Chapter – VI
Conclusion

It is hard to understand the massive influence that Robert Heinlein had over the science fiction. He has set his work very simple to understand for all writers. His personality is so useful for becoming a human being. It is no exaggeration to tell that whole generations of science fiction have been led Heinlein’s example. He is outstanding science fiction writer even more than two decades after his death he is one of the few to deserve a massive two-book biography.

The most important impact of the juveniles had on the field is that captures the imagination of countless teens and adolescents, many children want to make career in the sciences. It is proved by NASA employers that they inspired and made their choice of career in the science, following his death in 1988, Heinlein was posthumously awarded the Medal for Distinguished public service by NASA, and during the ceremonies in his honor many of the participants expressed such sentiments. Other science Fiction writers also have credited Heinlein as almost singlehandedly creating what is perceived to be modern science fiction. Science fiction writer James Blish one pointed out that:

Heinlein was that sort of novelist capable of continually surprising you. Once world think that he had finally gotten his needle stuck, and then he would turn around and produce something so different that you would be forced to reappraise not only his current work but all his many productions. Friday is a case in point, with this book Heinlein once again pulled the rug out from under those who had him pegged. In so doing, he has proved himself a leading contemporary novelist.
Rockets, space ships and men traveling to the moon, there all of a science fiction’s imagination. These were general beliefs until modern technology and made them realities. However, before they write in reality, they are serious considers for those writing in the field of science fiction. Science fiction is the genre of literature, this genre depicts social event by imagination that are logical extrapolations of known facts and explains of the social impacts of science and technology. Although his present condition, they reflect the possibilities of the future. Scientific fiction writing are useful for children scientist, technicians other writers who enable them to bring realities to their material. These writers have received great respect as the best writer. Erich Fromm gets credit of science fiction and he is called a sociologists and psychologists.

A present example will prove to illustrate the event. There was a historic day for all mankind on 20th July, 1969. On that day told that man’s foot will be on the moon, and reality had written in 1863 in the journal from the Earth to the moon. Jules Verne tells of the future, foretold in his writing. And many other events have become history and some which have yet to become reality. His imagination is used for to predict the progress of the submarine, helicopter, television, moving pictures, sputnik, the diesel engine and others technological advances of our time. The imagination power is applied to invent such miracles. But miracle imagination is realized that the advances of technology could actually threaten humanity with great danger. Verne’s writing was important to the rise of Hitler the creation of Buchenwald and the development and use of the atomic bomb.

These are reality of our existence. What effects have done on man and his system of values? Science fiction’s themes are written for children today reflect
the related of scientist, philosophers, sociologists, and others. Themes of science fiction associated with other professional for continuation of man and the life he has known within this century. There has been a consuming interest in value in America since World War II. Science provides us with nuclear bombs, weapons of chemical and biological warfare, drugs to; alter the human personality and endless instruments for laborsaving, entertainment for people and for happy life. But we seem that could not solve major human problems.5

The explosion of the atomic bomb in World War II (1945) is caused the reexamine his values. It is considered that scientific activity could be alienated from the realm of values. It is regard that, even by many scientists represents a definite value position.6 There is many question arises however research fails to uncover what that value position is. Is it enough to merely state that is exist of is it the promoters of science to make clear what the value position is within our society?

The system of control known as automation, this system is used in corporate and mass institutions. They have altered out concepts of and out possibilities for individualism and privacy. Some see the control of society and the submission of the individual to the greater good of the group as being a more noble use of the abilities of each individual. Fitzpatrick states that:

Life is so intimately intertwined and out interdependence is so clear, that industrial activity reveals itself more clearly as the cultural behavior of a whole people: as the expression of a state of mind that is shared by those outside the industry as well as in: as a form of activity which is more in the nature of a national effort than the achievement of a rugged individual. In this context
individualism and freedom can lead to achievement more noble than that of the individual alone.\textsuperscript{7}

Skinner concurs, believes that “some kind of control of human behavior is inevitable we cannot use good sense in human affairs unless someone engages in the design and construction of environmental conditions which affect the behavior of men.”\textsuperscript{8}

Science fiction is considered as a reflection of social values; much of children’s literature reflects what accurse in the world today as correctly as does adult literature children are in and of the world and their increasing modern demands that author’s present material which is pertinent to the lives these children lead.

