

Journey Planet

旅行星球



Journey Planet 70—Chinese Science Fiction & Space

Part II

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Cover by Sinjin Li

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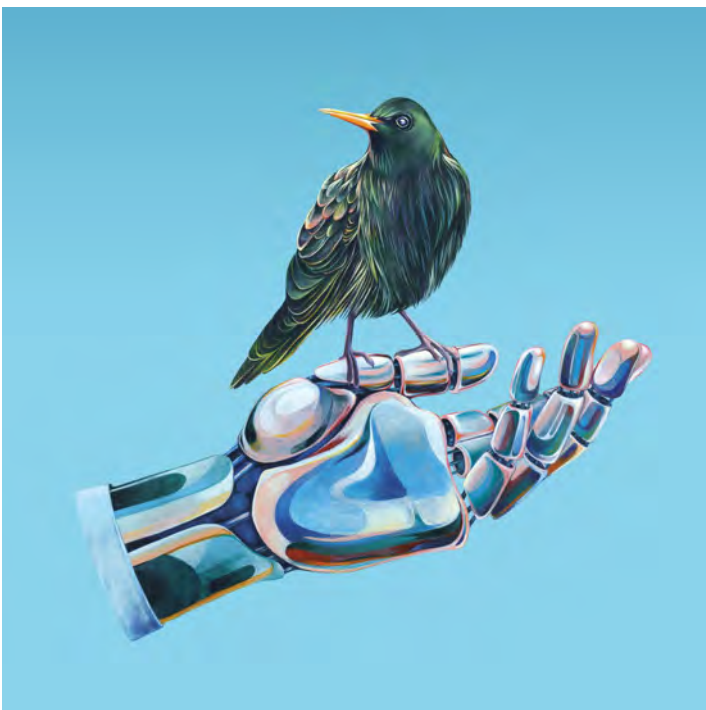
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采访者注：李承约翰是李承欣的艺名，Ta是一位现居东英吉利亚的设计师、插画家。李承欣用李承约翰这个身份，在个人作品中探索其从科幻、奇幻和民间传说里获得的灵感，Ta喜欢将这些幻想元素融入到被委托创作的艺术作品里，以文化遗产和信仰、食物、诗歌等等为主题创作插画作品和设计作品。

本文中，马辰和黄盈沅很荣幸能有机会采访到李承欣，了解Ta的艺术、作品和创作激情。

1. 首先，能和我们说说你为什么会选择做一名插



Sinjin Li is the moniker of Sing Yun Lee , a graphic designer and illustrator based in East Anglia.

Sing uses the character of Sinjin Li to explore ideas found in science fiction, fantasy and folklore in their personal work. They like to incorporate elements of this thinking in their commissioned work, creating illustrations and designs for subject matter including cultural heritage and belief, food, and poetry among many other themes.

In this article, Mia Chen Ma and Yen Ooi were delighted at the opportunity to interview Sing about their art, their work, and their passion.

1. To begin, could you tell us a bit about what made you decide to become an illustrator, and why you chose to use the moniker Sinjin Li?

Illustration is, for me, a way of painting and a means to paint. Painting is what I love most. It's the act that brings the world into order, or at the very least allows me a way in to it and then through it. Everything falls quiet, then, makes sense. I use a few different mediums, but painting is the one I always want to get back to.

Sinjin Li began as a name for a studio. When I started my illustration and design practice in 2018, I was working consistently with a creative

画师吗？为什么选择用李承约翰这个艺名？

对我而言，插画是一种绘画方式，也是完成画作的一种手段。我最喜欢的就是绘画，因为它让世界变得更有秩序，或者说至少让我能代入其中，参悟世界。在绘画中，一切归于宁静，一切都有意义。我也用过一些不同的媒介来创作，但绘画仍然是我每次都想重温的创作方式。

“李承约翰”最初是一个工作室的名字。2018年，我刚开始做插画和设计，当时我一直与一位创意搭档J一起合作。我们共享的参考资料、知识和经验影响着我们的创意和作品。我曾读过插画家利奥和黛安·狄龙所提出的“第三位艺术家”的概念：

“第三位艺术家”这个概念的提出给我们带来了很大帮助。我们可以把彼此视为一位艺术家，而不是两个独立艺术家。而第三位艺术家所做的事，正是我们两人都不会去做的。

李承约翰正是我们两人的“第三位艺术家”。过

partner, J. Our shared pool of references, knowledge and experiences informed the concepts we came up with and the work we created. I had been reading about the illustrators Leo and Diane Dillon, who worked together collaboratively and how they came up with the concept of 'The Third Artist':

"At the point we hit the 'Third Artist' concept, it helped us a lot, because we could look at ourselves as one artist rather than two individuals, and that third artist was doing something neither one of us would do"

Sinjin Li was our Third Artist. Over the past couple of years, our roles have changed and now I predominantly create the work, but the principle still exists. During this time, Sinjin has evolved from a more abstract, structural concept into their own character, with their own story which grows with each illustration, like an exquisite corpse. I think of them as a Space Knight (thieved from *Cowboy Bebop*—See You Space Cowboy!). It's a title that neatly encapsulates science fiction and folklore—two of my most influential poles of inspiration.



去几年中，我们的角色有所变化，如今是我主要负责创作，但工作原理还是和以前保持一致。在这期间，随着一幅幅插画作品的诞生，李承约翰逐渐从一个抽象和结构性的概念发展出了属于自己的性格和故事，就如艺术家的接龙游戏“精致的尸体”那样。在我眼中，Ta是一位星际游侠（来源于《星际牛仔》的插曲《再见星际牛仔》！），这个称谓恰好概括了科幻和民间传说这两类对我影响最大的灵感源泉。

2. 你的作品风格非常独特，包含大量不同的视角和含义。你认同这种观点吗？你觉得这是有意而为之，还是无心插柳之举？

对我来说，把画画好是如今最重要的事情之一，因为它是我过去的弱项。我喜欢视觉上的满足感！我费尽心力，希望能在作品中实现这一点。把曲线处理得更干净，或是画出非常漂亮的外部高光。学校的美术老师给过我很多建议，我记得最清楚的一条是“处理好所有边缘”。画作的含义可以不断发散，其本身也可以非常抽象，但我还是想用尽全力把它画对，我希望它是完整的创作！即便画作难度很高、充满挑战或是让我沮丧不已，我仍然喜爱了解每根线条的起点和终点，我想自由自在地创作手头的作品，创作出强大作品的动力也正来源于此。有时我感觉要鼓励自己去学习这些知识。我敢打赌，你没法完全理解自己的画作！

3. 你将自然和文化以未来主义的视觉意象完美结合，你主要受到哪些影响？你会有意识地平衡这些元素吗？



我喜欢围绕自己感兴趣的想法布置场景。假如简

合，你主要受到哪些影响？你会有意识地平衡这些元素吗？

2. You have a very unique style, which embraces a multitude of perspectives/meaning—do you agree with this? Do you feel that this was on purpose, or did it come naturally?

Getting the drawing right is one of the most important things for me now because it has been a weakness in the past. I love visual satisfaction! I try very hard to execute this in my work, making all the curves clean, or painting in the very fine outer highlights. My art teacher at school gave me a lot of good pieces of advice but the one I remember the most is ‘resolve all your edges’. An image can be open in its meaning, and it can be abstract, but I would like it to be finished right. I want it to be complete! So, I like knowing where all the lines begin and end, even when it’s challenging or I feel discouraged, since my interest in creating a strong drawing is fuelled by my desire to be free to paint it. Sometimes I feel like I have to dare myself into this knowledge. I dare you to have a full understanding of your own drawing!

3. You merge nature and culture beautifully with futurist visuals—what would you say your key influences are? Do you have to consciously balance these elements?

I like to make physical arrangements around ideas I’m interested in. If I take a quick look around me now I can see: a shelf dedicated to Ursula Le Guin and James Tiptree Jr., a concrete bowl of stones, a figurine of The Armorer from *The Mandalorian* next to a postcard of the painting *Birthday* by Dorothea Tanning. Making and re-making a collection gives energy to the others, so that my whole house, made of several distinct arrangements, is its own singular arrangement that is constantly in motion, generating new possibilities.

Similarly, each illustration creates a new piece of iconography that can go into the next illustration. I think of Sinjin as an assemblage of all the illustrations I’ve done, growing with each new picture. The first portrait of Sinjin I made was for Eli Lee’s article for *Vittles* about Ursula Le Guin and science fictional food. In it, Sinjin has a cyborg hand, mirroring the one on the front cover of Lee’s *A Strange and Brilliant Light*, and is eating a fruit

单扫视一遍我周围的环境，我会看到一个专门放置厄休拉·勒古恩和小詹姆斯·提普垂作品的书架；一个盛着石头的混凝土碗；《曼达洛人》里的盔甲匠小雕像旁边放着一张绘有多萝西亚·坦宁《生日》的明信片。对一件收藏品而言，无论初次创作还是再次创作都会给其他的藏品注入能量，所以我这间有着几种不同布置风格的“屋子”同样自成一派布置风格，它一直在变化，不断产生更多全新的可能性。

类似地，我在绘制每一幅插画的时候都会衍生出一些新图像，进而带入下一幅插画里。我将李承约翰看作自己创作过的所有插画作品的集合，随着一幅幅画作的诞生而逐渐成长。李承约翰的第一幅肖像是我为艾丽·李给美食杂志《食物》的文章画的，那篇文章关于厄休拉·勒古恩和科幻食物。在那幅画中，李承约翰有只赛博格的手，与艾丽·李的书《奇异而灿烂的光芒》封面相呼应。画中的李承约翰正在吃一枚内核裹有一颗星星的水果，这与我早些时候绘制的石榴插画有关。为杰姆·克拉克所著《科幻与天主教：机器人教皇的兴衰》画封绘时做的研究则激发了我对中世纪宗教艺术作品和宗教象征的狂热兴趣，李承约翰的发型与圣女贞德相仿也是因为这点。

当然，并非每次接的委托都能让我这样随性发



挥，但如果有机会的话我一定会这样做，只不过表达会更隐晦一些。在我为《爱万物》（一款使用视觉语言进行集体叙事的桌游）所创造的所有象形图片里，我使用的都是曲线而不是直角边缘，所以当我为黄盈沅的《仁：在你周遭寻求圆满的中国古代艺术》绘制插画时，我所绘描绘的所有框架或边界线条也都是曲线。每张图片都像一张爱的拼贴画，最终一系列图片会变成一种独特的个人语言，并不断演化。

with a star at its heart, relating to an earlier illustration I made based on a pomegranate. Research for the cover artwork of Jim Clarke's *Science Fiction and Catholicism: The Rise and Fall of the Robot Papacy* began my love affair with mediaeval devotional artwork and religious iconography, which contributed to Sinjin's Joan of Arc haircut.

There isn't always space within commissions for this approach but I like to do it whenever I can, and in more subtle ways. In all the pictograms I created for *Loving Allness*, a board game about collective storytelling using visual language, I used curved edges rather than square ones, so when I came to illustrating Yen Ooi's book *Ren: The Ancient Chinese Art of Finding Fulfilment in the World Around You*, any frames or borders I drew I used curved edges there as well. Each image is like a love collage, and eventually a series of images becomes a personal language, continually evolving.

4. “Hand” and its variant forms seem to be a recurring trope in your artistic works. We feel it delivers a mixed sense of being willing to take control while simultaneously always prepared to let go. It also seems to play an important role in inviting other natural entities into your artistic presentations. What is your own interpretation of such an image?

I very much like your interpretation of it! I think hands are very beautiful and expressive. They can articulate so much motion or movement, even within a still image. My phone screen's background (which feels significant as a picture that I carry everywhere) is a detail of Dante Gabriel Rossetti's *Joan of Arc* where her hands are clutching the hilt of her sword. You can see the power, pride and desperation in the gesture, much more so than in her face. Rossetti is far from my favourite painter but I think a lot about the way hands are composed in his paintings. A sense of invitation is certainly a very important emotion I hope to capture in my work, and the dichotomy of giving and receiving is very interesting to me, flowing from one state to the other and back again like a kind of dance.

4. “手”及其各种变体在你的艺术作品中似乎是一种反复出现的意象，我们感觉它传递出了一种既想控制又时刻准备放手的感觉。在把其他自然事物引入到艺术表达的过程中，这种意象似乎也在发挥着重要作用，你对这一意象有何理解？

我非常喜欢你对这种意象的理解！我觉得手既优美又有表现力。即使在一幅静态画作里也可以表现出很多动作。我的手机壁纸（作为一张我会随身携带的图片，我认为它意义重大）就是但丁·加百利·罗塞蒂的画作《圣女贞德》的一张放大细节图，画面里她的手一直紧握着剑柄。你可以从她手的姿势里看到力量、骄傲和绝望，比她面部表情所传达出的情绪要强烈得多。虽然罗塞蒂并不是我最喜欢的画家，但我认真思考过他画作中对手的多种绘制方式。我希望在作品里能表达出一种邀请的感觉，这很重要。施舍与接受的二分法对我而言也非常有趣，它从一种状态流动到另一种状态，周而复始，就像某种舞蹈。

5. 你绘制科幻画作，也绘制主流画作，但我们感觉你的所有作品都具有科幻感。你认同这个说法吗？能否分享下创作的过程？

能参与科幻研究，成为科幻社群的一份子并参与其中的想法和研究，这是给我和设计以及插画之间的关系注入活力的核心。近几年来，我一直在驱使自己从事科幻相关的工作，科幻给我提供了丰富的灵感和动力。这种工作方式中最让我喜欢的是研究如何在画作里呈现对某个主题或专题的知识性理解，比如星系尺度上对形而上学的理解；语言以外的沟通方式；人类的哪些特征会使他们成为另一个物种的理想贸易伙伴；以及如何利用艺术来呈现这一切。插画作品和设计作品如何在科幻研究的背景下拥有一种属于自己的

5. You've illustrated for SF as well as mainstream works, but we feel that all your works have SFnal flavours. Would you agree with this? Could you share your creative process with us?

Getting involved with SF as a field of study, being a part of its accompanying community, and engaging with the ideas and research within it, was central to reinvigorating my relationship with design and then with illustration. For several years I was really driven to work alongside it, and it was a very rich source of inspiration and motivation. My favourite element of working this way was working out how to present an intellectual understanding of a subject or theme—a galactic understanding of metaphysics; communicating outside of language; what features of humans would make them desirable trading partners with another species—and how to present it artistically. I was very interested in how illustration and design could answer for itself as an academic response within the context of SF studies.

As my practice has evolved, this has become less central to me in some ways. There are certain themes that interest me creatively—time slips, estrangement, gateways between worlds—that keep drawing me back to science fiction texts, in addition to other genres or modes like folk, fairytale, and fantasy, because they are most thought about there. Illustration is currently more of a focus for me over design, and I am enjoying going back to some of the more formal questions as to how to compose an image. I like playing with opposing scales (my friend Katie and I have a shorthand formula: “Big subject, little object: science fiction”), thinking about colour and texture, and which objects and forms arranged together will tell the story well.



学术回应，我对此非常感兴趣。

随着我的实践日益成熟，科幻感在某些方面对我来说不再那么重要了。我对部分主题仍保有创意上的兴趣——时间错乱、陌生化，世界之间的通道——这些元素不断把我拉回科幻文本里，此外还有其他类型或模式，比如民间故事，童话故事和奇幻作品，因为一提到这些概念，最常想到的便是它们。对我而言，插画目前比设计更为重要，我很乐意重新思考一些更正式的问题，比如如何构图。我喜欢尝试对立的尺度（我的朋友凯蒂和我有一个速记公式：“大主题，小对象，是为科幻”），思考颜色和纹理，思考哪些对象和形式组合在一起可以更好地讲述故事。

6. 你有阅读过中国科幻小说吗？最喜欢哪篇？

我对“中国科幻”这一概念的理解主要来源于黄盈沅的论文《死亡不是终结：来自封建帝制中国的科幻比喻》。看到中国文化可以透过科幻的滤镜得到概念化和审视，这样的结果很出人意料，因为我一直认为这两方面彼此并不相关。对我来说，华裔的身份是天生的，我对如何成为华裔这件事并没有太多想法。另一方面，科幻小说对我而言就像是一种感觉（如同味觉、视觉、听觉等），这些感受在我体内生根，一旦发芽，我就让自己往这个方向继续探索，这个过程有耕耘感，需要深思熟虑，通过后天学习获得学问。能将这两件事物联系起来本身就已经是惊喜了。在我喜欢的一些华人小说里也能发现一些科幻小说所具有的特质，比如汤婷婷的《女勇士》、王家卫的《重庆森林》和《东邪西毒》。

7. 除封面、插画和活动稿件外，未来你还有兴趣创作其他形式的作品吗？

我想制作一部动画电影长片！

8. 目前科幻界和主流媒体上都有不少和太空有关的讨论，如果有机会，你想去太空吗？为什么？

完全不想去，因为太空看起来很恐怖。

6. Do you read Chinese science fiction? What is your favourite story?

The piece of writing that has most influenced the way I relate to the concept of Chinese science fiction is Yen Ooi's paper 'Death Isn't Final: Science Fiction tropes from Imperialist China'. It was so unexpected to listen to Chinese culture being conceptualised and examined through a science fictional lens. These two facets of my being feel very alien from each other. Being Chinese is something I am; I do not think all that much about how I came to be Chinese. Science fiction, on the other hand, feels like a sense (alongside taste, sight, sound etc.) that grew inside of me and which, once it took root, I continued to point myself in the direction of. It feels cultivated and deliberate and learned. To put the two things in relation to each other still, to me, feels like a surprise. There are Chinese texts I love that I find science fictional qualities in, such as *The Woman Warrior* by Maxine Hong Kingston, and Wong Kar Wai's *Chungking Express* and *Ashes of Time*.

7. Beside book covers, illustrations, and events graphics, are you interested in working with other media formats in the future?

I would like to make a feature-length anime!

8. There is so much talk of space at moment both in SF and in mainstream media—would you like to go to space if the opportunity arises? Why?

Not at all, space is terrifying.

Productive Futures: The Political Economy of Science Fiction.

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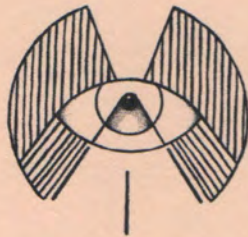
KEYNOTE SPEAKERS

Dr Caroline Edwards, Dr Joan Haran

GUEST AUTHORS

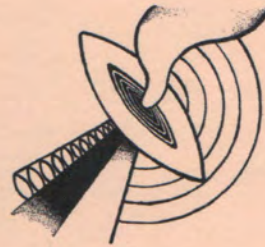
Aliette de Bodard, Zen Cho, Tade Thompson

SIGHT



Within the spectrum of 'visible' light, a wide variety of emotionally-positive transactions is readily within reach. Humans are incapable of discerning outside this band of frequencies, beyond which may lurk exciting possibilities of complex trickery, equity-boosting systematisation and 'simple' 'magic' 'tricks'.

SOUND



NOISE: Good faith, communication, visibly real transactions, sundry labelling, &c.

MUSIC: Tax evasion, pyramidal schematisations of private capital, fictive investments, &c.

TASTE



Taste is/can never be wrong, only more right. Do not let any human tell you what to taste or what you can taste. Their map to the tongue is totally incorrect. Nevertheless, lick away!

TOUCH



Terran touch is predicated on the notion that texture matters more than pressure. That's all well and good, but when their vessels rupture in the vacuum of outer space, they may ask themselves, 'why didn't trust my touch?'. Too late!

The history of science fiction (SF) is a history of unreal economics: from asteroid mining to interstellar trade, from the sex-work of replicants to the domestic labour of the housewives of galactic suburbia, from the abolition of money and property to techno-capitalist tragedies of the near future.

LSFRC invites abstracts of 300 words, plus 50 word bios, addressing economic themes in SF, and/or exploring how SF can help to widen and evolve our sense of the economic. We encourage submissions from collaborators across disciplines and/or institutions. Please submit to lsfrcmail@gmail.com by 31st May 2019.

For the full length call for papers, and more information, please visit www.lsfrc.co.uk or email lsfrcmail@gmail.com

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DESIGN & GRAPHICS | SINJIN LI

Revamping Sci-Fi Writing Through Sci-Fi Art: An Introduction to "Morning Star Cup", China's Original Science Fiction Art Competition

让科幻美术活化科幻文字：“晨星杯”中国原创科幻美术赛事介绍

Author: Ma Guobin and Zhao Hongyin

作者：马国宾、赵泓印

Translator: Ana Padilla Fornieles

译者：林诗安



2016 1st Morning Star Cup SF Art Award Ceremony
2016年首届“晨星杯”科幻美术奖颁奖现场

“晨星杯”中国原创科幻美术作品大赛是中国首个围绕科幻题材而搭建的专业原创艺术赛事平台，是根植深圳、面向全国、辐射全球的专业品牌赛事。经过六年的发展，晨星杯科幻美术奖已然成为中国科幻圈最具影响力的美术赛事、中国领先的科幻美术IP原创平台和最知名的中国新生代科幻人才成长平台。

Hailing from Shenzhen to the rest of the country and beyond with a mission to acknowledge and award science fiction themed art, Morning Star Cup (晨星杯, *Chénxīng bēi*) is China's first professional artistic competition of its kind. With six years of continuous growth, Morning Star Cup has positioned itself as the most influential artistic award in Chinese sci-fi circles. Every year, new generations of talents in the genre flock to this venue from all parts of the country to show their prowess off at the leading IP platform for science fiction themed art in China.

一、我们为什么要做一个这样的奖项？

其实这就是一群热爱幻想，热爱白日梦的小伙伴们聚在一起的故事。我们从小到大都极度热爱幻想，我们幻想仿生人会不会做梦，幻想AI如何统治地球，也时常会设想中国风格的赛博朋克会是怎样的场景、VR的虚拟现实世界究竟能有多真实。以前的人们永远不会预料到现在的人们可以在天上飞、可以在地下跑、只是通过手里的这块小方块就能连结起来所有人。对于过去的人们而言，我们就是他们的科幻。

从文化艺术角度来看，中国有神话幻想但没有科技幻想，更多的是玄幻、仙侠等题材，很多都充满了宗教等神秘魔幻色彩，但是科幻需要从科学角度去开展。中国在科技方面存在极大空缺需要填补。而科幻通过视觉的艺术表达形式来展现科技的创意和价值观，将人们心中所想象的科幻世界通过视觉效果传达至观众。

幻想一定是第一生产力，人们通过不断地想象从而创造了各种各样的东西，从古至今，不论是詹姆斯·瓦特发明了蒸汽机、蒂姆·伯纳斯·李发明了万维网等。都是因为敢想才能创造出来。

但现有中国科幻影视作品相较国外极少，优秀的创作者更为罕见，而学习者或拥有艺术创作思维和技术的专业人才却比比皆是，各种视觉效果作品百花齐放、散布各地不成体系；国内现有的相关奖项基本只是教育领域内部的范畴，未能与相关科技企业建立良好的互动。

我们觉得无论科幻文学还是美术创作，现实存在的科学技术、科技产品和科研成果都是孕育它们成长的土壤。各类科技企业作为市场经济条件下科技创新的一个个马达，拥有大量新技术需要进行介绍和传播；如果和产业结合得好，创作者一方面可以通过了解这些科学技术的发展动态丰富自身的创作素材库、寻找灵感，同时他们的奇思妙想也往往可以反馈给相关企业，为其技术迭代和应用研发提供新思路。通过将科技企业引入到科普、科幻视觉效果创作奖项的举办和评奖过程中，推动文化产业和高科技产业的良性互动，将能够在这一领域形成双赢的局面。

所以，我们这一群爱幻想的人们希望通过自己的力量将科幻与产业有机结合起来。此刻的中国，在现有的科幻基础上有很多不足的地方，市场亟需一个有雄厚资本作为依托、立足于科技创新性城市、具有公

1. Our Motivations behind the Creation of this Award

In fact, this is the story of a bunch of friends and fantasy lovers, daydreaming together. We have been fixated on fantasy since childhood. Our ancestors would have never entertained the reverie of humankind flying in the sky, rushing underground and even staying connected through this small square device in their hands—all of them part of our current reality. Nowadays, we get to fantasise on whether androids dream, we speculate on the chances of AI seizing planet Earth and even conjure a Chinese-style cyberpunk scenario or an increasingly credible landscape dominated by virtual reality. We would make good sci-fi material for those who came before us.

From the standpoints of both culture and art, China does have a strong history of mythological fantasy, traditionally heavy on fairy tales woven with vibrant, colourful elements of magic, mystery and religion. However, science fiction needs to depart from a scientific perspective in order to thrive, and China is largely lacking the foundations for such science-and-technology-rooted fantasy. In fact, the country is still bridging a huge technology gap. As a genre powered by visual artistic expression, science fiction is a tool to showcase the creativity and values of science and technology. Simultaneously, it can convey many alternative universes to the audience through a series of visual effects.

Undoubtedly, fantasy must be the primary productive force. Throughout history, many of humankind's accomplishments have come to fruition through relentless imagination. From ancient times to the present, whether we are reminiscing on James Watt's invention of the steam engine or addressing the emergence of the World Wide Web thanks to Tim Berners-Lee, one thing's for sure—we owe all these to someone's daring stream of thought.

However, there are precious few Chinese sci-fi film and television titles in comparison to the catalogue in foreign countries. Outstanding creators are an even rarer occurrence, but we have no shortage of talented students and professionals brimming with artistic, creative thinking and technology skills. We are witnessing the rapid development of a vast range of works featuring various



《工业基地》作者：赵恩哲
“Industrial base” by Zhao En Zhe

益性质、对产业有积极推动作用的奖项出现。“晨星杯”中国原创科幻美术作品大赛就在2016年春天这个时候诞生了。



《极地春晓》作者：鲨鱼丹
“Spring Day is Coming” by Sharksden

visual effects, freely and vividly yet also in a scattered fashion that does not allow for solid, structured growth. We found that pre-existing domestic awards were largely constrained to an educational scope, failing to nurture proper interaction with the corresponding technology companies.

We feel that when it comes to science fiction—whether we are discussing literary creation or art—the true soil that will nurture its growth is none other than a combination of our current science and technology and the host of advancements and research achievements that come with them. Various technology companies possess a great deal of new technologies that ought to be properly introduced and disseminated as a motor of technological innovation under the market economy. Under the premise of their sufficient integration within the industry, creators that show an appropriate understanding of the development of these new technologies will in turn find ways to enrich the source material for their works and seek new inspiration. At the same time, their whimsical ideas will also often be of value when fed back to relevant companies, providing new, alternate avenues for their ever-evolving technology and applied research. The introduction of science and technology enterprises into the process of holding—and judging—awards for popular science and sci-fi visual effects will lead to a mutually beneficial interaction between cultural industries and the high-tech industry, eventually translating into a win-win situation for all parties involved in this field.

Here is where we, fantasy enthusiasts, are harbouring our hope that we may get to rely on our own strength as a group in order to attain this organic alliance between science fiction and industry. At the time, we found that there were severe deficiencies in the existing foundations of science fiction as a field in China. The market was in dire need of an award that met the following requirements—being based in a technologically innovative city, enjoying a steady enough flow of capital so as to fulfil its supportive role, having a status as a public welfare initiative, and exerting a positive influence in the promotion of industry. It is in this context that the Morning Star Cup was born in the spring of 2016.

二、这些年我们做了什么？

我们从2016年至今已连续举办了六届，共收到全国2980位参赛者，2475部参赛作品（包括个人以及团队作品），包括插画/漫画、绘本、动画视频等作品。比赛孵化了以专注顶尖流体特效和灾难特效研究的“曼卡斯视效”为代表的多家科幻视效、影视公司和工作室，以及科幻视觉美术人才30余位，其中包括作



最佳科幻概念设计奖《Passerby》作者：张路野。

作品简介：这是第四次看见军用飞船占用民用飞船的航道了，如果它们目的地明确，就不应该飞那么低，这很容易与那些随时起降的民用飞船发生碰撞……它们着什么急？

Best Science Fiction Concept Design Award Winner "Passerby" by Zhang Luyue

About the art: This is the fourth time I've seen military craft occupy the flight path of civilian craft, if their destination is specified, they shouldn't fly so low, it's easy to collide with those civilian crafts ready to take off and land...What's their hurry?

2. Our Accomplishments over the Years

Since 2016, we have managed to run six consecutive editions of Morning Star Cup, welcoming more than 2,980 participants from all over the country. Whether taking part in the contest as individuals or in teams, these contestants have submitted a total of 2,475 entries accounting for a variety of works such as illustrations and comics, picture books, animations and more. Additionally, Morning Star has served as an incubator for numerous sci-fi visual effects, film and television companies and studios, represented by MadCats FX, which focuses on the production of first class fluid and natural disaster special effects research. As a result, our platform has also nurtured over 30 talents in the field of sci-fi visual art. Among these excellent professionals stand *mecha* game concept designer Zhang Luyue, whose works have earned a spot in *Spectrum*, the world's top fantastic arts yearbook, *Science Fiction World* (SFW) illustrator Liu Junwei, otherwise known as Sharksden (鲨鱼丹, *Shāyú dān*) and sci-fi animation producer and director Ni Zhenjie, who is producer and director of the sci-fi animation series *Knight on Debris* (星骸骑士, *Xīng hái qíshì*). Gathering these artists, Morning Star Cup represents the largest sci-fi IP copyright database of new generation creators across China.

Over the years, art competitions have eventually led to the creation of two IP-based exhibitions—the Sino-French Master Works Showcase and our own Morning Star Cup Showcase. Both have brought large-scale science fiction art exhibitions and international exchange activities to a range of cities such as Beijing, Shenzhen, Chengdu, Nantes, Dunhuang, Shangqiu and more. In addition, we have also been honoured with multiple contributions from teachers and pupils alike from professional art academies and training institutions all over the country. Throughout these events we can always look forward to an extensive agenda of exhibitions, movie screenings,

品入选了全球顶级幻想艺术年鉴《Spectrum》的游戏界机甲概念设计师张路野、《科幻世界》插画师鲨鱼丹、科幻动漫《星骸骑士》制片人兼导演倪臻杰等，形成了国内最大的新生代科幻IP版权库。

多年美术赛事形成了中法艺术大师作品展、晨星杯作品成果展两个展览IP，分别在北京、深圳、成都、法国南特、敦煌、商丘等地举办过大型科幻美术展以及国际交流活动。此外，给我们投稿的有来自全国各地的专业美术学院及专业培训机构师生，在比赛期间，我们还会举办作品展览、观影会和艺术大师专业论坛等，这使得我们在全国艺术院校内拥有很强的号召力，因为那里的年轻人都是科幻迷。

三、对于国内科幻有什么样的帮助？

我们的赛事吸引了围绕美术产业上下游的高等院校、设计公司、影视制作公司，使更多的参与者关注科幻的前沿发展动向，使更多的人参与到相关产业的孵化和落地，从而推动数字藏品、艺术品经济在中国的发展。



Best Fantastic Art Illustration/Poster Winner "If on a Lonely Night with Cold Night" by Zhao Xiangyan

The female astronaut who has lost connection with Earth wanders the universe alone in her capsule, gazing at the strange red planet outside the capsule and recalling her warm hometown.

作品简介：最佳幻想艺术插画/海报《寒灯独夜人》 作者：赵相燊

作品介绍：与地球失联的女航天员独自驾驶着太空舱在宇宙中流浪，凝望着舱外陌生的红色星球，回想起了自己温暖的家乡。



Sino-French Master Works Showcase
中法艺术大师科幻与想象力作品展



中法科幻与想象力高端论坛
Sino-French High-End Forum
on Science Fiction and Imagination

professional forums with art masters and many other exciting activities that increase our appeal to young devotees of science fiction currently pursuing their education at art academies and institutions nationwide.

3. Our Contribution to Domestic Science Fiction

Morning Star Cup has attracted educational institutions as well as design, film and television production companies, guiding them through the ups

因为比赛举办地的文化差异，我们的赛事也可以让更多的国内外艺术家、院校师生、CG艺术产业链企业深入了解一个举办地的文化底蕴和文化创新，推动与当地美术、动漫、影视和设计机构的合作。

在赛事举办期间，我们会持续性地在商业文化场所、科普场所、产业办公场所举办面向大众的展览、论坛，以现场展示、现场对话等形式，将科幻与科普、科幻与创新、科幻与文学、科幻与艺术等相融合，以多层次、多维度、多形式等进行传播，提升大众对科幻的理解，也让更多的人喜欢上科幻。



2021第六届晨星杯中国原创科幻美术大赛之中法艺术大师作品展及晨星杯作品美术展

2021 6th Morning Star Cup Sino-French Master Works Showcase and Morning Star Cup Showcase

and downs of the art industry in order to enable a greater number of participants to direct their attention to the cutting-edge development trends in the field of science fiction. Our ultimate motivation is to encourage more people to actively participate in the creation and development of related industries, in turn promoting the development of digital collections and artwork economy in China.

The cultural differences that are characteristic of our competition's hosting city make it so that more domestic and foreign artists, teachers and students from colleges and universities, and computer graphic (CG) art industrial chain companies may attain a deeper understanding of the cultural heritage and innovation taking place at the venue of a contest such as ours. Therefore, we also encourage our participants' cooperation with local art, animation, film and television and design agencies.

Throughout each edition of Morning Star Cup, we continuously host a series of exhibitions and forums for the public in commercial and cultural, popular science and industrial office venues. Through complementary activities such as on-site showcases and on-site dialogues, we integrate each multi-level, multi-dimensional aspect of the scene—popular science, literary and artistic creation and innovation—in order to enhance the general public's understanding and appreciation of science fiction.

Ten Thousand Worlds in the Nijigen Universe

二次元里的一万个世界——中国科幻动漫概述

Author: Fly Cat

作者：三猫

Translator: J. Xu

译者：J. Xu

1971年，约翰·列侬写下了《想象》，在他所想象的未来世界里，一切都相当完美：没有战争，没有国家之间的隔阂，没有人性中的恶，没有阶级矛盾……

每个人都憧憬和想象过人类的未来。是在科技爆炸的带动下，全民进入美丽新世界吗？星际间的探索会带来新一轮的进步或者移民吗？AI和生物技术的发展会孕育出新人类吗？这些问题在中国动漫创作者想象的世界里早就被演绎了无数遍，我们也从他们的动漫作品中窥探到了一部分未来可能的样子。从纸媒时代到互联网时代，随着媒介、用户习惯和审美的变化，中国的动漫创作者们在构建自己的想象世界的同时，也在探索着个性化的画风表达，最终呈现出与日美动漫完全不一样的世界。

《小灵通漫游未来》：你想象中几十年后的未来世界，会成真吗？

1979年，在“国漫”被熟知和接受之前，大家更多接触到的是连环画。它是用多幅连续图画形式讲述故事的绘本。那个时代每个人家里都有一些连环画，

When John Lennon wrote “Imagine” in 1971, he imagined a future where everything was relatively perfect: a world with no wars, no gulfs between countries, no evil within human nature and no conflict between classes...

Everyone has wondered at some point what kind of future awaits humanity: will it be a brave new world ushered in by an explosion of technological advances? Will space exploration bring a new round of human progress or migration? Will developments in AI and biotech give birth to a new species of human beings? These questions have been enacted countless times in the imagined worlds built by Chinese *manhua* (comic) and *donghua* (animation) artists, and as a result, we have gleaned some clues about what the future may look like. As the media, user habits and preferences changed between the era of traditional media and the age of the internet, Chinese *manhua* and *donghua* artists have been experimenting with their individual artistic styles while they construct the worlds from their imaginations, which have resulted in entirely distinct worlds from their Japanese and American counterparts.



从《西游记》到《三毛流浪记》，不一而足，而《小灵通漫游未来》则是那个时代的很多小孩接触的第一部中国科幻连环画，成为了很多人的科幻启蒙。连环画版的《小灵通漫游未来》最早是在1979年根据叶永烈老爷爷创作的同名小说改编的¹，讲述了小记者小灵通参观未来市的所见所闻，并对未来作了一个全景式扫描。

这里的未来是积极快乐的！科技的进步给人类带来了无比便捷的生活：交通出行用火箭和原子能气垫船，身体出问题可以自由更换器官，机器人可以陪伴老人下棋，电视手表让大家随时随地联系对方，环幕立体电影给人更真实的体验……在未来市，人人都各司其职，热火朝天地学习、工作和生活着！

如今，四十多年前的故事中的很多技术已经成为现实，比如硅光伏电池、智能手机、信息技术、器官移植、转基因食品、人工智能、自动驾驶、隐形眼镜和隐藏式助听器、触摸屏手写输入、语音输入、网络在线课程……我们现在就生活在四十多年前小灵通描述的未来里！

《小灵通漫游未来》反映了四十多年前的人们基于当时的科学发展方向对未来美好而合理的想象，它的画面线条精简，表达准确。对于很多懵懵懂懂的小孩子而言，在连环画里，他们第一次看见了未来的样子。它是属于叶永烈老爷爷的未来世界，是对未来最乐观积极的想象，而在漫长的实践过程中，它渐渐变成了如今的现实。

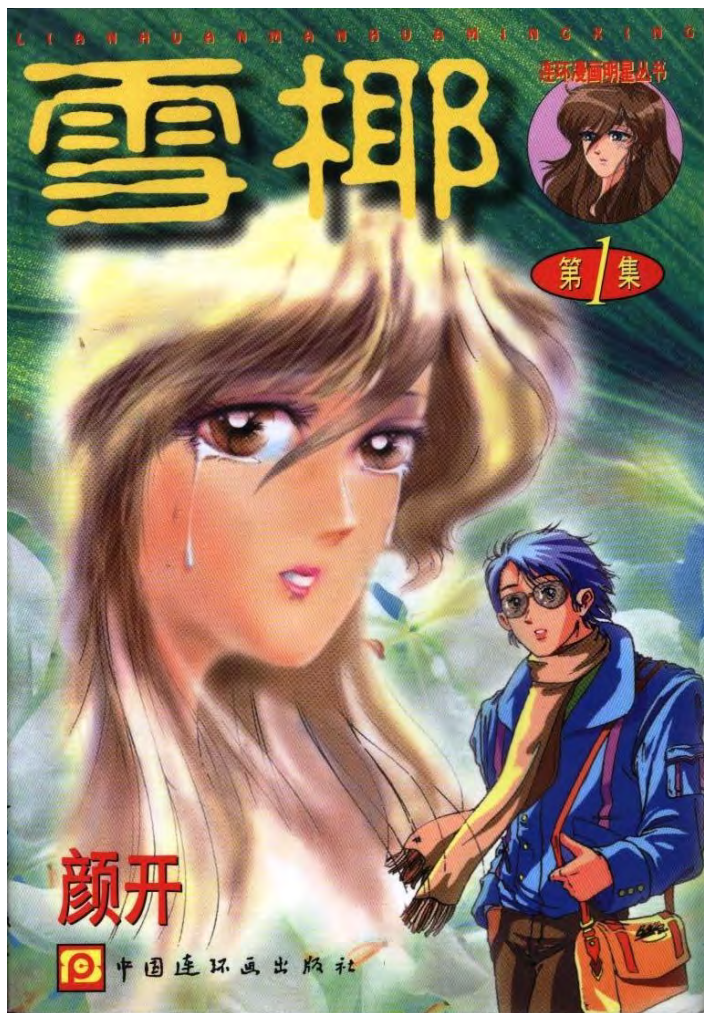
Little Smarty Roaming the Future: Will the world you imagine decades from now become reality?

