Chapter - 4

Conclusion
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The seminal observation that emerges out of the present study is that, science fiction is a genre or division of fantastic literature which distinguishes its fictional worlds from the main stream literature in which we usually live.

It is felt that, throughout history the science fiction writers attempt to include fantastic elements in their ambit. The essence of their fiction is to build utopia with the assistance of fantastic science; a new kind of life has been achieved by human endeavors possible by a technical hypothesis. The roots of what we now call science fiction are found in the dreams, fantastic images, extraordinary ideas, Science- based hypothesis, and expiring universe beyond we actually live. The SF author can use his imagination to invent things not always found in our world but occur in the near future.

A SF story is written with science back ground; its elements include the principles of science from which the themes or a central idea emerges. The theme ends with a hypothetical idea. However, every SF story ends with its science idea. “Gwyneth Jones (B. 1952). SF author and critic, plausibly brings the whole of SF under rubric of the experiment: the business of the SF writer is to set up equipment in a laboratory of the mind such that the “what if” in question is at once isolated and provided with the nutrients it needs. This view of SF she adds is not new to science fiction writers and critics, but it worth restating; the essence of SF is the experiment” (Jones P.4 quoted by Adam Roberts P.6) Gwyneth Opines that if SF is experimented in Laboratory, it provides answer to the ‘what if’ question of a fiction.

A SF Story narrates a story of knowledge, projects possibilities of things under knowledge of science. That is, the story will in variably deal with the physical or biological rationalism along with fantasy element. This grounding of SF becomes one of the salient features of its key concept. According to the respected SF author and critic Theodore Sturgeon (1918-1985) the world
“Science” derives from the Latin Scientia which means not method or system but knowledge. As Sturgeon defines, “The concept of SF as a “knowledge fiction” satisfied me completely” (Sturgeon P. 73) (Quoted by Adam Roberts in his The History of Science Fiction P.9). Sturgeon opines that SF story essentially a knowledge type investigates propound knowledge in an unlimited universe.

A SF story always creates an innovative idea or imaginative world in its narration. The critic Darko Suvin called it as ‘novum’ means new or new thing. This novum distinguishes SF from other forms of literature. The mainstream literature merely studies. Writer any studies ad lays emphasis on cultural social background of particular author and his work. But SF, on the other hand mainly studies imaginative world created by the author. Darko Suvin, who in 1979 defined, “SF as a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition and whose main formal device is an imaginative framework alternative to the author’s empirical (Suvin 1979:89) environment.” (P.7 quoted by Adam Robert)

Suvin opines that SF creates imaginative world which estranges us from the familiar and everyday life. SF ‘novum’ is main device of any writer who creates a different world. Majority of SF stories are narrated by fusing probable and improbable incidents possible by alternative world of technology.

SF is a popular genre, which is particularly good at reflecting times of great change. The technological transformation has created the new way of life, combated dogmatism and irrational beliefs. It s the new technology which for good or ill has made new life, helps and encourages the emergence of the intellectuals at workplace. Science always provides society with fresh ideas new techniques and new insight into the contemporary situation as a result technological change brought open change in cultural and social life of a man in general. In speculate fiction, estranging features include technologies that significantly alter human discrimination based on colour, caste, creed and sex. Caste barriers of family lineage are altered by machine. Machine replaced
human labour. Once the working class has been confined to menial jobs but now machines replace man’s menial labour, thereby breaking the barriers. Science fiction waters concerned with reconstruction of modern society on a more equitable basis. Many would agree that the world is changed by the protocols at the heart of science fiction thinking. “Broderick sees SF as an open ended cultural phenomenon, which is particularly good at neglecting times of great cultural and technological change, of which our present age is a good example” (P.13 quoted by Adam Robert). Broderick opines that science fiction brings great change in human society against which we can measure our present situation.

The First Chapter of the dissertation entitled ‘The Development of science fiction from pre-science fiction to modern age’ describes briefly the themes, forms and movements of science fiction.