Science fiction’s impacts on social aspects are a reflection of the general advancement of modern technology, for example, the explosion of Second World War has considered changes in the science fiction today. Science fiction’s writing should be treating this mailer in its prophecies.

The children’s science fiction believes that fictions essentially escape literature associated with “Bug Eyed Monsters” and spare opera plots is fallacious, this genre includes significant themes and values, which are commentaries on society in general and the impact of technology on human values in particular. This genre can be used to help create in children an awareness of social problems and a more perspective understanding of the decisions one most make in the world.\textsuperscript{9}

Science fiction is essential for the childhood and their development scientific and social concepts are necessary for everyday living and development of values attitudes and conscience. Science fiction provides raw material to create children literature and youth in this process. Children’s science fiction is a tool for
social criticism, to develop critical thinking and critical reading, are the necessary for the judging and evaluation of work of art. Science fiction always shows a verity of choices systems and values ask questions in our society and try to quest answer for the future. Science fiction analysis theme, content and demands judgment and evaluation, on the part of the reader. Another real use of science fiction is reading for pleasure. Because science is usually fast–paced, exciting, and fun, it makes attractive reading fare.

Due to science fiction modern technological have developed. It is used in privacy and in technology science fiction for children reflects those implications of technology and the possibilities for the future. Science fiction is used for future developing and some of the alternative of the world’s future.

Novelists now show their ideology for philosophic, sociologic, psychiatric, and ethnological; and several of them including, Robert A. Heinlein with his Future History series, Isaac Asimov’s Foundation series, And A.E. Van Vogt with his Weapon Shops of Isher stories have portrayed the history of future galaxies. Above all, a sort of forte an challenge to the imagination has resulted in fresh, new themes, as well as different approaches to the more standard themes of science fiction.

Robert A. Heinlein’s The Man Who Sold the Moon and The Green Hills of Earth is the best work among science fiction writers. He has composed a series of books, which tell the history of the future, from 95to2600, with such hypothetical dates as that of the first rocket to the moon, 1978; the colonization of Venus before the year 2000; the first human civilization of 2075; the consolidation of the solar system after 2100. Heinlein’s stories are better than Bradbury’s stories. Heinlein’s fiction is fusion of imagination and deventures, in contrast to the
almost lyrical quality of Braedburies work. Heinlein is an eminent science fiction writer in the science fiction. His series are deals with information for child and young readers.

Science fiction is publishing in the post decade marks that no doubt the light water marks in the development of this form of escape reading. Heinlein’s books are available last ten years and his works compared with science fiction written H.G. Wells, some science fiction write about much sense uses is consider crime and general adventure. Science fiction is remained a timely and appropriate development of escape reading in this atomic age but literary critics claim that science fiction is used in books and stories and it is considered a mode of writing genre

Science fiction texts are a source of “inspiration” of science and technology. Science fiction may be left for behind instead continue to inform the language, aspirations, and local mythologies of the research space.

There is no doubt a link between science fat and the ideas that emerge in science and creates science fiction and fantasy. Science fiction writer has been inspired by actual scientific and technological discoveries. They have freedom to project the possible future discoveries and their potential impact on society. Scientist inspires often from the science fiction in that imaginative possibilities present in fiction worlds, but in the science fictions are constrained to follow the laws of nature they apply in this world. The research in fictional world, seldom transition to the real world at least not in the way they are first imagined.¹⁰

Science futures’ modified form appears in science writing. This modified form is a way of discussing possible futures and extrapolations of current research. Historians and cultural theorists of science, they are becoming attentive
to the powerful role that scientific speculation, technological forecasting, they say about science fiction that science fictions show the development of science and future road maps function as scripts in the very day routine of laboratory protocols.\textsuperscript{11}

Especially in cases where the future of the world is imagined to be on the progress of the research we have observed something like a close encounter of the fourth kind abduction by an alien force.\textsuperscript{12} Or another way the scientific inhabitation of the narrative patterns and generic gropes of science fiction is no alien.

