

Journey Planet 68 - December 2022

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Author: RiverFlow

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原文语言：中文

Author: RiverFlow

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Original Language: Chinese/English

原文语言：中文/英文

Interviewer: Regina Kanyu Wang

采访者：王侃瑜

Translator: Liu Shuli

译者：刘淑莉

Editorials

编者说

我和詹姆斯认识了好多年（虽然他永远记不清我们到底是何时何地第一次见面，可能在平行宇宙中，我们已经于不同的时间在不同的科幻大会上认识过好多次了），在得知科幻苹果核和中国科幻迷社群的情况以后，他就一直给我提供各种建议和帮助；克里斯则先是网友，也是我在微像的支持下办“双向交流基金”时很想邀请来中国的申请人，尽管他最后因为家庭原因而退出了评选。他们两位从没来过中国，但却促成了《旅行星球》的这期“中国科幻与太空”专号。

盈沅和天爵都是非常出色的编辑。前者与我一起合编了《矢量》的中国科幻专号，还编有《地球之上》系列超短篇科幻小说选集；后者则有丰富的清华大学学生科幻协会会刊编辑经验，其中《无名者之国》和《 $E=mc^3$: 边角料科研奇思录》都已正式拿到书号出版，这在中国高校科幻协会的会刊中是史无前例的，而他还有“科幻百科”和“中文科幻数据库”的运营经验。当然，他们同时也是作者、研究者和资深的科幻迷。

James and I have known each other for years (although he can never remember exactly when and where we first met; probably in parallel universes, we have met many times at different cons in different years), and he has been offering me all kinds of advice and help since he learned about SF AppleCore and the Chinese science fiction fandom. Chris, on the other hand, was first a friend online and an applicant I was keen to invite to China when I ran "The Shimmer Program Mutual-Communication Funding" with the support of Storycom, although he eventually withdrew from the selection due to family reasons. Both of them have never been to China, but they made this special issue of "Chinese Science Fiction and Space" of *Journey Planet* possible.

Yen and Arthur are both excellent editors. The former co-edited the Chinese SF special issue of *Vector* with me, and she has also been editing the *Ab-Terra* series of SF anthologies. The latter has extensive experience in editing the fanzines of Tsinghua University Student SF Association, among which *Kingdom Anonymous* and *E=mc³: An Anthology of Academic Fantastika* have been officially published with ISBNs, which is unprecedented among the fanzines of SF societies in Chinese Uni-

和他们合作的过程让我感受到大家的认真和细致，热情和专业。大家分头联系作者，准备访谈和其他文章，尽可能地让这期专号丰富而有趣，不那么官方，不那么商业，呈现出科幻大会组委会或者专业科幻机构之外的粉丝生态。我们既得到了科幻届前辈们的支持，也约到了一些“圈外”朋友的文章，最后的规模其实有点超出我的预期。

有了那么多内容，又决定做一期双语专号，我们面临的最大困难就是寻找译者。要知道，科幻领域里的中译英译者，好不容易才在这几年获得了与他们的付出相匹配的回报，而英译中方面，则始终付出高于回报。我厚着脸皮问了一些有经验的译者，询问他们是否可以为这本不能提供任何报酬的粉丝杂志做翻译，但我也知道很可能被拒绝——大家都太忙了，而且本来就很难靠翻译工作维系生存（感谢胡绍晏老师没有拒绝我！）。这时候，伦敦中国科幻协会和纸托邦帮了大忙，他们帮助扩散消息，为我们找到了绝大部分的中译英译者；而今年复苏了科幻苹果核活动的上海大学科幻协会前任会长筱冰，则帮忙找到了绝大部分的英译中译者。他们中有很多人经历了我的高压催稿，对此我想说抱歉和感谢！

偷看其他人写的编辑导语时（对，我就是那个最后交稿的），我发现河流被提到了好几次。其实我本来还邀请了河流一起来合作编辑，但他当时因为要准备高考，外加身体原因，不得不推辞。不过在杂志后来的编辑过程中，他一直都很关心，时常询问编辑进度如何并且询问有没有什么可以帮忙的，最终他在病房里帮忙做了校对和整理工作，还为这期专号贡献了两篇文章和一篇翻译。他真的很不容易，在此也特别致谢！

一眨眼，今年已经是我从本科毕业的第十年了。十多年前，我活跃于复旦大学科幻协会和科幻苹果核的时候，张罗了很多科幻活动，但写作小组和会刊是我敬而远之的两块工作，因为我知道自己更擅长组织活动、联络沟通，而非处理文字。没想到，十多年之后，我竟然出版了自己的小说和编辑的书，科幻也从我的爱好变成了我的职业。我很少对外提起，但我觉得相比起作者、学者和编辑等来

versities. He also has experience in running the “Science Fiction Encyclopedia” and the “Chinese Science Fiction Database”. Of course, they are also writers, researchers, and long-term SF fans.