The pre scientific universe is full of stories of variety of things, utopias, Floon voyages, Gothic Romances, scientific Romances, extraordinary voyages, Fantastic sea voyages, Lost world tales and soon. Those ancient pieces of proto-science pieces still fascinate us today. These tales of wonder began to look like the roots of something we now recognize in modern science fiction. The subject of science has been touched by ancient fantastic dreams. As Robin Scott Wilson says:

They speak of Plato, adduce the damp lunar voyage described by Lucian of Samosata, skim rapidly along to Sir Thomas’s More’s Utopia and its seventeenth imitations, pause lovingly at Swifts Gulliver, point proudly at Poe. gesture a little patronisingly at Verne, and settle finally on H. G. Wells’ The Time machine with a satisfied sigh-the end of long honourable journey through literary history. (P.290 quoted by Mundra J. N and Sahani C. L)

Scott observes that science fiction is deep rooted in ancient novels, traditions ad fantastic dreams. There is a long history of ancient space travel stretching back to classical times which claim a number of ideas about the physical
properties of the earth and the moon. The ancient novelists incorporated many of the astronomical views, wrote science fiction based on astronomy as best as they understood it. The works provide interesting materials for modern research. The combination of fact and fantasy has caught the imagination of modern scientists and was implied successfully and a lot of details surprisingly right. Such details as,

- The moon is not self-luminous and shines as it reflects the light of the sun.
- The mountains and craters of the moon: Kepler’s point of view is proved after discovery of sunspots, countless new stars by Galileo’s visual experiments.
- Rocket type- a flying machine built by Cyrano de Bergerac for traveling to the moon.
- The idea of projectile innovated by Jules Verne to establish the first contact between the moon and the earth and sending it to the moon.
- Ancient methods of modes of transport for reaching the moon are appeared to be utopian models but contribute lot to develop flying machines. The fantastical potential of such speculations provided a suitable astronomical setting for voyage of discovery today.

The French writer Jules Verne and the Englishman H.G. Wells the two most famous writes of Science fiction, directly contributed the increasing scientific reputation of SF as a form. Their names are ever heard in Science fiction though there is great difference between Jules Verne and Mr. Wells. The two men never met; it is interesting to speculate as to how they would have developed science themes in their works more artistic way. In their hand, SF reached its high zenith.

Mr. Wells took to write his early novels in the guise of romance, he reflected Darwin’s scheme of evolution, thereby built an image of a deterministic society. He conjures a world of future based on evolutionary
theories. Leap into the future, he conjures vision of the life to come. It is under
the influence of science, he magnifies Darwinian-views into general ones; the
bitter struggle between man and cosmos. His predictions are interpretation of
man and his status in evolutionary terms. In the scientific romances the
Wellsian attitude is disappointing, he is not hopeful.

“He is haunted by the fear of the destruction of the species. This
apprehension is partly rooted in his belief in the Darwinian theory of evolution
as the fortuitous combination of circumstances leading to either survival or
extinction of the species”. (P.171 quoted by Kemker K. K) Wells’ prophecy is
happening in contemporary times itself- slowly animal life is decreasing their
number day by day. Plant life is withering. Along with two, Man is also
struggling hard to survive in cosmos.

Verne on the hand created an imaginative space into which his
characters explored the far-lands. His space was thought known but still
unknown to be unveiled. His imaginative world was in comparable to H.G.
Wells who was mere interested in laws of nature. Verne’s characters were
scientists and engineers by profession, complex individuals who more
adventures, venturing further from home, than Wellsian characters. They are
bold travelers ambitious, and patiently, undertake their journey to unknown
hands. The great wealth of information is revealed from geology, biology,
astronomy, paleontology, oceanography through the adventures of Verne’s
protagonists.