There type of science fiction is not mutually exclusive; we could certainly continue to expend this taxonomy. By doing to such practices, literary critics and historians of science might better work together to improve our understanding of how science fiction functions within scientific spaces, as a repository of modifiable futures.\textsuperscript{12}

Science fiction does not drive science, but science drives science fiction. They have a relationship of ongoing and productive mutual modification. How such modifications work, understanding what is being modified. In that way requires real interdisciplinary engagement between the methods of the history of science and the methods of literary and cultural studies. Mario Biagioli has called a “post disciplinary liaison.”\textsuperscript{13} But is also necessary that we better historicize and query notions of authorship, the organic unity of the text, and the characterization of scientific borrowings from literature as “influence”.

Science fiction and Heinlein work in particular we have been considered as different thing apart from the “mainstream” of literature. But believe Heinlein’s works can be studied best by first placing it in context\textsuperscript{14}
Heinlein started writing novel in the 1940. We find an ironic tension in our public morality and attitudes towards the traditional questions of religious and social duties. Heinlein exploits this cultural event by combining our interest in external and pragmatic problems with our need to justify the way to man to God. The question is how to live, how to cope with our mechanization, technology, overpopulation, pollution, scarce resources, and human orneriness. This is entirely inseparable from the ethical and moral issues of personal freedom and responsibility. Yet the separation of state and religion remains our national ideal. A citizen must be free to choose.

The most important questions Heinlein raises in the field of political power out outward responsibilities to one another and in the realm of personal freedom, particularly sexual freedom. In the former area, Heinlein irony creates some of the most intriguing, albeit secular, sermons of modern literature. In the latter, he often lacks the prospective and balance required to intrigue someone not already in agreement.

Heinlein’s most successful device in writing is the exploitation of irony and existential absurdity. His protagonists must out without any assurance that they will ever know objective reality. He shows that machinery’s “human” both in the sense of being created by people and in the notion of capacity to produce good or bad results in term of our continued existence.

Heinlein shows a process of becoming only changes are permanent. His protagonists are usually becoming better or more aware. But whatever of awareness in which he leaves his protagonist at the end of novel. The reader assure that he has not stopped developing “truth” exists any in pragmatic moments when decisions must be reached on what even evidence is at hand.15
Heinlein has the techniques of storytelling and that have been generally copied within the field. I think that caused de Camp’s eighteen lading writers in 1953 to name Heinlein as the only contemporary science fiction writer who had influenced them.

Most of the stories are not basically extrapolative. They based on color, lash, movement, and row idea, and a concern for consequence. Heinlein showed that it is possible to have both detail and consequence without my loss of dramatic impart and with very definite again in reality.

The last twenty five years Heinlein has taken in large part as explorations, it was basically from speculative stories to extrapolative stories, there are evidences new of a shift back toward speculation, but these new speculative stories differ from the old ones in being built on an extrapolative base. Heinlein’s purpose is talking clearly knowledgably and dramatically about the real world destroyed forever the sweet, pure, wonderful innocence that science fiction once had. In sense, Heinlein has offered science fiction a road to adulthood.

I think there are four types’ science fiction stories. These stories are created with various hybrids mode. These four stories are adventure, satirical, extrapolative, and speculative. Heinlein has used one out of four of them which extrapolation. Heinlein himself has applied his techniques to extrapolative stories. Other authors have applied as much mission of Gravity is an extrapolative story. Heinlein has utilized a particular type of extrapolative story that Heinlein can take credit for.

Most of science fiction is considered extrapolative science fiction; this type of science fiction has concentrated almost as a matter of course on the typical situation, the abnormal, and the extraordinary. It has never desire to stand still and
examine the ordinary desire to stand stills and examine the ordinary person functioning normally in a strange context. Yet life today and life yesterday have both composed commonly of the routine of living. There is no reason to suppose that tomorrow won’t be that some.

The science fiction is remarked as pulp literary from. Without any question by anyone has automatically served pulp plots, pulp motivations, and pulp action for the sake of action, we want variety in our fiction, to be sure, but future is already unknown. We don’t have to compound the unknown be tossing in monsters, revolts, chases, fights torture, Imperial Guards people-eating machines, and fertility rituals. There is room enough for unroll our mats and tell out tales.\textsuperscript{16} There is true and drama and unlimited stories about people who live that are strange to us, but normal to them.