The process of working with them felt serious and meticulous, with enthusiasm and professionalism from everyone. We contacted the authors, prepared interviews and articles separately, trying to make this issue as rich and interesting as possible, less official and less commercial, presenting the ecology of fans outside the organizing committee of SF cons or professional SF institutions. We received support from senior SF practitioners, and we also got some articles from our friends outside the fandom.

With so much content and the decision to do a special bilingual issue, the biggest challenge we faced was finding translators. Some of the Chinese to English translators in the field of SF have only just been able to get a return that matches their efforts in recent years, while English to Chinese translators are still generally under paid. I shamelessly asked some experienced translators if they could translate for this fanzine which cannot offer any payment, but I also knew that I would probably be turned down because everyone was too busy and it was already hard to survive on translation work (thanks to Shaoyan for not rejecting me!). At this point, the London Chinese Science Fiction Reading Group and Paper Republic offered a hand, as they helped spread the word and found most of the Chinese to English translators for us, while Youbing, the former president of the Shanghai University Science Fiction Association, who revived SF AppleCore this year, helped find most of the English to Chinese translators. Many of the translators were put under tremendous time pressure, for which I want to say sorry and thank you!

When I peeked at the editorial notes written by the others (yes, I was the last one to turn in the manuscript), I noticed that RiverFlow was mentioned several times. I had actually invited him to co-edit with us, but he had declined because he was preparing for his college entrance exams and of health reasons. However, during the subsequent editing process of the issue, he was always concerned—he would message asking how the editorial process was going and if there was anything he could do—and he ended up helping with proofreading even while he was hospitalized. He also contributed two articles and one translation to this special issue. It was really not easy for him, and I would like to give a special thanks to RiverFlow as well!

说，科幻迷才是我最本质的身份，前者是我在某些场合需要的头衔，后者则是真正让我放松的舒适区，这也是为什么我更喜欢参加科幻大会，而不是写作活动或者学术会议。我在科幻迷群中有过太多欢乐的回忆（当然也有过复杂的情绪），而我始终记得本·亚洛在某次活动上聊起的，在早期的科幻圈中，本来就没有什么“粉丝”和“专业人士”的区别，作家们也在科幻大会上做志愿者，欢迎初来乍到的新幻迷，这些幻迷也可能是未来的作家，而这也是我所憧憬的氛围。我想，至少在这本专号中我们做到了。所有贡献者都用爱发电，无论他们是科幻世界杂志社的前总编，还是刚进入大学的科幻迷，是拿到国社科重大项目的资深学者，还是刚开始翻译事业的年轻译者，是得过雨果奖的作家，还是热爱科幻的宇航员或艺术家。大家聚集一起，共同引导我们探索这颗名为“中国科幻与太空”的星球。希望你们喜欢这趟旅程！

王侃瑜

2022年12月11日于上海

In the blink of an eye, this year is already my tenth year out of undergraduate school. More than a decade ago, when I was active in the Fudan University Science Fiction Association and SF AppleCore, I organized many science fiction events, but the writing group and the fanzine were two parts that I stayed away from because I knew I was better at organizing activities and networking than handling words. Little did I know that more than a decade later, I would publish my own story collections and edited books, and SF would turn from a hobby to a career. I rarely mention it in public, but I feel that compared to being an author, scholar, and editor, SF fan is my most essential identity; the former titles are what I need for certain occasions, while the latter is my comfort zone where I really relax, which is why I prefer attending fan conventions to writing events or academic conferences. I have so many happy memories (and mixed emotions as well) of being in the fandom, and I always remember Ben Yellow talking at one of the events about how in the early days of SF community, there was no distinction between "fans" and "professionals," and that writers also volunteered at cons, and that they would welcome new fans to the community, who might later become writers as well, and that's the kind of atmosphere I envision. I think we have achieved that, at least in this issue. All the contributors—whether they are former editor-in-chief of *Science Fiction World*, college freshman SF fan, senior scholar with Major Program of the National Natural Science Foundation of China, young translator just starting their translation careers, Hugo Award-winning writer, astronaut or artists who love SF—are all gathered together in this issue to guide you in our exploration of this planet called "Chinese Science Fiction and Space". We hope you'll enjoy the journey!

