Ever since its eruption into the cultural scene in fin-de-siècle China, science fiction flourished only sporadically in a few periods of marked boom. What kind of societal-wide shift in interests or attitudes led to the booming of science fiction during each of those historical moments? Do they share anything in common? Explain.

What is “translated modernity”? Why is it a particularly relevant concept when it comes to Chinese science fiction? Explain.

Why were early Chinese writers of science fiction particularly fascinated with the trope of bioengineered humans? How does the evolution of such a fascination help us understand the increasing importance placed on thought reform and ideological correctness in Maoist China? Explain.

Science fiction seems to have suffered a kind of identity crisis from the beginning of its existence in China, torn between its desire to be knowledge texts (“science in literary clothing”) on the one hand and its insistent claim to artistic license on the other. How did writers in Post-Mao China negotiate this built-in tension and make science fiction a vital part of the rethinking of socialist realism in the wake of the Cultural Revolution?

What do the few stories about posthumans – as lovers, wives, or parents – tell us about the cultural project to rehabilitate humanity itself in the wake of a failed revolution? What makes science fiction a particularly fitting vehicle for processing historical trauma, or wrestling with mounting challenges of our own time, such as environmental crisis?
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