In 1979, before manhua became well-known and accepted in China, Chinese people were more familiar with *lianhuanhua* (linked-picture books)—an indigenous Chinese form of comic books from the Reform-era that told stories through serial illustrations. During that era, everyone had a stash of *lianhuanhua* at home, such as *Journey to the West* and *The Adventures of Sanmao the Orphan*. One of the first sci-fi *lianhuanhua* children read at the time was *Little Smarty Roaming the Future*, which also became an introduction to science fiction for many people. The earliest *lianhuanhua* version of *Little Smarty Roaming the Future* was adapted from Ye Yonglie's novel of the same name¹ in 1979. The story chronicled Little Smarty's account of Future City and provided a panoramic view of the future.

This particular future was a cheerful and progressive one. Advances in science and technology provided unparalleled conveniences to humankind: transportation via rockets and nuclear hovercrafts, the ability to freely swap out problematic organs from human bodies, robots playing chess with the elderly, TV watches that allowed everyone to contact each other anytime and anywhere, and a more realistic movie experience via 3D circular-screens... Everyone in Future City had specific roles and responsibilities, and they worked, studied and lived with great enthusiasm.

As of today, many of the technologies depicted in the 50-year-old story have already become reality, including silicon-based photovoltaic cells, smart watches, information technology, organ transplants, genetically modified food, artificial intelligence, self-driving cars, contact lenses, invisible hearing aids, handwriting touchpads, speech recognition and online classes. We currently live in the future described by Little Smarty some 50 years ago.

Little Smarty Roaming the Future reflects the positive and reasonable expectations of the future by people from fifty years ago, based on the trajectory of scientific and technological progress at the time. The comic is illustrated using simple and clean lines, its expression concise and straightforward. It gave many naïve children their first



《雪椰》：战斗也不能少了青春和友情，一起拯救被核污染的未来世界吧！

一般认知上的“国漫”是20世纪90年代中期发展起来的。相比传统连环画，国漫跟日漫的分镜表现方式更为相似，运用特写、切割等镜头语言，丰富了画面表现力。同一时期，《圣斗士星矢》《美少女战士》《灌篮高手》等日本动漫在国内非常流行，看着日漫长大的少年少女们开始热切盼望能看到国产的漫画作品。《少年漫画》《北京卡通》《漫画大王》《卡通先锋》这些漫画杂志应运而生，开始探索国漫的创作道路。颜开、赵佳、姚非拉、自由鸟、张晓雨等漫画家开始在中国漫画杂志上连载作品，从校园现实故事到幻想作品，尽情挥洒他们的想象力，构建他们的世界。

其中，颜开的《雪椰》是这一时期的里程碑级作品。它是国内第一部单行本漫画，也是一部少年冒险科幻作品。从1994年《雪椰》连载大火，到单行本发行，到《画书大王》停刊，作品在《科幻世界画刊》

glimpse into the future. It was a world that belonged to its author Ye Yonglie—a cheerful and optimistic view of the future, which over time, gradually became the reality of today.

Xueye: Youth and friendship even in wartime. Let's save the radiation-contaminated future world together!

Manhua, in the form known to most Chinese people today, began in the mid-1990s. In contrast with *lianhuanhua*, manhua had more in common with the storyboard presentation depicted in Japanese manga, which used camera techniques such as close-ups and cropping to enrich the expressiveness of their graphics. Meanwhile, Japanese manga and animation like *Saint Seiya: Knights of the Zodiac*, *Sailor Moon* and *Slam Dunk* were very popular in China during this era, and Chinese youths who grew up reading Japanese manga yearned for Chinese equivalents with great enthusiasm. Comic magazines such as *Youth Comics*, *Beijing Cartoon*, *Comic King* and *Cartoon Pioneers* sprang up to support the creation of Chinese manhua; and manhua artist such as Yan Kai, Zhao Jia, Yao Feila, Ziyouniao (Liberty Bird) and Zhang Xiaoyu began to have their comics serialized in these magazines. From schoolyard tales to works of fantasy, the artists gave rein to their imaginations to create distinct worlds of their own.

One of these works was Yan Kai's *Xueye*, a milestone not exceeded by any other manhua from this era. The young adventure sci-fi comic was the first manhua to be published as a standalone book. Its journey embodied the golden era of early Chinese manhua as well as the era's tears: from the time *Xueye* gained popularity in manhua magazines in 1994, to the time it was published as a standalone book, to *Comic's King* magazine going out of print, to its on-and-off serialization in other manhua magazines like *Sci-Fi World Illustrated Edition*, and finally to its unfinished ending. *Xueye* continued to serve as a proud reminder of the bygone youth for many Chinese people who grew up during this era.

As China's first sci-fi manhua, *Xueye* was also one of the earliest "time-travel" comics. In the future constructed by Yan Kai, Earth in 2398 was plagued by radioactive contamination. Survivors

等漫画杂志上辗转连载，到最后未完断更，《雪椰》的历史是国漫最初黄金年代的历史，是时代的眼泪，也是很多人看到了会嗷嗷叫着“爷青回”的青春。

作为第一本科幻国漫，《雪椰》也是最早的国产“穿越”漫画。在颜开构建的未来里，2398年的世界遭到了核污染，大家在老科学家穆亚爷爷建立的地下城内一起生活，重建家园。一伙逃出监狱的罪犯夺取了穆亚爷爷发明的时空器，打算在时空里肆意妄为，并企图夺取地下城。因此，女主角雪椰穿越时空，打算回到2014年寻找科学家邹源的帮助，结果时空器发生故障，她来到了1994年，遇到了15岁的少年邹源。更糟的是，罪犯们也追踪雪椰穿越时空而来。邹源和他的同学好友们为了保护雪椰，与她并肩对抗罪犯，为拯救未来而战……

从整体的设定看，科幻只是《雪椰》的背景设定，作品本质上还是一部少年热血冒险漫画，友情、爱情和为抗击邪恶而战的勇气才是核心的主题。让大家多年之后依然念念不忘、引起共鸣的，更多是伙伴们在一起的现实生活片段，略带轻松搞笑的剧情，以及雪椰善良、美丽、羞涩的女神形象。对当时只能从日漫中感受到这些情感的国漫粉丝来说，《雪椰》已经是很大的突破了。

由于时代和历史原因，《雪椰》的单行本只出了8本就断更了。作者颜开也投入到了新的漫画创作中，《雪椰》的更新遥遥无期。

继《少年漫画》等杂志之后，《漫友》系列漫画杂志也培养了一大批漫画家。在这些杂志上，与科幻漫画相比，奇幻漫画更是层出不穷。有像面堂兄原著、韩露改编的《长安幻夜》（2006）这样画风特别的古代幻想类漫画，也有猪乐桃的《玛塔》（2004）这样的日常奇幻作品。同时，曾经以黑白漫为特色的连载漫画，也在逐步转向彩漫。《知音漫客》杂志更是推出了《斗罗大陆》（2010）、《斗破苍穹》（2012）等玄幻作品，全彩的画面加上爽文向的故事所营造的全新世界，让新生代的漫画迷无法拒绝。到2013年，《知音漫客》杂志走到巅峰，创造了月销量700万册的记录，这也成了纸媒漫画杂志的巅峰。之后，随着移动互联网的兴起，又一批新的作品结合新的媒介，有了完全不同的生长方式。

在这个时期，除了漫画，动漫产业里的另一个重要角色“动画”也逐步繁荣起来。从20世纪90年代到

lived in the underground city built by Xueye's grandfather (an old scientist) as they worked to rebuild their homes. A group of escaped criminals seized the time machine invented by Xueye's grandfather and planned to take over the underground city and run amok in time and space. This led to Xueye travelling back to 2014 to seek help from scientist Zou Yuan. But the time machine glitched and Xueye ended up in 1994, where she encountered Zou Yuan as a 15-year-old boy. What's worse was that the criminals followed Xueye across time and space. To protect Xueye and save the future, Zou Yuan and his classmates and friends fought side-by-side with Xueye against the criminals...

Looking at Xueye's story design holistically, science fiction only served as the backdrop. It was still a young adventure comic at its core, where friendship, romance and courage to fight against evil were its true central themes. What people remembered and resonated with after so many years tended to be the parts about daily life in the company of friends, the light-hearted comedy and Xueye's persona as a kind, beautiful and bashful goddess. Xueye was a major breakthrough at the time for manhua fans who up to then could only experience these through Japanese manga.

Due to the particulars of that era, only eight Xueye books were published before the series ended; and plans to update Xueye fell by the wayside when the artist Yan Kai began new manhua projects.

Following in the footsteps of magazines like *Young Comics*, *Comic Fans* also nurtured a large group of manhua artists. Relative to sci-fi, fantasy-themed manhua were much more common, such as *Fantasy Night in Changan* (2006), a period fantasy written by Mian Tangxiong and adapted into manhua by Han Lu, and Zhu Letao's slice of life fantasy *Marta* (2004). Meanwhile, black and white manhua magazines were gradually transforming into colour. *Comic Guests* magazine released epic fantasy manhua like *Douluo Continent* (2010) and *Breaking the Sky* (2012). The brand-new worlds created using full-colour graphics and feel-good narratives were irresistible to new age manhua fans. *Comic Guests* magazine reached its zenith in 2013 when it achieved a monthly sales record of seven million copies, which also represented the height for paper-

2010年前后，既有《海尔兄弟》（1995）、《蓝猫淘气三千问》（1999）等少年儿童科普向的动画，有以成龙为原型的冒险喜剧《成龙历险记》（2000），也有《梦里人》（2005）、《秦时明月》（2007）这样的青少年向的动画。国产动画逐步从比较单一的少年儿童市场拓展至青少年市场。

动漫的未来，跟动漫里呈现的未来世界一样，以自己的方式在延伸和发展！



《端脑》：用头脑对抗保卫我们的地球文明！

2009年，“有妖气”网络动漫平台上线；2010年，《知音漫客》网络漫画平台“漫客栈”登陆互联网；2012年，腾讯动漫重金入局，快看、Bilibili漫画也纷纷登场。随着互联网的兴起，一夜之间，漫画人从纸媒时代踏入了网络时代，漫画家们从使用网点纸、蘸水笔的传统创作方式转向了使用电脑和手绘板的新型创作方式，开始了互联网时代的漫画创作探索。

2011年开始连载的悬疑科幻作品《端脑》就是这

based manhua magazines. After that, with the rise of mobile phones and the internet, new manhua synergized with new forms of media to grow in a completely different direction.

During this period, apart from manhua, the other key product of the comic and animation industry—donghua (animation)—gradually became more diverse. Between the late 1990s and 2010, Chinese donghua gradually redirected its focus from the relatively homogenised children’s market to the teenage market. Representative works from this era include children’s educational cartoons like *Haier Brothers* (1995) and *3000 Whys of Blue Cat* (1999), adventure comedies like the *Jackie Chan Adventures* (2000) based on the eponymous actor, and teen animation like *The Dreaming Girl* (2005) and *Qin’s Moon* (2007).

Just like the futuristic worlds they depicted, manhua and donghua themselves grew and spread in their own unique ways.

Die Now: Protecting Earth’s civilization with our brains!

With the rise of the internet, it was as if comic book readers exited from the era of traditional media and stepped into the internet age overnight: webcomic platform U17 Comics went online in 2009, *Comic Guest’s* Mkzhan platform went online in 2010, Tencent Comics joined the party under heavy investment in 2012 as Kuaikan Comic, and Bilibili Comics also entered the stage. Manhua artists began to experiment with comic illustration in the internet age and changed their tools from grid paper and felt-tip pens used by traditional Japanese manga to computers and tablets.

Die Now, a sci-fi thriller that began serialization in 2011, was the most representative webcomic from this period. Together with magical action fantasy *Rakshasa Street* (2010) and comedy *A Hundred Thousand Bad Jokes* (2010), *Die Now* was known as one of U17 Comics’ Top 3 early-era original manhua, and remained highly popular with the fans.

Die Now began with a missing person’s case, with the protagonist Xia Chi entering the *Die Now* gaming world to find his missing girlfriend Qingzhi. Like Japanese manga *Gambling Apoca-*

个时期最具代表性的网络科幻漫画，它与魔幻热血战斗类的《镇魂街》（2010）及搞笑类的《十万个冷笑话》（2010）一起，并称为“有妖气”最早的三大IP，拥有超高的人气！

《端脑》始于一场寻人行动。为了寻找失踪的女友晴知，男主角夏驰进入了端脑游戏世界。漫画前期有点像日漫《赌博默示录》，是推理游戏搭配不断升级的闯关冒险，然而，随着游戏的深入，主人公逐步揭开了掩藏在整个游戏背后的巨大秘密。从半球文明到端脑宇宙，从骇人听闻的阴谋到银河战争，从反人类的背叛到伟大的牺牲，人类再一次发现了自己的渺小，故事也从少年冒险上升到文明之间的战争和博弈，为了生存的机会，这种博弈已经持续了几百万年，此时还在继续！男主从游戏玩家变成身负重担、拯救世界的勇者！为保护地球文明和重要的伙伴，夏驰以自己的头脑为武器，全力一战！

科幻设定无疑是《端脑》最吸引人的地方：从一开始端脑游戏世界的出现，端脑玩家体系，端脑系统里“差时空间”“待时空间”“常时空间”“赢世界”“输世界”“端脑选拔器”“发生器”等设定，到后期“左右宇宙”“半球文明”掀开面纱，一个广阔的对冲宇宙系统终于被呈现给读者。这些设定和细节也赋予了《端脑》更多的科幻内涵，让读者产生更多的想象和思考空间！

《端脑》的另一大看点是悬疑推理和游戏对局。这部作品整体节奏较快，解密推理游戏的设计非常精妙，既有一定的难度，又不至于完全无法解答，让读者有很好的参与感。另外，除了智商对抗之外，情商博弈也是重要的游戏内容。这些设计很好地塑造了人物角色性格，并把故事内容上升到对人性的讨论上。对《端脑》迷们来说，端脑中的游戏一直是他们津津乐道的话题。除此之外，主角团们的友情和选择、男女主角的感情线索等也让大家倾注了极大的热情和关注！

从2011年到2016年，夏驰跨越了一万年的时间，完成了保卫地球的使命，《端脑》漫画也终于完结。作为从互联网漫画初期最受漫画迷们关注的国产科幻漫画，《端脑》从分镜、画面制作、悬疑烧脑的剧情安排，到宇宙文明生存战斗的科幻设定，都有着出色的表现。所以《端脑》也成了有妖气探索IP开发之路的一个选择。

lypse: Kaiji, the early stages of the comic described a logic-based adventure puzzle game that required continuous levelling up. But as we got deeper into the game, the protagonist gradually uncovered the gigantic secret hidden inside the entire universe. From the Hemisphere Civilisation to the Die Now universe, from terrifying conspiracies to galactic battles, from the betrayal of people against humanity to admirable self-sacrifices, humans once again discovered their own insignificance, and the comic was elevated from a young adventure story to a battle of wits and might between civilisations. To improve their chances of survival, this great power competition continued for millions of years, and was showing no signs of stopping. During the course of the comic, the protagonist transformed from a mere gamer into a courageous person who shouldered the burden of saving the entire world. Using his brain as a weapon, Xia Chi gave his all to protect the Earth's civilisation and his dear companions.

The sci-fi setting was clearly the most appealing feature of *Die Now*. A vast offset universe was presented to the readers from the moment they were introduced to the Die Now game universe. From the game's player hierarchy, to concepts such as "differential time-space", "waiting time-space", "normal time-space", "winner's world", "loser's world", the Die Now "selector" and "generator", to the "Left and Right Universe" and "Hemisphere Civilisation" unveiled in the later stages, these story elements and details provided the comic with greater sci-fi substance, and in turn, the reader with more room for imagination and reflection.

The comic's other main attraction was its mystery and game setting. The story was fast-paced and the game skilfully designed. The problem-solving was challenging, but not impossible, giving the readers a greater sense of engagement. In addition to IQ contests, EQ battles were also an important part of the game. These design elements led to well-developed characters and elevated the story's subject matter to a discourse on human nature. For fans of the comic, the game in *Die Now* was a popular topic of discussion. Apart from these, the protagonists' friendships and choices, as well as the romantic ties between the male and female leads also attracted great enthusiasm and interest.

2010年左右，随着漫威宇宙大获成功，其文化和商业价值得到证明，国内对IP开发的热情也被无限点燃，腾讯互娱、奥飞娱乐等拥有众多IP作品的互联网大平台都探索出了各自的IP开发路径。

其中，腾讯互娱打造了泛娱乐IP路径，借助自身完善的生态链，以网络小说（下文简称“网文”）作为IP内容起点，用漫画对故事作视觉化呈现，再将漫画改编成动画，扩大用户影响面，最终以游戏化和影视化作收入变现，整体形成一个闭环。中间环节辅以周边衍生品、形象授权、版权运作等方式，进一步扩大ToB影响力和收入。他们大量开发网文IP，比如大热的《斗罗大陆》（2008年网文连载，2010年漫画化，2018年动画化，2021年影视化）、《斗破苍穹》（2009年网文连载，2012年漫画化，2017年动画化，2018年影视化）、《全职高手》（2011年网文连载，2015年漫画化，2017年动画化，2019年影视



Between 2011 and 2016, Xia Chi leaped through 10,000 years to complete his mission to protect the Earth, as the comic came to an end at the same time. As one of the most popular sci-fi manhua from the early era of Chinese webcomics, *Die Now* did a remarkable job in its storyboard and graphic illustration; equally outstanding were the engaging suspense in its narrative design and the sci-fi-based world-building for a galactic civilization's battle for survival. It was one of the reasons that *Die Now* became a top choice for U17 Comics's venture into the commercialisation of its original content.

China's passion for commercialising original content kicked into overdrive around 2010, when more and more content from the Marvel universe were tapped into, and their cultural and commercial value validated by their success. Large online platforms like Tencent Interactive Entertainment and Gdalpha who owned large quantities of original content all began to explore ways to develop them commercially.

Out of which, Tencent Interactive Entertainment coined the concept of "pan-entertainment", which consisted of a self-sufficient ecosystem that formed a closed loop from using web novels as the starting point for original content, visualising them through comics, then adapting comics into animation to expand their viewer base, and finally turning them into games, films and TV shows for income realisation. The middle segments are supplemented by merchandise, brand licenses and copyright utilisation to further increase their commercial impact and income. These platforms adapted original content from web novels in large quantities, with titles including the hugely popular *Douluo Continent* (web novel serialisation in 2008, comics in 2010, animation in 2018 and film adaptation in 2021), *Breaking the Sky* (web novel serialisation in 2009, comics in 2012, animation in 2017 and live action series adaptation in 2018) and *King's Avatar* (web novel serialisation in 2011, comics in 2015, animation in 2017 and live action adaptation in 2019).

However, in parallel with adapting original content into animation and film, Gdalpha integrated the content with its core business and focused on merchandise for return on investment. After acquiring U17 Comics in 2015, Gdalpha heavily commercialised U17's original content.

化)等等。

而奥飞娱乐则在将IP动画化、影视化的同时,结合自身业务布局,重点实现周边衍生品的变现价值,并在2015年收购了有妖气,此后对有妖气旗下的IP进行开发。

在这种IP开发备受瞩目和期待的背景下,2011年开始连载的《端脑》,在2014年就进行了动画化,并在2017年被改编成了科幻真人剧,成了国内率先实现漫画、动画、真人全线开发的科幻IP,让我们看到了不同次元下的端脑世界。动画和真人剧的改编都比较成功,并得到了漫画迷们的认可。

在此之后,中国动漫的IP打造之路也打开了局面,大量漫画作品被改编成动画并进行海外合作开发,其中不乏优秀的科幻题材作品,比如2009年开始连载的机甲科幻漫画《雏蜂》,在2015年进行了动画化,并在同年出海日本,受到关注;2015年起陆续在国内杂志《漫画行》、网络平台“快看漫画”和海外杂志《少年JUMP+》上连载的少年冒险类漫画《拾又之国》,在2019年由日本动画公司PIERROT+改编成动画,在日本东京首都电视台播出……这些动漫IP的开发和探索,都为国内的IP商业化提供了很好的模式和运营经验。

《小绿和小蓝》:世界的真相,是由AI控制的假象吗?

随着移动互联网的发展,彩色条漫创作成为国内的主流,漫画家们倾向于用带有个人风格,或越来越精细的画面,构建简单、流畅、易懂的剧情,方便漫画迷们用碎片化的时间快速阅读。这个时期,相比更有内涵和深度的作品,拥有轻松、搞笑的剧情的漫画更受欢迎。比如科幻冒险漫画《尸兄》(2011—2020),它以搞笑的情节、独有的吐槽文化给青少年们带来很多代入感,让这部搞笑丧尸末世漫画迅速流行起来。

而《小绿和小蓝》跟这种画面精细,剧情简单的趋势正好相反。在看到笛子的《小绿和小蓝》之前,我没想过,用简化到极致的火柴人笔触可以构建如此天马行空,无拘无束的世界。

《小绿和小蓝》是漫画家笛子于2015年在腾讯动漫App上连载的漫画,也是一部脑洞奇大的科幻短篇

Under the backdrop of high visibility and great expectations from the commercialisation of original content, *Die Now*, which began comic serialization in 2011, was adapted into animation in 2014 and live action TV series in 2017, where both were well received by fans of the comic series. As one of the first original sci-fi stories to be developed into comics, animation and live action, *Die Now* allowed fans to experience its universe in a number of different dimensions.

After that, a path had opened up for the adaptation of original content into comics and animation. Large quantities of manhua were adapted into animation and distributed overseas. Many of which were outstanding sci-fi themed titles, including the well-received mecha comic *B.E.E.*, which began serialisation in 2009, was adapted into animation in 2015 and exported overseas to Japan in the same year; and youth adventure comic, *Ultramarine Magmell*, was serialised online in 2015, adapted into animation by Japanese animation studio Pierrot Plus and aired on Tokyo MX in 2019. The development and exploration of these animated titles provided an excellent business model and operating experience for the commercialization of original content in China.

Beryl and Sapphire: Is the real world just an illusion controlled by AI?

With advancements in mobile internet, colourful vertical scrolling web comics became mainstream in China. Manhua artists preferred increasingly detailed illustrations with distinctive individual styles, or simple, flowing, easy to understand narratives, so fans could read quickly in their fragmented time. During this era, light-hearted, funny stories were more popular than stories with more depth and meaning. For example, with its hilarious plot and unique rant culture, sci-fi adventure comic *Zombie Brother* (2011-2020) was able to better engage young readers and rapidly bring this comical zombie apocalypse manhua to popularity.

In contrast, *Beryl and Sapphire* went in the opposite direction. Before reading Ocarina's *Beryl and Sapphire*, I had never imagined that artistic styles of such minimalistic extremes as matchstick people could construct such an imaginative and care-free universe.



合集。这部漫画在简单的人物设定下，延伸出来各式脑洞，既有日常哲理小故事，也有一些科幻故事，每篇故事相互独立。他们探讨生命、时间和记忆，探讨社会秩序，探讨人类情感，也探讨机器人三原则。这些小小的故事，连载了7年，神奇地构成了《小绿和小蓝》背后庞大的宇宙。

在《各取所需》的世界里，联合国直属的科研机构“世界树”，为每位公民配备了一款类似智能手表的装置，上面有个叫“各取所需”的App。使用者可以通过软件，捐赠一系列属于自己的东西，从衣服书籍等日用品，到使用者所在的“地点”（比如两个人互换坐标，就可以去到对方的地点，省去各自的舟车劳顿），甚至可以捐赠时间、情感乃至生命。然而，终究有一些人发现了这个世界的不合理之处，他们包括一个程序员，一个有着99条命的犯罪分子和一个正义感十足的女警察。他们合力向世界树总部进发，寻找这个世界的真相。这个世界到底是真实的，还是AI控制的假象？

在《理想国计划》的世界里，某国全体人员自主接入线上世界，放弃现实世界的肉身。作者笛子对产

Beryl and Sapphire was posted on the Tencent Comic app in 2015 by artist Ocarina. It was a collection of highly imaginative short sci-fi stories. Many creative storylines were constructed under the simple character designs of this comic, including short philosophical stories from everyday life and stories with sci-fi settings. Each relatively standalone story explored the meaning of life, time and memories; social order and human emotions; or the three laws of robotics. These tiny stories continued for seven years to marvellously construct the gigantic universe behind *Beryl and Sapphire*.

In the story of “Take What You Need”, World Tree, a research division under the United Nations, distributed a device akin to a smart watch to every citizen of this world. The device contained an App called “Take What You Need”, where users can donate any number of things belonging to them through the software: from everyday items like clothing and books, to the user’s current location (eg. two people can exchange their location markers to go to each’s locations, saving travel time and the hassles of transportation); they can even donate time, emotions and even their life. However, some people eventually wised up to the illogical parts of this world, including a programmer, a criminal with 99 lives and a policewoman with a strong sense of justice. They journeyed to the World Tree together in search of the truth of this world: is the world real, or merely an illusion controlled by AI?

In the world of “Project Ideal Country”, everyone in a certain country voluntarily connected themselves to the online world and abandoned their physical bodies in the real world. In this story, the artist Ocarina provided a logical explanation for how this ridiculous outcome had come about. It was also a reflection of the artist’s views on immersive virtual reality and other possibilities of humanity’s future before the metaverse turned into a hot topic.

It can be said that despite the stories in *Beryl and Sapphire* each having their own unique sci-fi world settings, at their core, they boil down to deliberations on human nature and philosophy. These debates are the most interesting and valuable aspects of this comic.

The matchstick people art style and highly imagi-

生这个荒谬结果的过程，在故事里做了合理的呈现。作者也借此在元宇宙成为热门话题之前，对“沉浸式虚拟现实”以及人类可能会有的未来表达了担忧。

.....

可以说，《小绿和小蓝》所讲述的科幻故事，虽然每个都有不同的世界设定，但是最终都会归结到对天性和哲学的讨论。这种探讨是这部漫画最有趣和有价值的地方。



火柴人画风和脑洞大开的科幻设定让《小绿和小蓝》迅速出圈。在腾讯动漫的IP开发计划下，该作的改编动画也迅速制作，在2018年播出。动画里，小绿和小蓝拥有了比火柴人更写实的形象，每一篇的世界观和人物细节也得到了完善。在长篇故事中，实体化的角色和丰富了背景的设置也提升了故事的感染力。

《小绿和小蓝》在条漫盛行初期，对极简画风和

native sci-fi settings helped *Beryl and Sapphire's* rapid rise to fame. Under Tencent Comic's plan to commercialise original content, the comic was quickly adapted into animation and aired in 2018. In the animation, the eponymous protagonists Beryl and Sapphire gained normal bodies, and the world views and character traits from each story were further perfected. In the longer stories, the fleshed-out characters and enriched back stories further elevated the stories' appeal.

In the early era of scrolling web comics, *Beryl and Sapphire* experimented with minimalistic art style and sci-fi comic narration, and enriched the expressiveness of the comics format as a result. When it was adapted into animation later on, in addition to broadening its fan base, it also ventured into adapting this type of comics into animation. The most important thing was that regardless of the animation or comic, through the perspectives of *Beryl and Sapphire's* protagonists, we were brought into the various extraordinary futuristic worlds constructed by the artist and allowed to roam free.

During the same era, large Chinese online platforms that owned multiple original content were more inclined to take the longer journey from web novel to comics, then animation. However, some independent animation and film studios would develop their original content directly, such as the classic remake of *Monkey King: Hero is Back* (2015), which emerged as a shining beacon for Chinese animation of this era. Moreover, the sci-fi/fantasy mixed-genre animation, *The Legend of Hei* (2019), not only gained excellent reviews in China, but also set overseas box office records for Chinese animated films. After validation from the market, the target demographics for animation permanently switched from children to youths and even adults; and the development path and subject matter were both enriched to an unprecedented level.

The Three-Body Problem in Minecraft: A Three-Body Universe Created by Fans for the Fans

After Liu Cixin's *Three-Body Problem* received the Hugo Award, Chinese science fiction emerged from a niche crowd into the sights of the general public. Droplets, the Dark Forest, technological explosions, two-way foils and dimension

科幻漫画的叙事方式作了探索，丰富了漫画的表达形式。动画版则在扩大漫画受众的同时，对该类型漫画的动画化作了全新尝试。而最关键的是，不管是动画还是漫画，《小绿和小蓝》都透过主角之眼，带我们进入漫画家构建的各种设定奇异的未来世界里，自由遨游！

如前文所言，在同一时期，拥有众多IP在手的大互联网平台更倾向于“网文—漫画—动画”的IP长线开发路径。但也有一些独立动画制作公司或者影视制作公司会对动画作直接开发，比如经典重编的《大圣归来》（2015），在当年异军突起，成为当时的国漫之光；改编自科幻/奇幻混搭的同名网络动画的剧场版《罗小黑战记》（2019）也在国内收获了非常好的口碑，并且创下了中国动画电影海外发行的票房纪录。自此，市场普遍认可：动画已经从儿童市场拓展至青少年市场，甚至成年人市场。国产动画开发的方式和题材都前所未有地丰富起来！

《我的三体》：三体粉丝为粉丝创造的三体世界

随着刘慈欣的《三体》获得雨果奖，中国的科幻真正走出小众，进入大众的视野。《三体》里的水滴、黑暗森林、技术爆炸、二向箔、降维打击等成为人们津津乐道的话题。章北海、罗辑和维德等也成为人们反复分析的角色。大家纷纷用自己的方式走进《三体》的世界，物理学家分析《三体》中的物理学，小说家为《三体》写同人，B站的up主们用混剪的方式讲述《三体》的故事，由八光分文化联合开发的《三体》漫画也正在腾讯动漫App上连载，而《三体》的动画也由艺画开天制作，于2022年年底上线。

在官方动画问世之前，2014年，有一部名叫《我的三体》的动画横空出世，它是一部口碑超高的“粉丝为爱发电”式作品，最初由B站up主“神游八方”独自一人用游戏《我的世界》建模录屏制作，所有人物和场景都用方块建成。后来，创作者渐渐组建起同样热爱《三体》的制作团队，用动画软件制作名场景，比如古筝计划等等。再后来有了版权方和投资方的支持，团队加速进化，并实现了制作上的技术爆炸，从粉丝同人性质的个人作品成为真正的系列动画作品。从目前第三季动画的制作水平上看，作品不管是材质、渲染还是画面，都有了很大提升，而方块风的人物造型和美术风格也延续了下来，成了《我的三

体》 collapsing weapons became hot topics among sci-fi fans; and characters such as Zhang Beihai, Luo Ji and Wade became subjects of repeated analysis. Everyone engaged with the world of the *Three-Body Problem* in different ways: physicists analysed the physics in the book², novelists wrote fan fictions, Bilibili vloggers told Three-Body stories through mash-ups, a manhua co-produced by Eight Light Minutes was being released on the Tencent Comics App, and the animation produced by YHKT Entertainment was due to be released at the end of 2022.

But before the official animation was released, a donghua named *The Three-Body Problem in Minecraft* emerged out of nowhere in 2014. Bilibili vlogger ShenYou created a highly popular fan-animation using Minecraft modelling software, where all the characters and scenery were made out of blocks. Later, the creator gradually established a production team who were equally passionate about the original novel. Using animation software, they recreated iconic scenes like Operation Guzheng. After that, they received copyright and investment support, where not only did the production team evolve quickly, they also experienced a technological explosion in their production methods and were able to transform a fan-animation made by a single creator into a true animation series. Based on the production quality of Season Three, there had been significant improvements in texturing, rendering and picture quality. However, the block-based character design and artistic style remained as a distinctive feature of the animation series.

Apart from the artistic style that had left such a deep impression, the biggest appeal of *The Three-Body Problem in Minecraft* was that it was an animation made by the fans, for the fans. From the director to the crew, the entire production team were fans of the original novel. They understood the allure of the original work and strived to present its hallmark features and iconic scenes in their entirety. The foolishness and arrogance of mankind, the galactic battle of wits and the vastness of the universe were all faithfully recreated in the animated series. Even viewers who had never read the novel could quickly immerse themselves in the animation.

The greater significance was that through this animation, the creators established a Three-Body

体》的特点。

除了美术风格让人印象深刻之外，《我的三体》最大的特点，在于这是一部真正的由《三体》粉丝制作，给《三体》粉丝观看的动画。整个制作团队从导演到组员都是原作的粉丝，他们知道原著的魅力，竭力完整地呈现原作的特点和名场面给粉丝看。不管是人类的无知傲慢，星际间的博弈，宏大深刻的宇宙，都在《我的三体》中得到了完整的复原和呈现。就算没有看过原著的观众，也可以迅速沉浸其中。

而它更大的意义，在于创作者们通过这部特别的动画建立了《三体》的同人文化，让更多人为三体创作同人曲、角色歌和同人小说。他们慢慢探索，让行业看到硬核科幻改编的方法，让大家认识到三体IP的价值和潜力。他们从粉丝出发，为粉丝建造了一个三体世界，带动了三体同人文化的形成，还探索了个人动画生产，以粉丝组队开发作品的模式，以一己之力，让这部动画成为中国动画发展史上不容忽视的作品。



fandom to enable the creation of more fan-music, character songs and fan fiction. Their gradual experimentation allowed the industry to see how hard-core science fiction can be adapted. They also helped the general public learn the value and potential of original content from the Three-Body universe. As Three-Body fans, they created a world for the fans; and through their hard work and determination, they turned this small miracle into reality. Moreover, they found a different path to produce animation. Through the strength of individuals, they helped this animation leave an unforgettable mark in the history of Chinese animation.

Spirit Cage: Incarnation—Is the Lighthouse a Utopia for Humankind?

For the generation of Chinese people born after 1980 and 1990, growing up with Japanese manga and anime, their dreams would have started in 2D. From Doraemon to Miyazaki and Makoto Shinkai, traditional frame-by-frame animation embodied the original aspirations of animation artists. However, Chinese artists began experimenting with 3D animation early on. They achieved critical mass around 2017, before eventually taking over the entire market in 2019. Most of the popular animations right now are in 3D, such as *Douluo Continent* (2018) and *Mortal Cultivation Biography* (2020). In contrast with 2D animation, the industry value chain for 3D animation is more mature, there is more talent available, and the barriers to entry for animation production are lower. Meanwhile, the production of most 3D animation was not detailed to the point of “burning money”. They were cheaper and faster to make compared to traditional frame-by-frame animation and better suited to the quick release schedule expected by impatient young viewers. Hence 3D animation became the preferred production method for companies such as Sparkly Key Animation Studio and Original Force, as well as the predominant trend for Chinese animation production at present.

Some people believe that for sci-fi themed animation, 3D animation can represent the world of tomorrow with more realism and detail. But regardless of the reason, under current market trends, YHKT Entertainment chose 3D animation as the

《灵笼》：灯塔的世界，是人类的乌托邦吗？

对看日漫长大的80、90后来说，梦开始的地方应该是2D的，从《哆啦A梦》到宫崎骏，再到新海诚，传统的逐帧动画凝聚着动画匠人的初心。而国内从很早就开始对3D动画制作进行探索了。在2017年左右，3D动画渐成规模，到2019年彻底占领市场。目前大热的很多动画，比如《斗罗大陆》（2018）、《凡人修仙传》（2020）等全都是3D制作。相比于2D动画，3D动画的产业链更成熟，人才更多，动画制作门槛更低。与此同时，大部分的3D动画制作并没有精细到“烧钱”的地步，但成本却比逐帧手绘更低，需要的时间也更少，便于迅速更新剧情，满足不愿等待的年轻人。因此，3D成为玄机科技和原力数字科技这些公司的动画制作人的最佳选择，也成为当前国产动画制作的趋势。

也有人认为，对于科幻题材的动画来说，3D可以更真实细致地呈现未来的世界。不管什么原因，总之，在这样的市场趋势下，一家名叫“艺画开天”的动画公司决定选择3D作为科幻原创动画《灵笼》的制作技术。

《灵笼》是2019年在B站播出的一部末日生存动画，它对末日废土美术风格作了极致刻画，对“正义”“道德”和“人性”作了探索和追问。故事中，人类乌托邦“灯塔”以冰冷的科技与无情的管控拯救了人类，隔绝了噬极兽，但同时也将人类圈养了起来；而充满人情味的地面却更像理想中的生活。

动画到目前为止只制作了第一季并在B站播出，除了拥有超高观看量之外，粉丝还在B站、豆瓣、知乎等平台自发创作了各种视频和文字，对灵笼的剧情、世界观、人物角色等各种细节进行解析。到目前为止，《灵笼》已经成为当之无愧的科幻国漫第一番。

从整体的制作上看，《灵笼》代表了国内首屈一指的3D动画制作水平，不管是场景建模、渲染、分镜、音乐、配音，都有着很高的水准。作品虽然前期以细致展示世界观为主，剧情进展非常缓慢，角色人物缺乏必要动机，难以引起观众共情并沉浸到剧情中，但到了中后期，前期所做的铺垫全部完成，人物矛盾爆发，整个剧情快速发展，名场面层出不穷，查尔斯这样一开始纯粹的反派角色也逐渐丰满起来，从一个只想得到父亲认可的工具人，到一个有缜密计谋的野心家，到也许是灯塔的拯救者，完成了人物角色

technology for its original sci-fi donghua, *Spirit Cage: Incarnation*.