Robert Heinlein is the one science fiction writer who has continues dealt with the unknown but normal. This term most of time has been included through chapters or in short stories occasionally as in \textit{Former in the Sky}, this book is whole book of strangers. He may not have taken this sort of story as far as it can go. But he has made possible those stories on this model are to be written. It there is as much potential in this vein as believe it is added reason to honor Heinlein’s name.

Heinlein’s protagonist expresses their solipsistic beliefs in the metaphor—that of the world as a drama, their environment as a stage set, and all other people as actors:

\begin{quote}
How do I know? Because all this complex stage setting, all these swarms of actors, could not have been put here just to make idiot noises at each other.\textsuperscript{17}
\end{quote}
Heinlein writes his stories such way as to manipulate the development of understanding by the reader along simple path. In his work the reader is at first not given enough data to understand what is happening. He is then led to suspect the protagonist of insanity, and to believe that what seems to be the “real” world is in fact, “real.” His works end with a ringing affirmation of the protagonists’ rightness, and the unreality of the environment in which he originally found himself.

Heinlein’s protagonist is tempted to remain in the unreal world by his wife, Alice who like Marthe, pays him a visit while he is imprisoned:

He turned away from her in an agony of indecision. Could it be possible that he had misjudged her? Was there, behind that barrier of flesh and sound symbols, a spirit that truly yearned towards his?

Heinlein’s most child protagonist quite logical presumes that the world radiates outward from their own consciousness, and exists for some purpose particularly related to their unique situation. Any mother of a month old child can testify of the solipsism of that child. As the child matures, hopefully this attitude is moderated by a growing awareness if the “reality’ of the world around him. Nevertheless, we suspect that the solipsistic fantasy is not so much out grown as repressed most of us still find the feeling that we are the only “real” people in the world it not believable at least familiar.

*Rocket ship Galileo* is a first novel by Heinlein which published is science fiction, it published by scriber, and appeared in 1947 as a young child book and it really shown. This is a short novel and strange mix of Verne’ hard science fiction, Boy’s Own adventure, and outright pulp ridiculousness. The novel deals about three boys Art, Morrie, and Ross. These boys age are around fourteen. These adventures boys are a mix of precocious scientific savants who spend their
weekends scientific savants who spend their weekends indulging in a spot of full-sized rocketry whiny Holden Caulfield’s who ‘Gee Whillickers’ their way around the book driving too and being casually callous about phonies and ratters.

They Join by Dr. Cargraves, an uncle of one of the boys who is one of the fathers of the atomic age. He is truly patronizing man who has attempts to talk ‘hip’ ring about as trust as the boys’ parents attitudes towards their sons’ plans for spare exploration. He is a scientist who discovers a new way to fuel rocket engines using a thorium reactor. The good doctor uses the boys as cheap labor to install this reactor in the back of an off-the-peg spacecraft. He fallows this by enlisting them as craw in a mission to the moon; seemingly also he can become a fellow of the French academy. The first two thirds parts of the book are taken up with the various preparations before the trip; the last third is really set on the moon. In this novel last section that the story really becomes preposterous and Morrie sets himself a part as the character the Cargraves is grooming the most.19

The plat of this novel is ludicrous, and the characters are paper thin and frankly. However there is at least one aspect in which Heinlein really impresses in this novel, and that is his science. Having reading few novels of Heinlein in which we find the science gives way to the fiction it is nice to find that Heinlein’s work is type of science fiction genre. This scientific views determined by didactic drive to explain some of the basic principles of rocketry, electronics and space flight. The science has been dropped in as the story demands. The lack of learning carves shows off the erudition of Heinlein but making it pretty much useless to anyone who does not already know the basics of.