As name suggest Verne’s Twenty Thousand leagues under the sea,
Journey to the centre of earth, Around the world in eight novels, survey the
worlds surface and perpetrates deep into its history, contain morbid elements.
The core of work that interests us today was all his voyages discover various
biological specimens, volcano craters, prehistoric plants, animal life forms,
prehistoric forest, mysterious Ice lands, coral forests, submarine, Cannibals and
cultures of world. His literary power, his love of the picturesque however, were
distinguished him from other science fiction writers. His work as a whole
provokes an interest in oceanography, natural sciences among the young. His world of romance digs deep into a world of caves, underground waterfalls and under the sea.

Verne worshipped machines. Wells on the other hand had little of Verne’s engineering constructions of a modern space rocket, aeroplane or submarine. The machine in The Time Machine is simple, the machine used by the Mar locks also no more highly built. As Marc Angenot the writer of “Jules Verne: The Last Happy Utopianist” observes,

It has often been noted that all Verne’s imaginary machines are machines meant to circulate more rapidly: the Steam House, the Albatross, the Nautilus, the Epouvante, the Columbia rocket, Propellor Island; and even (minus the machinery) the giant reef of la Jangada, and the gypsy wagon of Cesar Cascabel. (P.21)

Angenot opines that Verne’s dream of machines came true. Submarines aeroplane and television all swam into his imaginary long, before anybody else would think of them. Verne’s Books are great classics in SF. He believes in technological development, and his mechanical inventions are wild but represent triumphs of machine world. His imaginary machines frequently adapted into film and some triumph of engineering inventions. Their spirit has also continued to influence for children and is mostly popular for Adults. His voyages help to kindle their imaginary world, they could really learn something of geology, Zoology, and the exotic locations. It pays way for cogency and expand their knowledge and creates interest in science. It has fed their curiosity. This could be the real success of ‘voyage extra ordinaries’.

As Helen Parker observes, “Modern science fiction has consistently moved between the poles of outlook repressed by these two writers. Writers who use Verne’s approaches as their model demonstrate a fondness for gadgetry and detailed scientific explanation.” Parker states that Wells and Verne enriched science fiction, one who used biological science to study man’s

Science fiction deals with imaginary world, imaginary people, places and imaginary time. Science fiction takes readers to unknown lands, Unknown Time in which we do not stop in the middle. The vision of science fiction has been partly a matter of adaptation of imaginary worlds where the future becomes the future of change. This is possibly predictable under the influence of Science. Using Time Travel, waking- dream- wish unfulfillment, Musings, visionary experiences, the protagonist leaps into future time, sometimes travels backward direction- when everything changes. It is a medium of escape for a character from the harsh realities of present life. He imagines unimaginable universe. He moves freely, enjoys himself and experiences little relief from present worries. Along with SF stories, we are all time travelers into the future, sometimes back into past and other times enjoy with new visitor who from some era arrives in the present life. The underlying principle of all Time Travels is travelling through dimension of time. Time Traveling is totally impossibility but this device is frequently used in Science fiction to study preset, past and future life.

Science fiction has provided not only imaginary world but also created Alternate world. The central theme of the Alternate world is alternate visions combines with history pay way to the other possibilities. Example: what if the men had survived and women were killed in Second World War? The answers are never ending- The alternate visions create possible new world, new
Fantasies, new life. SF Stories tend to come in new order. In this life, the alternative hypothesis makes intelligent guesses to replace old order.

Science fiction and fantasy taught readers to imagine interplanetary stories and imaginary beings that inhabit the space colonies. The SF writers speculate about the possibility of life on the planet. Dozens of stories were produced since the second century onwards, some of them, such as Lucian’s True History and Godwin’s. ‘The Man in the Moon’ well written made references of these beings. The interplanetary stories describe life on the moon is beautiful, Aliens are intelligent creatures. Intelligent life on the moon is strange, giant size resemble half man and half animal. The genre of cosmic travel stories was a way to open up new discussion on Aliens. But from scientific point of view we are justified in saying that Advanced life forms do not exist. Because planetary conditions are not suitable for life factor no carbon-based animals could survive on these planets. But this is no obstacle to the continued enjoyment of science fiction stories.