Spirit Cage: Incarnation is a post-apocalyptic survival donghua released on Bilibili in 2019. It pays homage to the artistic style of the post-apocalyptic wasteland and questions our understanding of justice, morality and human nature. In the story, through cold technology and dispassionate governance, Lighthouse—the utopia of humankind, saves humanity and protects them from the extremozoan monsters that roams Earth's surface. But at the same time, it keeps humanity penned up like livestock. The surface, filled with human kindness, is more akin to the ideal life.

Only one season has been released on Bilibili so far. In addition to extremely high viewership, fans have also created various videos and texts on platforms such as Bilibili, Douban and Zhihu to closely analyse the plots, world views and characters from the story. This animation is undoubtedly the number one sci-fi donghua available at the moment.

Looking at its production holistically, *Spirit Cage: Incarnation* represents the highest quality in Chinese 3D animation at present, reaching extremely high standards in 3D environment modelling, rendering, storyboard, music and voice acting. At the beginning of the story, the animation relies on presenting its worldbuilding through details, and it is difficult for the audience to immerse themselves into the story due to the slow pace and characters lacking necessary motivation. However, by the time we reach the middle and end of the story, the foreshadowing is complete and conflicts fully erupt between characters, leading to fast-paced narrative development and iconic scenes emerging regularly. Even Charles, a pure villain at the beginning of the story, is gradually given more depth and complexity as his character evolves and transforms from a tool who only wanted his father's approval to an ambitious schemer, then to the Lighthouse's potential saviour. Meanwhile, Marc's mysterious identity is gradually revealed, and Bai Yuekui and the surface team enter the stage with a vitality not seen in the humans from the lighthouse. All of these are done in preparation for the next season, when Marc tries to survive on the surface and the relationship between the humans on the surface and their counterparts

的进化与蜕变。同时，马克的神秘身份逐步暴露，白月魁、地面小队以与灯塔人类完全不同的蓬勃生命力活力登场，这一切都为下一季马克的地面求生，揭开地面人类和灯塔人类渊源做好了准备。

“末日之下，人类要结成命运共同体，共同寻找出路”是《灵笼》要讲述的主题。在这个主题之下，《灵笼》有着很大的野心，想塑造宏大的世界观。继动画之后，《灵笼》还推出了漫画《月魁传》，讲述在《灵笼》的故事发生之前，地面上发生的故事。在新的动画世界观被揭露之前，漫画作为动画的前传，对《灵笼》的世界观作了很好的补充，也为等待新番上线的粉丝们提供了进一步研究的素材。虽然动画、漫画目前透露出的只是《灵笼》世界观的冰山一角，



in the Lighthouse is finally revealed.

“As humanity share their fate in the apocalypse, they must find a way out together” is the main theme of *Spirit Cage: Incarnation*; and it ambitiously tries to create a vast fantasy world and universe to fulfill this theme. After the animation was released, *The Legend of Yuekui* was released as a manhua prequel that tells the origin story of Earth’s surface before more worldbuilding in the animation is revealed. The comic fills in many details in the Spirit Cage universe, and also provides fodder to the fans for further analysis while they wait for the new season to air. Although the animation and comic have only revealed the tip of the iceberg in the Spirit Cage universe, and the animators have not yet released any official explanations for any design settings in this world, fans will seek to glean clues from its trailers and animation. As a result, the presiding topic of analysis on *Spirit Cage: Incarnation* by Bilibili vloggers is to dissect and predict its world design. We highly anticipate that the next season of the animation will bring us a more complete view of the Spirit Cage universe, hopefully after another technological explosion.

Epilogue

Of the ten thousand worlds that exist in two dimensions, some worlds are not much different from our own; in some others, humans struggle to survive after the apocalypse without abandoning hope; some explore the vast galaxy, while others form a fully virtual society. Science fiction is a thought experiment that enables us to follow authors into the world they built and have experiences not found in our reality. Comics and animation have helped us visualise these thought experiments and allow fans to experience the authors’ world in a more intuitive manner. This may be the reason why sci-fi themes are so widely popular in comics and animation worldwide.

Sci-fi is omnipresent in Japanese manga and anime: Doraemon’s various high-tech tools are filled with imagination; the steampunk world in Miyazaki’s *Valley of the Winds* accentuates the beauty of machines; post-apocalyptic horror manga, *The Drifting Classroom*, invites viewers to reflect on reality; *Legend of the Galactic Heroes* and *Robotech* invoke unlimited curiosity and im-

官方也没有公布任何正式的世界观设定说明，但大家会从PV、动画中去捕捉蛛丝马迹，因此灵笼的世界观的解析和预测，成为B站的up主们的《灵笼》分析贴中最核心的主题。期待下一次技术爆炸的《灵笼》动画为我们带来更完整的灵笼世界！

结语

在二次元的一万个世界里，有的世界跟现在的相差无几；有的世界里，人们在末世艰难求生，但不放弃生存的希望；有的世界在探索星辰大海；也有的世界全面进入虚拟社会……科幻是一个思想实验，可以让我们跟着作者进入其所创造的世界，获得与现实完全不同的体验。动画和漫画将这个思想实验具像化了，可以让粉丝们更直观地感受到作者的世界。这也许就是科幻题材在全世界的动漫领域都非常受欢迎的原因。

在日漫里，科幻无处不在，《哆拉A梦》中的各种高科技工具充满了想象力，宫崎骏的《风之谷》里描绘的那个蒸汽朋克的世界让人感受到机械之美，《漂流教室》这样的末日恐怖漫画让人对现实产生了反思，《银河英雄传说》《太空堡垒》让人从小对宇宙产生无限的好奇和幻想，《二十世纪少年》建造了一个极端的环境让人思考“朋友”的意义……科幻已经成为幻想类日漫里的一个必备的元素。这种情况在美漫里更加突出：在漫威英雄系列，《星球大战》等作品里，科幻元素更是深入骨髓。就日本和美国来说，漫画和动画的创作生产都有一套工业化的流程，行业从编剧、制作到宣推发行等都有完备的流程和指引，科幻元素也非常自然地融入工业生产体系中，对剧情世界观和内涵都起到深化作用。

相比之下，中国的动漫行业过去一直处于探索的阶段，随着互联网的兴起，从题材和表达形式，到创作流程和行业产业链，都有了很大的发展。与此同时，从漫画到动画的IP商业化探索之路也逐渐成熟，动漫的受众终于从少年儿童拓展到青年和成年人。随着中国科幻作品的慢慢出圈，电影《流浪地球》大火，科幻逐渐显示出独特的魅力，众多资本方也进入了科幻的领域，科幻题材的内容，包括漫画和动画的创作，都受到前所未有的重视！

目前，腾讯动漫这样的动漫平台鼓励更多科幻题材作品的创作，漫画版《三体》（2019）、网文改漫

agination for space exploration in young readers; *20th Century Boys* creates an extreme environment that questions the meaning of “friendship”... Sci-fi is already a must-have element in Japanese fantasy manga and anime. This is even more prominent in American comics and animation, where sci-fi is deeply embedded into works such as *Star Wars* and the Marvel superhero series. The production of both Japanese and American comics and animation are part of an industrialised process. From script development, to production, promotional marketing and launch, there is a complete set of workflows and steps, where sci-fi elements are easily integrated into the creative process and industrial value chain to further enrich the stories' background settings.

In contrast, China's comics and animation industry has remained in the experimentation phase. With the rise of the internet, there has been significant development in the subject matter, format of expression, creative process and industrial value-chain. Meanwhile, the commercialisation of original content from comics to animation is also gradually maturing after much experimentation, and the demographics for donghua and manhua has finally switched from children to adolescents and adults. As Chinese science fiction gradually gains popularity with movies like *The Wandering Earth* breaking box office records, sci-fi has shown its distinctive appeal, and as a result, is beginning to receive unprecedented interest and investment.

Online platforms like Tencent Animation and Comics currently encourage more sci-fi-themed titles to be produced. As a result, comics such as *The Three Body Problem* (2019) co-produced by Eight Light Minutes, and web novel turned manhua: *The Legend of Cyber Heroes* (2022), *The First Order* (2022) and *The Legendary Mechanic* (2021) have been released. Meanwhile, online platforms are also experimenting with the method of sci-fi animation production. An example being Tencent Animation and Comics working with renowned sci-fi author Chen Qiufan to create a large-scale, open, collaborative world-building framework for *Song of the Final Key*. A framework where top Chinese sci-fi writers and crowd sourcing teams have been invited to supply content for the *Song of the Final Key* universe, to jointly imagine a millennium of human history between 2200 and 3200 in this world created by many. On

的《赛博英雄传》（2022）、《第一序列》（2022）、《超神机械师》（2021）等作品也纷纷上线。同时，动漫平台对科幻动漫创作的形态也作了进一步的探索，比如2019年开始，腾讯动漫跟国内知名科幻作家陈楸帆策划打造的开放共创式大型科幻IP《终钥之歌》世界观框架，就邀请了全国顶尖科幻作家及用户创意团为其提供内容补充，在这个多人共创的世界里共同畅想从2200年到3200年的人类千年历史。而动画方面，随着《我的三体》《灵笼》等动画的成功和出圈，《三体》官方动画也在2022年年底推出。越来越多的国产动画带上了科幻的标签。

同时，随着文化出海成为趋势，大量的中国动画和漫画作品发行海外，《斗罗大陆》《我是大神仙》的漫画在韩国发行并大受欢迎（发行日期均在2019年），《三体》漫画发行到了北美和东南亚（2020），《雏蜂》（2015）、《狐妖小红娘》（2017）等发行到了日本，《一人之下》（2016）、《拾又之国》（2019）的动画化是跟日本动画公司直接合作……越来越多的动漫作品走向世界。期待科幻动漫作品积极探索出海之路，为海外动漫迷带去来自中国的科幻脑洞！

动漫和科幻作为原本在国内属于小众的内容品类，随着二次元的崛起和科幻的出圈，各自显现出其独特的价值。作为一个热爱科幻的动漫迷，笔者衷心希望中国动漫产业高速发展，让更多人通过漫画这种年轻人喜欢的新潮表达方式认识科幻，喜欢科幻。科幻也为动漫作品赋予了更多内涵和深度。愿动漫和科幻一起，走向更广阔的未来！

the animation front—as animations like *My Three-Body Problem in Minecraft* and *Spirit Cage: Incarnation* achieve success and popularity, and the Three-Body donghua due to be released at the end of 2022—more and more donghua are being tagged with a sci-fi label.

Meanwhile, as exporting Chinese culture to international markets becomes the predominant trend, large quantities of Chinese manhua and donghua are being distributed overseas. Manhua *Douluo Continent* and *I am a Great God* have gained widespread popularity in South Korea (both distributed around 2019); *The Three-Body Problem* manhua has been distributed to North America and South East Asia (2020), *B.E.E.* (2015) and *Fox Spirit Matchmaker* (2017) have been distributed to Japan; *Under One Person* (2016) and *Ultramarine Magmell* (2019) are direct collaborations with Japanese animation studios... As more and more manhua and donghua go international, we look forward to sci-fi themed titles proactively finding their way into international markets and bringing highly imaginative sci-fi stories from China to overseas fans.

Comics, animation and sci-fi originally belonged to niche markets in China, but with the rise of the 2D universe and science fiction going mainstream, they have each demonstrated their distinctive value. As a comic and animation fan who is also passionate about science fiction, I sincerely hope that the manhua and donghua industry in China grows at an unprecedented pace and allow more people to get to know and fall in love with sci-fi through the popular formats of comics and animation. Furthermore, sci-fi has imbued comics and animation with more meaning and depth. Let manhua, donghua and sci-fi walk hand-in-hand into the future!

A Review on *Night Bus* by Zuo Ma

评左马漫画集《夜间巴士》

Author: James Bacon

作者：詹姆斯·培根

Translator: Lin Pingxiu

译者：林屏秀

左马的《夜间巴士》是一部精彩绝伦的漫画故事集。它展示了故事——人类的故事——真正的重要性，展现了它们如何跨越不同社会与文化，既震撼心灵，又引人深思。我读到的这个版本里有十一篇故事，很难在其中挑出最好的那篇，因为每个故事都有其独特之处。它们引领读者踏上旅途，在融合奇思与文化的幻想世界里穿行，用艺术的笔触为这些幻想注入生机，最终将读者带到一个出人意料的秘境——那微妙、温和却充斥强烈隐喻与灿烂风光的漫画世界之中。

左马是讲故事的大师。值得庆幸的是，作为艺术天才，他很乐意与读者一同分享创作意图，他曾这样谈起自己的两篇故事：“许多人都记得自己的梦境，但我可以在作品中把梦境具象化……情感会在梦境中得到充分表现，而欢乐与忧伤则会主导这片梦的舞台。”

Night Bus is a wonderful collection of comic stories by Zuo Ma which demonstrate the true importance of stories, human stories and how they can transcend cultures and societies and be impactful and thought provoking. Here are eleven stories in this version I read and it is hard to know which is best, as they all do something very special. They take one away on a journey, often bringing in flights of fancy, the fantastical and cultural, bringing it to life through the art, and taking one to the unexpected. Often it is subtle and gentle yet strong in messaging and brilliant.

Zuo Ma is a master at bringing stories to the reader and thankfully, even though an artistic genius, happy to share his thoughts with the reader. He said regarding two of his stories that ‘Many people remember their dreams, but I have the ability to realise them in



点题作《夜间巴士》本身就是一部杰作。每当我们踏上这段不可思议的旅途，这部作品便会向我们提出问题，同时也给出自己的答案。这部艺术作品利用连贯的故事发展线索巧妙地将读者带向前方，像巴士那样（也可以把它描绘成一辆缆车或一间小屋）在诧异与惊奇中前进，呈现出奇妙景色和被精雕细琢后的画面，让读者为之着迷。我们可以缓慢融入漫画中怪诞莫测的世界，而作品视觉上的美感则能够帮助我们走入这个未知地带。

《夜间巴士》以绝妙的彩页漫画开头。再往后超过二百多页的内容都水准精湛，即便以黑白风格呈现也足矣，但开头这几张彩页尤为精致，也极富魅力——它们画面柔和，有着水彩般的质感，让人赏心悦目。

漫画故事也有其写实的背景。会有读者注意到一些细节，比如某辆巴士是“老年人”专用的，这也让随后的旅程变得匪夷所思起来。每当读者开始考虑作者究竟想在作品中传达什么意思的时候，他们总会发觉这背后可能存在的另一种成熟而复杂的可能性。左马在书中如此表述：“我和奶奶的关系很好……然后我上了大学，离开了她。我有时会想到她，但不能多想，我担心她的身体健康，担心这种想法又会变成对她的诅咒。”这是种自然而然的焦虑，是对一语成讖的担忧：人会不断担心一些重要的事情，担心一旦有所期待，便可能会事与愿违。当然，人生终有一死，正像左马故事结局中的奶奶那样，“……她还是去世了。”左马故事的迷人之处，就在于他激发创造力后产生的深刻思考：“当我在各地旅行的时候，我会想她哪儿都没去过，很可惜。旅行时的异域感，和她在病中看到各种幻象的感觉，是不是很相似？”这是一段极佳的思考，把衰老的现实——这个艰涩难解的概念——抛给所有随故事一同旅行的读者。激发左马创作理念的源泉总是如此引人深思，尤其是当他提到自己的祖母时。左马以这句话为她作结：“她踏上了一条被病痛扭曲记忆的路，夜间巴士会带她回家吧……”

我彻底被他的洞察力以及个人重要体验方面的讲述所震撼。难以置信，我竟然会在阅读这个故事的时候产生强烈的共鸣感。

左马似乎成功地将人们当下的现实问题与幻想结合起来，与此同时，他并不会对故事的黑暗面感到畏

my work...in dreams, emotions can be fully expressed. Joy and sorrow take centre stage.’

“Night Bus” is in itself a masterpiece, as we go on an incredible journey, often posing the reader as many questions as answers, but the art, the flow of the story takes the reader skilfully onward, like the bus, which may be portrayed as a cable car, or a hut, it proceeds through wonder and wonderment, captivating the reader, presenting fascinating situations and incredibly well drawn visions. We shift gently into the odd and unexpected, the visual beauty of the art able to help us move over into the unexpected.

“Night Bus” itself starts with some pages in colour, and they are incredible. With over two hundred pages, the art is its own strength, and the black and white style is absolutely sufficient, but the few colour pages are so enticing and so well done, gentle and feeling like water colours. They are so pleasant.

Yet the background reality to this story was there to see, as it was noted that a certain bus was for ‘seniors’ and the journey subsequently was so unexpected, there is a mature complexity to it as one reflects and considers what Zuo Ma was sharing. He said, ‘I always had a close relationship with my Grandmother...then I moved away to college. Sometimes when I was missing her, I worried that just thinking of her would become a curse to her health’ and that natural anxiety, the mind worrying about something important, trying to figure out that if one hopes for something, the opposite may occur, is one creating a self-fulfilled prophecy, and of course, we are all mortal and as Zuo Ma concludes, ‘... she still passed away’. The fascinating and brilliant part of Zuo Ma is the thoughtfulness that inspires the creativity—‘but when I travelled, I thought about how sad it was that she never had a chance to see those places and if the places and things I was experiencing were anything like what she saw during her illness’—a brilliant line of thinking and one that brings the realities of ageing to us all, a hard and unforgiving proposition and we take a journey through the story, but it is the realisation of what sparked Zuo Ma’s story that is so provocative when referring to his grandmother, who he was close with. ‘She stepped onto a path, distorted and transformed by her dementia, until the Night Bus took her home.

惧。他在故事中融入自传性质的反思，从而呈现出类型独特的故事，带有一种全新的视野。这些故事也提到了清晰可辨的人类问题，例如《火车》这一篇就含有大量隐喻与奇幻元素。读者看完故事后会明白，这可能只是一个人在面对焦虑时所经历的旅程，是在校测验的自然而意料之中的副作用。但作品的惊奇之处在于，我们很快便脱离了现实，沉入精巧的幻想世界。我们跟随着叙述者，而他们的经历、情感和精神画像则在书面上展开，成为故事中的列车之旅。我们会明白，这个故事只是小说角色的一场梦境，或者也可能是一场噩梦。这倒并不代表故事就是黑暗的，不过，就个人感受而言，我并不觉得有什么能比没做好应对学校期末考试的准备更糟糕了——我们不都有过这样的时刻吗？虽然作者是后来，在他三十而立的时候，才捕捉到了这样的时刻对他意味着什么，但我仍能对此感同身受，毕竟同样的梦魇也曾纠缠作为成年人的我。即使这三十年来，我早已不再担心会再次受到与我格格不入的学校制度的影响，也不再忧虑那些与我的成年生活毫不相干的考试答卷，可不知为何，我还是会把这篇故事同自己联系起来，因为尽管左马的漫画中的梦境奇绝瑰丽，但对考试的畏惧可不是梦，它是许多人都需要与之斗争的东西。

《独自散步》是一篇真诚的自传故事。左马曾说：“这篇漫画里包括对话在内的所有东西都是真实的。故事并非我凭空想象出来的，这也让我异常兴奋——我可以把真实发生的一切一五一十地在漫画中呈现出来。”作品的在场感是如此强烈，以至于读者能轻而易举地浸入主人公

I was utterly astounded by this insight, by the sharing of the personal and important, and how I could be reading this story, that resonates so strongly.

Zuo Ma seems to manage to fuse realistic human issues of the moment into the fantastical. While not afraid of the darker side of stories, he also reflects autobiographically, thus presenting a very different type of story, and it is fresh in its vision. They also contain recognisable human issues. “The Train,” for instance, is heavily metaphorical as well as fantastical, as we understand when the story comes to an end that it may all have been the journey one faces with anxiety, a natural and expected side effect, of being tested academically. But the story is amazing as we separate quite immediately from reality into the subtly fantastical and we follow our narrator as their experience, their emotions and mental portrayal of what they are facing manifests on the pages as quite the journey. To understand then that this story was a

dream that they had, or possibly a nightmare, not that the story is dark, but personally there is not much worse than the nightmare of ill preparedness for the final important school exam, don't we all have that one? Capturing how that must have been for him, albeit written at a later time, when he was 30, but one that I can relate to so strongly, and a nightmare I have shared as an adult, impervious to the concerns of a school system that didn't fit and exams that bear so little relevance on my adult life for thirty years now, and somehow that connection is forged, for while Zuo Ma's dream is so far away,



的内心世界，并成为与之并肩同行的旅伴。

我认为《猫男》也画得很好，它改编自作者自身的艰难经历。左马曾搬回家和父母同住，那时他一分钱也挣不到。可想而知，这种情形对他而言会是一种挑战。难以想象的是，《猫男》竟直接脱胎于这段困难时期的感受。左马坦言道：“在某些时刻，一个不经意的词或梦就能使我的忧虑烟消云散……那个梦境反映了我的一些精神状态。就像我一直在喂养自己并不愿收养的流浪猫一样，我坚持打磨自己的作品，即便我真正需要的是稳定收入。”

读者在阅读的过程中也会一同进入左马的思想里，窥见这些故事本身——它们是如何产生的，又怎样启发读者，从而提供观察人性的新视角。《甲虫少女》是一篇背景极为黑暗的故事，其所讨论的主题也同样黑暗：讲述学生在校遭到的不公待遇。几十年来，读者和电影制作人都对这个主题很感兴趣。但当左马被德国漫画杂志《Orang》联系绘制一个漫画故事时——他们正以“重金属”为主题约稿，他却对这个主题毫无把握，他并不想画编辑们想要的角色。他说：“我没法画肌肉发达的男人或胸部丰满的女人，所以我唯一的选择就是画些巨型怪兽。”任何在学校里见过或经历过这些微小却具有创伤性的霸凌行为的人都能理解这一点——霸凌事件在校园里发生，孩子们都生活在恐慌之中，这就是为何作品中出现的巨大的怪兽可能是让左马着迷的甲虫，它们起到了关键且绝妙的作用，但这与在学校中经历的精神霸凌有关。

左马出色地完成了整本漫画的每一个细节。在作品集的结尾，他重画并重述了第一篇《独自散步》，将其绘制成最后一章《散步》，使整部漫画形成回环结构，这样读者也能更好理解故事里发生了什么。他让最后一章故事的情节自由发展：如同小镇一样，故事也走向了它的终点，读者会领会到故事的含义，而左马自己也“在故事中抵达平和的结局”。这既是对这部令人赞叹的故事集的总结，也是以一种真实而个人的方式，对自己的一部分过往进行的总结。

漫画家反思故事，分享笔记和后记，让读者对漫画能有更深入的见解，也带给了他们一种特权，让他们能够欣赏并共情那些可能被忽略的故事。左马用珍视的笔触记录平凡生活，让读者看见自己的珍贵之物，促使他们观察并思考享受美好时刻有多么重要，并笑着欣赏那些动人的事物。他让读者瞧见了万事万

more fantastical and beautiful, the horror of exam anxiety is no dream. It is something that many contend with.

“Walking Alone” is a story that is truly autobiographical. Zuo Ma said ‘everything in this comic is real, including the dialogue. I was so excited by the idea that I didn’t pan out the story in my mind. Instead, I put everything as it happened in the comic’. The sense of place is so strong, one feels welcomed into the personal insightfulness as a companion on this journey.

“Catboy,” which I thought was very wonderfully done, has a hard basis. Zuo Ma had returned to live with his parents, and was not earning any money, a situation we can all appreciate as one that creates a challenge. Yet it is incredible to think that it is born directly from the emotions and feelings of a tough time. He said ‘At some point even a stray word or dream would set off my anxiety...the dream reflects my state of mind. Just like how I was feeding the stray cats that I was unwilling to adopt, I kept persisting in making my own work when what I really wanted was a stable income.’

As one reads, and one is allowed into the thoughts of Zuo Ma, the stories themselves, how they came about and their inspiration present fresh aspects of humanity to the reader. “The Beetle and the Girl” is a very dark story that looks at something equally dark, the unfair treatment of children in school, an aspect that has captivated readers and filmmakers for decades, but here when Zuo Ma was approached to do a story for German comic magazine *Orang*, that was having a theme of Heavy Metal, he was totally unsure of the subject and not at all comfortable with drawing the characters as desired. As he said ‘I can’t draw muscular men or busty women, so my only option was to draw giant monsters’ and this speaks to anyone who has seen or experienced the horror of petty but traumatic abuse in schools, where bullying occurs and where children live in dread. The present, giant monsters may be beetles, which Zuo Ma is fascinated by, and the beetles play a key and wonderful role, but it is about emotional abuse in school.

Everything about the comic is brilliantly done. The collection finishes where it began. “Walking Alone” is redrawn and retold as “A Walk” and so

物是如何日新月异，我们自身又是如何产生变化，并让我们认识到，作为终有一死的凡人，一切总会迎来终结。无论是钟爱的宠物还是重要之人，无可避免的死亡与变迁都显而易见，但真要应对却绝非易事。左马为我们带来了来自四千五百英里外的故事。在爱尔兰这样一个面积仅仅和重庆相当的国家，这些故事都意义非凡，美轮美奂。

the reader can see what has happened. Here Zuo Ma presents the 'final chapter' on its town. The stories, like the town, have come to an end, and the reader finds understanding and comprehension. Zuo Ma himself 'arrived at a sense of peace and finality with the story' having a closing chapter both on an amazing collection of stories, but in a real and personal way, of a part of himself.

Reflecting on the stories and sharing his notes and a postscript allow the comic reader insight but also privilege, gaining empathy and appreciation of the stories that may be lost, that may be unseen. Zuo Ma catalogues the ordinary, but in a way that is to be cherished, allowing the reader to see what was precious to them, allowing the reader to observe and consider how important it is to enjoy the good moments, to smile and appreciate the nice things, and how everything does change, how we change and how we are all mortal and it will all come to an end, be it pets or persons important, the inevitability of death and change is clear to see, but hard to manage, and he bring us stories that four and a half thousand miles away, in a country like Ireland which is the same size as Chongqing, they feel important and are beautiful to behold.

A Review on Split Earth by Joey Yu, Zephyr Zheng and Monica Ding

评漫画《极裂世界》

原著作者：余卓轩（著） / 郑雪辰（绘） / 丁之雨（绘）

Author: James Bacon

作者：詹姆斯·培根

Translator: Que Shizi

译者：阙十子

地球发生了巨变。那是希望与绝望并存的未来，充满了成就，充满了灾难。

主创们透过出色的想象力呈现出一场巨大灾变的降临：地球分裂成两个状态截然不同的半球，持续转动的那一半称为“旋转半球”，停止不动的那一半则称为“静止半球”。这是个规模惊人的幻想设定，需要读者花些脑力才能理解，但作品通俗易懂的叙述方式也让读者能够很好地领略这个动人的未来幻想。

两个半球之间由巨大的蓝色光芒相接，但两半球并不同步：蓝色光芒有着独特的性质和力量，对进入其中的物体产生影响。其中一个半球持续转动着，另一个半球则保持静止，持续面对耀眼的太阳。同时，在太阳炙烤的那半球，存在着名为“白鬼”的灵体般的魔物，它们不像人类那样具有肉身，却是凶残的人类杀手，且情报甚少。

第二章可谓作品世界观的完美历史课程，让我们了解曾经发生的事件。世界观建构缜密，并让我们看出故事应该发生在21世纪70年代。两个半球的人们用他们各自的方式应对挑战，然而在永恒烈日那一边的人们还要面对一个凶猛的敌人，且被迫在高热、极昼

The earth has changed. The future is both a disaster and success, filled with hope and despair. A cataclysm of brilliantly imagined proportions has occurred, the earth has been split worldwide turning the planet into two distinct hemispheres, one that rotates known as Rot.Hem and one that is static known as Stil.Hem, quite a fantastical proposition for readers to grapple and comprehend, but it is told in a way that gives a good grasp of this amazingly imagined future.

With a vast blue light holding the hemispheres together, yet they are unmatched and the light has its own power and properties that have consequences to those that enter it. One half continues to rotate while the other half is static and is continually facing the glaring sun. Into the burnt half, spectres called the Alabaster exist, hideous beings not corporeal like humans and ferocious killers of humanity, and so much is unclear.

The second chapter is a wonderful history lesson as we learn what happened. The world is built well and we see that it must be the 2070s. Humanity on both sides of the divide work in their

的环境下追求发展。在这一章节，我们了解到“阴极石”，了解到它是怎样被发现、怎么被挖掘出来，并明白“太阳帆”怎么跨越蓝光域，它们所载的幸运的人们如何理解两边同志所面临的挑战以及阴极石的使用方法。随着时间的推移，阴极石的力量被人类利用起来，人类找到了穿越“蓝光域”的方法。人们奋斗和努力，并逐渐接受了名为“悬置力”的一种独特力量，而这种力量的来源就是阴极石与男人血液的结合。

在故事中，我们跟随一批配备着“阴极石兵器”的女性战士。虽然战士们能力由此获得了提升，但使用阴极石兵器会消耗大量的能量，而那能量来自于男人血液。因此每一位战士都必须搭配一个“养器者”，必要时由养器者为女战士的武器装备输送血液。

四对战士与她们的养器者被送到蓝色域的彼端去营救同胞——在地球分开前被集中滞留在另一个半球的人类。而新人队伍与经验丰富的老兵之间有着机敏有趣的人物关系，他们之间的互动令人印象深刻。

随着故事的发展，我们看到了“白鬼”这个物种里竟出现了具备人类形象的首脑。这才是女战士们真正必须面对的挑战。

作品在美术方面非常优秀，有趣地融合了各种风格，无疑从各类型的漫画汲取了营养，不仅做到了作画精良、审美优良、执行利落，动作戏也很不错。

故事里不乏队员牺牲、心情沉痛的时刻。虽然地球分裂的情况昭示着一个人类更加好战和缺乏同理心的未来，但是这些牺牲在许多方面上都折射出“想为全人类而奋斗”的社会愿景与诉求。故事中也涉及到人类厌世、贪婪、消极自保和政治斗争的桥段，让我们体悟到女战士和养器者们所奋力追求的未来：让人类握有共同的希望，以及对人类未来安全的共同渴求。

这是一个激动人心、情节丰富的故事，创作手腕有趣且成熟。女战士和她们的养器者有各自的长处和短处，但“做正确的事，拯救有困难的人”这个愿景是作品释放出来的强烈信号。

我被故事的独创性、世界观的样貌、生动的人物，以及穿插在个体与世界之间的复杂联动关系所深深触动。本作品的主创团队——余卓轩、郑雪辰和丁

own way against the challenges they face, albeit those in the Sun are facing a crushing foe, and have to develop against the equal enemy that is the heat and continuous day. We learn of Dark Stone, how it is found, and harnessed, how the Sun Sail makes it across and about those who are privileged learn both of the challenges of their kindred but also about the Dark Stone. With time, the power is harnessed and a method of transportation is found that can cross the Blue Light. As humans fight and strive they come to terms with the power known as the 'Force of suspension' which comes from the Dark Stone and the blood of men.

We follow a group of warriors, women fighters who utilise incredible bladed attachments that are 'Dark Stone Weaponry.' The Warriors themselves are enhanced but the use of this weaponry by the warriors requires much energy, which comes from blood, and so the warriors are paired with cultivators, who can transfuse blood to them for their weaponry to work.

The four pairs are sent to the otherside of the Blue Light to rescue humans who have gathered and are left behind from before the earth came asunder. There is a smart dynamic between experienced and inexperienced teams, and how they interact is thoughtful.

As the story progresses, we get to see a manifestation of the cerebral anthropomorphic Alabaster being, and so a real challenge to our warriors ensues.

The art is really nice. There is an interesting fusion of styles, without doubt taking elements from a variety of comic influences, but coming across as well drawn, aesthetically pleasing, clean in execution, while able to portray action well.

There are moments of sacrifice and sadness for members of the teams, and in many ways this reflects the societal desire to also fight for all, despite the divide that might see a more belligerent or apathetic future, although cynicism and greed as well as self-preservation and the nature of politics does enter the story to help us see and understand what the warriors and cultivators want and stand for. And here there is shared hope and a shared desire to see humanity safe.

之雨——确实为这部漫画投注了大量的热情和技艺。故事读起来非常棒，将读者带入一个难以预料但精彩非凡的未来，并带给人强烈的视觉震撼。

This is an exciting action-packed story, well told and interestingly developed. The team of Warriors and Cultivators have their strengths and weaknesses but the desire to do the right thing and to save those who need help, is a strong message.

I was rather taken with the ingenuity of the story, the shape of the world, the characters and the complexities that were woven into both the individuals and the world. The team who brought the story together, Joey Yu, Zephyr Zheng and Monica Ding have certainly invested a lot of passion and skill into the comic, and it reads nicely, bringing the reader into a very unexpected yet brilliantly realised future, one that is stunning visually.



Space Food, Future Food, and Food in Science Fiction

太空食物、未来食物和科幻中的食物

Author: Qian Cheng and Serene Hu

作者：钱程、胡馨远

Translator: Andy Yang, Serene Hu, and Chen Qinglong

译者：杨恩迪、胡馨远、陈庆龙

当《流浪地球》在中国的电影院上映时，正值春节。一个个中国人，刚被年夜饭和各种亲戚聚会中的“硬菜”轰炸，就在影院看到电影里送“蚯蚓干”礼物的情节。那一瞬间，大家都愣了神。

《流浪地球》的故事设定在离现在不太远的未来。由于太阳灾变，人类需要建立“地球发动机”推动地球逃离太阳，寻找新的家园。为了应对星际旅行造成的极端环境变化，人类建造了规模巨大的地下城，并搬入居住。在影片中，地下城内的生活条件是比较艰苦的，有一个细节特别有意思：当时人类的蛋白质来源之一是蚯蚓。所以主角刘启和妹妹朵朵在地下城里会遇到新品“榴莲味蚯蚓干”，姥爷韩子昂给官员送礼时送的也是“陈年蚯蚓干”。

什么？未来要吃蚯蚓干？

未来这么惨的吗？

不不不，请大家莫慌张，其实，未来的食物有很多种可能性。在这里，我们就来带着大家盘点未来食物有可能的样子。当然，我们要考虑很多种情况，包括极端环境和非极端环境，以及“基于现实科学展望的

The Wandering Earth was released in cinemas across China right at the time of the Spring Festival. As Chinese families are bombarded with plentiful "main dishes" at New Year's Eve meals at gatherings, the term "dried earthworms" from the movie stunned everyone.

The Wandering Earth takes place in the near future, where the onset of a solar catastrophe has led humans to build an "Earth engine" to propel Earth to escape the sun and find a new home. To this end, humans built huge underground cities and moved there to live. As portrayed in the movie, the living conditions in the underground cities are difficult, and one detail in particular stands out: one of the sources of protein for humans are now earthworms. That's how protagonist Liu Qi and his younger sister Duoduo encounter the new product "Durian Flavored Dried Earthworms" in the underground cities, and grandfather Han Zi'ang also gifted the government officials "aged dried earthworms".

Really? Are people really eating dried earthworms in the future?

Will life be that miserable in the future?

未来食物”和“虚构作品中的人类食物”。

看完这篇文章后，相信你会有一个感觉：蚯蚓干，只是开胃菜而已嘛！

PART 1 如果未来极端环境来临，我们还能吃到现在的菜吗？

如果未来地球表面很多地方变得不再适宜人类居住，也不适合作物生长，我们有可能真的会建立起类似于《流浪地球》里地下城的居住场所。那么，届时是不是真的只有蚯蚓干可以选了呢？难道就不能吃到我们现在美味的蔬菜和鸡鸭鱼肉了吗？



图片来源：《流浪地球》电影片段

当然不是，蚯蚓干只是当时的一个“网红美食”，只要我们掌握重元素聚变技术——就是像《流浪地球》里那样直接“烧石头”获得能源，能源就一定是极大丰富的。于是，我们多用用也无妨。

人造光源完全可以代替阳光，给植物提供光合作用所需的能源。在现在这个世界里，这种做法已经非常常见了。有种东西叫作“植物生长灯”，就是专门干这个的。用这种东西可以让植物在黑夜里也进行光合作用累积养分，从而提高种植效率。

你可能会说，能源不是问题，最大的问题是空间，在地下开辟的空间怎么够那么多庄稼长呢？

其实，这个问题在现在也已经有解决方案，那就是“垂直农业”，这是一种利用垂直堆叠的方法来生产农作物的理念。

这个理念刚被提出的时候，出发点主要是未来50年内人口将会上升30%，但可被开垦的农地无法满足人口上升带来的需求，水源更是会因为受到污染而减

Not at all! In fact, there are many possible food choices in the future. In this article, we will discuss some of them. Of course, we may need to consider different situations, including extreme and non-extreme conditions, as well as the future food in real life or the imagined food in fictional works.

After reading this article, you will hopefully find that dried earthworms are not so bad!

Part 1: Can we still have the same food if living conditions become extreme in the future?

If Earth's surface is no longer hospitable for humans to live, nor suitable for crops to grow, we might build an underground sanctuary just like the one in *The Wandering Earth*. Will the dried earthworms be the only food source then? Will we lose access to delicious vegetables and different kinds of meat?

Of course not. Dried earthworms would just be a fashionable food at that time, but certainly not the only food.

If we can master the technology of heavy elemental fusion, just like how people burn rocks in order to gain energy in *The Wandering Earth*, energy sources at that time will certainly be abundant, allowing for further usage.

An artificial light source can completely replace the sun in terms of supplying energy for photosynthesis, which is already common today. LED Growth Lights are specially designed for this purpose. This device allows plants to photosynthesize even in the darkest nights, to synthesize energy-rich organics, which improves agricultural efficiency.

You might say that energy is not the problem. Rather, how can an underground space support crop growth?

