis of the study.

**6.5. Implications: Practical, Academic and Pedagogical**

The practical implication of the study is that the parameters designed can be applied not only to Indian science fiction but also to all works of Science Fiction. Academic implication is that the eleven parameters, the selected four texts and writers are models of Science Fiction to study science fiction authors respectively. Pedagogically, this study implies that the syllabus designers, text book writers, students and researchers can use the theoretical framework in curriculum. The four major texts can also be looked upon as leading texts of science fiction. The present thesis contributes to Science Fiction theory in general and Indian Science Fiction in particular. The selected parameters will help the lovers and the researchers of science
fiction to understand and interpret any work of science fiction.

6.6. Limitation, Scope and Suggestions for the Present Study

Limitations of the topic comprise limited Indian Science Fiction writing in English, limited critical books on Indian Science Fiction writing in English, limited reference books, and the study material. Another limitation is that researchers working on Indian Science Fiction writing in English are few and far between. In this regard the researcher agrees that Enakshi Chatterjee’s view that unless sustained effort is made about inter-language translations there is no chance for an Indian Science Fiction variety to flourish. Indian Science Fiction, if one is allowed to use such a term need not go back to *Gulliver's Travels*, *Frankenstein*, *The Time Machine*. We have much older models in our epics and folk literature. The material, the promises are all there-we need dedicated workers who would salvage them and use them with a contemporary twist.

6.7. Areas of Further Study

All the framed parameters can be studied separately as there is a lot of scope for doing research in the field of science fiction. Besides, areas like translating science fiction, comparative study of the texts and movies based on the texts, all literary theories applicable to works of science fiction, psycho-analysis of characters like superheroes, thematic implications like humans versus superhumans or technology, marginalization, evils of science, political, social, gender studies, interface of the genre with epic form in Science Fiction can be uncovered.

6.8. Summing Up

To sum up, science fiction is the art of ideas that are possible to become a reality sooner or later. It can lead us to the world of fantasies, facts, and fiction. Mainstream writing can deal with the reality, fantasy and fiction but the very core of development in science and technology which is hardly taken into consideration. If we search for a few examples of a combination of science and a fiction in creative old literature we come across some famous masterpieces. Ancient epics like the Ramayana and the Mahabharata give many instances of mystic elements that were later on scrutinized on the basis of scientific principles. It has later on become a major invention of science. The Biblical stories are full of miracles that can be scrutinized by the laws of science. The Elizabethen dramatist Christopher Marlowe’s *Dr Faustus*
represents science on the stage. Dr Faustus disappears with the help of scientific power at the end of the play just like Tariq in Anil Menon’s *The Beast with Nine Billion Feet*. Shakespeare was a playwright and a sensitive poet who was interested in scientific discoveries of his time. His *The Tempest* can be taken as a proof that he was well aware of Cosmology. The puritan Jonathan Swift in his *Gulliver’s Travels* satirizes the scientific approach of the royal society. The island Laputa may exist somewhere as a floating island of magnetic levitation. There are many instances in poetry where a poet is interacting with some or the other scientific invention through his poem. The Victorian poet Alfred Tennyson’s *The Lotus-Eaters* can be studied from a Pharmaceutical angle.

Science Fiction ultimately takes us to the world of the triumph of virtues over vices. The authors of science fiction try to open our eyes and awaken all lovers and readers about the dangers of destructive scientific weapons through creative pieces of imagination. From the ancient time to the ultra-modern age of today science and fiction remain a source of inspiration for mankind. The world today is under the pressure of the third world war with nuclear power. Science may play a role of a destroyer, if a dictator decides to end the war for power. It is high time to lead the world with the philosophy of peace that has been given by all philosophers and social reformers. Mahatma Gandhi’s philosophy of Satyagrah and nonviolence can be the guiding principle when the world is fighting on the discriminatory issues of races, religions, castes, creeds and so on. Abraham Lincoln has shown the path of peace by ending the civil war in America. Science Fiction is a humble attempt of peace by all the science fiction writers who want to direct the humanity towards a happy and contented living. They can be considered torch bearers of the civilization who give us an insight of the destructive side of human nature.

It is my humble contention that this thesis is a contribution in the area of Science Fiction as it deals with the foremost promoters in Indian Science Fiction. It is believed that the parameters designed in the thesis can be applied to all Science Fiction, irrespective of time and place.