In this chapter, the genre cyberpunk, which is read as one of the symptoms of the post modern condition.

It is inferred from the study of genre that cyberpunk directly presents the relationship between humanity and the machines i.e. man meets machine. As opposed to the classic science fiction that presents the innovations set in a far future, cyberpunk fiction is what happening today.

Cyberpunk is important aspect of Modern Information technology. This movement is a product of eighties milieu. It portrays a world of information system and the way in which human beings became part of the systems.

At the time, many saw cyberpunk not just as another style but rather as (in Larry McCaffery’s words) part of some ‘enormously exciting’ developments in culture generally, and as a key component of ‘post modernism’, which McCaffery sees as a ‘complex set of radical raptures’- both within the a dominant culture and aesthetic and also within the new social and economic media system (or: Post industrial
McCaffery admits that cyberpunk is part of most modern culture in which media system became part and parcel of our way of life. Cyberpunk touches of many things of near future of the world. Cyberpunk literature believed in the life of internet, attends more closely to the interface between human and computer. The cyberpunk writers dramatically affected upon our lives in the 1980s, cyberpunk novels, picturise a dense urban culture in which most of us will find that we have been thinking like machines and machines that been like humans. This is the way of life for manipulating new world. Cyberpunk attempted to deal with the near future of the world and it is happening now in world wide today. Cyberpunk self identified core group consisted of Gibson, and sterling, shiner, John Shirley, and Rudy Rucker exploited the theme, concerned more with technology and to the body accreted fresh meanings and applications. Their fiction was called radical hard SF.


Cyber culture born out of cyber punk movements, happening here, and there, now accepted as reality, entering slowly in some developing nations and entered already in developed nations. As Veronica Hollinger the writer of the chapter “Science Fiction and Postmodernism” states:

Science fiction “officially” became postmodern in 1984, with the publication of William Gibson’s new classic Cyberpunk novel, *Neuromancer*. As a result of the attention generated by Gibson’s novel in particular ad the Cyberpunk movement in general, many critics and
scholars from outside the field turned to Cyberpunk during the latter half of the 1980s and the early part of the 1990s as a particular privileged textual expression of “the post modern condition at the turn of the millennium (Jameson 1991. McHale 1992 Bukatman 1996). (P.236)

Hollinger opines that cyberpunk movement becomes popular by launching of Gibson’s *Neuromancer*, and; to become popular expression of the millennium, featuring his vision of techno savvy society.

Postmodernism is our contemporary culture, so equally is cyber culture, it is our way of life, expression and value system. Cyber products such as mobile phones, computers, personal stereos, video recorders, kitchen gadgets, fax machines are integral part of our life, without them our lifestyles and daily tasks stand still.

Cyber culture, is set in an environment saturated by electronic technology, is primarily built technological realm, buzzed with self-delineated realm of engineers, doctors, technical professionals. Surely it is interesting that sophisticated technology constitute the very cultural fabric of society. Cyberpunk science fiction provides a perfect modern technology with experimented hypothesis that heralds the arrival of new innovation, as Maria Goicoechea in her “The Posthuman Ethos in Cyberpunk Science Fiction” observes, “ with its characteristics apocalyptic and pungent tone, cyber punk science fiction provides a perfect testing ground in which to experiment with new technologies extrapolating from present possibilities and protecting them over the near or far away future”(P.3). Maria opines that Cyberpunk Science, though it is fictional but provides the best possibilities to occur the near or far away future that meets visionary science.

Cyberpunk writers have always been very sensitive to contemporary life, trends, styles, passion, the music and movements. The signs of the cyberpunk nightmare coming true can be seen in the day to day life. Visionary Science meets fictitious science in the form of mobile phones, computers, internet, microwave Owens, electronic gadgets, DVD, and so on our bodies
like machines can be altered, tattooed and cut; to beautify one’s appearance just like fictional cyberpunk hero. Our minds like computer programme centres, think like machines. Modern life is deeply influenced by man; festations of cyber culture that can be well evident in the form of various activities, pursuits, games, places, that invented by software and web protocols. They are Blogs, Games, chat, Virtual worlds, Nerd fighters, Social networks, Face books etc.