In fact, there is already a solution: “vertical farming.” This is an idea that uses the method of vertical pile to produce agricultural products. This was first proposed to address concerns about the population increasing by 30% within 50 years and the need to decrease agricultural resources due to a shortage of cultivable land and water resources caused by pollution. These concerns have not become reality yet, thus “vertical farming” is only limited in small-scale application. It is worth men-

少。当然，现在这些忧虑并没有成为现实，因此“垂直农业”也没有大规模应用开来。但是这并不是因为技术限制，而是因为“没有必要”。

而在地下空间里，垂直农业会成为种庄稼、种果蔬的最靠谱方法。

总之，在那时的技术条件下，地下空间是可以正常进行种植的。白米饭理论上是可以吃到的，地三鲜也能吃到，所有的蔬菜水果谷物，在精确控制环境温度、湿度、氧气、二氧化碳及光照的情况下，种起来没有太大难度。

和素菜相仿，在能源极大丰富的前提下，对鸡、猪、牛等进行集约式、工厂化养殖是不难实现的（当然，散养不太可能，走地鸡什么的就不用想了）。



图片来源: techlatamasia.com

唯一需要注意的就是传染病，滥用抗生素显然不是可持续的方法。但那时有很大概率已经有了更好的解决方案。

如果牲畜的传染病问题无法攻克的话，采用人造肉技术也是很好的办法。利用细胞培养技术获得人造肉，现在在技术上已经可以实现了，只是成本一直无法下降到被普通消费者接受的程度。

但目前已经有很多创业公司都致力于降低人造肉的成本，相信在未来，人造肉应该不是问题。

所以，如果你去那时的肉厂参观，你很有可能看到的是：庞大的细胞培养实验室，精密的自动机器，密密麻麻的培养试管和培养皿……而成品的人造肉则直接接上食品加工器械，汉堡、撸串、香肠等等，都会源源不断地从这些器械里生产出来……

总之，各位读者们放心，未来我们大概率还是能稳定吃到自己爱吃的菜的。

tioning that this is only due to lack of necessity, not technical limitation.

However, “vertical farming” will likely be the most applicable method of planting crops and fruits in the underground space.

In a nutshell, underground agriculture can be developed normally with the technological level of that time. In theory, rice as well as vegetables, fruits, and grains can be accessible under the condition of precise control of temperature, humidity, oxygen, carbon dioxide and light.

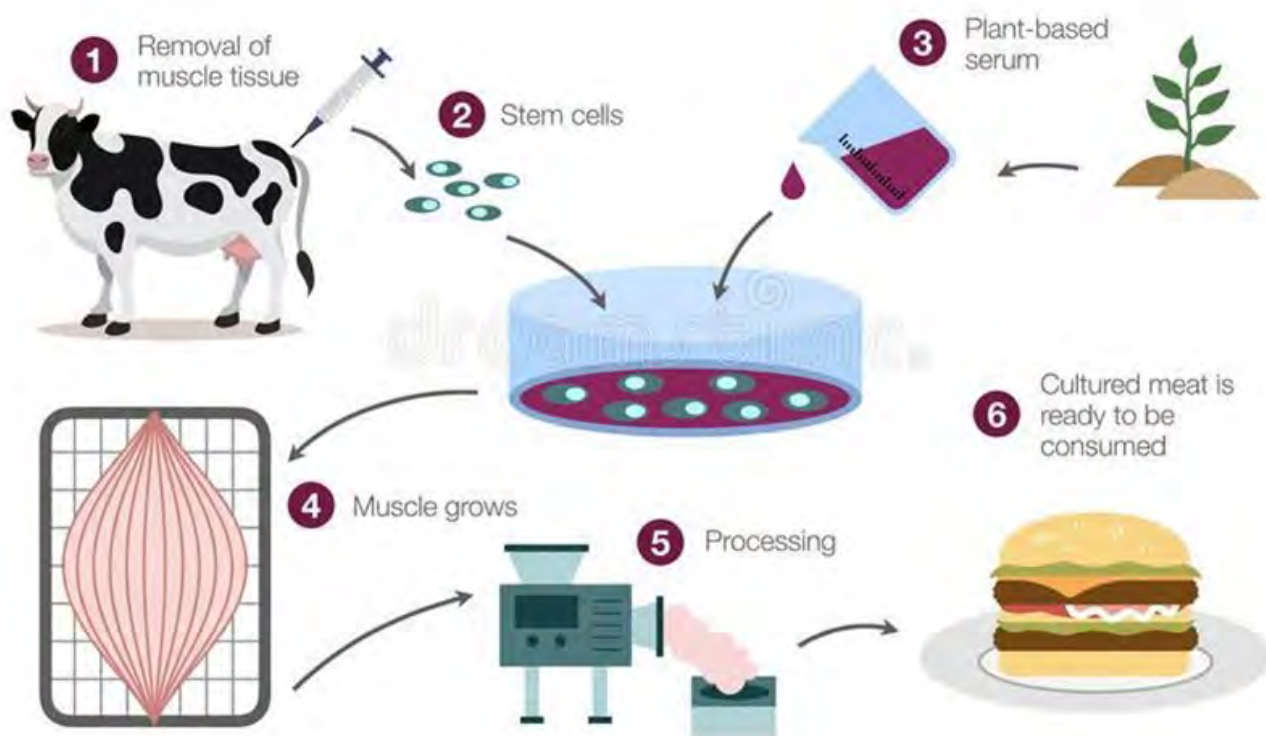
Similar to that of vegetables, with abundant resources available, chickens, pigs, and cows can be easily raised under concentrated and industrialized breeding, though it is unlikely to be free range.

The only thing needed to be cautious of is infectious disease—it is unsustainable to use antibiotic drugs on these livestock. However, there will probably be better solutions at that time. If the infectious diseases of livestock cannot be overcome, artificial meat technology may be another viable method. It is already achievable to attain artificial meat by use of cell culture techniques, though the cost of this technology has yet to reach an economic efficiency affordable by common standards. However, since there are currently many companies dedicated to lowering the cost of artificial meat, it's likely to become available in the near future.

Consequently, if you visit the meat factories in the future, you will probably see massive cell culture laboratories, intricate automated machines, densely arranged Petri dishes, test tubes, etc. The finished artificial meat will be directly connected to food processing equipment, and foods like hamburgers, skewers, and sausages will be continuously produced from there.

In conclusion, we will most likely still get to enjoy our favorite dishes in the future.

How cultured meat is made



图片来源: Dreamstime.com

PART 2 星际殖民怎么吃?

《流浪地球》原著中提到，对于即将发生的太阳灾难，人们分成了两个派别：“地球派”和“飞船派”。最终人类选择了“地球派”，是因为当时的科技无法在飞船这么小的环境中建立稳定的生态系统。但从现实角度来说，“推动地球”比起“在飞船上建造稳定生态系统”更像是一个浪漫的幻想，而后者其实是更现实，更省成本的选择。

那我们在星际殖民的飞船上，到底能吃什么呢？这就要从航天食品的发展史开始说啦。

说到航天食品，很多人可能受一些“年代久远”的科普书影响，认为都是牙膏状的半固体食物，直接挤到嘴里的那种。其实那只是加加林时代的航天食品。现在航天食品早就百花齐放了，基本你在地面能吃到的食物，都有办法给你弄上太空。

目前的太空食品可以分为如下几类：

Part 2: How will interstellar colonists eat?

As mentioned in the original fiction of *The Wandering Earth*, the response to the upcoming solar disaster divided people into two factions: "Earth Faction" and "Spaceship Faction". Eventually, people choose the "Earth Faction" because the existing technology cannot maintain a stable ecosystem in such a small environment as a spacecraft, but from a more practical standpoint, "pushing the Earth" is more of a romantic fantasy than "building a stable ecosystem on a spaceship", which is more realistic and cost-effective.

What can we actually eat on the spaceship? In order to answer this question, we have to first talk about the development of space food.

When talking about space food, most people have been misguided by outdated popular science books and might think of space food as toothpaste-like semi-solid food that can be directly squeezed into the mouths. However, that kind of space food was only relevant in Gagarin's era. Nowadays, you can eat all types of food in space.

1) 脱水干燥食品

通常是采用冷冻干燥的方式进行脱水的食品。各种蔬菜、水果，再到泡面、冰淇淋，万物皆可冻干。冻干食品由于水分含量太低，微生物无法存活，可以保存很久，复水起来非常快，航天员只要在飞船或空间站里将这些冻干食品复水，就可以吃了。冷冻干燥技术就是当初研发太空食品才搞出来的加工技术，现在早就下放到民间了。

当然，除了冷冻干燥，也有一些食品是喷雾干燥的。比如各种果汁、饮料等。

2) “一大口”小食品

“一大口”小食品一般是面包、饼干之类的零食。为了防止掉渣，表面上覆盖了一层明胶之类的保护膜。吃的时候直接把整个食品塞进嘴里，咀嚼的时候不要张嘴，食物就跑不出来。神舟五号搭载的食品就属于这一类。

Contemporary space food can be classified in the following categories:

I. Dehydrated food

Foods are dehydrated by freeze drying. All kinds of vegetables, fruits, instant noodles, ice cream, and essentially everything can be freeze dried. Because the moisture content of freeze dried food is too low, microorganisms either cannot survive or cannot survive for a long time, and the food can be readily rehydrated. Astronauts can eat these freeze dried foods as long as they rehydrate them in the spacecraft or space station. In fact, freeze drying technology was a food processing technology developed from space food research program. Nowadays, it is used in the general food industries.

Of course, some food products are spray dried in addition to being freeze dried, such as various juices and beverages.



图片来源: <https://www.healthline.com/nutrition/freeze-drying>

3) 软罐头（常温料理包）

“软罐头”又叫“常温料理包”，它和罐头食品的制作方式相同，只是包装材质用了比较软的袋装材质。简单来说，食物制作完成、包装后，放入灭菌锅内进行灭菌，杀灭包装内所有微生物。经过灭菌之后的食物达到了“商业无菌”状态，可以常温保存很久而不用担心食品安全风险。这是目前航天食品的主要类别，在我们的日常生活中也随处可见。

4) 冷冻食品 and 新鲜水果蔬菜

冷冻食品、新鲜水果蔬菜也可以作为航天员的选择。但是，为了防止微生物在航天器内传播，这些食品要经过严格的杀菌才能被带上飞船。新鲜水果蔬菜要用消毒水浸泡，确保表面微生物被杀死，而且要保证带上太空后在最前面几天被消耗掉。

如果你注意过中国的载人航天细节，你会发现航天员一次比一次吃得好。在神舟五号上，杨利伟的食物只有一口一个的月饼、小饼干和一些罐头食品。而且飞船上没法加热食物，只能吃常温的。神舟九号基本可以保证航天任务中“每天食品不重样”。到了神舟十号，食物种类进一步丰富，而且支持口味定制化。

所以，往未来看的话，持续时间短（数年以内）的行星际殖民不用过于担心食物问题，因为我们已经有了非常成熟的解决方案。但一旦涉及恒星际殖民，那我们便不得不去“生产食物”，而且是“可持续地生产食物”。这种情况下，如果恒星际飞船够大，我们可以在里面设计农场，进行传统农业种植/养殖。但如果空间有限的话，我们就得制定新的技术路线了。现在看来，“发酵技术”和“化学合成”是比较可行的方向。

目前已经有初创公司利用空气中的二氧化碳、氮气、氧气和水，直接通过发酵技术来生产蛋白质“空气肉”；我国科学家也实现了从二氧化碳到淀粉的化学合成。虽然现在这两项技术还非常“初级”，但在未来，一旦这些技术成熟，实现了量产，那可能会成为恒星际殖民中最高效的食物来源。

PART 3 还有什么现在能预见的

除了上面提到的食物，还有哪些食物是我们有可能在未来100年能吃到的呢？或者说，随着农业一步步地发展，未来我们有可能吃到哪些新鲜玩意儿？

II. Bitten Snacks

Bitten snacks are usually snacks like bread and biscuits. In order to prevent crumbs, the surface is covered with a protective layer such as gelatin. Just put the whole food in the mouth when chewing, and do not open your mouth. The food provided for the Shenzhou V spacecraft falls into this category.

III. Food Pouches (Ambient-preserved pre-cooked foods)

"Food Pouch" is also called "Ambient-preserved pre-cooked foods". It is made in the same way as canned food except for the use of softer packaging material. After the food is made and packaged, it is sterilized, which then reaches a "commercial sterility" state and can be stored at room temperature for a long time without food safety problems. Space food today falls under this category, and it is widely available in our daily life.

IV. Frozen food, fresh fruits, vegetables

Frozen food, fresh fruits and vegetables can also be alternative options for astronauts. However, in order to prevent the spread of microorganisms inside the spacecraft, these foods must be strictly sterilized before they can be brought on the spacecraft. Fresh fruits and vegetables should be soaked in sterilized water to ensure that surface microorganisms are killed, and they should be consumed within the first few days during the space trip.

If you have been following the stories about China's manned spaceflight, you will find that the astronauts' diet is steadily improving. On Shenzhou V, Yang Liwei's only food was small mooncakes, biscuits and some canned food. Also, there was no way to heat food on the spacecraft, so he could only eat food at room temperature. On Shenzhou VIII, the diversity of food during the space mission was guaranteed. On Shenzhou X, the variety of food was increased and could support more customized tastes.

Looking into the future regarding short-term (within a few years) interplanetary colonization, we won't have to worry too much about food problems because we already have very mature solutions, but once interstellar colonization is involved, we will have to produce food and produce it sustainably. If the interstellar spacecraft is large

1) 虫子

事实上，你有可能已经吃过虫子了，不是吗？

“鸡肉味，嘎嘣脆。”高蛋白、低脂肪、富含维生素和矿物质。虫子啊，无论是昆虫还是环节动物蚯蚓，都怎么看都是个好东西。

就拿蚯蚓举例，蚯蚓干重中含有54.6—59.4%的蛋白质，富含所有的必需氨基酸，属于优质蛋白，而且氨基酸组成甚至优于牛奶、豆浆和一些鱼类。蚯蚓脂肪含量大概占身体总重的7.34%左右，不饱和脂肪含量很高——比起饱和脂肪含量高的肉类（如猪、牛、鸡等），对健康更有好处。除此之外，蚯蚓含有大量维生素，矿物质以及微量元素，是钙、铁的优质来源。可以说，蚯蚓干是一个潜在的“超级食材”。

更重要的是，如果未来地球环境被进一步破坏，我们极有可能需要蚯蚓来帮助实现一定的自循环。

首先，人类活动产生的污水、粪便、垃圾等可以通过发酵，形成腐殖质，而这些腐殖质可以成为蚯蚓的食物。并且，蚯蚓粪便加入土壤中，土壤的品质也得到了提升，可以更方便地种植蔬菜和作物。事实上，在整个生态系统中，蚯蚓都可以作为“分解者”有机地参与其中，共同构建起生态循环。此外，蚯蚓其实也是很好的饲料，在养鸡场里，能给鸡提供足够的蛋白质。

讲到这里，是不是想立马订购一瓶蚯蚓干，就着《流浪地球》，大快朵颐起来了？

什么？你还有个担心，是蚯蚓干的味道？

作为食品科学家，我们可以负责任地告诉你们，放心！只要地下城还能产出食品添加剂，那你想要什么味道，食品科学家都能满足你。

榴莲味，草莓味，可乐味……应有尽有。

什么？你被轻易说服了，想现在就去挖些蚯蚓炒上一盘试试？

少侠留步！听我们一句劝，现在有可能并不是好时机。毕竟，现在的蚯蚓土腥味有可能还会有点重。其实，我们吃过的鸡、鸭、鱼，还有小麦、水稻、玉米等，这些都是经过选育的，才会变得这么好吃。

所以，我们要给蚯蚓一些时间。相信经过科学家

enough, we can design a farm for traditional agricultural planting and breeding. If space is limited, we may have to develop a new technical solution, which may include fermentation technology and chemical synthesis as viable options.

Presently, there are start-ups that have achieved this by using carbon dioxide, nitrogen, oxygen and water in the air to directly produce a synthetic protein called "air protein" through fermentation technology. Chinese scientists have also realized chemical synthesis from carbon dioxide to starch. Although these two technologies are still very rudimentary, once they are mature and can be used in mass production, they may become the most efficient food sources for interstellar colonies.

Part 3: What other predictions can be made about the future?

In addition to the aforementioned foods, what other foods are we likely able to eat in the next century? In other words, with the progressive development of agriculture, what are some unexpected things that we may find ourselves eating in the future?

I. Bugs

In fact, chances are you've already eaten bugs, right?

"Bugs are chicken flavored, crunchy." They are high in protein, low in fat, and rich in vitamins and minerals. Bugs, whether they are insects or annelids, are good food sources no matter how you look at them.

Take earthworms as an example. A dried earthworm contains 54.6–59.4% protein, which is rich in all essential amino acids. It is a high-quality protein, and its amino acid composition is even better than that of milk, soy milk and some fish. The fat content of earthworms accounts for about 7.34% of the total body weight and the unsaturated fat content is very high, which is more beneficial to health than meats with high saturated fat content (such as pig, beef, chicken, etc.). In addition, earthworms contain a lot of vitamins, minerals and trace elements, and are a good source of calcium and iron. It can be said that dried earthworms are a potential "super food".

的定向选育，它的口感会越来越越好！如果要设定个期限，那就是飞到那个半人马星的时候吧！

2) 基因编辑创造新物种

从广义上来说，我们吃的几乎所有食物都是基因改造过的——人类对作物一代又一代的选育，其实就是定向地改变基因。麦穗从干瘪变为饱满；西红柿由小变大；玉米粒由少变多，香蕉籽由大变小最后消失……这些都是人类对食物几万年的基因改造的成果。

近代，生物技术出现。借助转基因技术，我们得以对食物实现直接的基因改造，而且获得了商业上的巨大成功。比如，转基因番木瓜拯救了番木瓜这个物种；转基因大豆用低廉的价格统治了市场，等等。随着基因编辑技术的发展，目前也有越来越多的基因编辑食物出现：比如敲除掉导致苹果褐变的酶的基因，创造出永远不会氧化褐变的苹果；以及通过基因编辑增加鱼肉产量的真鲷等，这些产品已经可以在一些国家买到了，属于“现代的科技”。

那么，未来这项科技还会怎么发展呢？我想，目前的基因编辑技术还是局限在食物的“增产、好吃、好看”等方面，但未来，基因编辑技术将会使食物的营养价值更加丰富。在未来，基因改造过的食物可能会是产量高，味道好，营养也尽可能全面的“超级食物”。甚至，我们可以通过改造基因，创造出很多自然界不存在的新物种，来满足人们的饮食需求。

3) 超级食物

最近，有很多种食物都被当成“超级食物”来进行



来源：bbcgoodfood.com

More importantly, if the earth's environment is further damaged in the future, we will most likely need earthworms to help reach a certain level of self-circulation.

First, sewage, feces, and garbage produced by human activities can be fermented to form humus, which can be used as food for earthworms. Once earthworm excrement is added to the soil, the quality of the soil will be improved, making it easier to grow vegetables and crops. In the entire ecosystem, earthworms organically participate as decomposers and help build an ecological cycle. In addition, earthworms are actually a good choice for chicken feed for providing protein.

At this point, do you have the urge to order a bottle of dried earthworms right away and watch *The Wandering Earth* while snacking on them?

What? You're still worried about the flavor of dried earthworms?

As food scientists, we can responsibly tell you that, as long as the underground city can produce food additives, whatever taste you want can be satisfied. Durian, strawberry, cola, anything you can imagine.

What? You are ready to try some earthworms now?

But wait. It's not a good time to eat earthworms just yet. After all, as of now, earthworms are probably still unpalatable. In fact, the chickens, ducks, fish, wheat, rice and corn we have eaten are all selected and bred to become the palatable taste we enjoy. With targeted breeding by scientists, I believe the flavor of earthworms will be improved over time. If you want to set a deadline for this, it will likely happen when the spacecraft flies to Alpha Centauri!

II. Gene Editing to Create New Species

In broad terms, almost everything we eat is genetically modified. Human selection of crops—generation after generation—is actually a targeted change in genes. Wheat ears changed from shriveled to full; tomatoes changed from small to large; corn kernels changed from few to many; banana seeds changed from large to small and finally disappeared. These are all "genetic modifications" of human food over tens of thousands of years.

营销，比如藜麦、奇亚籽、巴西莓、牛油果，甚至椰子油等等。超级食物通常指的是营养比较全面，可以一己之力满足人类多方面的营养需求的单一食物。

拿藜麦举例，它蛋白质含量高，富含膳食纤维、B族维生素、矿物质铁，钾，镁，锰等等。光吃一样东西就能满足那么多需求其实挺难得的，这也是藜麦被称作超级食物的原因。

在未来，通过基因改造和定向育种技术，食物的营养价值会得到进一步提升，越来越多的超级食物会出现。而每种超级食物都能尽可能满足更多营养上的需求。在理想的情况下，这些改造过的食物将会消灭挑食的现象——因为挑食不再是一件坏事了，只是一种个人偏好，只爱吃少量食物的你，不用担心营养不足/过量的问题了。

4) 细菌发酵

人类发酵食物已经有几千年了，从啤酒到面包，从酸奶到酱油，从包子到馒头。基本上，如果没有微生物，有一大半美食我们都无法享受到。

除了食物，食品添加剂也离不开微生物发酵。我们常用的味精，其实就是微生物发酵生产出来的。除此之外，防腐剂乳酸链球菌素，增稠剂黄原胶等，都是发酵得来的。这些发酵制品其实就在我们的身边，各种食物里都可能见到。

目前已经有一些用微生物发酵得到的蛋白质生产“菌肉”的企业，做出的“肉类”仿真度已经很高，跟真



图片来源：<https://www.nna.jp/news/2057927>

Presently, biotechnology has emerged, and with the help of transgenic technologies, we are able to genetically modify food directly and achieve great commercial success. For example, genetically modifying papaya saved the species, genetically-modified soybeans dominated the market with low prices, and so forth. With the development of gene editing technology, there are more and more genetically-modified foodstuffs. For example, by knocking out the gene for the enzyme that causes apples to brown, scientists could create apples that will never oxidize or turn brown. Some products, such as genetically-modified sea bream that can help increase fish production, are already available in some countries, categorized under modern technology.

So, how will this technology develop in the future? I think the current gene editing technology is still limited to the "increasing production, deliciousness, and good appearance" aspects of food, but in the future, gene editing technology will enrich the nutritional value of food. In the future, genetically modified foods may be "superfoods" with high yields, good taste, and as much nutrition as possible. We can even create many new species that do not exist in nature through genetic modification to meet people's dietary needs.

III. Superfoods

There are a number of foods that have been marketed as "superfoods" these days, such as quinoa, chia seeds, acai, avocados, and even coconut oil. "Superfood" usually refers to a single food that is relatively comprehensive in nutrition and can meet the various nutritional needs of human beings.

Take quinoa, for example; it is high in protein and rich in dietary fiber, B vitamins, minerals iron, potassium, magnesium, manganese, etc. It's rare to be able to satisfy so many needs with just one meal, which is why quinoa is called a "superfood."

In the future, through genetic modification and targeted breeding technology, the nutritional value of food will be further improved, and more and more "superfood" will appear. And each "superfood" can meet as many nutritional needs

肉区别不大了，营养价值也和真肉相似。也有一些人在研究用微生物发酵来生产牛奶。未来，微生物发酵技术一定会用在更多领域，我们吃到的很多东西，包括肉、蛋、奶等，可能都是微生物做出来的。

5) 其他

代糖、代盐、代脂

游离糖、高盐食物、高脂肪食物都是我们需要尽量少吃的东西。但糖、盐和脂肪带来的味道和口感总是我们割舍不下的。于是，各种替代品应运而生。代糖是目前发展最成熟的，虽然总是有人觉得零度可乐“味道不对”，但不可否认，目前代糖饮料在市场上已可与含糖饮料平分秋色了。

相比代糖的丰富和成熟，“代盐”和“代脂”的发展就很初级了，仅存的一些方案都有各种各样的问题。在未来，一旦代盐和代脂有了比较成熟的解决方案，我们就能在享受口腹之欲的同时，获得更加健康的膳食。

代餐/能量棒



图片来源: ezone.ulifestyle.com.hk

as possible. Ideally, these modified foods would eliminate the phenomenon of "being fastidious about food" because doing so is no longer a bad thing, but just a personal preference. So you who only like to eat a small group of food don't have to worry about nutritional deficiencies/redundancy problems.

IV. Bacterial Fermentation

Humans have fermented foods for thousands of years, from beer to bread, from yogurt to soy sauce, from baozi to steamed buns. Basically, without microbes, we wouldn't be able to enjoy most of these foods.

In addition to food, microbial fermentation is also essential to food additives. The monosodium glutamate we commonly use is actually produced by microbial fermentation. In addition, the preservative nisin and the thickener xanthan gum are all products of fermentation. These fermented products are actually all around us and may be seen in various foods.

At present, there are already some companies that use the protein obtained by microbial fermentation to produce "fungal meat", which is similar to real meat, as far as nutritional values are concerned. There has also been some research into microbial fermentation to produce milk. In the future, microbial fermentation will definitely be used in wider applications, and many things we eat, including meat, eggs, milk, and etc. may be made by microorganisms.

V. Others

Sugar substitute, salt substitute, fat substitute.

Free sugars, high-salt foods and high-fat foods are all things we need to eat as little as possible, but the taste of sugar, salt and fat is always something we can't give up. As a result, various alternatives have emerged. The technology of sugar substitutes is currently the most mature one, although there are always people who think that Coke Zero "tastes wrong", it is undeniable that sugar substitute beverages currently occupy a large proportion of the market.

很多科幻小说，特别是赛博朋克类型的科幻小说，都提到过一种营养液，里面含有人所需的全部营养成分，直接喝下去就不用吃饭了。这个设想其实现在已经实现了，各种代餐饮料就可以。当然，固体版本的“代餐棒”类食物也有类似效果。

代餐的优点是吃得快，携带方便。很适合忙碌到没时间吃饭的人士，以及加班加点的上班族等。但缺点也显而易见——缺少真实食物的享受，对于代餐饮料来说，也缺乏咀嚼感。对付一顿还可以，但很少有人能真的把它当饭吃。在未来，这些缺点可能会被慢慢改进，这些食物可能会成为进入虚拟世界时，支持现世身体的营养需要的“基础设施”。

人造肉

“人造肉”是一个相对比较广的概念，目前实现这个概念的技术路线有两种，第一种是用植物、微生物等生产蛋白质，用这些蛋白质为原料来模仿肉类的质地、口感和风味。植物肉、真菌肉都属于这一类，目前在超市里很容易买到。另一类就是通过培养细胞的方式来直接合成肉类，目前已经有很多初创公司在做这方面的研究，也有一些产品已经走向市场了。

但两个技术路线目前都有难以解决的问题，对于植物肉来说，风味模仿得“像肉”就不是很简单。对于细胞培养肉来说，选择培养基质、减少抗生素使用、降低生产成本也是难点。希望在未来，这些技术难点会得到解决，让我们能吃上好吃、便宜，并且确实能降低碳排放的人造肉。

预制菜



图片来源：www.chinatimes.com

Compared with the richness and maturity of "sugar substitute", the development of "salt substitute" and "fat substitute" are at a very preliminary stage. The few remaining solutions have various problems as well. In the future, once there are more mature solutions for "salt replacement" and "fat replacement", we will be able to enjoy healthier meals while enjoying our appetite.

Meal Replacement/Energy Bar

Many science fiction novels, especially those of the cyberpunk genre, have mentioned a "nutrient solution" that contains all the nutrients that people need, and you won't need to eat if you drink it directly. In fact, this idea has now been realized since there are many kinds of meal replacement drinks. Of course, there are solid versions of "meal replacement bars" that have similar effects.

The advantages of meal replacements are fast food with easy transportability, thus very suitable for busy professionals such as business executives, programmers and office workers. But the shortcomings are also obvious: meal replacement drinks lack the enjoyment and masticability of real food. People may eat these meal substitutes for convenience, but not as the sole food source for daily consumption. In the future, these shortcomings may be slowly improved, and these foods may become "infrastructure" into the virtual world.

Artificial meat

"Artificial meat" is a relatively broad concept. At present, there are two technical means to realize this concept. The first is to use plants and microorganisms to produce proteins, and use these proteins as raw materials to imitate the texture, taste, and flavor of meat. Plant meat and fungal meat belong to this category and are currently available in supermarkets. The other way is to directly synthesize meat through cell culture. At present, many companies are doing research in this area, and some products have already entered the market.

However, both technical routes have existing issues that require solutions. For plant meat, it is no simple task to imitate the meat flavor. For cell cultured meat, it is also difficult to select the culture

你叫的外卖，是餐厅大厨炒出来的？还是工厂做出来的，餐厅只是配了配再加热？毫无疑问，后者的可能性比较高，而且未来会越来越高。

“用准备好的料理包代替厨房现炒”是餐饮业这几年正在发生的事情。现在这样的产品换了个名字，叫做“预制菜”。“中央厨房+预制菜”的模式已经成为了标准化餐饮的主流模式。未来，越来越多的餐厅会逐步接受这样的模式。而这会导致未来厨师的分化——

1) 最高端的餐饮，米其林餐厅，以及私房菜餐厅不会有太大改变，因为极其依赖顶级厨师的创意。顶级厨师的工作状态也不会与现在有太大区别。

2) 比较高端的厨师，一部分会进入预制菜或调味品企业，作为研发厨师，跟研发团队一起开发新菜品。

3) 其他的厨师中，大部分将被机器人取代。

其实，这样的分化现在已经不动声色地开始了。越来越多的餐厅中，后厨的作用被大大简化，用机器人来进行简单的烹饪也越来越常见。未来，这种发展趋势将会越来越明显。

medium, reduce the use of antibiotics, and reduce production costs. Hopefully in the future, these technical difficulties will be resolved, allowing us to eat "artificial meat" that is delicious, cheap, and can indeed reduce carbon emissions.

Pre-Made dish

Are the takeaways you order cooked by the chefs of the restaurant or are they made by factories, then simply reheated and distributed by restaurants? There is no doubt that the possibility of the latter is relatively higher, and it will continue to be higher in the future.

"Substituting prepared foods for cooking in the kitchen" is what is happening in the catering industry in recent years. These products have changed their name into "pre-made dishes". The central kitchen + pre-made dish model has become the mainstream model of standardized catering nowadays. In the future, more and more restaurants will gradually accept this model. And this will lead to differentiation of chefs.

1) In most high-end dining such as Michelin restaurants and private kitchen restaurants, the working model will not change much, because they rely heavily on the creativity of top chefs.

2) Some of the more high-end chefs will join pre-made dishes or condiment companies. As R&D chefs, they will develop new dishes with the R&D team.

3) Most of the other chefs will be replaced by robots.



图片来源: www.top10.com

藻类

早在16世纪，墨西哥土著阿兹特克人就开始拿螺旋藻放到玉米饼里调味了。但目前，人类对于藻类作为食物的应用还在探索初期。

藻类富含营养，比如螺旋藻蛋白质占干重55—77%，氨基酸组成合理，含有B族维生素，维生素C，钾，钙，铬，铜等多种维生素和矿物质，可以算是营养丰富，而且养起来也比较方便。在极端环境下，螺旋藻可以茁壮生长，供给人们粮食所需。

如果我们未来经历了重大灾难——比如大规模火山爆发，或者核战争导致的核冬天，那时候生物圈可能已经被破坏，种植普通的粮食不再靠谱了。这时候，藻类顽强的生命力可能可以成为人类文明的最后一道保护伞。

PART 4 一些离谱但有趣的畅想

1) 100%营养液替代+虚拟美食+用电击模拟感官

如果人类完全进入虚拟现实的话，那在现实生活中摄取食物已经没有太大意义了。于是，人类可以往手臂里插一根管子，这根管子可以给人类输送所有的营养物质，保证人类不会饿死。

然后，通过虚拟世界的成像，让人们在虚拟世界里体验山珍海味，通过在舌头和口腔上的微电流刺激来模拟触觉和味觉，通过大脑电极或者合成的香气成分模拟嗅觉。是不是非常赛博朋克？

不过，这项复合技术的要求其实挺高的。虽然VR和营养液的部分现在已经开始逐步实现，但用电流模拟味觉、触觉，将其同视觉和神经信号同步的技术仍不确定是否能在有生之年内实现。

2) 改变基因让人吃草

这其实是大刘在《天使时代》中的一个畅想。背景是在未来的某一天，因为基因编辑技术的发展，人们可以像现在编辑软件一样编辑自己的基因。于是有一位非洲的科学家为了解决本国人民的饥饿问题，把本国人基因改造了一下，这些基因改造人的消化系统经过重新编程，可以消化那些原本人类无法消化的纤维素，于是野草、树叶甚至秸秆

Algae

In as early as the sixteenth century, the indigenous Aztecs of Mexico began to use spirulina to season tortillas. But at present, the application of human algae as food is still in the early stage of exploration.

Algae are rich in nutrients. For example, spirulina protein accounts for 55% to 77% of dry weight, and the amino acid composition is reasonable. It contains B vitamins, vitamin C, potassium, calcium, chromium, copper and other vitamins and minerals, which can be regarded as "nutrient-rich." And it is relatively easy to plant algae. In extreme environments, spirulina can thrive and serve as food sources for people.

If we were to confront major catastrophes in the future—such as massive volcanic eruption, or nuclear winter caused by a nuclear war—the biosphere may be destroyed by that time, making it unfeasible to grow ordinary food. Then algae, due to their tenacious vitality, may likely become a main food source for humans.

Part 4: Some Outrageous but Interesting Ideas

I. 100% nutrient solution replacement + virtual food + electric shock to simulate the tactile sense of the tongue

If humans fully enter virtual reality, it is no longer meaningful to ingest food in real life. Therefore, humans can insert a tube into their arms, which can deliver all nutrients to humans to ensure survival.

Then, through the imaging of the virtual world and taste simulation by shocking the tongue, people can experience the taste of all kinds of delicacies in the virtual world. Isn't it a very cyberpunk concept?

However, the requirements of this composite technology are actually quite high. While the VR and nutrient solution parts are now gradually being implemented, we are still uncertain whether tongue shock simulation and visual and neural signal synchronization can be achieved within the lifetime.

都成了富含营养的食物，可以有效补充能量。

仔细想一下，这还说不定真的是一个可以实现的路径。不过，成功改变基因变成食草动物的那一群人会不会跟小说里一样触犯所谓的伦理而遭到侵略，这方面我们就无从得知了。

3) 改变农场内时间流逝速度实现增产

在何夕的《异域》中，科学家们为了实现粮食增产，满足地球上空前爆炸的人口，于是建立了加速时间流逝的农场，在这个农场中，时间被加速到4万多倍，让一季麦子的收获时间可以缩短至13分钟。但它也带来了负面效果——生物演化的速度也变成了原来的4万多倍，它们很快脱离了人类的控制……

这听上去是个天才般的想法，不过这个技术实现似乎比改变基因使人类吃草要更加遥远。

怎么样，各位读者们，这就是我们对于“未来食物”的所有想象了。在这些想象中，有些是基于目前现实食品科技的推演，另一些则是放飞自我的畅想。有没有被这些脑洞大开的未来畅想所惊艳或吓到呢？不知哪一种是你喜欢的食物？哪一种是你不喜欢的？欢迎跟我们一起畅想未来。

II. Altering genes to make people eat grasses

This is actually the imagination of Liu Cixin in "The Angel Era". The background is that people can edit their own genes just like editing software because of the development of gene editing technology in the future. In order to solve the hunger problem of its own people, an African scientist genetically modified the local people. The digestive systems of these genetically modified people have been reprogrammed to digest the cellulose that was originally indigestible by humans, so weeds, leaves and even straw all become nutrient-rich foods that can be used to effectively replenish energy.

If you think about it, this might actually be something that people can achieve. But we don't know if the group of people who have successfully changed their genes to become herbivores will violate the so-called ethics and be invaded as in the novel.

III. Change the speed of time on the farm to increase production

In He Xi's "Exotic", in order to increase food production and meet the demand of unprecedented population explosion on earth, scientists establish a farm that accelerates the passing of time. In this farm, time is accelerated to more than 40,000 times, allowing the harvesting of one season of wheat to be shortened to just 13 minutes. But it also brings negative effects: since the speed of biological evolution of animals in the farm has also become more than 40,000 times the original speed, they are quickly out of human control.

It sounds like an ingenious idea, but the technology seems to be much less viable than changing human genes to digest grass.

So, fellow readers, above-mentioned are our imaginative possibilities about "future food", some of which are based on current food science technology, while others of which are based on free imagination. Have you been amazed or frightened by these boundless imaginations about the future? No matter which kinds of food you like and which ones you don't, you are all invited and welcomed to freely imagine the future with us.

From a SF Fan to a SF Entrepreneur—An Interview with Sun Yue

从科幻迷到科幻创业者——孙悦访谈

Interviewer: Regina Kanyu Wang

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访谈者注：孙悦和我最初相识的时候，我们都还是大学生，因为热爱科幻而参加科幻协会、组织各类科幻活动。印象中，他那几年一直都是国内重大科幻活动的志愿者头目，干最累的活儿、睡最少的觉。因为这些经历，他毕业后投身科幻公司创业，将爱好变成了事业。他和他的团队一路走来，从科幻星云网到赛凡科幻空间再到翌星文化，一步步找准定位，开创中国第一家科幻品类的周边衍生品公司，同时运营着已举办十届的“未来科幻大师奖”征文比赛。我知道这其中的艰辛，也佩服他的坚持。他的故事是中国科幻这十余年来发展的缩影，从自娱自乐的小众爱好到全民关注的文化热潮，有无数科幻迷为之付出了多年的努力，而这一切都是因为爱。

1. 在自己创业之前，你也曾是四川大学科幻协会

When Sun Yue and I first met, we were still university students. Driven by the love of science fiction, both of us had joined SF associations and helped to organize multiple SF-related activities. I recall that for several years, Sun Yue was the lead volunteer at every major domestic SF event. He always worked diligently and tirelessly. After graduating from university, Sun leveraged his abundant knowledge of and experience in the SF field to start a derivative merchandise company, successfully turning his hobby into a career. Along the way, Sun and his team sought out every opportunity to build their influence—from collaborating with the World Chinese Science Fiction Association (CSFA) and establishing wcsfa.com—which was CSFA's content website in the beginning but then develops into its own path, to creating the SCIFI Fanspace brand and the Future Light Culture media company. Step by step, they have emerged as the front runner in the niche market of SF derivative merchandise products in China. At the same time, they continue to organize the 'Master of Future Award', a national original SF writing competition which is already in its tenth year of operation. Knowing the types of challenges and hardships he has had to overcome, I have the utmost admiration for Sun's tenacity. His personal journey also mirrors that of the greater Chinese SF community over the past

的会长。川大幻协应该是全国最大的学生科幻协会了吧。可否介绍一下你在任时的协会情况，当时的主要活动？

我是2010年考入川大的，进入川大做的第一件事情就是加入了四川大学科幻协会，从普通的干事做起，2011年被选为科幻协会会长。

四川大学科幻协会历史很悠久，能追溯到的最早



的成⽴时间是1993年，那时应该算是全国范围内最负盛名和最具影响力的幻想类社团。我的前几任社长们为我的工作奠定了很好的基础。有几件比较重要的事情是我在川大科幻协会的时候做的：一个是2011年开始做科幻大讲堂，邀请国内外的著名幻想作家来川大做讲座，2011—2012年校外科幻作家来川大办的讲座大部分都是川大科幻协会做的，也奠定了那时协会在学校影响力的基础；另一个就是集合了全国55所高校发起了高校幻想类社团联合征文，这个征文也是我们目前做的“未来科幻大师奖”的前身，现在成为了国内在续时间最长、投稿数量最多的原创科幻中短篇征文赛事；再一个，就是协助星云奖和银河奖的举办，节目、志愿者、影视视频当时大部分都是川大科幻协会的同学们在做。

2. 赛凡是一家年轻的中国科幻创业公司，目前的

decade, evolving from a small niche fanbase to a booming cultural movement with widespread popularity. It took countless SF fans years of steadfast dedication and collective hard work to bring about this change—all fuelled by the love of science fiction.