Space Cadet is the story of Matt Dodson’s training in the space patrol. This is a kind of quite putting force which serves the solar system as a “repository of
weapons too dangerous to use.” Heinlein clearly points out the limitation of American’s current (1949) military strategy. He shows how he would handle the disposition of weapons of mass destruction. When asked him why he wants to become a patrolman? Matt answers that “people look up to an officer of the patrol.” The patrol is composed entirely by offices, all volunteers and almost sadistic elimination process Matt does besides lasting physical tests, an extensive psychological battery, and intellectual exams are used to narrow down the pool of candidates. There is a strong emphasis on education, moral responsibility, and esprit de corps. Heinlein describes a good way of the patrol and its deals, the painful training and a cadet’s first experiences with space flight, zero gravity, and space sickness.

Heinlein shows his open mindedness when our heroes are stranded on Venus. On the Venus the natives are friendly, collie like creatures with their own language, their own traditions and taboos, and a command of technology that is bath radically different from and superior to our own. On the other hand, females are almost totally ignored. Characters come and go, as is typical of service, with no more development than might be expected so short a time period. But the focus on the process of training cadets rather than on the cadet’s growth as in individuals Matt himself engages enough as is his friend Tex, whose tall tales provide a touch of folksy humor but roommates Oscar and Pete come off as little more than stuffed shirts. There is not a lot of slam-band excitement, either; the conflict is largely internal as the cadets struggle to be all they can be in a generally social order.

In *Farmer in the Sky* a short hop into the future, on the Earth almost as real as the corner store, Bill lives with his widower father in the Diego Borough of the
sprawling City of Southern California. It is a fast new world in which grammar
school geography classes take field trips to Antarctica and study their regular
lessons from venture “studding machines.”

While Bill can pilot a helicopter and follow the news from the developing
off world colonies, His world is not perfect: he seldom gets enough to eat. He and
his father diets according to strict caloric ration book and although a new yeast
plant has just begun production in Montana. The caloric ration has been reduced
yet another time. Rather than lighten their belts, the Bills decide to emigrate to
Ganymede, where terraforming is underway and good food abounds. Heinlein
wrote a book Farmer in the Sky in 1950 is one of the muscular, and optimistic. It
deals with humans do to survive, civilization intact. When earth becomes too
crewed, famished, and bellicose?21

Emigration to other colonized world is one solution that Heinlein describes
so well in Farmer. He presents his readers with a Ganymede already partially
modified to support life from Earth, and make it all seem plausible – even
common place. A reader can sees Jupiter hanging up there in the greenish sky,
and hear the tremendous din of rock -crushing machinery, against this vivid
backdrop, a variety of characters win or lose as they try to wrest a living from
Ganymede’s newly created soil.

*The Rolling Stone* is one of Heinlein’s most light hearted novels. It is
written primarily for young adults, but its good read at any age. This novel is
about middle class family. This family lives on the moon as the story begins on
the moon middle class families’. Briefly the story deals with a family a mother
and father. Their four children and Grandmother, Hazel Meade Stone. The twins
have the idea of buying a spaceship flies out to the asteroid belt to make their
fortune in space mining ventures. Their father rejects this plan, prefers to send them the earth for a formal university education. But Grandma Hazel prevailed with more ambitious counsel. The all family end up buying a space ship and become an adventurously nomadic collection of rugged individualists. They flee first to Mars, then to the asteroids, then as the book ends.22

“Family Values” is a best novel by Heinlein. This novel is highest virtue held to be loyal to one’s kid. Grandma Hazel Meade lies under oath and practically vamps a martin judge. At one point, to save her two grand from doing hard time as punishment for trying to sidestep Martian import taxes. Earlier in the family’s travels, the usually self – oriented Stone twins endorse the idea that the idea that the family should return to the moon, rather than go on toward Mars, because their younger brother seemed to be incurably space- sick. Even father Roger Stone’s decision to override the computer and force a launch from the moon in the event of mechanical glitch is explained as loyalty to the family honor, rather than being a petty manifestation of his own egoism.

“Starman Jones” is a story of a young man with a dream. Max Jones is a farm boy who wants to follow in his late uncle’s footsteps. Chester Jones is an astrologer, a master mathematician who navigates spacecraft through the interstellar void. He teaches to Max everything he knows and the boy, gifted with a photographic memory is hooked. Max’s feet are still planted in the soil of his farm, but his eyes are set on the stars.