Though cyberpunk life, its art of Buildings, lifestyles, culture appears to be post modern but its origins is found in Gothic. Gothic does not disappear after Marry Shelley or Walpole and Radcliffe, but its influence has mutated into cyberpunk. Gothic was not only existed during 18th Century, its uncanny themes have been evoked by many authors of allages. Bronte sisters, Sheridan Lefanu, Stevenson, Oscar Wilde, Edgar Allan Poe, carlotte Perkins, Morrison, such a big list of authors exploited Gothic themes, created surreal and mysterious elements in their works. Gothic has long been existed since the very beginning of the literature and still is existed to provoke mystery, uncanny atmosphere in cyber punk science fiction.

The gothic genre represents strangely eccentric, the supernatural, uncanny sometimes complicated incomprehensive ideas. It employs frequently supernatural motifs rather than the rational. Like gothic, cyberpunk fiction toys with the idea of mystery, creates hallucination, and its tales are constructed around images of horrible sensation and information. More and more it treats hallucination as an object, it effect is saturated with fear. Gothic enraptures the public imagination by supernatural apprehensions especially Ghost echoes frightening atmosphere, it is totally devoid of normal atmosphere; cyberpunk fiction is part of a trend in science fiction dealing technological, uses the technique of machinery skills. But however cybergic fantasies resemble vampires and monsters of middle Ages. Gibson’s Cyber ghost is uncanny character, combines real and imaginary features in ‘Mona Lisa overdrive’. The cyberpunk writers constantly make use of the cyborg in their novels and their texts are adapted in films, for example William Gibson, Brue Sterling or Pat
Cadigan whose novels represent Cybrogs combine organic components its and machine attributes. “Thus, the Cyborg is fundamentally ironic and contradictions (Haraway, 154). Its character is “a condensed image for both imagination and material reality”

(http://csmt.uchicago.edu/glossary2004/cyborg.html).

Haraway opines that the character of the cyborg reveals a mixture of pleasure of machine and terror of Monastery fear. Cyberpunk heroes like Gothic are fallen heroes. The protagonist’s, ambitious worship of power results in fall of man- he becomes a satanic hero, is tempted by evil spirits, commits murder and crime. Gothic literature nature pictures hero’s condition as fallen villain, is the epitome of isolation as he wanders in exile. The Cyberpunk characters are computer wizards, hackers, crackers, techno-fetishists and drug romantics. In the cyberpunk dystopia we are watching, hacker’s black market techie mercenaries perform their dubious skills in the underworld. They break down stable society, associated themselves with crime and Murder. Cyberpunk vision meets future but cyberpunk science claims it has happened already. Like Frankenstein. Some are mad scientists who always unleashing mysterious power and claim a place of rebel heroes. The mad scientists try to transcend Human limitations through techniques of misapplied science. Cyberpunk obviously borrowed a lot of themes through science. The cyberpunk anti-heroes resemble these mad scientists exploiting their skills, they systematically trick others, used to be one of the best hackers in the mega companies. And also show how anti-heroic the cyberpunk hero actually is.

The cyberpunk shares with the Gothic a fascination with architecture, ruins, paintings, complex structure, urban city Beauty in is settings. Gothic buildings are majestic in their structures, well-known for pointed arches, stonework and vaulted ceiling. Gothic style buildings were magnificent, marked with hidden passage ways and unexplored rooms that blended traditional gothic art and architecture. Gothic architecture was popular in the
Middle Ages from about the twelfth to the fifteenth century. Their pointed arches, stonework, tall spires, stained glass windows are special features that attracted modern cyber city builders. Today metropolis corporate buildings that blend of high tech with old architecture. They look like movies sets, their interiors are feature a majestic, picturesque ornamentation usually associated with nerve centers, hyper marts control centre information nodes- these are the places where the corporate Bosses live and operate. Cyberpunk cities are fast developing with striking features look a bit messy but beautiful. They are the Centers of social change. The architectural images are encompassing the strands of historical ornamentation, majesty and inter woven with modern style, often inspired by Gothic spaces and places.