1. Before becoming an entrepreneur, you were a former president of the Sichuan University Science Fiction Association, the largest student-run SF club in the country. Can you share the activities of the association during your term as president, including some of the key projects you were involved in?

When I was admitted to Sichuan University (SCU) in 2010, the first thing I did upon arrival on campus was to join the science fiction association. Starting from a minor support role, I was eventually elected president of the association in 2011.

SCU's SF association can trace its history back to as early as 1993. In those days, the association was already regarded as the most prominent SFF club in the country. Past presidents of the association have already laid the solid groundwork upon which I continued to build. While I was president of the association, I spearheaded several important initiatives. First, I created the SF Master-class lecture series in 2011, inviting various famous SFF writers from China and abroad to deliver lectures at SCU. Between 2011 and 2012, the majority of guest lecturers visiting the SCU were recruited by the SF association, which greatly elevated the association's influence on campus. Second, we partnered with the SFF associations of 55 colleges and universities from across China to launch a joint writing competition. This competition, considered the largest and longest-running domestic writing competition for short to medium-length original SF, is also the predecessor of the present-day Master of Future Award. Third, I helped to organize the Chinese Nebula and Galaxy Awards, where the majority of volunteers, display/exhibit panels, and promo videos were supplied by the SCU SF association.

2. SCIFI Fanspace is a relatively new Chinese start-up whose main business focus is the design and production of science fiction deriva-

主营业务是周边产品的设计及生产，与《三体》《流浪地球》、中国航天等知名IP及机构都有合作。在此之前，你也带领团队探索过很多不同的道路，比如科幻内容网站、科幻主题咖啡馆等等。可否与大家分享一下你的创业历程，你是怎样一步步走到今天的？

赛凡科幻空间品牌亮相于2016年，其实在2016年之前我们并没有想过要往周边衍生产品这个方向去发展。熟悉我们的人都知道，我们公司团队目前的核心成员有很多2011年就聚到一起了，那个时候我和我现在的合伙人之一王超都还在上大学，从事了很多科幻相关活动和奖项的组织工作。作为一帮从五湖四海来到成都的科幻迷。我们希望不管用什么方式，都能够真正把我们所喜爱的科幻、把“科幻是一种生活方式”的态度和梦想传达出去。

2011年，由于川大科幻协会的关系，我们接触了星云奖，2013年结识了另一位合伙人古敏。他与世界华人科幻协会一起合作办了一个叫“星云网”的科幻网站，那个时候我们受到邀请参与其中进行创业，从单纯的一个展示性网站做到了一个原创科幻内容的综合性科幻社区。但那个时候科幻并没有那么受大家关注，因此也一直是在没有太多收入的情况下去做。

tive merchandise. The company has already collaborated with several famous IPs, including the *Three-Body* series and *The Wandering Earth*, as well as high-profile clients like the China National Space Administration. Before heading down your current path, you had undertaken several other endeavors, such as making SF content-based websites, opening SF-themed cafes, and more. Can you share with us your entrepreneurial journey—the process of how you got to where you are today?

The SCIFI Fanspace company debuted in 2016. To be honest, before 2016, we never thought about doing fan merchandise development. People who are familiar with our company know that many of the core team members have known each other since 2011. Back in the day, Wang Chao, one of my current partners, was still a university student like me when he started to participate in SF-related activities. Our company is essentially a team of passionate SF fans converging in Chengdu, trying to live out our motto ‘SF for life’ and striving to promote our beloved SF works.

In 2011, through the Sichuan University Science



2015年底，我们在做完幻想公园科幻嘉年华后，开始筹备国内第一家实体科幻空间——赛凡科幻空间。我们做这个空间的初衷，是希望能通过实体空间搭建幻想文化爱好者的交流平台，分享有意思的科幻产品。

为了实现这个愿望，我们在装饰上下了很多功夫，希望科幻迷从进门那一刻开始就真正找到归属感和新鲜感，所以我们的门口放置了大老爷的1:1可穿戴模型，门把手上雕刻的是克林贡语，整面墙的手绘融合了科幻迷所熟知的科幻影视作品中的元素：神秘博士、星球大战、星际迷航等等。在这个空间里你能找到最全的国内外出版的科幻图书和漫画。

我们还花了八个月的时间，从外网淘到了许多好玩有趣的科幻周边，比如光剑餐具三件套、星战的台灯、达斯·维达的垃圾桶等等，但是等这些产品远渡重洋来到我们的手中，我们却在产品的角落里发现：原来印着“Made in China”。反观国外网站如ThinkGeek和Underground，他们各种各样好玩实用的幻想周边层出不穷。

我们就开始思考这样一个问题：为什么不能做国内的科幻周边产品呢？

在那一刻，我们便萌生了要做科幻衍生产品的想法。我们着手开始调研，发现成立于1999年、初创团队只有4个人的极客用品网站ThinkGeek在2010年一跃成为拥有83人、年销售额7630万美元的大企业；2012年，销售额增长到1.19亿美元，在全球拥有50家线下实体商店。这一结果让我们觉得幻想周边衍生产品在高速发展的中国同样拥有无限可能。

但国内处在起步阶段的周边衍生产品市场面临着



Fiction Association's network, we connected with the Chinese Nebula Award committee, and in 2013, we met up with Gu Min, another of our current partners. Gu Min co-founded a SF content site called Xingyun (meaning 'nebula') with the World Chinese Science Fiction Association (wcsfa.com). Then we were invited to work with the Xingyun team to transform a simple website into a vibrant all-encompassing SF community that generates its own original SF content. Since science fiction was not as popular or profitable back then as it is today, much of our work went unpaid.

At the end of 2015, after wrapping up the Fantasy Park Science Fiction Carnival project, we began to prepare for the first SF fan lounge in China—the SCIFI Fanspace. Our original intent was to develop a physical venue for SF lovers to come together and exchange ideas and unique fan merchandise with one another.

To help materialize our vision, we invested a lot of time and energy on the interior design of the space because we want everyone to feel a sense of belonging and excitement from the moment they enter the door. We placed a life-sized model of the Armoured Batman by the front entrance, had all the door handles engraved with Klingon script, and hand-painted an entire wall combining iconic elements from popular SF movies and TV shows like *Doctor Who*, *Star Wars*, *Star Trek* etc. In this place, you can find the most comprehensive collection of science fiction books and comics originating from China and abroad.

We also spent eight months scouring the internet for unique and interesting SF merchandise from around the world, including lightsaber cutlery sets, Star Wars lamps, Darth Vader garbage cans, and so on. However, when these products crossed oceans and landed in our hands, we saw a little line printed in the corner: "Made in China". Seeing how international e-merchants like ThinkGeek and Underground put out a variety of fun and practical SF merchandise, we began to ponder: why can't we create our own SF merchandise domestically?

Right then, the seed of the idea for SF merchandise development was planted into our brains, and we began to do some market research. We discovered that ThinkGeek, a geek/fan merch re-

诸多问题，总结起来大概有四点：一个是缺少原创性，这不仅体现在原创优质IP的缺乏，还体现在原创产品创意的极度缺乏，这些都成为了障碍；第二是质量不高，原因一个是设计投入少，第二就是用料粗糙，所以同样的产品大家情愿花更多的时间成本买外国设计，但这些产品还是中国制造的；第三是没有形成品牌，没有自己知名的品牌，也就没有核心竞争力；最后也是最严重的，就是盗版猖獗。

以上的调研让我们坚定了一件事情，就是在中国，幻想周边衍生品方向上，是值得付出努力的，但是一定要做让大家喜欢、接受度高、实用性高的原创正版产品。《三体》自然就成了我们合作的第一个IP。先后有几款产品受到了三体粉丝的追捧，也增加了我们的信心。

3. 你是什么时候决定把科幻从爱好变成职业的？后悔过吗？又是什么让你坚持了下来？

其实我原来并没有想过要做一名科幻从业者，在大学期间参与的所有事情也都是基于热爱。我本身是一名法学院的学生，2013年的时候我加入星云网团队来做一些兼职性工作，但是那个时候也在准备考研。然后我受到星云网团队邀约加入他们。当时也是反复思考了很久，决定还是可以试试看，就一直坚持到了今天。

还是有后悔过，因为把爱好作为一种职业，其实是消耗了兴趣本身的，工作本身其实和自己爱好的内容或者东西是不相同的。但是有那么多伙伴和我一起辛苦打拼，哪怕非常艰辛，还是很有前景的，我觉得一定要坚持下去。

4. “未来科幻大师奖”已有十年历史，为广大新人科幻作者提供了很好的创作竞赛平台，可否介绍一下这个奖项的历史和现状？

2022年的“未来科幻大师奖”是第十届，因为疫情原因，评选结果已经在网上做了公布，今年的征文又创造了新的历史。

未来科幻大师奖创办于2012年，起因是当时科幻还没有那么火热，全国的高校科幻社团在学校内都还是弱势群体，科幻社团通过“人人网”这个社交平台相互联系在了一起。那个时候川大科幻协会无论在校

tailer founded in 1999 by a team of four, had rapidly expanded into a large enterprise boasting 83 employees and an annual sale of \$76.3 million USD in 2010. By 2012, sales rose to \$119 million and they also operated 50 physical stores globally. This case example confirmed our belief that a science fiction & fantasy-based fan merchandise business has immense potential in the rapidly-growing Chinese domestic market.

However, upon initial entry into the market, we encountered many problems and challenges. These challenges mainly came from four areas. First, poor originality, which is a consequence of both the lack of high-quality original IPs and the paucity of creative concepts. Second, poor quality products, which is partly related to insufficient investment in product design and partly the result of manufacturing with low-quality raw materials. For a similar type of product, most consumers would prefer to spend some extra time and money hunting for foreign-designed items rather than buying the domestic-designed ones, even though all these products are 'made in China'. Third, poor branding: without the support of famous, well-established core IPs, we were at a competitive disadvantage. The last and arguably most significant problem is rampant piracy.

Our research led us to conclude that it would be worthwhile to pursue the development of SFF derivative merchandise in China, but we must first commit to making only attractive, high quality, practical and authentic products. The Three-Body IP was a natural choice for our first collaboration. Several types of merchandise we developed for the project were well-received by Three-Body's fans, which greatly boosted our confidence.

3. When did you decide to turn SF from your hobby into your career? Any regrets so far? What has kept you going?

I didn't originally plan to work in the SF-related industry; everything I did in my university days stemmed from personal interest. While attending law school at SCU back in 2013, I worked part-time for the wcsfa.com team while simultaneously trying to prepare for my postgrad entrance exam. When I received the invitation to join the wcsfa.com team, I debated it for a long time. In the end, I decided to give it a go and have not looked back since.

内还是校外都比较有影响力。所以我们也一直在思索怎么通过集合全国社团的力量来增强科幻社团的影响力。最后，我们选取了最传统但也是最基础的活动形式——征文，因为优秀的作品永远是科幻的基石。就这样，2012年3月22日，一个由全国55家高校幻想类社团联合主办，涉及科幻、奇幻两大类别的“全国高校幻想类社团联合征文”诞生了。这个征文，便是“未来科幻大师奖”的前身。

第一次征文，三个月的时间，我们收到了来自全国各个社团选推的121篇稿件，第一届的科幻一等奖得主是现在著名的青年科幻作家——阿缺，那是他第一次尝试写科幻；奇幻类的获奖者是当时南京大学科幻协会会员陈志炜，参加完后第二年便获得了全国新概念作文大赛的二等奖，现在也是著名的跨领域青年作家。

第一届获奖文章在当时被《科幻世界》杂志和《飞·奇幻世界》杂志分别选中并刊载，这对于作者来讲是个无上的荣誉，对于我们组织方也是非常大的鼓舞。于是，在科幻世界杂志社和各位评审专家的无偿支持下，第二届、第三届联合征文如期举办，规模也越来越大，陆续参与的社团也从55家增至65家，几乎囊括了所有还在续的高校幻想类社团。直到今天，我们团队依旧与这些社团保持着稳定的联系。

2014年，奖项与科幻星云网、微像文化等达成了合作，从赛制到评审规则进行了全面的升级，初创了导师制评审规则，刘慈欣、王晋康、姚海军、江波等科幻大家坐镇评审并亲自看稿，保证了公平性和权威性。2015年开始，联合征文正式有了以颁奖典礼为核心的系列活动：以第四届联合征文颁奖典礼和我们团队所承办的第五届华语科幻星云奖为依托，开展了为期三天的2015幻想公园科幻嘉年华。来自海内外二百余位嘉宾齐聚成都，二十余家展商参展，十余场专业科幻论坛，近百家海内外媒体报道，是成都科幻的一次创举。

2016年，第五届幻想类联合征文正式更名为“未来科幻大师奖”，希望能通过这个原创征文平台，发现更多未来的科幻大师。同年，成都市互联网文化协会作为主办方之一正式参与其中，以未来科幻大师奖颁奖典礼为核心的2016、2017两届中国“科幻之都”网络文化创意节陆续开展，这也是我们首次以“科幻之都”的名义为城市添砖加瓦。

I did experience moments of regret, mainly because when one's hobby becomes one's job, the original drive and passion can be worn down over time. Also, the nature and content of the work diverges from hobby-related activities. However, with so many friends and like-minded peers working alongside me, and with such promising opportunities ahead, I have chosen to continue along this path and persist through the obstacles and challenges.

4. The Master of Future Award, now going into its tenth year, has become a top-notch competition platform for new/emerging SF talent. Can you tell us a bit more about the history and the current state of this award ?

As of 2022, The Master of Future Award has been operating for ten years. Due to the pandemic, this year's competition results were announced online. We broke a new record with the number of manuscripts received.

The Master of Future Award was first established in 2012. Back when science fiction was still a relatively obscure genre and SF clubs across the country held a marginalized presence in educational institutions, members of the SF associations from several Chinese colleges and universities connected via the social media platform *Renren*. At that time, the Sichuan University SF association had become quite influential both on campus and off campus, so we took the lead and brainstormed ways to pool resources from SF associations across the country and bolster the collective influence of the SF community. Eventually, we decided on an unoriginal but effective strategy—hosting a writing competition. This is because good stories have always been the cornerstone of science fiction. On March 22, 2012, 55 Chinese college & university SFF associations jointly organized the 'National College Fantasy Associations Joint Writing Contest' that sought submissions in two categories: Science Fiction and Fantasy. This contest was the predecessor of the Master of Future Award.

During the first year of competition, we received 121 manuscripts within a three-month window; all entries were selected or recommended by the

2018年，作为未来科幻大师奖选集出版方的重庆出版集团，正式以主办方之一的身份进驻大师奖，作为国内最大的幻想类图书出版商，重庆出版集团在大师奖实体和电子出版、有声转化，新人后期培育等方面给予了大力支持。

从第七届“未来科幻大师奖”开始，我们对评审规则及奖金、奖项等再次做了优化升级，形成更为严格和公平的“初审—复审—终审”评审过程，其中复审采取全程直播，封闭看稿的形式，进一步保证了赛制的公开透明。也开拓了新的宣传渠道，提升了奖项的互动性和趣味性。

2019年，国内第一家基于互联网模式运营的银行——新网银行——也加入了大师奖，并设立新网银行专项奖，以前沿的技术理论和经验分享为科幻创作者提供创作素材，鼓励科幻作者创作更多优秀科幻作品，并从科幻作品中寻找技术灵感，让科幻想象力转化为科技生产力。同年，大师奖颁奖典礼第一次走出成都，在北京登上了中国科幻大会，获奖作者得以与来自世界各地的幻想作家、爱好者沟通交流。

various SF associations. The first-prize winner in the Science Fiction category was the now-famous young SF writer A Que; it was his first attempt at writing science fiction. The winner of the Fantasy category was Chen Zhiwei, a member of the Science Fiction Association of Nanjing University who went on to win second place in the National New Concept Writing Competition in 2013. Today, Chen Zhiwei remains a popular cross-genre writer.

Winning entries from the inaugural writing competition were selected for publication in the *Science Fiction World* and the *Flying Fantasy World* magazines—an incredible honor for the contestants and a wonderful encouragement for the organizing team. Following its success in the first year, the contest received generous support from the *Science Fiction World* magazine and positive backing from a number of expert reviewers in the second and third year. The scale of the competition steadily increased year-on-year; the number of participating associations rose from 55 to 65, comprising nearly all the college-level SFF associations operating at the time. To date, our team has maintained close contact with these SF associations.

In 2014, the joint writing competition began collaborating with the World Chinese Science Fiction Association and the SF-content commercialization company Storycom, making extensive upgrades to the contest rules and the judging process, including implementing a ‘mentor review panel’. Eminent SF masters including Liu Cixin, Wang Jinkang, Yao Haijun, and Jiang Bo were all invited to personally read and evaluate the manuscript submissions, ensuring the fairness and credibility of the results. Starting in 2015, the competition hosted a number of events affiliated with the awards ceremony. Using the 4th and 5th award ceremonies as a springboard, we organised the 2015 Fantasy Park Science Fiction Carnival. This three-day SF extravaganza event held in Chengdu successfully attracted over 200 special guests from China and abroad, plus more than 20 industry exhibitors, more than 10 professional SF forums, and nearly a hundred domestic & foreign news media outlets.

In 2016, the contest was officially renamed the ‘Master of Future Award’, with a guiding vision to discover promising young SF talents through its



2020年，由于疫情的影响，身在中国香港、作为“未来科幻大师奖”复审铁三角之一的三丰老师只能通过远程连线进行直播，颁奖典礼也延后到2021年。但第九届大师奖依然征集了720篇有效稿件，投稿数量再创新高。

2021—2022年，“未来科幻大师奖”十年来首次跨年征稿，这次征集共收到919篇有效稿件，总字数超1200万字，应该是目前国内中短篇小说投稿数量最多的奖项。

从2012年到2022年，“未来科幻大师奖”从只面向高校的校内征文成为了面向全国广开征稿的全国性奖项；从单纯的邮件投稿到完善的独立投稿机制；从单纯线上征稿到覆盖出版、颁奖典礼、展会、后期改编等全产业链。我们希望能给更多科幻原创作者及相关产业带来更大的平台。

5. 赛凡制作的每一款周边都各具特色，可不可以介绍一下一般的开发流程？

制作周边的第一个工作肯定就是先取得合规的IP授权，这个是能够制作正版衍生产品的前提。

从产品角度来说，我们做产品开发的一个重要的原则就是：还原形态，继承神韵。粉丝喜爱我们的产品，是因为对作品的情感投射。我们不会去做那种只把logo印到产品上的周边，而是做跟作品连接非常紧密的产品。

以小说《三体》举例，我们制作三体产品比较早，当时这部作品并没有影像化，也没有任何图库素材。所以我们在当时的准备工作便是为三体制作一套可用的素材图库，经过反复讨论和与工业设计结合，我们设计了多版不同风格的人物形象和设定图。在后面接触了众多国内IP后，我们发现，无论影视作品还是文学作品，都没有这套体系。这也为我们以后的系列原创衍生产品总结了经验。

第二个准备工作，便是找一些能够契合使用场景的元素，然后根据使用场景来设计相关产品。这样一款产品才能更适合推向市场。

举两个实例。一个是我们设计的第一款产品，三体黄铜书签。我们因为是从小说文本着手，自然会想做一款和阅读有关的产品。我们在三体小说中寻找和阅读有关的元素，发现了“已阅，狗屁不通”这个非

submission platform. That same year, the Chengdu Internet Culture Association became one of the award's official organizers. Between 2016 and 2017, the Master Award ceremonies became a keystone event for attracting fans to the 'Capital of Science Fiction' themed Internet Culture Festival. We are proud to have made some positive contributions to the city of Chengdu through our work; it truly deserves the title 'Capital of Science Fiction'.

In 2018, the Chongqing Publishing Group (publisher of anthologies featuring the Master Award winners) officially became an organizer of the award. As the largest publisher of SFF books in China, Chongqing Publishing Group can provide strong publication backing to winning works in print, ebook, and audio book formats, as well as offering additional career guidance to young creatives.

From the 7th year onwards, we continued to optimize the contest rules/regulations while upgrading the cash award and other prize items. We made the 3-stage judging process more strict, standardized, and impartial. Some measures we took included live-broadcasting the second stage of the judging process, and blinding the submissions to ensure maximal openness and transparency. We also experimented with new ways of promotion and strived to increase the interactive and fun elements of the award ceremony.

In 2019, XWBank, a domestic internet-based bank, joined the Master Award organizer panel and established the 'XWBank Award' to provide specialized materials and resources to SF writers (including cutting-edge technology and state-of-the-art theoretical support), to encourage the creation of more outstanding original content, and to help with translating innovative SF ideas/concepts into tangible products, practical applications, and productive forces. That year, and for the first time in its history, the Master Award ceremony took place at the China Science Fiction Convention in Beijing rather than in Chengdu. As a result, award winners had the invaluable opportunity to network with SFF creatives and enthusiasts from all over the world.

In 2020, amidst the COVID pandemic, Mr. San Feng, a Hong Kong resident and one of the three core judges for the award, could only attend

常有意思的句子。这个句子在小说中是对待发送的外星文明信息的一个批示，我们把它做在了书签上，就和产品本身的使用情景结合了起来，让人觉得非常有“梗”。如果在书签上用别的句子，可能就不会让人觉得这么贴切有趣了。

还有一款产品，红岸基地笔记本。我们在设计时是想做一款和红岸基地紧密相关的产品，能够突出—



种年代感和神秘感，于是就想到了叶文洁在红岸基地通信部时用的工作笔记。我们淘了一些那个年代的笔记本，仿照它们的材质和形式设计了这款产品，里面有很多细节，包括标语、保密条令、基地的地图、宣传口号等等都尽可能地做到了还原。然后我们想，这个笔记本是怎么到用户手中的呢？我们假想了一个场景，就是史强在突袭ETO集会后，搜查了叶文洁的家，找到了这个笔记本。它被当作一个证物，保存在

events virtually; the 2020 award ceremony was thus postponed until 2021. Up until that point, the contest had received a record-breaking 720 submissions.

From 2021 to 2022, the Master Award opened a cross-year submission window for the first time in a decade, during which it received 919 eligible manuscripts with a combined word count of more than 12 million words. The Master Award has maintained its status as the most submitted-to domestic writing competition for short/medium length SF manuscripts.

In the decade between 2012 and 2022, the Master Award evolved from a niche contest soliciting submissions from primarily college-based SF communities into a national award accepting submissions from all over China. From mail-in only submissions to a self-contained multimodal submissions system, from a simple web interface to a multifaceted platform with ancillary services that cover the entire spectrum of content publication, award organization, exhibition, and post-adaptation, we aim to develop a comprehensive, one-stop exchange platform for SF fans, creatives, and industry partners.

5. Each type of merchandise produced by SCIFI Fanspace has its own unique characteristics. Can you elaborate on the typical process for product development?

The first step is always to obtain the relevant authorization from the original IP's rights holder; this is a prerequisite step for developing any authorized derivative merchandise.

From the production angle, one important principle we follow throughout the product development process is “be accurate in form and faithful in spirit” to the original source material. Fans love our merchandise because we put a lot of thought into developing these products. We do not simply slap a logo on a random item and try to sell it; we only create products that are closely tied to the original work.

Take for example the *Three Body* series: we started merchandise development for this IP at a very early stage, before its screen adaptation and prior to the existence of any image/graphics material. We had to first prepare an image library for

了行星防御理事会的仓库里。由此我们做了一个牛皮纸的套封，完全仿照真实证物袋的样子，这些细节会让我们的用户觉得这个产品的设计是经过提炼的，是能够紧密结合原著作品的。同时，这个设计是能够贴合产品本身属性的，并且能够让人在使用的时候产生一些有意思的联想——这几点也是我们在之后的产品设计中一直坚持的原则。

6. 2019年《流浪地球》电影上映时，赛凡曾发起



周边产品的众筹，后来大获成功，可不可以和大家介绍一下当时的成绩和感受？

我们出品的电影《流浪地球》的系列衍生产品，在淘宝众筹上线两天就全部售罄，销售额突破700万，创造了多项历史记录，被媒体戏称为“饱和式众筹”。

我们应该是提前半年就参与了《流浪地球》整个



图库的制作（也就是制作衍生产品的风格设计指南），这个项目被定义为“S”最高保密级别的项

the source work. After rounds of internal discussion and ongoing collaboration with graphic design experts, we came up with several versions of designs for the characters and the setting. Through subsequent communications with our industry peers, we discovered that no similar systematic process has ever been undertaken during merchandise development for other domestic IPs (be it TV, film, or works of literature). This gave us additional experience that will assist us with product development in the future.

The second step of preparation involves extracting elements from scenes of the original work, then designing a product closely connected with it. This type of fan merchandise is most likely to succeed commercially.

Let me offer two examples. One example is the first fan merch we designed for the *Three-Body* project: a metallic bookmark. Since we used the novels as our source material, we naturally wanted to make a product that has to do with reading. We searched the book text for elements related to reading and came across this very interesting phrase: “Noted. Utter nonsense!” This is an Earth official's written comment about a draft message that will be transmitted to alien civilizations. By putting this phrase on the bookmark, we effectively tied the merchandise to the original work and delivered an intriguing product to consumers. If you put a different phrase on the bookmark, it may lose the humorous effect.

Another good example is the Red Coast Base notebook we designed for the same project. We knew we wanted the notebook to give off a sense of mystery and nostalgia, and be closely connected to the Red Coast Base, so we thought of the logbook that Ye Wenjie kept while working at the Transmission Department of the Red Coast Base. We searched online for notebooks from that time period and tried to replicate their material and design. We also recreated many subtle details like the poster slogans, confidential orders, maps of the base, and propaganda catchphrases. Then we asked ourselves, what's the best way to deliver this notebook into the hands of buyers? We imagined a scene that happened after the raiding of the ETO rally, where Shi Qiang searched Ye Wenjie's home and discovered this notebook. As a key piece of evidence, it was stored in the warehouse of the Planetary Defence Council. There-

目，所以之前基本没有对外透露任何信息。做这个的初衷，一个是《流浪地球》算是国内近年来真正的硬科幻电影，我们理应全力支持；第二个也是因为它是大刘老师的作品改编的。所以联系到我们时，我们没有考虑什么经济利益就直接参与了。后面越是深入了解，越发现这部作品的可贵以及团队的坚持。

后来电影和周边大获成功，我觉得是意料之外，情理之中。我预判这部影片肯定会火，但是火的程度确实出乎我的预料，特别是衍生产品的巨大成功。

7. 这几年赛凡也和中国航天合作，开发了很多有意思的产品，比如最近刚刚上架的“祝融号”火星车



拼装模型。无论是从合作沟通还是面向的受众来说，

fore, we made a kraft paper package for the notebook that mimics the look and feel of a real confidential file envelope. These thoughtful design elements are the mark of a quality product, allowing it to appeal to fans and remain faithful to the original work. In addition, these products can complement the source material and help fans uncover deeper connections within the original work. This is a good illustration of the principles that we strive to adhere to in subsequent product development.

6. When the movie *The Wandering Earth* was released in 2019, SCIFI Fanspace launched a crowdfunding campaign for fan merchandise, which became a huge success. Can you tell us more about this amazing feat and your thoughts/reactions at the time?

The range of fan merchandise we designed for *The Wandering Earth* movie sold out two days after the Taobao crowdfunding campaign went live. With sales exceeding 7 million, it broke multiple industry records and was dubbed an ‘oversaturated crowdfunding project’ by the media.

We started to create the digital image library for *The Wandering Earth* 6 months before its film adaptation. (The library would serve as the style/design guide for derivative products.) This project was classified ‘S’, the highest level of confidentiality, which means no information can be shared with the public. The main reason we wanted to be involved in this project was because *The Wandering Earth* is a true domestic hard sci-fi masterpiece of recent times and a work we wholeheartedly support. The second reason was because it was a film adaptation of Liu Cixin’s work. When we were first contacted for this project, we jumped onboard right away, without giving any consideration to the monetary aspect of things. As we immersed ourselves in this project, we developed an even greater admiration for the original work and the hardworking team behind it.

The film and its derivative merchandise all debuted to enormous commercial success. This outcome was incredible but also foreseeable. I knew the film was going to be a big hit, but still ended up underestimating the magnitude of its success, and that of the fan merchandise.

开发这些航天IP的周边和开发科幻IP的周边会有什么不同吗？

2020年，我们正式与国家航天局探月与航天工程中心全资子公司嫦娥奔月航天科技（北京）有限责任公司达成合作，出品中国航天系列周边。

其实航天和太空，永远都是科幻文化中不可或缺的元素，而且航天粉丝与科幻粉丝的重叠度其实很高。哪有一个科幻粉丝不喜欢仰望星空呢？这也是我们非常希望能做优秀的航天产品的原因。

8. 截至目前，在赛凡的所有产品中，你自己最喜



欢的是哪个？

我个人最喜欢的还是三日凌空的雨伞。一个原因是温玉楠老师根据三体小说中“三日凌空”的场景所作的手绘我个人非常喜欢，另一个原因是我觉得三日凌空和雨伞这个品类完美契合。

9. 你最喜欢的三部/篇中国科幻是什么？

喜欢的很多，如果选印象最深刻的，是刘慈欣的《三体》、王晋康的《终极爆炸》和燕垒生的《天雷无妄》。

10. 你对于中国航天的未来有怎样的期待？

希望能够形成具有东方气质的、独树一帜的中国

7. In recent years, SCIFI Fanspace has also developed many interesting and unique products in collaboration with the China National Space Administration (CNSA), such as the recently-launched Zhurong Mars rover model kit. Coming from the perspective of the product developer or consumer, what is the major difference in the development of these aerospace IPs versus sci-fi IPs?

In 2020, we officially started to collaborate with the Chang'e Benyue Aerospace Technology (Beijing) Co. Ltd., a wholly-owned company of the CNSA's Lunar Exploration & Space Engineering Center, on the *China Aerospace* range of merchandise.

Actually, aerospace technology and space exploration have always featured prominently in SF culture, and there is a high degree of overlap between the aerospace and science fiction fandoms. I mean, how many SF fans do not gaze at the sky with wonder? This is also a motivation behind our efforts to develop excellent aerospace-themed products.

8. So far, of all the merchandise produced by SCIFI Fanspace, which one do you like best?

My personal favorite is the Trisolar umbrella. Firstly, because master Wen Yunan hand-painted it with a scene derived from the Tri-solar Day in the *Three-Body* series—a concept that greatly fascinates me. Another reason is that I feel umbrellas are the perfect companion objects for Tri-solar Day.

9. What are three of your favorite works of Chinese science fiction?

I like a lot of them, but if I have to choose the most impressive ones, I would go with *The Three-Body Problem* by Liu Cixin, “Ultimate Explosion” by Wang Jinkang, and “Thunder Chaos” (‘Tianlei Wuwang’) by Yan Leisheng.

10. What are your hopes for the future of China's aerospace culture?

I hope to see a unique aerospace culture with strong Eastern philosophical influences; I hope

航天文化，引领全球。

11. 赛凡在未来还有哪些可以透露的计划？科幻主题咖啡馆还会重新与大家见面吗？

未来我们会继续深耕中国航天、中国原创科幻IP周边衍生产品，目前已经规划了很多新品，会陆续和大家见面。

科幻主题咖啡馆是粉丝们问的最多的一个问题，我们也非常希望能够在合适的时间重新把它开起来，不过也是因为合作、疫情等各种因素，目前还没有一个明确的时间表，如果有，我们肯定第一时间透露给大家。

that China will become a world leader in the field of aerospace.

11. What's in the future for SCIFI Fanspace? Will the sci-fi-themed cafe ever reopen?

Looking ahead, we will continue to cultivate China's domestic SF fandom and develop merchandise derived from original science fiction IPs. Presently, we are working on many new products, and will unveil them one by one in the near future.

Many fans have also asked us about the SF-themed cafe. We really hope to be able to reopen it at an opportune time in the future. But due to various issues such as challenges with collaboration and disruptions during the pandemic, there is no clear timeline for this. We will certainly keep you posted about any new developments.





三体三日凌空自动伞

“世界刚刚毁灭！脱水！脱水！！”

A Brief History of Science Fiction Societies in Chinese Universities

中国高校科幻协会简史

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高校社团一般是由大学生自发组织的爱好者聚集地，受各校社团联合会管辖。中国高校科幻协会至今已有29年的历史，最早起源于1993年成立的四川大学科幻协会。从整体上看，同其他的校内社团一样，科幻协会的活跃程度主要取决于校内社团政策，而社团政策由松向紧转变，主要表现在禁止在校内收取会费，禁止在校外拉取赞助，而经费主要由会长垫付。

如何在中国高校成立一个科幻协会

目前，想要在中国成立一个校内社团组织，绝大多数情况下首先要满足三大条件，即有20名及以上本校在读学生，有社团基本信息（规范名称、组织机构和章程等），一名指导教师和一个挂靠单位（校内学院），这三大条件满足后便可以向学校社团联合会（也叫社团管理委员会，社团服务中心）递交社团成立申请书，这是第一步。有的学校规定社团负责人、指导教师和挂靠单位必须在同一个学院，还有的学校规定社团负责人GPA或综合测试成绩排名均需位于本专业的百分比，视各校政策而定。

在提交社团申请书后，接下来会由社团联合会审

University societies are generally gathering places for hobbyists, spontaneously organized by students at first, and are under the jurisdiction of a university's union of societies. Science fiction societies in Chinese universities have a twenty-nine-year history, dating back to 1993 when Sichuan University founded the first one. Overall, much like other groups on campus, the dynamism of sci-fi societies depends on institutional policies concerning societies. These have become progressively restrictive, as highlighted through bans on collecting membership fees and attracting sponsorship from outside of campus, and running costs having to be mainly covered by society leaders.

How to set up a sci-fi society in a Chinese university

Currently, if you would like to establish a student society in China, in most cases there are three criteria that need to be fulfilled: you need at least twenty students currently enrolled at the university, basic information on the society (a standard name, organizational structure and rules, etc.)

核相关信息，审核完毕后会提交给校共产主义青年团委员会再审核，需要凑齐社团负责人、指导老师、社联、团委四大负责人的签名才能完成社团注册的第二步，假如都能拿到，再进行第三步，也就是最后一步：社团答辩。在答辩通过后，社团就可以成立了。

社团在被批准成立之后，要在规定时间内召开会员大会，产生执行机构和负责人；每隔一段时间要向社联报告社团情况（包括社团负责人和活动情况等），招新需要根据学校的统一安排，每年在规定时间内进行。

假如社团未能在规定时间内定期提交材料、多次年审不合格、举办活动数量和成员数量未能达标或违规拉取校外赞助，社团就会被社联强制注销；部分学校设置量化考核表，对社团进行排名，每年注销一定数量排名靠后的社团，被注销的社团不能再以学校的名义正常活动。

此外，假如校内已有同性质的社团，那么同性质的新社团不会被允许成立。但科普类协会与科幻类协会二者之间的定位较模糊，如河北工程大学曾在2008年有一个科幻协会筹备组，邀请当时北京航空航天大学科幻协会的副社长覃政帮忙写信求援，校方以社团性质相同为由不允许科幻协会成立；当然，科幻从业人士的声音对打破这种偏见的确有一定帮助，如2013年中山大学科幻奇幻协会（东校区）在筹备时得到了许多科幻作家和学者的声援，如陈楸帆、飞氲、吴岩等等，这些力量均帮助协会顺利成立。

也不一定非要成立科幻协会，部分负责人选择在科普类社团下挂靠科幻部门，这种方式相对比较简单，只需要和相关社团的负责人商量好即可，如哈尔滨工业大学思飞科幻社，除此以外，还有直接以天文

and one teacher and affiliated work unit (a university department) to supervise the society. Once these three criteria have been met, you can carry out the first step: applying to the university's union of societies (also known as the committee for managing societies, or the society service centre). In some universities, the society leader, supervising teacher and work unit all need to be from the same department, while other universities may require the society leader(s) to be a top student on their course. Ultimately, policies vary across institutions

Having made your application to become a society, the union of societies will check your information before passing it onto the university Communist Party Youth League committee to be checked again. The second step is then to gather the society leader, supervising teacher, representatives from the society of unions, and the Youth League committee, to give their signatures. Once all four signatures are acquired, you can move onto the third and final step: an oral explanation of why you wish to found the society. Once this has been passed, you can set up the society.

After the society has been approved, you need to arrange a general meeting among members within a set period, appointing an executive committee and leaders. You will have to update the union of societies on the status of the society over regular intervals (including the updates on the leaders and society events). New members recruitment needs to be chosen in cooperation with the school and within a set timeframe each year.

If the society is unable to submit all the necessary materials on time, if it fails its annual inspection, if its number of events held or members are insufficient, or if it accepts sponsorship from outside the university, then it will be forced to cease running by the union of societies. Some universities implement quantified assessment forms to rank societies on their conduct, shutting down a set number of low-ranking ones each year. Those that are shut down cannot continue to operate in affiliation with the university.