Regina Kanyu Wang
December 11, 2022 in Shanghai

欢迎来到我们的中国科幻专号！

我希望你们喜欢这期双语的粉丝杂志，觉得它有趣且迷人。《旅行星球》不断努力为粉丝杂志带来新的声音，本期是我们的第二期双语杂志，充满了激动人心的内容。这期专号的灵感来源是克里斯的一个建议。我自然而然地觉得应该邀请侃瑜，一个我在七年前的斯波坎世界科幻大会上认识并参加了同一论坛的朋友，来共同编辑。克里斯提了一个绝妙的建议。

侃瑜请来了盈沅和天爵作为联合编辑，然后团队又找来了撰稿人和翻译。侃瑜、盈沅和天爵对这期杂志绝对是至关重要的，他们工作非常努力。

我非常喜欢这些内容，我们有各种各样的文章、历史和访谈。我很感谢诸位付出的时间和精力，并希望作为读者的你们也能喜欢它们。

所有这些文章在场所感、经验分享、对技术、历史和未来的洞察力上都令人印象深刻。它们全都令我高兴，都包含赏心悦目且有趣的方方面面。我喜欢我们分享自己的共同点，认识到彼此的相似性，并互相欣赏；也喜欢学习新的想法和概念，阅读和聆听超级棒的采访，其中，受访的专业人士愿意付出他们的时间来分享观点。

我愈发理解和感谢译者在这个过程中重要性，他们帮助我们取得巨大的成功。我们都对自己的著作和文字感到焦虑，而翻译的角色对读者来说至关重要。我们都关心自己的表现，所以我们都应该兢兢业业，检查并确保文章在两种语言中读来都好，我们做到了。我为译者的出色表现感到特别高兴。

我最喜欢的一句话（有很多我喜欢的句子可以备选）来自河流的文章，由安娜·帕蒂亚·弗尼奥斯（她的中文名字是林诗安）翻译。我可能会去模仿着弄清楚爱尔兰粉丝杂志的情况，但是当我读到这句时，我大受治愈：“中国科幻粉丝杂志的发展历史至今已有三十余年的历史，共有杂志169种……将其分为六次抬升，即历史上的六次科幻粉丝杂志创办热潮。”

这就是准确性。

Welcome to our Chinese Science Fiction issue!

I hope you'll enjoy this dual language fanzine and find it an interesting and fascinating issue. *Journey Planet* continually strives to bring new voices to Fanzines and this issue, our second dual language issue, is full of exciting contributions. It was an inspired suggestion from Chris that triggered this. Of course, I should ask Regina, a friend I made when we met and shared panel duties at the Spokane Worldcon seven years ago now, to co-edit. That was a blindingly brilliant suggestion.

Regina brought on Yen and Arthur as co-editors and then the team found both contributors and translators. Regina, Yen and Arthur were absolutely crucial to this issue, and worked so hard.

I really enjoyed the contributions, we have an incredible variety of articles, history and interviews, and I am grateful for the time and effort that went into them and hope you enjoy them.

The sense of place, the sharing of experience, the insight into technologies, history and the future come across consistently well, and I was delighted by all the articles, all containing enjoyable and interesting aspects. I love when we share our commonalities, recognise similarities and shared appreciation, but also loved learning about new ideas and concepts, and reading and hearing the incredible interviews, with professionals willingly giving their time and sharing insight.

I continue to understand and appreciate the importance of our translators in this process, they help us achieve incredible success. We all are anxious about our writings and words, and the role of the translator is vital and so crucial to the reader. We all care about how we come across, and it is excellent that we should be conscientious, checking and ensuring that articles work well in both languages, and they all work well, and I was especially delighted with how brilliant our translators were.

My favorite line, and there are so many I can choose, was from RiverFlow, translated by Ana Padilla Fornieles. It was one that I may go and figure out in respect of Irish Fanzines to emulate, but I felt so very warmed when I read: "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."

That is accuracy.