The third chapter Genesis of Modern Feminism in Woman’s Science Fiction and Utopia investigate the history of feminist science fiction from pre Frankenstein to post Frankenstein. The study shows cases the changing role of women in Science fiction.

Women have made contributions to science fiction from the earliest times in all civilization. They have been part of science fiction through the long line of women, writers before Frankenstein and beyond Frankenstein. The proto-science feminism existed in the form of Utopia, and fantastical premises of one sort or another often including Miracle, Mystery and Mythical imagery in the early days. The imagined future, societies, gender issues, feminine challenges, and Utopian science cropped up here and there earlier than many Shelley to whom we consider the first woman writer in the science fiction. Historians with an interest in gender and science have illuminated the proto-science feminism, Woman’s scientific attitudes, future female worlds and her role in society in the chronological order.

The proto science feminism has been recorded in middle Ages. Christine de Pizan or de Pisan lived from about 1364 to 1430. She was a Franco Italian writer often claimed to be the first woman laid feminist foundation through her feminist utopia, The treasure of the city of Ladies. It is
typical female utopian city, engineered by the woman who built city of Ladies allegorically but not physically. Their dream of city explores a new space for women, stimulates them to work rigorously for realization of equal rights for women. It became a model for feminine engineering skills, for the management of a home, and value of women’s work to their families. As a domestic engineer, the authors gives advice to women of her time for house work, business, day-to-day operations of a house or estate and managing of other fields. She wants to lay strong edifice for a utopian city- digs the land, discards, mud, builds its walls, which are strongly constructed, makes safety place from the male attack and then city is ready with master builders:

After I built the city of Ladies with help and by the commandment of the three ladies of virtue, reason, Rectitude and justice; the manner explained in the text of that book and after I more than anyone else, had worked so hard to finish the project and felt so exhausted by the long and continued exertion, I wanted only to rest and be ideal for a while.(P.29 Quoted by Laura Renaldi Du fresne in her “Christine de Pizan’s “Treasure of the City of the Ladies”: A Study of Dress and Social Hierarchy”)

So is Christine Piza’s project of building a city that combines utopian science with allegorical mental imagination. Her women are the best example of future woman society emphasizing a woman wields the power to create a beautiful city.

By the 17th Century a woman writer, Margaret Cavendish (1666) the first English woman to write exclusively about physics i.e. nature science and attempted to heighten female science that serves as a plat form for woman’s participation in hard science fiction. Before her, female science was negligent area and there was no woman member was induced into the English Royal society. In her works she showed woman was also the master of nature science and capable to work on scientific matters. She took part in same of the scientific debates in her time and presented the same in her significant work,
She details a fictional New World where she herself is empress. In fact she encounters strange men- bear-men, fox-men, bird-men, even lice-men. She explores the physical world and intelligently takes part in discussions, questions the various natural sciences such as why is the sun hot? How is snow made? And questions related to mysterious powers of nature are especially interesting. She showed the woman as researcher in science and experimenter in natural philosophy. The novel celebrates a courageous woman in strange world present typical feminine science, changes people’s ideas about the knowledge of women. Male scientists believed in their superiority skills used the new science to spread that women were not capable in hard science world and boasted they were the masters of nature.