In addition, if a similar society already exists within the university, then the new society will not be granted approval. However, for the rather niche status of societies for popular science or science fiction, this is less clear. An example is when a



和科幻两种性质至多种性质兼备的社团，如河北大学天文与科幻协会。他们偏向于举办与未来科技有关的活动，如沙龙、征文、观星等等，大部分情况下举办科普活动。

由于动漫作品中广泛存在科幻奇幻元素，许多动漫社团的日常活动在一定程度上也可以被纳入科幻活动的范畴，但一般情况下，这些社团及其社员不会有“科幻迷”的自觉，也不会将其参加的活动与阅读、观看的作品有意定为科幻作品。

中国高校科幻协会现况

目前中国最强盛的高校科幻协会是四川大学科幻协会，2007年他们在成都国际科幻·奇幻大会上表演“人列计算机”节目；2012年又增加了小组制改革；2013年制作了二十周年纪念会刊《临界点》，现在他们的规模常年维持在一千余人，举办过幻想文化节等优质活动，承办星火杯全国高校科幻征文大赛，曾四获中国科幻银河奖。

其余大部分科幻协会的规模都处于50~300人之间，主要的招新方式是线下的“百团大战”，但受到新冠肺炎疫情影响，校内禁止聚集，社团的许多线下活动也因此停滞，成员之间难聚会，参与线上活动的人数也越来越少。他们主要举办读书会、征文、讲座、故事接龙、茶话会和桌游等活动。

有的社团对外联络很频繁，如2022年刚刚重新建

preparatory group for a sci-fi society at Hebei Engineering University in 2008 invited the then vice-president of Beihang University Science Fiction Association to write them a letter of support. The university did not approve the sci-fi society on the grounds that it was similar to another society. Of course, vocal support from people within the sci-fi community help to break down such prejudice, like in 2013 when Zhongshan University (east campus) sci-fi & fantasy society received significant support from several sci-fi writers and academics as it was being set up. Notable figures included Chen Qiufan, Fei Dao, and Wu Yan, which helped facilitate a smooth establishment of the society.

You don't also necessarily have to set up an independent sci-fi society. One easier method is when leaders choose to found sci-fi subsidiary departments of scientific societies. All you need to do is have a positive discussion with the relevant society leader, such as Harbin Institute of Technology Sifei Science Fiction Association, which has branch groups for astronomy and sci-fi directly affiliated with it, or Hebei University's astronomy and sci-fi society. These organisations tend to veer towards events around future technologies, running seminars, commissioned articles and astronomical observations, more under the category of science.

Due to widespread elements of Japanese anime being prevalent in sci-fi and fantasy, many anime



立的西安交通大学科幻协会，刚成立便在6月举办星痕杯多校科幻联合征文大赛；有的社团对校内的联络比较频繁，比如中国科学技术大学科幻协会、中国科学院大学科幻协会和清华大学学生科幻协会等等，一方面对内能够自给自足，另一方面是担心校外成员对社团造成一些不良影响。

上海市各高校科幻协会在2021年8月举办了一次科幻故事接龙活动，每个社团分别派人参与接龙；2022年3月又重启了第11届上海高校幻想文化节，此前因各种原因在2018年停办；在笔者的组织下，南京市各高校科幻协会社长在今年3月举办了一次联合会议，湖北省和湖南省各高校科幻协会在4月举办了一次联合会议，两次会议都旨在讨论线上联合活动的可能性，同时介绍了各个社团的现况，从而对其他协会有更充分的了解和认识。



中国历史上曾经至少出现过有三个全国性的科幻协会联盟组织，分别是高校科幻同盟（1999—2002）、全国大学生科幻爱好者联谊会（2011—2015）和高校科幻平台（2019至今），创建这些组织的人大都是在校学生。高校科幻同盟在中国高校科幻协会萌芽阶段便建立了官网，组织人手记载各校的科幻活动，为现在的研究提供丰富史料；全国大学生科幻爱好者联谊会举办“科联奖”全国高校科幻联合征文（共四届，后与征文奖项“水滴奖”合并）；高校科幻平台创办季刊《舱外》粉丝杂志支持高校科幻创作力量，除此以外，2022年4月由中南大学飞越科幻协会发起的公益组织“高校科幻写作互助小组”的目的也同他们一样。

societies' regular activities can accommodate sci-fi events too. But such societies' members do not generally identify as sci-fi fans, nor would they be minded to call the events and materials they engage with "sci-fi".

The current state of Chinese university sci-fi societies

The most thriving university sci-fi society in China is currently Sichuan University Science Fiction Association. In 2007 they performed the show *The Human-formation Computer* (as in *The Three Body Problem*) at the International SF & F Convention in Chengdu. In 2012 the society increased its number of branch groups and implemented some reforms. Then in 2013, they produced the twentieth anniversary memorial publication *Critical Point*, while now sustaining a membership of over one thousand each year. They have held some quality events such as the SF&F Cultural Festival, arranged the Starfire Cup—a national university SF writing competition, and have won the Chinese sci-fi Galaxy Award four times.

Aside from Sichuan University, most sci-fi societies range between 50-300 people in size, with the largest channel for recruitment being offline campaigns. However, the effects of the coronavirus, such as the prohibition of gathering in groups, has led to the postponement of many offline events and a large decrease in attendance of online activities due to the difficulty for members to gather and know each other. They mainly organise reading groups, writing competitions, lectures, story-relay activities, casual tea and talks, and board game events.

Some societies have frequent contact with organisations outside of campus, such as the recently re-established Xi'an Jiaotong University Science Fiction Association, which just after being set up, held the Star Trace Cup in June, a large sci-fi writing competition involving many universities. Some also keep to internal activities, like the University of Science and Technology of China Science Fiction Association, the University of China Academic of Sciences' Science Fiction Association, and the Tsinghua University Student Science Fiction Association. Some can sustain themselves through internal activities, while others are

高校科幻协会的自办刊物史

一般情况下，中国的高中生在考上大学之后有一定时间和丰富的精力去参与校内的社团活动与社团建设，但毕业参加工作后就很难再接触自己曾感兴趣的事物，这一现象也被称为“公交车现象”，即在大学期间短暂地上了兴趣的公交车，工作后又被迫下车的现象。繁忙的工作让人们没有时间和精力去经营社会性科幻组织、编辑科幻迷刊物，也正因如此，中国的科幻迷杂志约有一半出自高校科幻社团，即77/165种。这些杂志分别有会刊（64种）和会报（13种）两种形式，包括征文作品集、社员创作合集、周年纪念刊、社团史记和资讯五种类型。受社团人数和社团政策等多种因素的影响，科幻协会自身也并不稳定，往往每次换届后都会有相当大的变化。

部分学校对社团自发组织制作的刊物持以支持态度，如哈尔滨工业大学思飞科幻协会在2022年3月制作发布的10周年纪念刊《未来历史档案局》，共177页，记载了历任会长口述史，社员作品等内容，以A4纸印刷成实体刊物，共打印60余本发给许多老成员作



concerned that external stakeholders could have a negative influence on the society.

In August 2021, all the universities in Shanghai arranged their sci-fi story relay activities, with each society sending people to attend. In March 2022, the Shanghai SF & Fantasy Festival was also brought back for its eleventh edition after being postponed for various reasons in 2018. Organised by me, Nanjing universities sci-fi society committees held a one-off joint meeting in March, while Hubei and Hunan provinces universities held one in April. Both meetings sought to discuss the possibility of joint events online and each society gave updates on their situations so as to improve understanding and familiarity between each society.

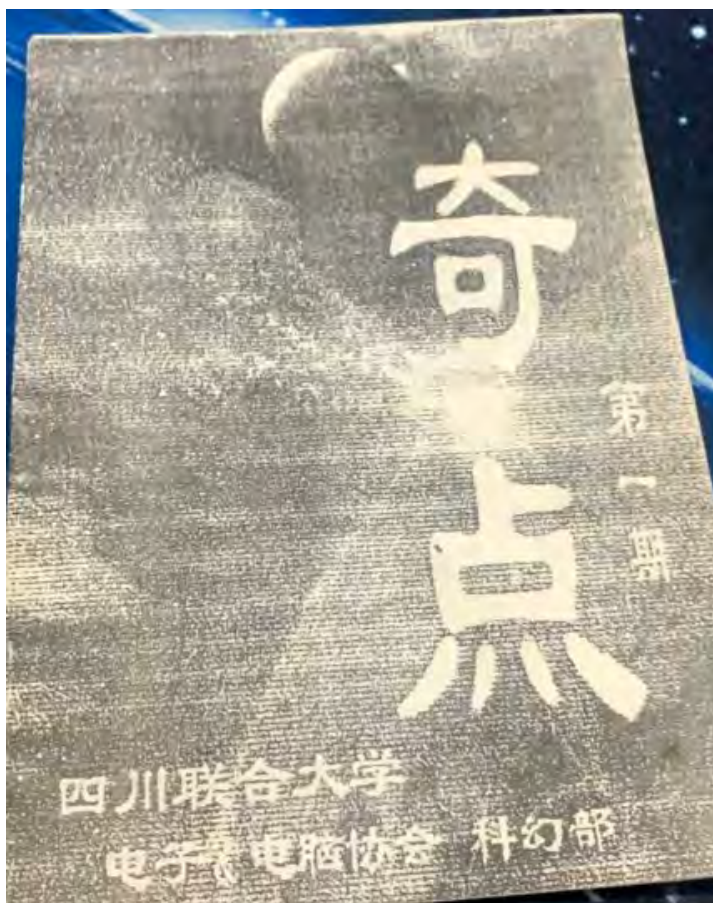
China has had three different national alliances of sci-fi societies: the College Science Fiction Alliance (1999-2002), the National Association of College Science Fiction Fans (2011-2015), and the Science Fiction in Colleges and Universities (SFCU, 2019-), all of which were founded mainly by students. In the early stages of Chinese universities having sci-fi societies, the College Science Fiction Alliance founded an official website compiling sci-fi activities held at each university, proving to be a rich resource for current research. The National Association of College Science Fiction Fans ran the “Science and Technology Federation Award”—a national university science fiction joint writing competition—and there were four in total, after which it merged with the writing competition Water-drop Awards. The SFCU founded a periodical fanzine *Outside the Cabin*, supporting creativity among university sci-fi communities. In addition to this, the Central South University Flyover Science Fiction Association launched the College Science Fiction Writing Support Group, which aims to fulfil a similar role.

A brief history of university sci-fi societies self publications

Generally, university is a time for Chinese students to throw themselves into societies and their events, even setting up new ones. Once they enter the world of work, it's not so easy to engage with the things that interest them. This phenomenon has been coined “the bus effect”, whereby students are able to hop on the bus of their pas-

纪念；也有少部分学校规定社团不能制作实体刊物，如中南大学飞越科幻协会在同年4月制作的社员作品集《幻萤卷》，共180面，记载了社团成员创作的小说以及前会长采访，但被限定只能在社内线上传播。

国内最早的高校科幻协会会刊可以追溯到1994年天津大学科幻协会社长制作的四面小报，这一说法最早来源于一位出版界人士，但暂无实物证据。目前公认的第一本高校科幻协会会刊是四川大学科幻协会于1998年制作的《奇点》，共21面，以A5纸印刷成实体刊物，涵盖社员科幻评论、小说练笔以及脑洞栏目，目前，杂志的原本还保存在四川科幻世界杂志社。那时《科幻世界》杂志社正处于其发行量最大的鼎盛时期，其在1998年10月刊上发出“200个科幻迷团体共迎2000年到来”的倡议，这时中国的科幻协会才刚刚开始起步，数量上只有堪堪十余个，《奇点》创刊词明确提出“要为稚嫩的中国科幻献出自己的力量”，《科幻世界》杂志社主编姚海军还为杂志写了寄语，他曾在1988年创办了中国第一本科幻粉丝杂志《星云》。



sions during their short stint at university but are forced off the bus when they enter employment. Demanding jobs deprive people of the time or energy to run social sci-fi organisations and edit fanzines. It's because of this that around half of Chinese sci-fi fanzines come from university societies, 77 out of 165 to be precise. These campus publications can be divided into society magazines and society newspapers, including among them anthologies, new work from members, anniversary editions, society histories and general news. Due to various factors including member numbers and society policies, the membership of sci-fi societies can be quite unstable, with large changes in the make-up from issue to issue.

Some universities are supportive of publications by societies, such as when Harbin Institute of Technology Sifei Science Fiction Association published its ten-year anniversary magazine *The Bureau of Future History Archives* this March, which was 177 pages in total. It contained testimonies from all the previous society presidents as well as written works by members and over sixty A4 hard copies were printed and distributed to former members as mementos. A minority of universities stipulate that societies cannot produce publications, such as when the Central South University Flyover Science Fiction Association in April published *The Volume of Magic Fireflies*—an anthology of members' writings totalling 180 pages—it contained original stories by members and interviews with previous presidents but was restricted to only being circulated among the society's online network.

The first Chinese university sci-fi society publication can be traced back to 1994 when the Tianjin University Science Fiction Association president made a little four-page booklet. This story comes from someone in the publishing industry but there is no longer any physical evidence. The current consensus is that the first sci-fi society magazine was Sichuan University's 1998 *Singularity*, which was twenty-one pages printed in A5. It covered commentary on sci-fi from its members, draft novels and brainstorming columns, and an original copy is preserved at the office of *Science Fiction World* in Sichuan. At that time, the *Science Fiction World* magazine was in its prime and in October 1998, it ran an initiative "inviting two-hundred sci-fi fans to join together and welcome in the

接下来的一段时间，中国的高校科幻协会开始如雨后春笋般出现，每年都有会刊创刊，如成都大学科幻协会《第三只眼》（1998，纸质）、四川工业大学科幻协会《第五季度》（1999，纸质，34面）、北京航空航天大学（昌平校区）科幻协会《昆仑》（2000，纸质）、武汉大学科幻协会《回到未来》（2001，网络，8面）、复旦大学科幻协会《鸿蒙》（2002，纸质，30面）和北京航空航天大学科幻协会《幻翔》（2005，网络，4面）等等，但受限于各种因素影响，大部分都只出了一两期，但这些杂志仍然是目前中国科幻迷群最为重要的记录与研究资料。

year 2000". Chinese sci-fi societies were still in their infancy at this point, with only a dozen or so around the country. *Singularity's* inaugural statement was "to lend our own strength to a youthful Chinese science fiction", and editor-in-chief of *Science Fiction World* magazine Yao Haijun wrote blessings for the magazine. He had in 1988 founded China's first sci-fi fanzine, *Nebula*.

After some time, sci-fi societies began to spring up all over, producing their own original publications each year. Examples include Sichuan University Science Fiction Association's *The Third Eye* (1998, in print); Sichuan Institute of Industrial Technology Science Fiction Association's *The Fifth Quarter* (1999, in print, 34 pages); Peking University Science Fiction Association (Changping Campus)'s *Kunlun* (2000, in print); Wuhan University sci-fi society's *Back to the Future* (2001, online, 8 pages); Fudan University Science Fiction Association's *Primeval Chaos* (2002, in print, 30 pages); and Beihang University Science Fiction Association's *Singularity* (2005, online, 4 pages). However often due to various constraints, most only published one or two issues but these magazines remain important sources for current Chinese sci-fi fans.

In 2000, Yunnan University Science Fiction Association collaborated with the *Broad Review of Scientific Reviews* magazine press to publish the *Broad Review of Scientific Reviews: Science Stories of World Wide Watch Science fiction* edition. This is the only collaborative magazine ever made by university sci-fi societies from across the country but because the magazine press did not provide funding as originally planned, there was never a physical version. Over time, the creators were unable to preserve the original magazine.

In 2003, Beihang University Science Fiction Association held the "Original Star" national university science fiction joint writing competition, which was attended by several future sci-fi writers while they were still students. At the inaugural competition, Xia Jia's "The Demon-Enslaving Flask" won the main prize of distinction; Chen Qiufan's non-fiction work "Choose the Beauty of the Beast" and his short story "TGrave" won the prize for originality. At the second instalment of the competition, Hao Jingfang's "The Fly of Ceres" won the main first prize; Chang Jia's "100 Mile Creek Villa" won second prize; while Qi Yue's work "The Harring-

幻翔

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★协会进行时

NO.1 地下室科幻书吧开张啦：P
随着地下室“搬迁”工作的完成，协会藏书也全面向会员出借。想借书的会员请在协会值班时间来办公室办理手续——记得带上你的极大身份证件哦，毕竟我们的值班人员现在还没认识每一位会员呢！

NO.2 讲座《中国 UFO 研究报告》
12月21日下午两点，由本协会与宇航协会、天文协会共同组织的讲座《中国 UFO 研究报告》在主南 210 举行。

NO.3 星河要来啦！
应本协会邀请，科幻作家星河本周末将来我校举行题为《时间足够你爱——中外科幻漫谈》的讲座，具体时间地点请注意宣传海报和海报。

NO.4 中国科技馆，想去吗？
逼真的机器狗，你见过吗？高空骑自行车的制敌，你体验过吗？亲自上宇航艇，那是怎样的感受呢？欢迎加入幻翔的元旦科技之旅。心动不如行动，快快报名吧！
活动时间：元旦假期，有意参加者请在协会值班时间内到办公室报名，费用 30 元/人（包括门票及往返车费），报名截止时间：12月28日晚。

NO.5 最后……
随着学期与寒假的临近，幻翔本期的活动与工作也接近尾声。为了不耽误大家宝贵的复习时间，我们就不开期末总结大会了，只对大家有一点小小的要求，请所有会员在 17 周以前抽空到办公室登记一下，便于协会重新统计会员名单，计划下一个学期的工作——特别是报名以后从未参加过协会活动的会员，请务必登记，记得要在协会值班时间哦！
最后，希望大家都好好复习，好好考试，拿到自己满意的成绩回家，协会在此预祝全体会员圣诞快乐，元旦快乐，春节也快乐！

◆算是发刊词的话

期待已久的《幻翔》终于与大家见面了，这是本协会历史上第一份会刊，值得庆祝……（来自掌声啊！Q）
由于申请刊号较晚，所以这个学期本刊只能出版这一期。在此向满怀期待的会员们深表歉意。不过，既然有了这样一个开始，相信以后能很好的坚持下去。这个坚持吧，就需要会员同志们的支持了。大家有什么宝贵意见请及时向会刊编辑部反馈（有砖头就扔啊，别怕砸到花花草草什么的），有写作爱好和特长的会员也请努力一些，多多向会刊投稿。毕竟《幻翔》是属于科幻协会每一位会员的，只有每一位会员的积极参与，才能使我们会刊精彩纷呈。
好了，废话就说这么多，大家还是赶紧看看这期刊物怎么样吧。最后别忘了，有意见和稿件的请交到主南地下室协会的办公室，我们的值班时间是每周二、三、六晚 7:00-10:00，也可以发 E-mail 到 joyce12@163.com 哦！

科幻作家集中营之

星河篇

星河，青年科幻作家，中国作家协会会员，中国科普作家协会会员，北京市青年联合会委员，现为北京作家协会签约专业作家。

星河主要从事科幻小说及科普作品的创作，已发作品数百万字，著有长篇小说《网络游戏联军》、《残缺的征服》等 2 部，中短篇小说《时空空壳》、《棋王》、《决斗在阴间》、《带心回去约会》等多篇，科幻作品集《胜利在左拳还原之前》等 5 部，主编《中国科幻新生代精品集》等作品集，曾获国家“五个一工程”奖、宋庆龄文学奖、冰心文学奖、陈伯吹文学奖、银河奖等多种奖励。

星河认为，科普作品是提高公众科学素质的重要途径之一，而科幻小说则能对读者进行有益的科普启蒙。

网站推荐

本期的推荐网站是大江东北科幻论坛，网址 www.tido.net/thor。这是一个科幻迷的网上乐园，长期活跃着一批精力旺盛的虫子们，其中大家应该比较熟悉的有凤歌（本年度“雨”的母蝎一星，具体指数自己翻），阿顺（SEW 的前编辑）等。主发各种科幻原创作品、评论、新闻等等，坛主大雷神（又名桃花源，天衣居士）是一个……的家伙（省略内容请自行上网感受），大家看看她自己的论坛就知道了。一月月之行，踏出其中。

2000年，云南大学科幻协会曾同《科海故事博览》杂志社联合制作过一本《科海故事博览·科幻版》，但由于杂志社并未按照原先的赞助约定提供资金支持，因此没有制作实体版本，由于时间久远，科幻协会当时的社长梁兴扬（梁波）也未能保存杂志原本。

2003年，北京航空航天大学科幻协会举办“原创

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之星”全国高校科幻征文大赛，有不少后来的中国科幻作家也参与了这一次比赛，那时候他们还是大学生，比如第一届征文大赛中，夏笳《关妖精的瓶子》获得大赛首奖“特别奖”；陈楸帆的非虚构作品《选择野兽之美》和小说《坟》获“原创之星奖”；第二届征文大赛中，郝景芳《谷神的飞翔》获得征文大赛一等奖，长铗《百里溪山庄》获得征文大赛二等奖，七月《撬动世界的哈林达姆》获得了本次大赛赞助方《九州幻想》杂志社设置的“九州奖”，大赛两年一届，举办到2009年第四届后停办。

2006年正处于中国互联网的爆发增长阶段，国内网民用户高达一亿多，中国科幻粉丝杂志又掀起一波创建潮，这些杂志大多都是在线上论坛制作的电子刊物。高校科幻协会也不例外，如北京理工大学科幻协会的《十一维》（2006，网络，49面），值得一提的是，他们还联合中国人民大学科幻协会和北京外国语大学科幻协会共同制作了第一本区域性高校科幻协会杂志《幻思维》（2007，纸质），尽管这三本杂志均只出了一期。从内容上看，它们包含小说、评论、资讯和社团历史；从排版质量上看，它们已经超越了此前的任何一本粉丝杂志，均达到了专业和成熟标准，尤其是《幻思维》。



2011年，北京大学科幻协会社长和复旦大学科幻协会社长关系十分要好，便制作联合会刊《光斑》（2011，纸质，共30面），共发行2期，内容包括社员作品、小说翻译、评论和微小说；2012年大连理工大学科幻协会制作的年度会刊《大工科幻》（2012，纸质，共96面）以及2013年由四川大学科幻协会制作的二十周年纪念刊《临界点》（2012，纸质，共86面）可以说是国内科幻协会社刊制作的标杆，记录了

ham that moved the world” won the Novoland Prize awarded by the sponsoring magazine press *Novoland Fantasy*. The competition was held every two years until its fourth and final edition in 2009.

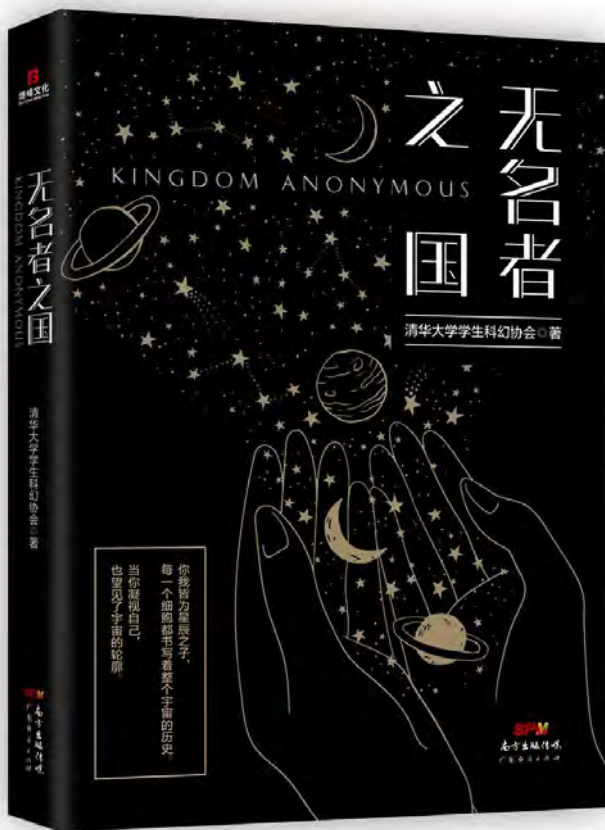
2006 saw explosive growth of the internet in China, with users surpassing 100 million, at which point Chinese sci-fi fanzines were also riding a wave of originality, most of which were electronic publications that emerged from online forums. University societies were no exception, such as Beijing Institute of Technology Science Fiction Association's *Eleven Dimensions* (2006, online, 49 pages). It is also of note that they collaborated with Renmin University of China Science Fiction Association and Beijing Foreign Studies University Science Fiction Association to co-produce a regional university sci-fi society magazine, *Magic Minds* (2007, in print). Although these publications generally only saw one issue, they contained a rich mix of novels, commentary, news and society histories. They still surpassed the typesetting of any fanzines that had come before, displaying a level of professionalism and maturity, particularly *Magic Minds*.

In 2011, the presidents of Peking and Fudan University Science Fiction Associations had a strong friendship, such that they produced a collaborative journal, *Light Spot* (2011, in print, 30 pages), producing two issues. Content included members' writing, translations of novels, commentary and novellas. In 2012, Dalian University of Technology Science Fiction Association published their annual journal *Dagong Science Fiction* (2012, in print, 96 pages), while in 2013 Sichuan University Science Fiction Association made a twentieth anniversary journal, *Critical Point* (2012, in print, 86 pages), arguably a model publication among Chinese sci-fi societies, recording quality works, interviews with former members, society history, commentaries from members and much more. There is quite a clear divide between Sichuan University members before and after 2010, thus there were few means of recording society events prior to that year. Some members have gone on to become famous sci-fi writers and industry figures, such as Xie Yunning (class of 1999), A Que (class of 2010) and Sun Yue (class of 2011).

In 2018, Nankai University Lingnan Science Fiction Association catalogued a range of common

社员优秀作品、前社员采访、社团历史及社员书评等内容。四川大学科幻协会由于2010年以前社团成员之间有一定的断代，因此没能记录太多的社团历史，部分社员在之后成为著名科幻作家和从业人士，如谢云宁（1999级）、阿缺（2010级）和孙悦（2011级）等。

2018年，南开大学灵南科幻协会组织社员收集常见的科幻概念和“梗”，共同制作了一本《科幻手册》（2018，网络，58面），反响热烈；2021年，清华大学学生科幻协会会刊《无名者之国》由广东经济出版社出版，是中国第一个获取正式书号得以出版的高校科幻协会会刊，完成了从粉丝到专业的转变，这背后主要依靠创作部部长杨枫，他集合了原创部和翻译部的力量共同打造会刊，并计划继续将这个系列做下去，按照主题每年出版一本。



说到这里，也不得不提到笔者在2021年5月所发起的“高校科幻协会历史考古与建档计划”。笔者多方联系了许多古早前辈，并在《科幻世界》杂志社的赞助支持下制作了一本内刊《高校科幻协会发展史》，向国内所有社团（目前共86个）都邮寄了一本。依托于这一工作，笔者也顺势将中国科幻粉丝杂

concepts and tropes that members often came across, together producing *The Science Fiction Handbook* (2018, online, 58 pages), which was warmly received. In 2021 Tsinghua University Science Fiction Association's magazine *Kingdom Anonymous* was published by Guangdong Economic Press, China's first university sci-fi magazine to be officially published with an ISBN, marking a transition from fandom to professionalism. A major player behind the scenes was head of the creative department Yang Feng (a.k.a. Arthur Liu), who leveraged the writing and translation departments to co-author the magazine. The plan is to continue producing the magazine, with a new themed edition coming out each year.

At this point it cannot go without mentioning the “Historical Archaeology and Documentation Project of Science Fiction Association Of Colleges and Universities” set up by the author of this article in May 2021. Following many people contacting predecessors from societies, *The History of SF Association in Universities* was published with sponsorship from *Science Fiction World*. A copy was sent to every society in the country, eighty-six in total at this moment, and off the back of this work, the author has been able to take the coordination of Chinese sci-fi fanzines to a new level. The author is currently preparing a compilation of university sci-fi society materials, which they hope will be published as a PDF available online, further enriching historical sources, available for anyone to read.

Former Sci-fi Society Members' Careers

So, what have former members of sci-fi societies gone on to do? Some have become teachers, such as the leader of the Zhejiang University Science Fiction Association in 2000 who now works at the South China University of Technology, or the founding president of the Shanghai Jiao Tong University Science Fiction Association who took a role at the Central University of Finance and Economics. Others have gone into research, like the founding president of the Chengdu University of Technology Science and Science Fiction Association of Singularity carrying out foundational scientific research; the South Chinese University of Technology Science Fiction Association founding president now at the

志的统计进行了最大程度的完善。目前，笔者还在筹备高校科幻协会历史资料汇编计划，希望能将目前收集到的社团资料做成PDF形式在网络上公开发布，以进一步增加史料的丰富度，也方便大众查阅。

科幻协会前成员后来从事了哪些工作

那么，曾经加入过科幻协会的社团成员们后来都做了什么工作？他们之中有人做了老师，如浙江大学科幻协会2000年负责人现任职于华南理工大学，上海交通大学科幻协会创社社长现就职于中央财经大学；有人在做研究，如成都理工大学奇点科普科幻协会创社社长正在做基础科学研究，华南理工大学科幻协会创社社长现就职于广东省深圳市的华大基因研究院，广东外语外贸大学科幻协会2004年创社社长现从事南海政治形势研究，清华大学学生科幻协会2003年创社社长现从事航天发射工作；此外还有一些管理性的职位：南京航空航天大学科幻协会2001年社长现从事民航工作，西北工业大学科幻协会2004年社长现从事铁路管理工作，湖南师范大学科幻协会创社社长创建了护肤科普平台“成分控”……这样的例子还有很多。在多方了解后，笔者发现，当年的科幻思维确实给后来的一些工作带来了更多创新感和新思路，更有助于他们进一步发展。笔者认为，对他们来说，科幻逐渐变成了一种基因并融入了日常生活之中。

有许多科幻作家和研究者曾经也有过科幻协会经历，科幻研究者李广益曾是北京大学科幻协会2003年创建人之一，编过协会小报《星虹》（2004，网络，共4面），现在担任重庆大学科幻协会指导老师；姜振宇曾是2009年浙江大学科幻协会创建人，参与过协会会刊《∞》（2010，网络，共52面）的编辑，现就职于四川大学文学与新闻学院中国科幻研究院。

科幻作家、活动家王侃瑜曾是复旦大学科幻协会社员，发起并组织过多届“上海高校幻想节”；科幻作家念语曾是上海交通大学科幻协会会长，她们都曾出版多部小说。

科幻编辑宇镭曾是北京师范大学科幻协会2002年社长，曾就职于未来事务管理局，不仅如此，北京师范大学科幻协会有许多历任社长都就职于该科幻企业；日语科幻翻译田雅菲曾是北京师范大学科幻协会2015年社长；编辑孟捷曾于2007年担任过四川外国语大学科幻协会首任副社长，现就职于四川少年儿童出

Shenzhen Huada Gene Research Institute; the Guangdong University of Foreign Studies Science Fiction Association 2004 founding president now researches the political climate surrounding the South China Sea; while the 2003 founding president of the Tsinghua University Science Fiction Association works on space launches. In addition, a few now hold managerial roles: the 2001 president at Nanjing University of Aeronautics and Astronautics Science Fiction Association works in civil aviation; the 2004 president from Northwestern Polytechnical University Science Fiction Association is in railway management; while the Hunan Normal University Science Fiction Association founding president set up a platform for sharing skincare ingredients. There are many more such examples and each goes some way to show how during their formative years, ways of thinking learned from sci-fi have nurtured innovation and new thinking, bolstering personal development. Some might feel that sci-fi has gradually evolved into a kind of gene that blends into their daily lives.

Several sci-fi writers and researchers are former members of societies: sci-fi researcher Li Guangyi was a founding member of Peking University Science Fiction Association in 2003, editing the society pamphlet *Star Rainbow* (2004, online, 4 pages). He is now the supervisory teacher to the Chongqing University Science Fiction Association; Jiang Zhenyu was a founder of the Zhejiang University Science Fiction Association in 2009, editing the journal *∞ (Infinite)*—2010, online, 52 pages) and is now at the Chinese Science Fiction Academy under the College of Literature and Journalism of Sichuan University.

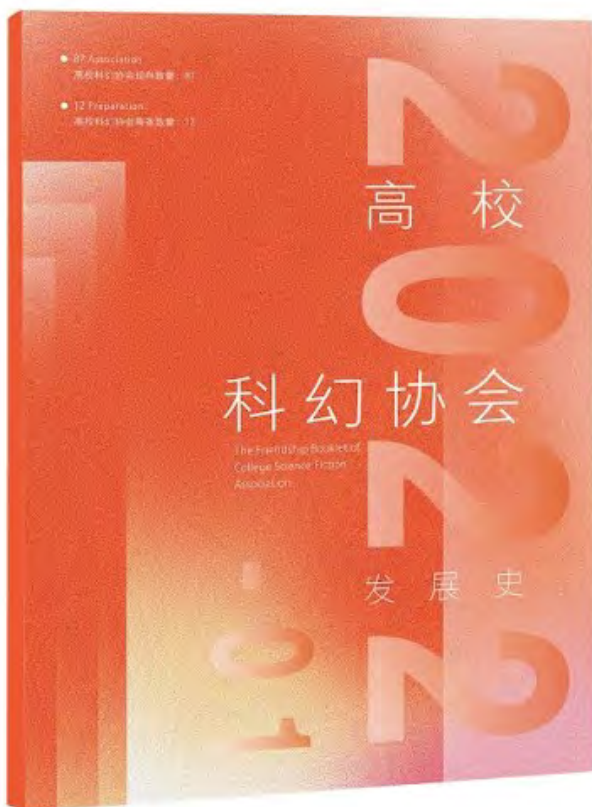
Sci-fi writer and activist Regina Kanyu Wang was once a member of the Fudan University Science Fiction Association, setting up and organising several editions of the Shanghai SF & Fantasy Fantasy Festival; sci-fi writer Nian Yu was the president of Shanghai Jiao Tong University Science Fiction Association. Both of them have multiple publications.

Sci-fi editor Yulei was president of Beijing Normal University Science Fiction Association in 2002 and has worked at SF start-up Future Affairs Administration, where several former Beijing Normal University Science Fiction Association presidents have worked; Japanese-

版社；科幻编辑贾添元曾是西南交通大学科幻协会社员，现任职于《科幻世界》杂志社；科幻编辑汪欣宇曾是合肥工业大学斛兵群星科幻协会2017年社长，现就职于八光分文化，这类例子比比皆是，他们都为中国科幻默默奉献，贡献出属于自己的力量。

总的来说，高校科幻协会是中国科幻迷群史研究不可或缺的一部分，也是浓墨重彩的一笔，它记录了无数前辈和先人的付出与努力，也伴随着中国科幻度过一个又一个高光时刻。

注：本文所注明的刊物数据均为第一期杂志或可考杂志的发布时间及页数。



language sci-fi translator Tian Yafei was president at Beijing Normal University Science Fiction Association in 2015; editor Meng Jie was the first vice-president of the Sichuan International Studies University Science Fiction Association in 2007 and now works for Sichuan Children's Publishing House; sci-fi editor Jia Tianyuan was a member of the Southwest Jiaotong University Science Fiction Association and is currently at the *Sci-fi World* magazine; sci-fi editor Wang Xinyu was president of Hefei University Of Technology HuBing Stars Science Fiction Association in 2017 and is now at Eight Light Minutes Culture. Such individuals are all subtly dedicated to Chinese sci-fi, making their own personal contributions.

In summary, university sci-fi societies are an integral part of research on the history of Chinese sci-fi fans. Such records are a palimpsest of the efforts of countless predecessors that accompany each new height that Chinese sci-fi reaches.

Note: The publication release dates and page numbers indicated in this article are the first issue of the magazine or the first issue that can be traced.



京津冀高校科幻社团聚会（上图摄于2014年10月7日，下图摄于2021年5月30日）

The regional party organized by SFF clubs from Beijing, Tianjin and Hebei

(Above: October 7th, 2014; Below: May 30th, 2021)

A Brief History of the Development of Chinese SF Fanzines

中国科幻粉丝杂志发展简史

Author: RiverFlow

作者：河流

Translator: Ana Padilla Fornieles

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中国科幻粉丝杂志的发展历史至今已有三十余年的历史，共有科幻迷杂志169种，由于国内科幻粉丝杂志大多存活时间短，受限于工作等各种因素影响无法长久出刊，故将其分为六次抬升，即历史上的六次科幻粉丝杂志创建热潮。

国内第一本科幻粉丝杂志是由姚海军于1988年创建的《星云》（共39期），而第一波科幻粉丝杂志创建潮在1994年至1996年。1995年4月，《立方光年》（共7期，首期29面）由北京科幻联谊会创建，主要内容是该联谊会创作的小说，包括科幻作家凌晨、星河、苏学军、江渐离、严蓬和杨平等人；由周宇坤和曾德强创办



The development of Chinese SF fanzines is a phenomenon structured in six distinct waves spanning over three decades for a total of 169 titles within the genre. This division in periods is explained by the fact that most of these publications are short-lived due to multiple reasons. To begin with, more often than not they are entirely run by volunteers that juggle their commitment with their own lives and jobs.