With great articles and excellent translations, we see the fusion of writer and translator which readers know is so important, and I continually felt it

有了精彩的文章和出色的翻译，我们得以看到作家和译者的合体，读者知道，这种融合非常重要。我持续感到这种合体在所有篇目中都发挥良好。对此，我非常感激和满意，对其水准和质量感到惊异。我希望你也能像我一样印象深刻。

感谢侃瑜、盈沅和天爵，感谢我们所有的撰稿人和翻译、校对编辑、艺术家和支持者。

愿道路升起迎接你，愿你一路顺风，在星星的指引下，有朋友和热情在等待你，在我们共同的星球上的你的旅程。

詹姆斯·培根

2018年，我在清华大学学生科幻协会的翻译小组主持翻译了萨姆·莫斯科维茨的科幻史专著《永恒的风暴：美国科幻圈发展史》（1951）。这是一个民间翻译项目，虽然拿到了微像基金的赞助，但译文最终没能出版，不过，它让我第一次系统地了解到了民间科幻爱好者群体的演化历程，了解到了爱好者（Fan）的热情、他们所做的事和他们与职业人（Professional）的复杂关系，以及科幻如何受此影响，逐渐发展成今天的样子。

在我看来，在这个颇具史诗感的百年历程中，至少隐含着两个动人之处，其一是“业余固然自娱自乐，但自娱自乐同样拥有价值和尊严”的草根宣言，其二则是“从边缘逐渐来到舞台中央”的翻身叙事。巧合的是，二者也呼应了中国科幻史的潜台词——我们大可从新近的晚清民国科幻研究中提炼出一种符合“科幻迷”的原初叙事的形象：年轻的知识分子在为国忧思的过程中，偶然通过国际渠道购得了凡尔纳的《从地球到月球》（鲁迅）或雨果·根斯巴克/小约翰·W. 坎贝尔的纸浆杂志（顾均正），觉察到了个中奥妙，进而在本土积极推动相关的引进和创作。此后同样历经百年波折，几次兴衰，中国科幻最终形成今日之格局，进而走向世界，成为世界科幻的一部分。

不过，不难发现，若是以“中国科幻”为语境，那么，这个叙事恰恰缺少了最关键的一部分——科幻

was working exceptionally well here in all cases. I am so very grateful and pleased at this work, astounded by the standard and calibre. I hope you are equally as impressed as I have been.

My thanks to Regina, Yen and Arthur, to all our contributors and translators, copy editors, artists and supporters.

Go n-éirí an bóthar leat, leis an ngaoth ar do dhroim, réaltaí a threoraíonn tú, agus le cairde agus paisean ag fanacht leat ar do thuras ar ár bplainéad roinnte.

James Bacon

Back in 2018, I organized the translation group at the Student Science Fiction Association of Tsinghua University to translate Sam Moskowitz's monograph on the history of science fiction, *The Immortal Storm: A History of Science Fiction Fandom* (1951). This was an amateur translation project and got the funding support from Storycom. The translation was ultimately not published, but it gave me my first systematic insight into the evolution of the science fiction fan community, into the passions of the fans, what they did and their complex relationship with the professionals, and how science fiction was influenced by this and gradually became what it is today.

In my opinion, there are at least two touching points implied in this epic 100-year journey: the first is the grassroots declaration that "amateurism is certainly self-indulgent, but self-indulgence also has value and dignity", and the second is the overturning narrative "from the margins to the center of the stage". Coincidentally, both of them also echo the subtext of Chinese science fiction history: we can extract an image from the recent late Qing and Republican science fiction studies that fits the original narrative of "science fiction fans"—young intellectuals, in the process of worrying about their country, happened to acquire a copy of Verne's *From the Earth to the Moon* (Lu Xun) or Hugo Gernsback/ John W. Campbell Jr.'s pulp magazines (Gu Junzheng) through international channels, perceived its fascination, and actively promoted the translation and creation of related works domestically. After a hundred years of ups and downs, Chinese science fiction eventually became what it is today, and then went global and became

迷——的身影。2019年，当我前往爱尔兰首都都柏林，参加自己的第一场世界科幻大会时，在现场能够看到的国人不仅屈指可数，而且几乎全部是学者或专业的编辑、作家和译者，相比之下，我自己反而像是一个异类，虽然大开眼界，但也颇有难以融入之感。并且，进一步讲，即便是这些专业人士，也很难得到国际关注。“中国科幻”有“作品”和作品所代表的“文化”，但其背后的“人”却鲜少得到足够的关注，这无疑是很奇怪的。