Feminist utopias dreamt of a better world by creating a separate, utopian space where women are given full opportunities to grow themselves. These utopias created allegorical cities, *Millennium Hall* for women, deal with women’s problems in more depth. Christine pizza built the city of ideas where as Sarah Scott built *Millennium Hall* to challenge the historical apathy of gender. A Description of *Millennium Hall* and the country Adjacent is a 1762 novel by Sarah Scott based on the principle of women’s welfare measures particularly help the meek and innocent downtrodden and sexualized prostitutes. The novel tells the stories of women in distress in the beginning later focuses their improvement through the media of education. They are taught industry, domestic managing skills, and administrative responsibilities, thereby the woman think rationally to build their careers. Their adventures are remarkable. They worked united, raised charitable institutions and created new position for women. *Millennium Hall* can be seen as freeing woman form the impure bodies. The women lived in Classic landscape fully hygienic atmosphere that attracted many of beholders. Their impaired health and
damaged minds were well tuned and treated after entering into the great millennium Hall.

The later eighteenth century began with a tradition of Gothic of fantastic themes, that is another version of the magical Romance, a type of medieval romance. It exploited ghost, supernatural, especially the pleasurable dark flavor but earned widespread popularity. The gothic novels were peculiar, also provided supernatural heroines cost into adventurous dangers. In the history of Feminist Science, gothic heroines are found to be more marvelous and the uncanny characters. As Sarah Lefanu the writer of the chapter, “Travelling Heroinism” in Feminism and Science Fiction states, “For the female Gothic offers more than strong-minded heroines; it offers a means to women, as does science fiction to challenge dominant literary conventions and to produce a literature that can be at once subversive and popular.”(P.25) Lefanu admits that Gothic heroines are strong who represent in the mystical novels of Goth that is the corner stone of science fiction.

The Gothic feminism formulated a separate identity in a novel where heroine is domineering the scene. Woman seems too superior to men. The heroine is depicted as the stronger gender and possesses manly strength. The terror and strong emotion of a heroine evokes interest in Gothic settings, especially Rad Cliffe brings chills.

Female Gothic heroines steps out of the door and attempts to escape confinement imposed by cruel men folk. The heroine is set her journey far off places, and the places are usually spine tingling. Emily’s are indoors in Anne Radcliff’s novel who journeys down to the catacombs beneath the castle. She encounters a number of strange events, new situations. The experience of Emily and Annette in the late Countess’ room, shut up for 20 years, was proof of her harder nature. As Re’ka To’th the writer of the article “The Plight of the Gothic Heroine: Female Development and Relationships in Eighteenth Century Female Gothic Fiction” observers, “Famine also because it engendered the emergence of the female ‘Quixote’ in the form of the gothic heroine who had
the opportunity to engage in ‘unwomanly’ exercises while still maintaining her femininity and almost never violating female propriety.” (P.28) To’th admits that the heroine like Quixotic personage, engage herself in exciting travels but maintains her feminine virtues. Female gothic in eighteenth Century always presents woman’s identity in the midst of dangers and abuses that society pose on her. As Patrick Brant linger in his “The Gothic Origin of Science Fiction” observes, “As in science fiction, events in Gothic romances are after distanced in time and space through the time is usually the past instead of the future, and the place is usually another country sinister Italy or wicked France instead of another planet or galaxy.” (P.35) Patrick Brant linger asserts that Gothic heroine is a mobile type who wanders from place to place. Theme of mobility later adopted by science fiction writers sent their heroes to another planet or galaxy. Whether indoors or outdoors, Gothic novels make female character as traveling Heroinism as Moers calls them. The Gothic heroines enter into new universe i.e. universe of mystery associated with the castles or obeys obscure sounds, in explicable happenings and dimly-perceived figures in dark. The anxieties of the characters are expressed, who respond fearlessly. The dark and twisting corridors of crumbling Gothic Castles to which a heroine discovers a clue about her past, show qualities of resourcefulness and scientific bent of mind.

This chapter attempts to explore the ways in which Frankenstein and ‘The Mummy’ discover the secret of life after death. The early nineteenth century saw a rise in educational opportunities for woman and their participation in science related activities. The decades between 1880 and 1920 are particularly well known for women’s creation in science. Mary Wollstonecraft, Shelley specially extrapolated masculine science, anticipated feminine, powers of science in her Frankenstein (1818).