Heinlein weaves a story around this extraordinary young man who has been battered by life. Max’s father dies. His days are ruled by an unpleasant step-mother. Her new husband threatens his future. Max goes away from home, armed with a few items of clothing and a couple of his uncle’s books. When the
Astrogators Guide refuses to admit him, Max obtains forged papers and ships out on the Asgard, an interstellar passenger liner and freighter. He is charged with cleaning the cat’s litter boxes and feeding the animals in the hold. His goal has become an unlikely daydream: but Max is in space.

The story follows Max’s adventures on board the ship and at the various parts of call during her voyage. Heinlein offers an intricate accounting of the Asgard chain of command, which forms a richly woven canvas for the narrative. The well-developed characters are the oils which fill the landscape with color and texture. Heinlein is a grand master, his literary brushstrokes being the world of “Starman Jones” to life, inviting the reader to linger there and believe again in the power of hope.

This book was written in 1953. That a computer is part of the ship’s navigation system is impressive. When Heinlein wrote this story that time given IBM shipped its first electronic computer. Much of the flight deck routine is dated and clearly unbelievable given the level of contemporary technological sophistication, but the heart and soul of this book are timeless. At its core this is not a story about astrogation the galaxy. It is a coming of age novel about a young man who is learning to navigate through life. We have surprised by strangers obstructed by roadblocks and overwhelmed by doubt. Like Max we have all longed for a preferred future aspiring to something that seems beyond our grasp.

In Citizen of the Galaxy, the concept of slavery is not one that is dealt with very frequently in science fiction. Maybe that’s because people want to believe that the future is going to be glorious and egalitarian. Free from the violence and oppression that have marked mankind’s history up till this point. Even in dystopian stories where characters live under the threat of harm from a totalitarian ruling
state. The idea that a person could essentially own another person isn’t really discussed. But revealing hard truths makes for compelling literature, and Robert Heinlein is master at both. In *Citizen of the Galaxy*, Heinlein reminds us that slavery while being one of the most universally loathed human practices has been going on for nearly all of recorded history, and will most likely continue in some form even as human beings begin to populate the stars. While most people in the industrialized world think of slavery as an artifact of the past. The reality is that the level of slavery and human trafficking is greater today than at any point in history. And as humans begin colonize more and more planets throughout the solar system. There will be inevitably being a greater opportunity for these practices to take hold in the dark, unprotected reaches of the galaxy.  

The story isn’t technically about slavery; it does use it as a prominent backdrop and motivation for its main character Thorby, a young slave boy who we first meet on the planet Jubbul where he is being auctioned off by slave traders. When the scrawny young boy get few bide he is lastly brings by a beggar named Baslim the Cripple for a paltry sum and takes to live with him in an underground dwelling, instead stood of treating Thorby as a slave, though, Baslim takes him on as a sort of foster son, teaching him the ins and outs of begging as well a bunch of other topics you wouldn’t including math, language, and history. In addition to begging, Baslim begins to send the boy on missions to deliver messages to various people on the planet about the comings and goings of slave trade ships through the port. Thorby memorize a message to give one of the ‘Free Trader’ starship captains in the event of his death. Thorby slowly begins to realize that Baslim is more than just a crippled beggar, although he doesn’t discover his true nature until much later.
Heinlein’s protagonists are typically geniuses with perfect memory and love for mathematics, his protagonist have loyalty, courage, intelligence, integrity, fortitude, caring for others, perseverance, resourcefulness, a belief in oneself and optimism. They dramatize a personal ethics and pervasive social Darwinism, displaying how and why ‘Fit’ types survive while the ‘unfit.’ The sulkers, the waking, the winners the lazy the self-centered and the vicious are not eliminated. His protagonists have held opinions covering most of the political spectrum, Heinlein heroes have their political opinion needs to account for the fact that the sum total of political opinions held by Heinlein protagonists includes many mutually contradictory ideas.

Mutual respect and personal autonomy are key themes, and polmory is presented as the most rational and incest in a case, family bends are always very strong. Education is an important process and on occasion there are allusions to nave forms of chaos magic. In Heinlein's protagonist tend to bluff rather than use lethal violence. Racism is always rejected. Heinlein’s main characters are implied to be multiracial or at least not white.