The first SF fanzine in China was *Nebula* (星云, *Xīngyún*), created by Yao Haijun in 1988 with a total of 39 issues. In a way, *Nebula* spearheaded the first wave of SF fan magazines in China, which started in 1994 lasting through 1996. Within this timeframe, the Beijing Science Fiction Association (BSFA) launched in April 1995 Issue 1 of their publication *Cubic Light Year* (立方光年, *Lifāng guāng nián*), with 29 pages. *Cubic Light Year* ran for a total of 7 issues, mostly showcasing works by BSFA members such as Ling Chen, Xing He, Su Xuejun, Jiang Jianli, Yan Peng and Yang Ping. There are other remarkable publications in this first period. Zhou Yukun and Zeng Deqiang devised a newspaper format for their



的《宇宙风》（共9期，首期8面，均以报纸形式呈现）；科幻世界杂志社科幻迷俱乐部于1996年9月创办的《异度空间》（共26期，首期4面以报纸形式呈现；第三期改版为杂志共26面）记录了许多科幻迷的通讯信息，以方便他们进一步交流。而此前六年只有《星云》一本杂志，科幻迷之间的通讯基本都在这本杂志上进行，科幻迷之间的交流变得更加频繁，大家也互相在刊物上互相推广，刊登各自的创刊消息，这方面叙述可见刘健《20世纪90年代中国科幻爱好者杂志综述》（读书文摘，2015年04期）以及Dagou《我们造了一艘宇宙飞船》（机核，2019年5月5日）。

第二波科幻粉丝杂志创建潮是1998—2000年，《科幻世界》杂志在此时正处于巅峰状态，发行量达40万册，其下设的栏目科幻迷俱乐部也多次在这一段时间内鼓励全国各地的科幻迷创办科幻粉丝杂志，有不少中学和大学的粉丝杂志被创建并邮寄到编辑部，这些粉丝杂志现在还存在科幻世界杂志社，但也因为存活时间短的问题，唯独只有这一段时期的粉丝杂志

“Universe Wind”（宇宙风，*Yǔzhòu fēng*），which came out with 8 pages in its inaugural issue, with a total of nine issues. *Alien Space*（异度空间，*Yì dù kōngjiān*），founded in September 1996 by Science Fiction World's (SFW) Science Fiction Fan Club with 4 pages in Issue 1, also started following a newspaper format before eventually morphing into a magazine on Issue 3 (26 pages), with a total run of 26 issues. Additionally, *Alien Space* served as a meeting point of sorts for many SF fans to stay in touch. This was a step forward from the past six years, when this exchange had only been possible through *Nebulae*. Their steadier communication brought forward mutual promotion in the magazine, as well as the publication of their own works. News of the founding of *Alien Space* can be found in Liu Jian's *Review of Chinese Science Fiction Fanzines in the 1990s* (20世纪90年代中国科幻爱好者杂志综述，*20 Shiji 90 niándài Zhōngguó kēhuàn àihào zhě zázhi zòngshù*) (published in Issue 4 of *Readers' Digest*, 读书文摘, *Dúshū wénzhāi*, 2015) and Dagou's *We Built a Spaceship*（我们造了一艘宇宙飞船，*Wǒmen zàole yī sōu yǔzhòu fēichuán*) (published in *GAMECORES* 机核, *Jīhé*, on 5 May 2019).

The second wave of SF fanzines spanned from 1998 to 2000. This period coincided with the heyday of Science Fiction World (SFW)（科幻世界，*Kēhuàn shijìè*），then circulating with 400,000 copies. Indeed, SFW encouraged SF fans all over the country to embark on their own editorial endeavours, many of them being middle schoolers and university students that would then mail their creations to editorial departments. Though such fanzines still exist in the SF mag publishing world, titles from this period alone were rather short-lived, and therefore remain the most difficult to verify.

It is worth mentioning that the Chinese Science Fiction Online Association launched the first of many netzines, *Sky and Fire*（苍穹火焰，*Cāngqióng huǒyàn*）on 1 November, 1998. With 37 pages in its maiden issue and a total of 7 issues, *Sky and Fire* featured works and commentary from the association members, news, discus-

最难考证。

值得一提的是，第一本电子科幻粉丝杂志《苍穹火焰》（共7期，首期37面）在1998年11月1日创刊，是中华网上科幻协会会刊，内容包括会员作品、评论、近期科幻资讯、接龙以及话题讨论等等。2006年以前，纸质科幻杂志占据主流；2006年以后，网络杂志开始占据主流；除此以外，高校科幻社团的刊物几乎占据了粉丝杂志总量的一半，几乎每年都有高校科幻社团出刊。

根据陈建功和李晓东《中国互联网发展的历史阶段划分》（《互联网天地》，2014年3月）的划分，2006年正处于中国互联网的爆发增长阶段，这一年互联网成为媒体中的主流，国内网民用户高达一亿多，这也为第三波科幻粉丝杂志创建潮创造了条件，这些杂志大多都是在线上论坛制作的电子刊物，如飞翔科幻网的《幻翔》（共3期），大江东去科幻论坛的科幻理论杂志《边缘》（共4期）以及华中科技大学科幻协会的《星云》（共2期，2016年复刊1期）都是这一年诞生的，但同样也没能坚持太久，断断续续一直到2010年结束；科幻世界杂志社内刊《异度空间》于2004年停刊；《星云》停刊后，吴岩老师将其再以科幻理论刊物的形式在2007年发布了一期，此后彻底停刊，而在过去十余年内两大坚持时间最长，影响力最深广的纸质科幻粉丝杂志停刊，同样宣告着电子刊物的兴起。

2009年4月，三丰主编的幻想文学杂志《新幻界》（共34期，首期共48面）创刊，标志着第四波科幻粉丝杂志创刊潮的开端，许多知名作者和翻译者都在这里发表过作品；2010年，同《新幻界》杂志一同举办的中文科幻星空奖颁发第一届，全球华语科幻星云奖成立，中文科幻星空奖也随之被替代，可见三丰于2015年接受的采访《给岁月以奖项，而不是给奖项以岁月》（《火马科幻》，2015年5月25日）；同年5月，科幻迷郑宇创刊月刊《中国新科幻》（2010，首期25面），一直坚持到现在，出刊了一百余期。



sion series, etc. Where printed fanzines had dominated the mainstream prior to 2006, with the dawn of the Internet numerous netzines gradually seized the scene. Furthermore, half of the volume of fanzines came from college SF clubs, with new publishing associations actively joining the ring almost yearly.

Most of the groups that started science fiction fanzines in that period were created as paper magazines after being called upon and influenced by *Science Fiction World*, and then ceased publication for practical reasons when their influence passed. SF periodical *Strange Space* (异度空间, *Yidù kōngjiān*) discontinued its publication—already confined to inner circles—in 2004. Though Wu Yan brought it back for a one-off return focused on SF theory in 2007, *Nebulae* (星云, *Xīngyún*) also ceased its publication forever. Over the past decade, the two most veteran and influential print SF fanzines also halted their presses, succumbing to the fall of traditional paper media. The same period witnessed the rise of electronic publications and new internet media.

In March 2014, Internet World Magazine (《互联网天地》, *Hùliánwǎng tiāndì*) featured Chen Jiangong and Li Xiaodong's piece "China's Internet Historical Development" (《中国互联网发展的历史阶段划分》, *Zhōngguó hùliánwǎng fāzhǎn de lìshǐ jiēduàn huàfēn*). According to this report, 2006 represented indeed a landmark for the Internet in China, becoming not only the mainstream medium for media, but also a meeting point for the ever-soaring crowds of domestic netizens, hitting just over one hundred million. It is in this optimal environment that the third wave of SF fanzines came to be. Most of them were netzines edited by online forums, such as *Imaginary Flight* (幻翔, *Huànxíáng*, three issues), produced by FLYINE (飞翔科幻网, *Fēixiáng kēhuàn wǎng*) with a total of three issues. Also from this period and equally short-lived were *Edge Review* (边缘, *Biānyuán*), published by River of No Return (大江东去科幻论坛, *Dà jiāngdōng qù kēhuàn lùntán*) for a total of four issues, and *Stardust*, published by the Huazhong University of Science and Technology



2011年，百度贴吧吧刊功能开始兴起，一小批科幻迷利用吧刊功能制作属于自己的刊物，比如刘慈欣吧《时间之外的往事》（共3期）和科幻世界吧《科幻世界吧吧刊》（共5期），里面包括了许多吧友创作的小说、漫画以及娱乐调侃等内容；2013年，有一批官方组织开始关注科幻小说，比如豆瓣阅读的科幻文学杂志《科幻方舟》（共6期，首期133面）和蝌蚪五线谱的科幻文学杂志《蝌蚪新时代》（共8期，首期55面），而李雷的科幻《科幻文汇》（共20期）也在这一年创刊，其带动了一大批科幻迷进行科幻创作，但随着工作压力的增大，目前杂志处于休刊状态，但仍然可能重启。

值得一提的是，迟卉的《极小值》（共5期，首期160多面）杂志是国内科幻粉丝杂志首次向半专业科幻杂志（雨果奖划分标准）过渡的尝试，由国内科幻名家供稿，每期推出一位科幻作家合集，以每期1.99元的价格在豆瓣阅读上架，平均首月销量为185人，次月40人……尽管销量惨淡，但仍然是非常大胆且值得鼓励的尝试。

Science Fiction Association (华中科技大学科幻协会, *Huázhōng kējì dàxué kēhuàn xiéhuì*) for a total of 2 issues and 1 resume issue in 2016.

Fanzines in this third wave continued their intermittent trajectory until gradually dropping out of the scene around 2010. From April 2009, Sanfeng, as the editor-in-chief, published 34 issues of their fantasy literature magazine, *New Realms of Fantasy and Science Fiction* (NRFSF) (48 pages in Issue 1), thus marking the beginning of a fourth wave of SF fanzines. NRFSF featured many pieces from numerous renowned authors and translators, and in 2010 it shared the spotlight with the first edition of the equally pioneering Starry Sky Awards (中文科幻星空奖, *Zhōngwén kēhuàn xīngkōng jiǎng*), which would eventually be replaced by the Xingyun Award for Global Chinese Science Fiction. *Fire Horse SF* (火马科幻,) gathered all these facts in an interview on 25 May 2015 with Sanfeng titled “Rewarding Passing Times with Awards rather than Awards with Time” (给岁月以奖项，而不是给奖项以岁月, *Gěi suiyuè yǐ jiǎngxiàng, ér bùshì gěi jiǎngxiàng yǐ suiyuè*). In May 2010, a SF fan named Zheng Yu published the first, 25-page issue of the monthly magazine *Chinese New Science Fiction* (中国新科幻, *Zhōngguó xīn kēhuàn*), which is still active nowadays with over one hundred issues.

In 2011, Chinese web services company Baidu launched the new forum magazine function of their own online forum, Baidu Tieba (百度贴吧, *Bǎidù Tiēba*), otherwise known in English as Baidu Post Bar. A small group of SF aficionados gathered around Baidu Tieba’s forum magazine “bars” (i.e. topics of interest) and went on to create their own publications there. Some of these include Liu Cixin Bar’s *A Past Outside of Time* (时间之外的往事, *Shíjiān zhī wài de wǎngshì*) (3 issues) and *Forum Magazine Science Fiction World Bar* (WSFS) (科幻世界吧吧刊, *Kēhuàn shìjiè ba ba kān*), published by Science Fiction World Bar with a total of 5 issues featuring novellas, comics and chitchat by Baidu Tieba community users. In 2013, science fiction as a literary genre started attracting attention from a series of official organizations and channels. Two examples of SF liter-

2014年5月8日，幻想文学电子刊物《不周》（共6期）创刊，同《新幻界》相同，为这本杂志供稿的作者都是成名作家；2015年，有一批线上科幻团体互相抱团取暖，共同激励制作科幻文学刊物，比如长沙理工大学荒启科幻协会的《荒启科幻》（共12期，首期30面），科幻小说吧的《科幻双月杂志》（共10期，294面），这些杂志带动了第五波科幻粉丝杂志创建潮，其中《科幻双月杂志》团队向科幻作家韩松要到了科幻小说《无性之国——福尔摩斯在九州》的刊载权，还有科幻世界杂志社编辑笔盖的科幻名家纪年介绍，包括凡尔纳。起初，通过这种名家带新人的形式确实可以得到一定关注度，但无稿酬性质所带来的难以持续性问题也随之而来，杂志最后在2016年12月停刊。

2017年6月14日，科幻迷守护学徒发起“学徒文库”计划，开始整理外文科幻译至国内的发表记录，最终集成一本《世界科幻作家作品译文目录》（2018，共595面），中文科幻数据库内的许多译名也参考了该目录，这也标志着科幻粉丝杂志开始向资

“学徒文库” 12

“科幻饭” 微信公众号年鉴 (2013.07-2014.08)



ary magazines edited by such organizations come to mind here. Chinese online database and social networking service Douban relied on its e-book reading division, Douban Read, to publish *Science Fiction Ark* (科幻方舟, *Kēhuàn fāngzhōu*) (6 issues, with 133 pages in Issue 1). Meanwhile, the large-sized [educational science website Kedo](#) (蝌蚪五线谱, *Kēdǒu wǔxiànpǔ*), run by Beijing Science and Technology Association with support from Beijing Municipal Government and otherwise known in English as Tadpole Stave, edited *Tadpole New Era* (蝌蚪新时代, *Kēdǒu xīn shídài*) (8 issues in total, with 55 pages in Issue 1). Also in 2013, Li Lei launched the periodical *Science Fiction Collects* (科幻文汇, *Kēhuàn wén huì*) (20 issues in total), driving crowds of SF fans to further expand the genre. However, work pressure eventually forced Li Lei to bring *Science Fiction Collects* to a hopefully temporary hiatus.

Remarkably, Chi Hui's *Minimum* (极小值, *Jí xiǎo zhí*) represented a first attempt of sorts for Chinese domestic SF fanzines to transition onto a semi-professional model, i.e. meeting the classification standards set up by the Hugo Award. Listed at Douban Read at a price of 1.99 yuan per issue, *Minimum* hit an average sales volume of 185 copies in the first month and 40 in the second month, with plenty of contributions by famous SF writers for each of its five issues and over 160 pages in Issue 1. Dismal as these figures may appear, Chi Hui's bold attempt is worthy of praise.

On 8 May 2014, the first of six issues for the fantasy literature e-journal *Buzhou* (不周, *Bùzhōu*) saw the light with the entirety of its contributions coming from famous writers, as was the case for the aforementioned NRFSF. In 2015, a group of online SF fan organizations banded together to support each other and further the production of SF literature periodicals such as *Huangqi SF* (荒启科幻, *Huāngqǐ kēhuàn*)—published by the Huangqi Science Fiction Association of Changsha University of Science and Technology with a total of 12 issues and 30 pages in Issue 1—and *Science Fiction Bimonthly* (科幻双月杂志, *Kēhuàn shuāng yuè zázhi*), which ran for a total of ten 294-page issues by Baidu Tieba community Science Fiction Bar (科幻小说吧, *Kēhuàn xiǎoshuō*

料整理的方向发展；2022年1月笔者在科幻世界杂志社的赞助支持下制作的《高校科幻协会发展史》（2022，共126面）亦是资料保存目的。

2019年6月6日，三丰为集结民间科幻评论力量创刊网络科幻评论杂志《星云科幻评论》（共21期），在微信公众号上发布；2020年6月30日由科幻世界官方三群（QQ群）的部分粉丝自主制作的科幻月报《科幻江湖》（目前共27期）；2021年4月10日由科幻学者李广益发起的科幻研究杂志《科幻研究通讯》（2021，共6期，首期38面）；2022年3月2日由天洛_奇和拉兹主办的论文月报《中文科幻论文速递》（2022，目前共6期），在微信公众号上发布。这些刊物共同开启了中国科幻粉丝杂志的第六波创建潮，并向未来更进一步发展，但有关这些创建潮背后的故事，我们仍然需要收集更多的口述史与幻迷资料，待到时机成熟时再从杂志主创成员制作杂志时及停刊多年后的视角来介绍中国科幻粉丝杂志的细致历史。



国外幻迷戴维·瑞特曾整理过三本有关国外科幻迷群历史的出版物，里面包含了许多小说手稿，幻迷通信等资料，也记录了很多科幻迷杂志。

对国内的科幻粉丝杂志而言，1988年至2000年期间均以纸质杂志为多，而《星云》杂志存在的19年间毫无疑问出现过许许多多的信件交流，单这些刊物往往印量少也难以保存，有关的信件交流记录或许早已因搬家等多重原因消失在人海中；之后互联网开始逐渐成为主流，多数交流在各种论坛、微信、QQ和博客等通讯平台上完成，然而论坛早已倒闭，博客和人人网均已下线了过去的的数据。众所周知，QQ与微信的聊天记录很容易因为占满内存而被清理得一干二净。

ba). These publications eventually led to the surge of a fifth wave of SF fanzines, featuring a variety of works by famous authors. For instance, the team behind *Science Fiction Bimonthly* sought to acquire the publication rights for Han Song's SF story *A Genderless Nation—Sherlock Holmes in Novoland* (无性之国——福尔摩斯在九州, *Wúxìng zhī guó—Fú'ěrmósī zài Jiǔzhōu*). SFW editor Bill Black also compiled a series of works by classic SF writers, including Jules Verne. These periodicals clearly devised a strategy where they first showcased the work of accomplished authors both past and present in order to lure in emerging, contemporary writing. Though they were relatively successful at first, the fact that these were all unpaid features became an insurmountable problem. Eventually, the magazine came to a definite hiatus in December 2016.

On 14 June 2017, sci-fi fan Guardian Apprentice (守护学徒, *Shǒuhù xuétú*) launched a project known as the *Apprentice Library* (学徒文库, *Xué tú wénkù*), gradually sorting out all publication records of foreign language SF translations in China and releasing the periodical results regularly (like the progress report of "The Fanac Fan History Project". In 2018, their efforts eventually resulted in the publication of *A Catalog of World Science Fiction Writers in Translation* (世界科幻作家作品译文目录, *Shìjiè kēhuàn zuòjiā zuòpǐn yìwén mùlù*) (595 pages). Many translated names in the Chinese Science Fiction Database (CSFDB) (中文科幻数据库, *Zhōngwén kēhuàn shùjùkù*) are drawn from this catalogue heralding the then incipient trend of data collection for SF fanzines nationwide. The data collected by *Apprentice Library* also includes SF stamps and other non-fictional materials. Apart from that, the authors of *Apprentice Library*, also in January 2022, released the 126-page title *History of the The History of SF Association in Universities* (高校科幻协会发展史, *Gāoxiào kēhuàn xiéhuì fāzhǎn shǐ*) with the sponsorship and support of SFW and equally oriented towards data preservation purposes.

On 6 June 2019, Sanfeng gathered volunteers and launched on the WeChat public channel the online SF periodical *Nebula Science Fiction Re-*

另外应当注意的是，2001年电脑才刚刚普及，智能手机在2009年普及，那时保存图像资料的方式一般是通过相机拍摄后传入电脑内。结合2001年的物价，拥有相机且能够购买胶卷来拍摄照片的家庭全国都只占少数，留下图像资料更是一种奢求。就目前的资料来看，过去很长一段时间中国科幻迷群所仅有的公开图片资料是管海寅拍摄的“中国科幻影展”系列，这些照片曾多次放在各种科幻大会上展览。



笔者联系过多位2000—2010年的古早幻迷，希望能获取一些过去他们进行通讯联系的信件，但他们似乎只剩下脑海中的部分记忆，而要研究科幻迷，无法避开的一点就是科幻迷之间的交流，这也给目前的研究工作带来了较大困难。

从某种意义上说，口述史原本应当作为实体资料的补充来看待，但当实体资料完全消失只剩口述史时，我们也不得不在一定程度上做一些取舍，着眼于目前收集到的各种科幻粉丝杂志原本来做进一步解读。

最后，推荐科幻公益收藏组织久隆计划(<http://>

views (星云科幻评论, *Xīngyún kēhuàn pínglùn*), with a total of 21 issues seeking to publish SF reviews. On 30 June 2020, a group of fans from SFW's third main QQ official community independently produced the SF monthly publication *SF Jianghu* (科幻江湖, *Kēhuàn jiānghú*), still extant at 27 issues. On 10 April 2021, Chinese SF scholar Li Guangyi launched Issue 1 (38 pages) of his research-oriented periodical *Newsletter for Science Fiction Studies* (科幻研究通讯, *Kēhuàn yánjiū tōngxùn*), with a total of 6 issues. On March 2 2022, Tianluo_qi and Latssep launched on the WeChat public channel the monthly paper *Chinese Science Fiction Paper Express* (中文科幻论文速递, *Zhōngwén kēhuàn lùnwén sùdì*), still ongoing with a total of 6 issues. These publications all led to a sixth wave of Chinese SF fanzines that is sure to further develop in the future. However, there is still plenty more oral history and SF material for us to gather in order to fully understand the stories behind each of these waves in the history of domestic science fiction fanzines. Hopefully there will come a time in which we will be able to present a detailed account of Chinese SF fanzines from the perspective of their founder members—both at the start and the end of their respective journeys.

Foreign SF enthusiast David Ritter, on his part, has compiled a total of three publications about the history of foreign SF fandoms, including many novel manuscripts, correspondence between fans, plenty of SF fanzines and other materials. Will it be possible for China to have its own collection of such materials?

Most domestic SF fanzines from 1988 to 2000 were published in a physical format, and it goes without saying that for a magazine such as *Nebula*, active for nineteen years, there was a great deal of letters circulating between everyone involved. None of these publications enjoyed large print runs, so existing copies are scarce these days. As for relevant correspondence records, one is usually safe to assume that they're no longer around due to a host of reasons, with penpals moving places being just one of them. In any case, after the millennium, the Internet gradually became mainstream, thus facilitating most exchanges on various communication platforms

www.sfjiulong.org/), 过去许多中国古早粉丝杂志的电子化均依靠他们的努力完成。久隆之名取自中国头号科幻迷徐久隆, 这是为纪念他而创办的中国科幻出版物电子化收藏计划, 他本人收藏了许多中国科幻出版物实体, 还在1995年办过一期名为《上天梯》的粉丝杂志。



such as forums, WeChat, QQ and blogs. However, with forums, blogs and even social network platforms such as Renren gradually dwindling down, plenty of past data has also vanished. Furthermore, chat records for both QQ and WeChat are the first thing to go when storage space is running out.

Additionally, it's worth noting that desktop computers just barely became popular in 2001, while smartphones only entered the mainstream in 2009. At that time, people generally snapped pictures with their cameras before transferring them to their home computers. The prices in 2001 made it so that only a few Chinese families could afford cameras and film to take pictures—graphics were, in fact, a luxury. As for current sources of information, for a long time in the past the only graphic materials available to Chinese SF fans were Guan Haiyin's *Chinese SF Film Festival* series (中国科幻影展, *Zhōngguó kēhuàn yǐngzhǎn*). His photos have indeed made the rounds in many SF conferences.

The author contacted a number of old-school SF fans from 2000 to 2010, hoping to collect some memorabilia of their communications in the past. However, such memories seem to have only remained in their minds. As a consequence, current research efforts have been greatly hindered—written records are crucial here.

While oral history should, in a certain sense, be regarded as a supplement to physical data, in the absence of these we have been forced to make some concessions. Following this very same line of thought, we must turn to the already existing compilations of SF magazines for further interpretation.

I would like to close this piece with a heartfelt recommendation—the Jiulong Project (<http://www.sfjiulong.org/>), a not-for-profit devoted to digitalizing science fiction fanzines named after the late SF collector and big SF fan Xu Jiulong. Jiulong Project has thus served as a historical publication archive for Chinese science fiction, striving to preserve many of these old fanzines electronically, paying homage to the memory of the man who himself edited one issue of a fanzine under the name of *Ladder towards Sky* (上天梯, *Shàng tiāntī*) (1995).

中国科幻粉丝杂志成立注销时间表
Chinese SF fanzines Start And End



The Humanity in the Future: A Viewpoint Developed after Meeting with Russian and the U.S. Astronauts

明天的人类——从俄美宇航员看明天的人类

Author: Tan Kai

作者：谭楷

Translator: Li Siqi

译者：李思齐

《南方周末》这个题目出得相当大，足够写砖头厚的几十部书。

我不想对“明天的人类”来一番天马行空的幻想。我的老朋友王晋康早在24年前（也就是1997年7月28日在北京召开的国际科幻大会上）发表的一篇文章中指出，由于克隆羊多利的诞生，计算机“深蓝”战胜了棋王，人类进入了“后人类时代”。

他的预言并未引起太多的关注，但是，从《亚当回归》到《豹》《海豚人》《宇宙晶卵》，他已经就明天的人类，从基因编辑、人工智能、克隆人等各方面写下了一系列经典作品。

由此，我回忆起堪称中国科幻发展里程碑的1997年的北京国际科幻大会，以及后来在成都举办的国际科幻夏令营。

这次大会，让人大开眼界的是五名外国宇航员

The *Southern Weekly* newspaper has set quite a broad topic for me, on which I can write dozens of tomes.

I do not want to elaborate too much on my wild and maybe impractical imagination of “the humanity in the future,” something that my long-time friend Wang Jinkang already did 24 years ago. On July 28th, 1997, he delivered a speech at the '97 Beijing International Conference on Science Fiction, in which he pointed out that we are entering the posthuman era with facts such as the birth of the cloned Dolly the sheep and the victory of the chess-playing computer Deep Blue.

His prediction did not catch much attention at that time; however, he has expressed his assumptions on topics like genetic engineering, artificial intelligence, and cloning in his famous science fiction works, such as “The Return of Adam (Yadang



（俄罗斯三人，美国二人）同时来到中国，与广大青少年见面，讲“太空故事”。成都月亮湾体育中心举办的国际科幻夏令营，有来自全国各地的两万多名粉丝参与。他们借宿在附近的学校。在月亮湾主会场的活动，热烈，火爆，秩序井然，在志愿者引导下，没有出任何安全事故。经过调查，这两万粉丝心中，有一种神圣的感觉，他们是去见识“太空人”，要面向人类的未来，这是一生中的重要时刻。所以，任何小偷小摸，占小便宜的想法，都是不可原谅的。他们心中的“神圣感”，像一支熊熊燃烧的“圣火”，引导夏令营取得圆满成功。

我全程陪同五名宇航员。这是我一生中最忙最累也是最有意义的时光。两名美国宇航员是美男子杰利·罗斯上校；三个孩子的妈妈香依·露西德博士。罗斯还带来了他整天笑容满面的妈妈，一位看起来相当和善的妇人。

三名俄罗斯宇航员中最有名的是列昂诺夫空军少将——他是上了全世界所有大辞典的，第一个在太空行走的人。另外两人是：格列奇科博士、别列佐沃依上校。这个别列佐沃依上校绰号叫“宇宙搬运工”，曾经把几十吨的货物搬到和平空间站，累计在太空飞了211天。他特别说，有六名中国宇航员，在他手下受训。他透露，不几年，中国肯定会有自己的载人飞船，飞向太空。

五名宇航员都是首次来中国——虽然他们在太空中多次俯瞰过中国大地，但一踏上中国土地仍然感到新奇。从风格上讲，美国和俄罗斯的宇航员完全不同。美国宇航员谈吐简洁明晰，充满理性，像惯于逻辑思维的科学家。而俄罗斯宇航员，特别是列昂诺夫将军，讲起话来滔滔不绝，充满激情，像惯于演讲与朗诵的诗人。从宇航员身上可以看出美国人和俄罗斯

huigui) “The Leopard (Bao)” “The Human Dolphin (Haitun ren)” and *The Crystal Egg in the Universe* (Yuzhou jingluan).

This reminds me of the milestone in the history of Chinese science fiction—the '97 Beijing International Conference on Science Fiction, and the subsequent international science fiction summer camp held in Chengdu.

The most impressive eye-opening part of the event was that five Russian and U.S. astronauts came to China at the same time to meet Chinese young people and tell them about “the story of space.” More than 20,000 fans from all over China enthusiastically participated in this summer event at Chengdu Moon Bay Sports Complex and temporarily accommodated in nearby schools. The event at the main convention hall of the Moon Bay was full of fun and excitement, yet took place in an orderly fashion—under the guidance of volunteers, there were no safety incidents. After some investigations, we found that many of the 20,000 fans almost had “sacred feelings” when they were finally about to meet the astronauts, and most importantly, to face “the future of humanity.” This was a very significant moment in their lives that cannot be stained by misbehavior such as pilferage and robbery. Therefore, it was “the sacred flames” in their hearts that helped lead to a successful and safe summer event.

This was also the busiest, the most tiring yet the most rewarding time of my life. I accompanied five astronauts during their entire journey. The two U.S. astronauts were Colonel Jerry W. Ross, a handsome gentleman; and Dr. Shannon W. Lucid, a mother of three children. Ross also took his mother with him, a very kind lady who always wore a beaming smile.

Among the three Russian astronauts, the most famous one must be the Air Force Major General Alexei Leonov, for he was the first human being to conduct a spacewalk ever. His name was recorded by world history. The other two were Dr. Georgy Grechko and Colonel Anatoly Berezovoy, who had carried tens of tons of cargo to Mir and stayed in space for 211 days in total. In particular, Berezovoy revealed that six Chinese astronauts were trained by him at that time and told us that China will definitely have our own manned space-

人的不同性格。

我们曾担心，两个超级大国，曾剑拔弩张，互认为是死敌，聚在一起，会不会斗嘴，争吵，弄得主人难堪。但是，两国宇航员一见面，就来个俄式大拥抱。列昂诺夫将军抱着罗斯上校叫兄弟，叫香依妹妹。大家互通姓名，罗斯上校有个俄国昵称“尤拉”，别列佐沃依上校的昵称也是“尤拉”。每次进餐，香依入座时，就像大姐姐拉着两个“尤拉”，坐在中间。气氛非常热烈，非常友好。

五名宇航员，都是在宇宙空间生活过的“明天的人类”，他们在不同的场合，不同的时间，都表达出共同的感觉，就是别列佐沃依上校说的：“我看见地球是个整体，国界、省界，什么人为划定的疆界都看不见了；感到宇航员属于全人类，自己是个地球公民，我们应该有一本联合国的护照，在全世界通行。”格列奇科博士说：“我看见一个美丽的蓝色星球。特别壮观的是亚马逊河流域那片大森林，河流、支流、湖泊，清晰可见。想到地球上六分之一的氧气是亚马逊流域的森林制造的，便对它产生了敬意。”然后，博士很遗憾地说：“我还看到过中国大兴安岭的火灾，科威特的油井被点燃时的浓烟。”作为三个孩子的母亲，美国宇航员香依·露西德博士曾在太空连续生活过一百多天。她是美国电视台青少年科技教育频道的嘉宾，经常给青少年们讲太空故事。当记者问到她来中国三天的感受时，她说：“在太空，一边做实验一边给地球上的电视观众讲解，希望地球上的孩子们都能看见。我来到中国，最让我振奋的是孩子们向我提出各种问题，那么渴望了解宇宙的奥秘。中国有那么多热爱科学的孩子，这是中国的希望。”

看来，宇航员给了我们一个认识的高度。就是在外太空来看我们人类的家园——地球。无论是大兴安岭的森林火灾，还是科威特的油井被焚烧，受损害的都是全人类。我们大家应当制止战争，减少灾害，和平友好相处，好好爱护我们的共同家园。

我还特别感到五名宇航员对中国都非常友好。

7月29日下午，五名宇航员与中国青少年见面后，在中国科技馆的古代科技展厅参观。大厅中，万户的塑像吸引了他们的目光。明代的幻想家万户，把自己绑在椅子上，椅子下面点燃了47只大爆竹，手牵两只风筝，他希望用这种方法实现自己的飞天梦。结果，肯定是很悲壮的。世界宇航史称万户是“人类第一个

craft and fly into space in the very near future.

All of them visited China for the first time—and even though they had looked down on the Chinese landscape many times in space, they still felt thrilled and curious about their trip to China. The U.S. astronauts were very different from their Russian peers. The U.S. astronauts spoke with clear and concise reason, just like scientists adopting logical thinking, whereas the Russian cosmonauts (especially our General Leonov) usually spoke with passion, very similar to poets delivering speeches. We can therefore conclude the different characteristics between Americans and Russians from these cosmonauts.

We used to worry that astronauts from these two superpowers that had been at an invisible war and considered each other as mortal enemies could quarrel with one another and embarrass their hosts. But the moment when they met with each other, they exchanged big Russian-style hugs as well as their names. General Leonov called Colonel Ross “my brother,” and called Dr. Shannon Lucid “my sister.” Ross had a Russian nickname “Yura” which was the same as Leonov’s. At every meal, when Shannon was seated, it looked just like a big sister sitting in the middle of two “Yuras.” The atmosphere among them was very friendly.

Our five guests were all “future humans” who had lived in space. They had expressed the same feeling on different occasions and at different times, as Colonel Berezovoy once said: “I saw our Earth as a whole. Any artificially defined boundaries, such as national borders and provincial borders, disappeared. I see myself as a cosmonaut who belongs to the entire humankind who are all equal Earth citizens. We should have a universal passport issued by the United Nations that enables us to travel across the world.” Dr. Grychko said “I saw a beautiful blue planet. The most spectacular scene was the rain forest in the Amazon River, with rivers, tributaries and lakes visible clearly. When I thought of the thrilling fact that 1/6 of the oxygen on Earth is produced by the Amazon forest, I cannot help but respect it.” As a mother of three children, the U.S. astronaut Shannon Lucid had lived in space for more than 100 days. She was also a guest speaker in an American TV show on the science education of young people. When reporters asked how she felt

宇航员”，在月球上有一座环形山被命名为万户山。五名宇航员在众多中国青少年簇拥下，与万户像合影留念。有许多青少年拿着科幻杂志或科幻画，请宇航员们签名。



这时，美俄宇航员开了个小小的玩笑。

在现场散发的美国航天局（NASA）印发的宣传画，画的是一名字航员坐在太空椅（又称太空包）上，椅子下面有一动力装置，正喷吐着火焰。列昂诺夫将军指着画面对杰利·罗斯上校说，这张画面上的宇航员坐的椅子跟万户先生的椅子一样，都是利用反作用力，推动宇航员在太空活动。将军的意思是，你是不是在“班门弄斧”？罗斯上校耸耸肩头笑笑，有些不置可否。恰好，在万户身后，中国古代的三级火箭的模型引起了宇航员们的浓厚兴趣：一条大鱼身绑四只大爆竹，大鱼口中有一条绑爆竹的小鱼，小鱼的口中含火箭。当大爆竹炸响后，腾向空中，一根引线点燃小鱼身绑的爆竹，小鱼从大鱼口飞出，再点燃口中火箭，火箭经两次推动射向更远的目标。罗斯上校挺有幽默感地说：“你能说齐奥尔科夫斯基的多级火箭理论没有抄袭的嫌疑？”两国宇航员相视大笑。

他们的玩笑，让我感到有些心痛。中国人发明了火药和火箭，这是中国人引以为自豪的事。英国学者罗伯特·坦普尔在《中国的创造精神：中国的100个世界第一》一书中指出：早在13世纪，中国人制造的火箭已经非常精巧了。中国人发现缩小火箭筒口可以增加喷射气流的速度，获得更大的推力。这正是空气动力学中最基本的原理“文杜里效应”。欧洲人将此效应公式化，而中国人实际运用此原理的年代比他们早了500年。

about her three-day trip to China, she said “When I was in space, I did experiments and explained to the TV viewers on Earth because I hoped that all children on Earth can see it. The most inspiring thing about my visit to China was that the children here asked me all kinds of questions, and they were all very eager to learn about and explore the mysteries of the cosmos. There are so many children in China who love science, and they are the future of this country.”

In this way, the astronauts shared a common opinion, that is, we should look at our home Earth from outer space. Whether it is the forest fire in Daxing'anling or the burning of oil wells in Kuwait, it is the entire human race that suffers. We should stop wars, try our best to prevent disasters from happening, live in peace and love, and take good care of our home, Earth.

I also felt that the five cosmonauts were all very friendly to China.

After they met with the Chinese young people in the afternoon on July 29th, they visited the “Scientific Explorations of Ancient China” hall in China Science and Technology Museum. In the hall, the statue of Wan Hu caught their attention. Wan Hu, a fantasist in the Ming Dynasty, tied himself to a chair, with 47 large firecrackers lit underneath him and two kites in his hand. This was his attempt to realize his dream of flying. The result, for sure, was very sad. World astronautic history describes Wan Hu as “the very first astronaut in history,” and names one crate on the Moon after his name. Our five friends took a picture of Wan Hu’s statue together with many Chinese young people around them. Some young fans also took science fiction magazines and drawings, and asked the astronauts to sign them.

At this point, the U.S. and Russian cosmonauts made a little joke.

The NASA-issued poster distributed at the site depicts an astronaut sitting in a space chair with a power plant underneath it that is spitting fire. Leonov pointed to the picture and said to Ross that this chair is just the same as Wan Hu’s, which both use the reaction force to propel the astronaut for their movement in space. What Leonov meant was whether you were showing off your skills before an expert. Ross just shrugged his shoulders with a smile, somewhat noncommittal.

再说，多级火箭的理论是苏联科学家、科幻作家齐奥尔科夫斯基在1929年奠定的。但早在600年前中国人就造出了三级火箭，只是从未将这些重大的发明给予理论上的总结。

在游览长城时，两国宇航员又发生了一点小小争执。当记者采访他们时，罗斯上校坚持说，在航天飞船上看不见中国的长城。列昂诺夫将军却坚持说能看见。

手抚着长城的砖块，列昂诺夫将军感慨道：这是长城，它已经活了两千多年了，太伟大了！

将军一边登高，一边向电视台记者发表观感。他说：“两千多年前，中国人修筑长城，是为了抵御外族入侵，那时，长城是一道防线。而现在，我在长城上看见了欧洲人，美洲人，非洲人，他们欢聚在长城上，彼此友好地打招呼，就像一家人一样。我觉得，长城已经成为一条纽带，一条联结世界各国人民的友谊的纽带。”将军话语一经译出，立刻引起一阵欢呼声。

而罗斯上校很快地登上烽火台，然后站在高处一览众山小，感慨道：“太壮观了！太伟大了！”

列昂诺夫将军多次给中国青少年讲第一次在太空行走的故事。

那是1965年3月18日，列昂诺夫和指令长帕维尔乘“上升2号”从拜科努尔发射场升空。飞船进入轨道后，列昂诺夫便开始行动。因为这是人类第一次“走”在开放的空间，许多困难是预料不到的，列昂诺夫从心里做好了应付一切突发事件的准备。

当他轻轻推开过渡舱盖，一下子就像瓶塞子一样弹出舱外，浑身轻如气球，人在太空中不停地翻滚。漆黑如深渊的宇宙空间远远近近悬浮着那么多星星，由于没有空气，星星只是静静地亮着决不会闪烁。

最要命的是太阳像光芒刺眼的聚光灯直射而来，由于当时造的宇航服设计和制作上对导热与温控考虑不周，面向太阳的一面是140度的高温，而背向太阳的一面是零下140度。所以，列昂诺夫不得不在太空中不停地旋转，才没有被烤焦或冻成冰棍。如今的宇航服就完美得多了。首先，衣服的表面采用导热系数极高的材料，不会一面极热一面极冷；宇航服上还有一个按钮可以把衣服里的温度调得舒适。列昂诺夫以极大的毅力在开放的太空中“行走”了15分钟。

As it happened, a model of an ancient Chinese three-stage rocket behind the Wan Hu statue caught their attention. A large fish was tied to four firecrackers, with a smaller fish biting one firecracker in its mouth. When the major firecrackers exploded, the small fish would rush out of the large fish's mouth and then ignite the rest of the firecrackers in its own mouth. In this case, after two continuous propulsion, the rocket was able to reach a more distant target. Colonel Ross said with quite a sense of humor, "Can we say that Tsiolkovsky's multi-stage rocket theory is suspected of plagiarism?" The five astronauts looked at each other and laughed.