这也是当侃瑜来问我，要不要来共同编辑一期《旅行星球》（*Journey Planet*）杂志中国特刊时，我欣然同意的主要原因——在我看来，这期特刊的重点不仅在于介绍“中国科幻”，更重要的是，让读者能够看到“中国科幻人”，不仅看到他们的作品和成就，也看到他们的个性、乐趣乃至志趣。只有这样，中国科幻才不致止步于一种供域外人士赏玩和凝视的对象，一种对“西方科幻”的补充，而是一个有着自己的主体性，能够参与到世界科幻的构建中的文化成员。

当然，在为本刊邀请作者撰文并进行审读的过程中，不难发现另一个值得关注的主题：即“中国科幻”也并非一个统一的主体——在英语中，“Chinese”的指向更多是围绕语言和族裔，而非仅仅依循国界线定义。“科幻”也并非仅仅指代“科幻小说”，在当今也获得了跨越多种媒介的丰富内涵。令人欣喜的是，这些复杂多样的意涵都在本刊中得到了体现。时间维度上，我们不仅可以看到20世纪90年代以降的几代人（一个不幸的事实——由于80年代初的一次科幻文学论战，我们现今能够看到、并广为流传的中国科幻几乎全部始于90年代）的身影，也能看到民国时期的发展状况（来自最新的文学史研究成果）；媒介层面上，我们不仅能看到文学，也能看到美术、电影、动画、奖项乃至游戏或周边工艺品的景况；而最令我感到惊喜的是，在本刊中，不仅能够看到来自中国大陆的内容，也能看到来自特别行政区和海外华人的作品和经验，它们为来自大陆的我提供了日常生活中难以接触到的视角。我想，这种体验大抵是双向的，正如马来西亚华人爱好者吕坚鸣在《流浪的粉丝——一个海外华

part of the world science fiction.

However, it is easy to see that if we take "Chinese science fiction" as the context, then this narrative is missing the most crucial part—the science fiction fans. In 2019, when I traveled to Dublin, Ireland, to attend my first Worldcon, not only were there only a handful of people from China, but almost all of them were academics or professional editors, writers and translators, which made me, on the contrary, an alien who had been inspired but found it hard to emerge. And, furthermore, even for these professionals, it is difficult to get international attention. "Chinese science fiction" has "works" and the "culture" these works represent, but the "people" behind them rarely get enough attention. This is certainly very strange.

That's the main reason why when Regina came to me and asked me if I wanted to co-edit a special issue of China for *Journey Planet*, I gladly agreed. In my opinion, the focus of this issue is not only to introduce "Chinese science fiction", but more importantly, to allow readers to see "Chinese science fiction people", not only their works and achievements, but also their personalities, joys and even aspirations. Only in this way will Chinese science fiction cease to be an object for foreigners to enjoy and gaze at—a complement to "Western science fiction"—but a cultural member with its own subjectivity and able to participate in the construction of world science fiction.

Of course, in the process of inviting authors to write and review articles for this journal, it is easy to see another theme that deserves attention: that "Chinese science fiction" is not a unified subject either. In English, "Chinese" refers more to language and ethnicity than to the borders of nations alone. Nor does "science fiction" refer only to science fiction stories in the written format, which today has acquired a rich connotation across multiple media. I am happy to see that these complex and diverse meanings are reflected in this issue. In the temporal dimension, we can see not only the generations that descended from the 1990s (an unfortunate fact—almost all of the Chinese science fiction that we can see today and is widely circulated began in the 1990s due to a science fiction literature debate in the early 1980s), but also the development of the Republican period (from the latest research results in literary history). Media-wide, we can see not only literature, but also the scene of arts, films, animations, awards, and even games or merchandise. What surprises me most is that in this issue, we can see not only contents from mainland