Heinlein's child protagonist serves as role models for children and serves role model as how to obtain insights in universe. In Heinlein’s novels many characters are strong role model because they rise above their own negative traits or weaknesses and overcome personal challenges. We often find protagonist to be respond proactively to challenging circumstances.

It is my own extremist theory than this may derive from a persistent fear of the child potential. Children might eventually make this world a good and decent place in which to live. Of course their parents would not recognize the child is traditionally regarded as something like a criminal undergoing rehabilitation. He
questions and then does not accept the answers. He makes constant and vigorous attempts to after that which strikes him as unfair and unjust: he regularly at odds with a world that he does not recall having made. Only after subjecting him for years to a barrage of what we adults know beyond dispute to be the true. The good and beautiful do we finally give him some measure of civic rights and allow him the first tentative steps outside the Jailhouse of this minority.

Heinlein himself explains the merits of wildly different political opinions: several of his earliest moves are essential guided tours through a couple of anarchy socialist future paradises though these paradises also valued sexual freedom and the right to bear arms. He would later writer of a yet another such paradise in his famous Author Tract Stranger in a Strange Land and he gave reference of the paradise throughout much of his future work.

His protagonists can be expected to believe in seed freedom, the right to bear arms, the death penalty and private ownership and private enterprise and to not be shy in expounding on those beliefs. He believes in hard work and although they often suffer bad luck. Humans Are Special, a fact often expounded upon by his heroes, its’ heroes are often by birthright, training, or sheer open-mindedness even “specialer” than regular humans. In Heinlein’s writing we find some accusations of Sueism. We expect there to be at least one foolish and lazy person to contrast to the heroes. However, smart, lazy people are usually respected.

We find the mutual respect and personal autonomy is the key themes of Heinlein’s writing; polymore is represented as the most rational and reasonable from of partnership. It is not common for Heinlein’s heroes to explore the idea of incest, but family bounds are always very strong. Education (particularly math and linguistics) is a vita process and on occasion there are allusions to naive forms
of chaos magic. He shoes that who don’t agree with one’s personal beliefs are enlightened enough although Heinlein’s heroes lend to bluff rather than use lethal violence. He always rejected racism. He indirectly shoes his main characters are implied to be multiracial His later novels valued individual autonomy much more than the earlier ones, and his opinion of government, polities, and politicians changed accordingly. At the end, his opinion came to that there are two types of Politian. He tells about first politician – He is being Wide – Eyed idealists who can’t be trussed because anyone who can convince him it’s for the greater good will get him to abandon a promise. Another politician is corrupts who can be trusted because he has a reputation to maintain as someone worth buying.

We see common character in Heinlein’s young Adult novels and in his political work. The brilliant child is often completely unknown that he or she is a excellent, simply his or his dreams of going into space and having wild space adventures. We find that some of other characters are very smart, and learn an important lesson about humility. We know that next to nothing about interstellar politics. They tend to wise up by the end of the story and accept responsibility for their actions. His characters like as Max, Cas and Pollux embody this and Valentine Michael Smith is this character type taken to its logical extreme.

The perfect man our classic teaching man character, he, or she is perfect in a reasonably wide range of fields (usually including several languages, sciences and technologies), and usually is also man or woman who learns better. At the end of the story we learns that an important lesson and experienced considerable personal growth. The lattes feature is more prominent in Heinlein’s youngsters. This can be an adult version of the Genius Child who already known how to deal with adult life.
There is undeniable a link between science fact and ideas that emerge in science fiction. Science fiction writers are inspired by actual scientific and technological discoveries. But they granted freedom to project the possible future course, of these discoveries and their potential impact on society. Scientists always have inspired from the imaginative possibilities that exist in fictional worlds. But they have bound to follow the laws of nature that apply in this world. The inventions in fictional world, seldom transition to the real world at least not in the way they are first imagined. Science fiction for children reflects the implications of technology and the possibilities for the future. By the reading science fiction children can develop their imagination power. Though, it can be provided a method of developing an awareness of some of the alternatives of the world’s future.
End Notes to Chapter - VI