Shelley’s creature comes to life by the force of Gothic mystery and Ghastly research mingled with Science endeavors that are letting loose the monster endured with superhuman strength and power. But Loudon on the other hand, employs technology in her vision of future political developments
in the novel. She foresees remarkable changes in women’s free styles. Her mummy is reanimated by electricity but later it is revealed it is by God’s will. Loudon mummy visits earth for good purpose.

At the turn of the twentieth century, American Utopian fiction witnessed the dawn for women’s movement and termed as female gendered genre. The women novelist constructed superior spaces and illuminated the utopian accomplishments of women. They produced a number of literary visions of the future. As Jean Pfaelzer the writer of the chapter “The Changing of Avant Garde: The Feminist Utopia” observes:

It is now clear that the main waves of feminist utopian fiction arose in times of significant restructuring of women’s social and political roles. Mary Griffith wrote *Three hundred years Hence* in 1836 in an era when women were leaving the farm or house to work in a mill. Mary E. Lane’s *Mizora* (1881) and Charlotte Perkins Gilman’s *Moving The Mountain* (1911) and *Herland* (1915) appeared during fervent activity for women’s suffer age the eight-hour day, women’s education reform and contraception. (P.282)

Pfaelzer states that it was the period when novelist restructured gender roles converting village community into a model of evolutionary set up new ideal community for women’s empowerment with aim the art of achieving equal rights with men. Utopian science and technology became an academic discipline in their writings. They used science fiction themes to champion feminine rights. In like manner, other mainstream authors also utilized utopian theme, but they are not treated perfect science fiction novels. Women empowerment themes are expressed perfectly in science fiction idiom only. The first woman who envisioned a better future of woman was Griffith whose *Three hundred years Hence* (1836_) explored women’s talents, scientific endeavors and female contributions being valued. It was a period in which women experienced expended roles in Marketing services, commerce and economic growth of a nation. Woman began to have a significant impact.
during beginning of 19th century. Griffith dreamt of ideal society, where women were well located to assist their husbands and family numbers with noble careers and professions. Women were depicted as innovators and capable of critical reasoning or as builders reproducing ideal society. This becomes particularly significant when considered in view of the changes in women’s professions in the nineteenth century female competencies. *Three hundred years Hence* can therefore be seen as the literal construction of Griffith’s utopian vision for women empowerment which upholds women status so that they live freely, thereby nation’s glory is enhanced.

The feminist utopias are uniquely created alternative spaces rely on fantastic imagination of their creations. They remained a place where talented female authors continued their feminine social speculations. Moreover, the speculations of these Utopianists were profoundly influenced by science and technological hypotheses. They explored explicitly feminist roles in envisioned society. They also portrayed strong women who broke out traditional domestic duties to become active engineers of Technology. These ideas are particularly delineated in Mary E. Bradley Lane’s Mizora: A Prophesy (1881) and Charlotte Perkins Gilman’s Herland (1915). Both works depict female oriented ideology around the woman, management, home making, and scientific applications, for domestic purposes. The women of both ideologies surpass their male counterparts in all their skills.

It can be inferred from the study that, Science Fiction is unique in literature not only because of its content but also by virtue of its imagination which it expresses since Proto science fiction. Science fiction is considered as a system—a small or neither much larger system, solar system, the machinery, the Alien life, the universe of human life etc. A science fiction is partly science and partly a novel. It is like a science because it deals with the scientific world view and it is like a fiction because some of the characters and events are fictitious or imaginary created by the writer himself. Thus it combines the interest of both science and the fiction. The difference between an ordinary and
a science fiction is that the ordinary novel deals with the contemporary social background or even with any other background, while the science fiction deals with a particular background the galaxy of modern science. The SF author can use his imagination to invent things not always found in our world but occur in the near future. SF novum is main device of any writer who creates a different world. Majority of SF stories are narrated by fusing probable and improbable incidents; possible by alternative world of technology.
Work Cited