However, their joke made me somewhat heart-broken. The Chinese invented gunpowder and rockets, which is what we Chinese are proud of. In his book *The Genius of China*, British scholar Robert Temple pointed out that as early as the Thirteenth Century, the Chinese had already made very sophisticated rockets. The Chinese found that by narrowing the rocket launcher, the speed of the jet stream increases, which would lead to greater propulsion. This is exactly what aerodynamics describes as the "Venturi effect." The Europeans concluded and named this effect, while the Chinese actually applied this principle 500 years earlier.

Besides, though the multi-stage rocket theory was established by the Soviet scientist and science fiction writer Tsiolkovsky in 1929, the Chinese had made the three-stage rockets about 600 years earlier. It was just that they never gave a theoretical conclusion to these major inventions.

During the tour to the Great Wall, the astronauts had another little disagreement. When a reporter interviewed them, Colonel Ross insisted that the Great Wall could not be seen from the spacecraft. General Leonov, however, insisted that he indeed saw it.¹

Touching the bricks of the Great Wall, General Leonov exclaimed: This is the Great Wall. It has existed for more than 2,000 years, so great!

While climbing the Great Wall, General Leonov expressed his thoughts to the TV reporter. He said, "More than 2,000 years ago, the Chinese built the Great Wall to defend themselves against foreign invasions. At that time, the Great Wall was a defensive fortification. But now I can see Euro-

他遇到的第二个难题是，返回过渡舱时无法将舱外的照相机取下放入过渡舱。他一次又一次重复做同样的动作，照相机总要飘出来。最后，他不得不用脚死死踩着，照相机才没有乱动。紧接着是最大的难题。当他试图进入密封舱时，被舱门卡住了！原来外太空的压力小，使他的宇航服膨胀得厉害，头盔里的汗水变成了蒸汽，使整个面罩被雾住了，眼前一片模糊。他的心在怦怦急跳，换了几种方法都挤不进舱门。最后，他终于想到给宇航服减压。经过三次尝试，最后把衣内的压力减少至0.25个大气压时，它才瘪了下来。

列昂诺夫终于爬进了密封舱门，真是万幸！

那次太空之旅还出现了更多的不测：由于自动导航系统失灵，飞船竟偏离轨道，在预定地点以西1300公里的乌拉尔山区降落，在终年积雪的山上冻了一夜。

在月亮湾，宇航员讲的太空故事太精彩了。有听众问到失重的滋味时，别列佐沃依上校避而不答，却请了成都玉林中学的一位志愿者“合作”。这位同学按他的要求，倒立两分钟。到了一分半钟，这位同学已经支持不住了，在上校和同学的鼓励声中坚持下来。问这位同学的感受如何，他说，浑身的血往头部涌，头上像一块铅压上去，真不好受。上校一阵哈哈大笑说，这就是失重的滋味，我要在太空享受七个月这种滋味呢。

在中国的一周，宇航员走到哪里，哪里就是欢腾的人海。在成都月亮湾体育中心，人们排着长队等待宇航员签名，汗流浹背挤在一起，听宇航员讲太空故



peans, Americans, and Africans gathering on the Great Wall and greet each other in a friendly way, just like a family. I think now the Great Wall has become a bond of friendship, connecting different peoples and countries across the world.” As soon as his words were translated, a cheer immediately arose.

Colonel Ross ascended the beacon tower very quickly, overlooking everything dwarfed under his feet and marveled, “It’s just magnificent! It’s so great!”

General Leonov repeatedly told his story of the first walk in space to the Chinese young people.

It was March 18th, 1965, when Leonov and Commander Pavel set for space in “Sunrise-2” from Baikonur Cosmodrome. Once the spacecraft reached orbit, Leonov took action. Since it was the first time for a human to “walk” in space, there were many unexpected difficulties. So Leonov was ready to deal with any unexpected issues.

When he gently pushed open the hatch, he was popped out of the spacecraft immediately, just like a bottle cork. He felt that his body was as light as a balloon, and he kept tumbling in space. The cosmos is as dark as the abyss, with so many stars suspended in it. For there is no air in space; the stars just shine quietly but never flash.

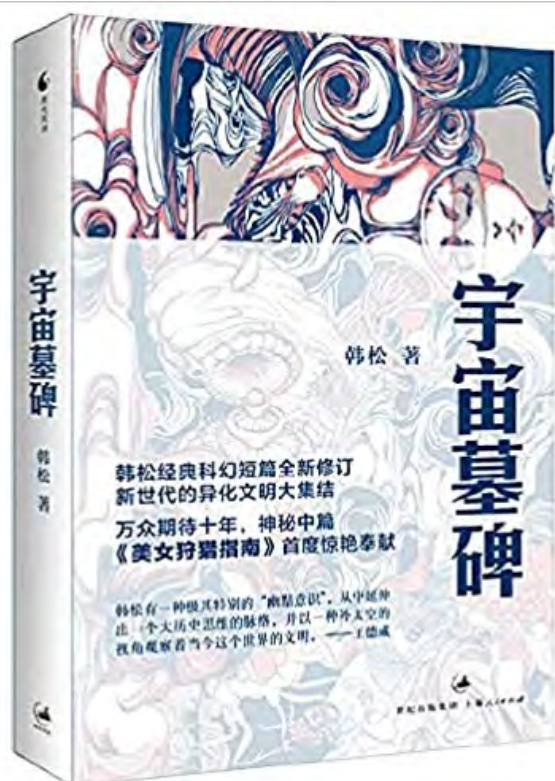
He recounted that the worst thing was that the sunlight comes directly from the Sun like a dazzling spotlight. At the time, the space suits were not well-designed with regard to thermal conductivity and temperature control. Therefore, the side of Leonov’s body that faced the sun was 140 degrees Celsius, while his backside was minus 140 degrees Celsius. Leonov had to keep rotating, otherwise, he would be scorched or frozen stiff. Nowadays spacesuits are much more perfect. First of all, the suit is made of a material with a very high coefficient of thermal conductivity. This prevents the surface of the suit from being extremely hot on one side while extremely cold on the other. Additionally, there is a button on the suit which enables the astronaut to adjust the temperature within the suit to a comfortable level. So we can see that Leonov “walked” in space for 15 minutes with extremely great perseverance.

The second difficulty he encountered was that he could not remove the camera from the outside

事。有个小女孩为了得到宇航员的签名，悄悄钻进了宇航员就餐的餐厅，正要走近列昂诺夫，被工作人员发现“逮”了个正着，小姑娘哇哇大哭起来，一边哭还一边喊：“我还饿着肚子，一直在等签名！”将军一看便明白了是怎么回事，立刻停止了用餐，带头在小姑娘的本子上签了名。以后，只要看见有举起小本子的中国孩子被警卫挡在一边，宇航员们都会主动走过去签名。

香侬·露西德还透露了一个小小的秘密：她是在中国上海出生的。她特别喜欢中国小孩，不管在长城还是在峨眉山，她不厌其烦地给小朋友签名，跟小朋友合影，有时还把小朋友抱起来。无论是看乐山大佛，还是爬峨眉山，杰利·罗斯上校都牵着或扶着妈妈，生怕有点闪失。在我眼中，宇航员虽有高贵身份，却是心地善良的平凡的人。

最令我感动的是，三名俄罗斯宇航员在安排得非常紧的日程中，挤出时间，在《成都商报》的安排下与SOS儿童村的孤儿们见面。自始至终，格列奇科博士眼中都含着泪水。他抱起一个只有四岁的小男孩，说：“我也是个孤儿，在收养所度过童年时光。我的童年时没有鞋穿，整天吃不饱，我看见了成都SOS儿童村的孩子穿得这样好，身体结实，我为他们高兴。”



and put it into the capsule when he returned. He attempted over and over again, but the camera kept floating everywhere. In the end, he had to step on the camera to prevent it from moving around. There came the biggest challenge. When he tried to enter the capsule, he was stuck by the hatch! It was because the pressure of outer space is comparatively low, which made his suit swell up. The sweat in his helmet turned into steam so that the entire mask was fogged, making him unable to see things clearly. He tried different methods, still failing to squeeze himself into the hatch. Finally, he thought of one good idea—reducing the pressure of his spacesuit! After three attempts, it deflated when the suit pressure was reduced to 0.25 atmospheric pressure.

Leonov finally successfully returned to the hatch. What a blessing!

There were more mishaps during that trip to space. For example, the automatic navigation system malfunctioned so the spacecraft went off its course. It mistakenly landed somewhere in the Ural Mountains, 1,300 kilometers west of its intended landing site, where it froze overnight in the snow-capped mountains.

Stories about space told by the astronauts were amazing. When asked about the feeling of being weightless, rather than answering directly, Colonel Berezovoy invited a volunteer from Chengdu Yulin High School for “cooperation.” The student did what he required, i.e. to stand upside down for two minutes. When asked about the feeling, the student said that the blood was rushing to his head, just like there was a heavy piece of lead on his head. This was an unpleasant experience. Colonel Berezovoy burst out laughing and said that this was exactly the feeling of weightlessness, which he “enjoyed” for seven months in space.

During the one-week trip to China, everywhere the astronauts went, we could see a sea of cheering people. At the Chengdu Moon Bay Sports Complex, people waited in long lines for their autographs, sweating and huddling together to listen to the astronauts’ space stories. A little girl sneaked into the astronaut dining area to get autographs. She was “caught” by the staff when she was about to approach Leonov. She cried out, “I’m still hungry, but I have been waiting for the

由宇航员讲的太空故事，我常常联想到韩松的代表作《宇宙墓碑》。从地球上，透过大气层看天空，白天湛蓝的天空，白云飘飘，到夜里银河在天，星光闪耀。而走向太空——那是无边无际的，漆黑得像沥青一样的冷酷的空间，星星如黑板上的图钉，不会闪烁。离地球最近的、可能有生命的半人马座，离我们有2.5光年的距离。就像《宇宙墓碑》所描述的那样，经过上百代人的探索，除了人类在太空留下冰冷的墓碑，没有任何结果。反过来说，当我们明白了地球，是宇宙中存在生命的一颗孤独的星球，我们会更加珍惜她，爱护她。

这一颗蓝色的星球，在近半个世纪以来，信息大爆炸，科技高速发展，真让人眼花缭乱，欲望疯长，甚至给野心家、阴谋家、反人类的狂人提供了可乘之机。所以，人类的未来，不管如何发展，必须坚守一条共同的道德底线。200年前，伟大的歌德的诗，高度概括了人类必须保持的品质：

愿人类高贵，善良，乐于做人！

因为，只有这，使他区别于，

我们所知道的，所有生灵。

老歌德的诗，对人类而言，有着传之万代的意义。

还有一趣闻是有关“中国的旋转餐桌”的故事。

对于成都的美食，五位宇航员都印象极为深刻。特色川菜，成都小吃，让五位宇航员赞不绝口。美国宇航员罗斯上校说，川菜厨师用的是极普通的原材料，做出来的菜是世界一流的。罗斯的妈妈更勇敢，没有吃过的菜，哪怕看起来很辣，也要夹一筷子尝尝，然后推荐给大家说：“味道妙极了！”列昂诺夫将军最怕热，一落座，第一件事是：“BEER（啤酒）。”于是，一大扎泡沫翻滚的冰镇啤酒送上来，将军一口闷去半扎，才开始说话。在成都，俄罗斯宇航员第一次看见了一按电钮就旋转的餐桌，大为称奇，说：“中国人太聪明了！”原来，俄罗斯人包括一些西方人就餐，一人一只盘子，盘子里有餐具。在家由老奶奶或老母亲掌勺，将菜肴或汤类盛入碗碟之中，吃完再添。在宾馆餐厅则有服务生掌勺，不断添

autograph for a long time!” General Leonov immediately understood what was going on, stopped eating at once and signed the little girl’s notebook. After this incident, the astronauts would come to sign the notebooks whenever they saw a Chinese kid with a little notebook waiting for autographs.

Shannon Lucid also revealed a little secret about herself: she was born in Shanghai. She was particularly fond of Chinese children. She never felt tired of signing autographs for them, taking pictures with them, or holding them with her arms even if she was at the Great Wall or Mount Emei.

Whether it was seeing the Leshan Giant Buddha or climbing Mount Emei, Ross was always supporting his mother for the fear of slipping. In my eyes, though astronauts had a really high status, they were also kind-hearted persons just like ordinary people.

What touched me the most was that the three Russian astronauts squeezed time out of their already very tight schedule to meet the orphans in the SOS Children’s Village arranged by *Chengdu Economic Daily*. From the beginning to the end, Dr. Grychko held tears in his eyes as he picked up a four-year-old boy and said, “I am also an orphan and spent my childhood in a foster home, with no shoes to wear and no food to eat all day long. I feel very happy for the children here in Chengdu SOS Children’s Village when I see how well they are dressed and how strong they are!”

The space stories told by astronauts often made me think of Han Song’s masterpiece, “Cosmic Tombstone.” Looking up at space through the atmosphere on Earth, white clouds float in the blue sky during the day, while stars shine around the Milky Way at night. In space, which is cold, boundless, and dark as pitch, stars are like pegs on the blackboard, unable to flicker. The closest, possibly life-bearing Centaurus, is 2.5 light years away from Earth. As described in “Cosmic Tombstone,” after hundreds of generations of exploration, nothing has come out except for the cold tombstone we humans left in space. In other words, when we understand the Earth, a planet in the universe where life exists, we will cherish and love her more.

With the information explosion and the rapid de-

菜上菜。若有很多的菜，就要换很多碗碟。这种吃法的优点是比较卫生，缺点是缺乏亲切感，有各行其道的感觉。中国的旋转餐桌，真是好处多多。首先，美饌佳肴重重叠叠就有让人眼花缭乱的效果，定睛看去，红亮青翠，雪白金黄，色彩丰美，先饱了眼睛；再则桌子一转，烧菜的浓香，拌菜的清香，炖菜的热香，炒菜的喷香形成一道香雾，扑鼻而来，让人未动筷子腮帮子先发酸，口中生津，食欲大振；三则，人挨人而坐，有亲切感，我给你夹一筷子菜，你给我敬一勺汤，活跃了气氛，增进了友谊。最为重要的是，每道菜都会旋转到你面前，由你主动选择，取食方便。

于是，每餐饭，上校和博士都请列昂诺夫将军按动电钮，让餐桌中心那块圆玻璃转起来，好像那是拜科努尔基地指挥洲际导弹发射的按钮，只有列昂诺夫将军才有按电钮的资格。

领略了旋转餐桌的种种妙处之后，三位俄罗斯宇航员提出要求，要各带一只旋转餐桌回国。众所周知，所谓旋转餐桌，实际上是放在大餐桌中心的一块

velopment of technology, this blue planet becomes more and more dazzling. Human desires keep growing wild, to an extent that even provides opportunities to the ambitious, conspicuous, and anti-human maniacs. Therefore, humanity in the future, no matter how it will develop, must adhere to a common moral bottom line. The poem that the great Goethe wrote about 200 years elaborates on the exact qualities that the human race must maintain:

Noble be man,
Helpful and good!
For that alone
Sets him apart
From every other creature
On earth.

The poem of Goethe has a significant meaning for mankind that is worth being passed down to all generations.

There was another interesting story about the "turntable."

The delicious Chengdu cuisine impressed the five astronauts and this led to another interesting story, "The Rotary Dining Table in China." Colonel Ross commented that though chefs used very common materials, the signature Sichuan dishes were world-class. Ross's mother was even braver. Although one dish looked unfamiliar and spicy, she still tried to taste it with chopsticks, and then recommended it to everyone by saying: "This tastes wonderful!" General Leonov was most afraid of high temperatures. Once seated, the very first thing he would do was: "BEER!" When a large pitcher of frothy ice beer was served, he would drink half of it in one gulp. Then, he was able to begin talking. In Chengdu, the Russian astronauts saw a table that was able to rotate at the push of an electric button for the first time. They were amazed, "The Chinese are so smart!" It was because Russians, together with some other Westerners, usually dine on a meal tray with cutlery for one person. At home, their grandmothers and mothers would serve dishes or soup in bowls and plates, and would add more after these have been eaten up. In the restaurant, the waiter would constantly add dishes for the customer. If there were various dishes, there would then be many different bowls and plates. Its advantage is





可以旋转的圆形玻璃，玻璃下面有一带滚珠的圆环，圆环由一小电动机驱动。我当时想，他们大包小包已经装了不少中国货，再带一只餐桌，岂不累赘？特别是那块又厚又重的玻璃砖，扁扁的，圆圆的，又易碎，用草绳无法捆绑，用大纸箱包装太夸张，我建议他们只带环形的圆盘和开关动力那一套东西。回国后，到玻璃商店去买一块圆形玻璃安上，岂不少了运

that this type of eating is more hygienic, while the disadvantage would be the lack of intimacy among people. The rotary lazy Susan in China has many advantages. First, assorted dishes are served at one table, creating a dazzling effect. If you look at them carefully, you can see the red and the bright green, the golden and the snow-white dishes “overlap” one another. It is really a colorful and beautiful feast for the eye! Second, since it is a rotary table, the strong fragrance of stir-fried dishes, the delicate fragrance of the salad, and the hot fragrance of the stewed dishes would mix with each other, forming an amazing smell. Even though people have not tried it, they would naturally have good appetites. Third, diners sit next to each other in a cordial atmosphere, helping one another refill the bowl with dishes and soup. In this way, not only is the atmosphere active, but also the friendship is enhanced. The most important thing is that the rotary table would serve every dish right in front of each diner, so that they can choose the food they like most with ease.

Therefore, at every meal, the colonels and the doctors would invite General Leonov to press the electric button to make the round glass top in the center of the table rotate. It was as if there was a button for commanding the launch of intercontinental missiles from Baikonur, and only General Leonov was qualified to press it.

After experiencing all the wonders and convenience brought by the turntable, the three Russian astronauts requested to take three back home. As we know, the so-called “rotary table,” is a piece of round glass top placed at the center of a large dining table. It has an orbit ring with many balls underneath it, and is powered by a small electromotor. I was thinking that they must have a lot of Chinese souvenirs to take home, wouldn't it be too cumbersome if they added one dining table to their luggage? The thick, heavy, flat, round, yet very fragile glass top must be very hard to safely travel with them: it could not be tied with ropes or straws, and the large cardboard box packaging would be too exaggerated. Therefore, I suggested that they only take the ring-shaped orbit and the electromotor. When they returned home, they could go to the local store and buy a piece of round glass to assemble, which could save them lots of trou-

输上的麻烦。可是，将军坚决不同意。那表情，仿佛在说，那么困难的太空行走我都做到了，带一块玻璃回国有何难哉？而博士则以严格的科学态度说，他们要携带原汁原味的全套的中国旋转餐桌回国。关于光溜溜的一块圆玻璃能否登机的问题，他们也有准备说，实在不让发，行李包裹就只好扔了。8月5日下午，天气酷热。我们送三名宇航员去机场，他们七八个大箱、几个编织袋和包包已让机场的小姐头疼了，又有三张没有包装的圆玻璃，实在无法托运。小姐再灿烂的笑容也无法消除将军脸上的无奈。

这时，翻译突然想到，三名宇航员将乘四川航空公司租用的图154飞机，从成都飞乌鲁木齐再飞阿拉木图，机组人员全属俄罗斯空军。当翻译将此信息告之将军之后，将军大为高兴，立即让机场通知机组，快来晋见空军少将列昂诺夫。

离起飞时间不到一刻钟。全体机组人员身穿空军制服，系紧领带，顶着烈日从停机坪来到检票大厅，个个满脸涨红大汗淋漓，一字儿排开，像在接受检阅。为首的机长敬了一个标准的军礼，向将军报到，请将军作指示。

列昂诺夫的指示，谁都能猜到：“我命令你们，把这三块圆玻璃给我扛上飞机。”

立即有三个牛高马大的空军军官出列，轻而易举地把三块圆形玻璃扛上肩，迈着军人的阔步，朝机场里走去。将军一行，在后面大笑。别列佐沃依上校眨眨眼睛，对我们说：“你们瞧瞧，将军总是有办法的。”翻译一直送他们到了乌鲁木齐。中国的旋转餐桌经几千公里云游，安全飞到了莫斯科。收到俄罗斯宇航协会发来的感谢电之后，我眼前突然冒出一幅画面：中国的旋转餐桌四周，围坐着欢乐的俄罗斯宇航员家人，他们吃着喝着笑着，为友谊干杯。

ble. However, General Leonov strongly disagreed. From his expression, he was as if to say, “I have finished such a difficult spacewalk, it won't be more difficult to bring a piece of glass back home than that walk!” The others said that they wanted to bring the most “authentic” full set of the Chinese rotary table back home in a strictly scientific manner. As for the question of whether the bare piece of round glass could be allowed to check at the airport, if not permitted to carry on board, they were also prepared to just throw it. On August 5th, we saw them off at the airport. The weather was scorching hot in the afternoon. Their luggage in seven or eight large woven bags had already made the check-in staff at the airport busy, let alone the three pieces of unpacked round glass which they were not allowed to check. Though the airport staff wore a big bright polite smile, this could not eliminate the helplessness of the three Russian astronauts.

At that moment, the translator thought of one thing: the flight they would take by Sichuan Airlines from Chengdu to Urumqi and then to Almaty was Ty-154, with all crew belonging to the Russian Air Force. General Leonov was very happy after hearing this good news. He then immediately asked the airport staff to inform the crew members to come and meet with the Major General Leonov of the Russian Air Force.

It was less than a quarter of an hour before the takeoff. All the crew members wearing their Air Force uniforms, rushed from the tarmac to the central hall under the burning sunlight. Everyone was sweaty and red-faced, lining up in a row as if they were under review. The crew commander gave a standard military salute to General Leonov and waited for his instructions.

Leonov instructed, as anyone could guess, “I order you to carry these three pieces of round glass to the place for me!”

Immediately, three very tall and strong officers stepped forward and carried these three pieces of round glass on their shoulders with ease. They set for the tarmac in stride. General Leonov and his companions laughed behind them. Colonel Berezovoy winked and said to us, “You see, the general always has a solution.” The interpreter accompanied them all the way to Urumqi. The

Chinese rotary dining table arrived in Moscow safely after several thousand kilometers of travel. After receiving a thank-you telegram from the Russian Aerospace Association, one picture popped up before my eyes: the Chinese rotary dining table was surrounded by the happy family members of our Russian friends, who ate, drank, laughed, and toasted our friendship

1- *The translator's note:* Technically speaking, whether astronauts can see the Great Wall in space depends on where their exact positions are and what tools they use. For example, it is possible to “see” the Great Wall from the low Earth orbit with highly sophisticated telescopes. Yet in most cases, it is nearly unlikely to distinguish the Great Wall from the Earth as it is too small. Interestingly, it was very common among astronomers to claim that the Great Wall could be seen without the help of any other tools in space.



An Encounter in Space and Science Fiction— Interview with Liu Cixin, Ken Liu, and Kjell Lindgren

在太空与科幻中相遇——刘慈欣、刘宇昆和林格伦采访

Interviewer: Regina Kanyu Wang

采访者：王侃瑜

Translator: Liu Shuli

译者：刘淑莉

采访者注：2015年是中国科幻走向世界的关键一年。在美国华盛顿州斯波坎市举行的世界科幻大会（代号为Sasquan）上，美国宇航员凯尔·林格伦在国际空间站宣布，由刘慈欣创作、刘宇昆翻译的科幻小说《三体》荣膺2015年雨果奖最佳长篇小说奖。这是历史上第一次有翻译小说和中国作家获得雨果奖。颁奖当天，刘慈欣本人并没有到场，译者刘宇昆代刘慈欣上台领奖。因此，凯尔·林格伦、刘慈欣和刘宇昆三人未曾有机会同时出现在公众视野下。在筹备《中国科幻与太空》专号的时候，我决定同时采访他们三人，并且让他们互相给对方提问一个问题。我想，再没有比这更好的方式来纪念颁奖的那一时刻了。很幸运，三位都支持我的这一想法。

王侃瑜：大刘，你多次表示想去太空，最早有这个想法是什么时候？为什么？

刘慈欣：小时候就有这个想法，对于一个科幻迷来说，想去太空应该是很自然的吧。

王侃瑜：小刘，你有想要去太空的想法吗？为什么？

One critical moment of Chinese science fiction going global is 2015. At Sasquan, the 73rd Worldcon in Spokane, Kjell Lindgren announced from the International Space Station that the Hugo Award winner of Best Novel that year was *The Three Body Problem*, written by Liu Cixin and translated by Ken Liu. It was the first time in history that a translated novel won a Hugo Award as well as the first time that a Chinese writer got the rocket trophy. Ken Liu accepted the award on stage, while Liu Cixin wasn't on site. So the three were never under spotlight at the same time. When preparing for the special issue on Chinese Science Fiction and Space, I could not think of a better way to cherish the moment than by interviewing them together, and having them ask each other a question. And luckily, they were all supportive of the idea.

Regina Kanyu Wang: Da Liu, you have said many times that you want to go to space. When was the first time you had this idea? Why is that?

Liu Cixin: I've had this idea since I was a kid. For a science fiction fan, it should be natural to want to go to space.

刘宇昆: 如果我是带着目的去太空的, 我会想要去的。但如果去太空只是为了可以说“我在太空!”, 那这对我来说毫无意义。我希望我去太空是因为我要在那里建设一些东西。

王侃瑜: 凯尔, 你为什么想要成为一个宇航员去到太空呢?

凯尔·林格伦: 从我记事起, 我就想成为一名宇航员。受科幻小说的启发, 我梦想着能够生活在书和电影描绘的世界里。我清楚地记得, 在1981年4月, 当时我二年级, 我的老师推着一台电视机走进教室, 我们观看了第一架航天飞机的发射。就在那时, 我知道了世界上有一种工作能让在太空中生活和工作成为现实。能够实现这个梦想, 我感到非常幸运。我感谢所有在我身边支持我的人——我的家人、朋友、老师、教练、队友。

王侃瑜: 如果去太空只能带一本书, 你会带哪本?

刘宇昆: 《卡尔文与霍布斯虎全集》, 无论生活给你带来什么, 卡尔文与霍布斯虎的漫画都能帮你应对。

刘慈欣: 大多数人会想带自己最喜欢的或对自己影响最大的一本书, 我觉得没有必要, 因为这样的书已经存在于我们的记忆中了。最好带一本需要长时间的努力才能读懂的书, 比如《费曼物理学讲义》之类的。

凯尔·林格伦: 这个问题就像问我的哪个孩子是我的最爱一样! 但在去太空的情况下, 这个问题很容易回答: 我会带上我所乘坐的宇宙飞船的技术手册。

王侃瑜: 你最喜欢的关于/发生在太空的科幻故事是哪篇?

凯尔·林格伦: 这又是一个具有挑战性的问题, 因为可供选择的答案太多了! 我第一次接触到的科幻电影是最早的《星球大战》系列电影, 它们启发了我的想象力。科幻小说促使你去思考那些还不存在的事物, 去评估新技术、新发现的影响, 以

Regina Kanyu Wang: Ken, do you want to go to space, and why?

Ken Liu: I'd want to go to space if I'm going there for a purpose. Just going there so you could say: "I'm in space!" seems to me pointless. I hope if I do go, it's because I'm there to build something.

Regina Kanyu Wang: Kjell, why did you want to become an astronaut and go to space?

Kjell Lindgren: I've wanted to become an astronaut for as long as I can remember. I was inspired by science fiction and dreamed of being able to live in the worlds depicted on page and screen. I clearly remember my 2nd grade teacher wheeling a television into our classroom to watch the first space shuttle launch in April of 1981. It was then that I realized that there was a job where living and working in space was a reality. I feel very fortunate to have realized that dream and I am grateful to all of those that walked alongside me and invested in me and this journey—my family, friends, teachers, coaches, teammates.

Regina Kanyu Wang: If you are going to space anyway and can bring one book, what will it be?

Ken Liu: *The Complete Calvin and Hobbes*. Whatever life throws at you, there's a Calvin and Hobbes strip for it.

Liu Cixin: Most people would bring their favorite book or the book that has the greatest influence on them. I don't think it's necessary because such books already exist in our memory. It'd be better to bring a book that requires a long effort to understand, such as *The Feynman Lectures on Physics* or something like that.

Kjell Lindgren: That's like asking which one of my kids is my favorite! But in this case, it is easy: the technical manual for the spacecraft I am flying on.

Regina Kanyu Wang: What is your favorite science fiction story about/taking place in space?

Kjell Lindgren: Again, this is a challenging question because there are so many to choose from! The original Star Wars movies were my first introduction to science fiction in film, and they cap-

及我们可能会怎样与外星生命沟通。我喜欢文奇、刘慈欣和克拉克作品中对新视角的逐渐揭示，喜欢阿西莫夫和海因莱因对社会、政治和伦理的探索，喜欢科里对世界的构建，喜欢安迪·威尔《火星救援》中人类智慧和精神的胜利。

刘慈欣：是阿瑟·克拉克的《2001太空漫游》

刘宇昆：詹姆斯·布利什的《表面张力》和厄休拉·勒古恩的《一无所有》。

王侃瑜：可否推荐一篇你自己的有关太空的科幻小说？

刘慈欣：推荐《山》，想象一个生活在行星中心的种族，要进入太空比我们难得多，但经过史诗般的努力，他们最终实现了宇宙航行。

刘宇昆：《异世图鉴》，这是我写得最好的太空故事。

王侃瑜：对于想要进入太空的科幻作家，您有什么建议吗？

凯尔·林格伦：坚持追求梦想！随着商业航空公司的崛起和私人太空任务的出现，我们生活在一个令人激动的人类航天时代。作为在空间站生活和工作的宇航员，我们试图通过图片和视频来分享我们的经历，但这些东西是不够的。所以我非常期待一位艺术家或——一位作家来记录并且在其作品中分享这种经历。

王侃瑜：你们有没有问题给彼此？

凯尔·林格伦：是什么启发了你们写科幻小说？你们对有志创作的（宇航员）作家有什么建议？

刘宇昆：我对所有作家的最佳建议是去讲述你想要讲的故事，仅此而已。这会比一开始看上去要难得多，因为你会遇到很多人，他们声称知道你应该怎么做，如果你不按他们说的做，你就是错的。学习写作很大程度上是学会忽略这些人，并弄清楚你想要讲述什么样的故事。我最终创作的故事并不

受我的想象力。科幻小说推动你去思考那些尚未存在的事物并评估新技术、新发现以及我们可能与地外生命互动的可能性。我喜欢Vinge、刘慈欣和Clarke的社会、政治和伦理探索，Asimov和Heinlein的世界构建，Corey的 triumph of human ingenuity and spirit 以及Andy Weir的 *The Martian*。

Liu Cixin: Arthur C. Clarke's *2001: A Space Odyssey*.

Ken Liu: James Blish's "Surface Tension" and Ursula K. Le Guin's *The Dispossessed*.

Regina Kanyu Wang: Can you recommend one of your own stories that is related with space?

Liu Cixin: I would recommend "Mountain." The story imagines an alien race that lives in the core of a planet. It's much harder for them to get into space than it is for us, but after an epic struggle, they finally achieve spaceflight.

Ken Liu: "An Advanced Reader's Picture Book of Comparative Cognition." This is my best story about space.

Regina Kanyu Wang: Do you have any tips or suggestions for science fiction writers who want to go to space?

Kjell Lindgren: Keep pursuing the dream! With the rise of commercial spaceflight companies and advent of private missions, we are living in an exciting time for human spaceflight. As astronauts living and working on the space station, we try to share our experience through pictures and video, but it feels somewhat lacking. I can't wait for an artist or an author to capture this experience and share it on the page.

Regina Kanyu Wang: Do you have any questions for each other?

Kjell Lindgren: What inspired you to write science fiction? And what advice do you have for aspiring (astronaut) writers?

Ken Liu: The best advice I have for all writers is

是依照类型标签或者遵循其他人的模式得来的，而是通过受到我自己内心声音的启发，这是宇宙中唯一真正有独创性的东西。

刘慈欣：我最早读到的科幻小说是凡尔纳的作品，当时我并没有科学幻想的概念，以为那本小说中写的事情都是真的，后来知道那些故事都是出自作家的想象时，惊叹想象力竟能创造出这样的奇妙世界。从此我成为一名科幻迷，科幻小说看的多了，渐渐也有了自己的想象世界，渴望与更多的人分享，于是开始了科幻小说的创作。

宇航员是极少数能够飞出地球的人类，他们在太空中的经历是其它的科幻作家所不可替代的。我当然期望看到他们以自己的太空经历为基础，写出有关未来宇宙探索的科幻小说。同时，他们从太空的视角回望地球，对于我们的世界和我们的生活一定有着更加丰富的感受，相信即使宇航员创作航天题材之外的科幻，也能够给我们带来令人震撼和惊喜的作品。我真的很渴望看到宇航员作家写的科幻小说。

刘慈欣：如果因为某种力量的限制，在科幻小说大部分未来的技术都永远无法实现，只有其中的一种能够变成现实，你们希望是哪一种？

凯尔·林格伦：人类需要更好地爱护我们的宇宙飞船——地球。我的想法可能很天真，但我认为清洁、安全、廉价的能源或许能够帮助我们做到这一点。除此之外，我还希望超距传送和超光速旅行能成为现实！

刘宇昆：我希望能是先进的人工智能。如果有某种神秘的力量阻碍了人类的进步，我们唯一的出路就是设法解决它。而人工智能能够以比生物进化快几个数量级的速度进化和提高自身，这将会是我们克服这一挑战的最大希望。

刘宇昆：如果你此生中只能去一次太空（或者再去一次），有没有哪一件事是你一定想要做的？

刘慈欣：我会认真地体验在太空中所经历的一切，回来以后，重新审视自己写过的科幻小说中太空航行的内容，把描写不准确的地方改过来，再增

simply to tell the story that you want to tell. This is much harder than it may seem at first, because you'll meet many people who'll claim to know how you're *supposed* to do things and that if you don't do what they tell you, you're doing it wrong. Much of learning to write is learning to ignore these people and figuring out what stories you want to tell. I ended up writing the stories I write not by caring about genre labels or following someone else's model, but by being inspired by the voice in my own heart, the only truly original thing in the universe.

Liu Cixin: The first science fiction I read was Verne's work. At that time, I didn't have the concept of science fiction, and I thought that everything written in that book was true. When I learned that those stories were all from the writer's imagination, I was amazed that imagination could create such a wonderful world. Since then, I have become a science fiction fan. As I read more science fiction, I gradually had my own imaginary world and was eager to share it with more people, so I began to write science fiction.

Astronauts are one of the very few humans who can fly out of earth, and their experiences in space are irreplaceable by science fiction writers. I do expect to see them write science fiction about future exploration of the universe based on their experiences in space. Also, when they look back at the earth from the perspective of space, they must have a much richer sense of our world and our lives. I believe that even if astronauts create science fiction on themes other than spaceflight, they can also bring us astonishing and surprising works. I really expect to see science fiction written by astronaut writers.

Liu Cixin: If most of the future technologies in science fiction cannot be achieved due to the restriction of some mysterious power, and only one of them can be achieved in reality, what do you hope it to be?

Kjell Lindgren: Humanity needs to do a better job of taking care of OUR spaceship, the Earth. It may be naïve, but one path towards that reality might be the realization of a clean, safe, inexpensive source of energy. Other contenders, tele-transportation and FTL travel!

加一些以前不可能知道的生动的细节。

凯尔·林格伦：安全到家！我仔细思考了这个问题，它多少有点自我启示的意味。我的朋友和家人，我的生活和过往都在地球上，地球是我的家。虽然在近地轨道生活和工作是一种荣幸，但我还是期待着回家。当我们中有人真正把地球以外的地方当成自己真正的家时，那将是非常了不起的。

Ken Liu: I would pick advanced AI. If there's a mysterious power blocking our progress, the only way forward is to think our way through it. Artificial intelligence will be able to evolve and improve itself orders of magnitude faster than biological evolution and represents our best hope of overcoming that challenge.

Ken Liu: If you could go to space once and only once (or only once more) in the rest of your life, what is the one thing you want to make sure you do on that trip?

Liu Cixin: I would experience whole-heartedly everything in space. After returning, I would revisit my science fiction stories about space travel, correct the inaccuracies, and add vivid details that I could not have known before.

Kjell Lindgren: Make it home safely! I gave this question a lot of thought and it has been somewhat self-revelatory. My friends and family, my life and history are all back on Earth. Earth is home. And while it is a privilege to live and work in low earth orbit, I look forward to returning home. It will be remarkable when one of us truly considers a place off of the Earth their true home.

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Contributors' Bios

主创简介

Ta James Bacon ás mBaile Átha Clitah agus tá sé thiománaí traenach agus stiurtheoir tiománaithe foghlaimeora. Tá sé heagarthóir irisín-lucht leanúna Journey Planet a bhuaigh Hugo. Tá sé inimirceach i gconnaí i Sasanch, agus tá sé lucht leanúna ar leabhair ghreannáin agus ar fhicsean eolaíochta.

詹姆斯·培根来自都柏林，是一名火车司机，教导实习司机。他是雨果奖获奖粉丝杂志《旅行星球》的编辑，目前居住在英国，喜欢漫画和科幻。

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Scarlet Zhang, dealing with words, music notes, and a lot more marvellous and colourful things in London.

张璇，在伦敦和文字、音符以及更多奇妙多彩的事物打交道。

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Olivia Cat, "I own the world but hide behind the moon."

未楔，“我拥有全世界，却住在月球背面。”

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Fly Cat, a fan of ACG and science fiction, an enthusiast of astronomy and kendo, a friend of cats and dogs, always passionate, always believes in humans!

三猫，热爱ACG和科幻，喜欢天文和剑道，爱猫猫和狗狗们，永远热血沸腾，永远相信人类！

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Tan Kai, always curious about the unknown world.

谭楷，对于未知世界，永远充满好奇心。

Que Shizi, to be here among the river of trains and embrace everything flowing through.

阙十子，站在这里拥抱列车间川流的万象。

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