人的中国科幻文学观》中陈述的那样。并且，它也是这期特刊的一大特色：不仅用中国科幻来增加世界科幻的多样性，也让世人（包括国人自己）看到中国科幻的多样性。

而这一多样性是靠每一位科幻爱好者共同创造的。

在本期杂志中，我想，最能诠释这种共创精神的，或许要数笔盖的《给我一个戴森球，我能……》——它介绍了一个在谈论科幻时鲜少提及的群体：游戏玩家。文章讲述了《戴森球计划》的玩家们是如何靠各自的想象力，创造出千奇百怪的人工巨构的。透过他们的娱乐行为，我们现在知道了：这一原本用于供能的装置的用途其实远比我们以为得多。而赋予我们这种认识的却并非一部或两部作品，而是一整个群体的热情奔放的想象。笔盖在文末说：有朝一日，当我们真的能够制造出这样的巨大天体时，这些想象或许也同样能够成为现实。我想，他的表述所隐含的恰恰是科幻爱好者作为一个群体、其活动作为一种群众运动所蕴含的巨大潜力。为本期杂志供稿很多作者都并非专业人士（或在其领域做幕后工作），其中最小的（河流）刚刚高中毕业，却已经在梳理科幻社群历史的道路上走出了独特且意义非凡的一步（他的《高校科幻社团历史大事记：追寻幻协沉睡的远古记忆》刚刚获得了华语科幻星云奖的年度非虚构作品银奖，为他高兴！）。正是因为这些人的坚持，中国科幻才在积少成多的过程中成型，不断发展。作为一本获得过雨果奖及多次提名的业余杂志，《旅行星球》本身也是类似的过程的产物，能受邀在这样一个平台上，与侃瑜、盈沅和克里斯、詹姆斯几位编辑合作，为科幻迷创造发声的机会，让世界更深入地领略中国科幻文化，我感到非常快乐。

天爵于北京

2022年12月10日

China, but also works and experiences from special administrative regions and overseas Chinese, which provide me with a perspective that is difficult to access in my daily life from the mainland. I think this experience is roughly a two-way street, as the Malaysian Chinese fan Kin-Ming Looi states in "The Wandering Fan—A Diaspora View of Chinese science fiction". And, it is also one of the features of this special issue: not only using Chinese science fiction to increase the diversity of world science fiction, but also allowing the world (including the mainland Chinese citizens) to see the diversity of Chinese science fiction itself.

And this diversity is created by every science fiction enthusiast together.

In this issue, I think perhaps the best illustration of this spirit of co-creation is Bill Black's "If I have a Dyson Sphere, I can.....". It introduces a group that is rarely mentioned when talking about science fiction (inside China): gamers. The article tells how the players of *Dyson Sphere Program* rely on their own imaginations to create various strange artificial megastructures in the game. Through their entertaining behavior, we now know that this device, originally intended for energy supply, can actually provide much more functions than we thought. And what gives us this knowledge is not one or two works, but the passionate imagination of a whole group of people. At the end of his essay, Bill Black says that one day, when we can really create such a huge celestial body, these imaginations may also become reality. I think what is implied in his statement is the great potential of science fiction enthusiasts as a group and their activities as a mass movement. Many of the authors contributing to this issue are not professionals (or working behind the scenes in their fields inside SF discipline), and the youngest of them (RiverFlow), who just graduated from high school, has already taken a unique and significant step in sorting out the history of the science fiction community (his "Chronology of University Science Fiction Societies: Tracing the Dormant Ancient Memories of the SF Clubs" just won the Silver Award for Nonfiction of the Year at the Xingyun Award of Chinese Science Fiction. Happy for him!). It is because of the perseverance of these people that Chinese science fiction is taking shape and growing. As a Hugo Award-winning and multi-nominated fanzine, *Journey Planet* itself is the product of a similar process, and I feel very happy to be invited to work with editors like Regina, Yen, Chris, and James on such a platform to create a voice for science fiction fans and give the world a

deeper appreciation of Chinese science fiction culture.

Arthur Liu in Beijing
December 10th, 2022

2013年，我开始寻找用英文发表的华语和华人科幻，要么是用中文写的，要么是由世界各地的离散华人作家写的。这并不容易，但我设法在网上找到了一些翻译的短篇小说和文章，以及少数由美籍亚裔作家写的书。能找到的东西太少了，我有点感到生气，于是我继续寻找，甚至在几年后开始攻读同一主题的博士学位，将其变为正式研究，这使我遇到了今天我所认识和喜爱的中国科幻社群，他们的生态不仅丰富，而且积极向上。

就像我们当前时代在全球范围内经历的大加速一样，作为一种独立类型，中国科幻也在以惊人的速度繁荣发展，毫不奇怪，其发展与现实世界的技术发展速度相匹配，甚至有所超越。科幻和现实主义之间的关系一直都很模糊，在中国科幻中，我们看到这两者交织在一起，而非并行，连接、移动、扭曲、交织、舞蹈、调情！这些故事源自我们在现实世界中的经验，同时描绘我们未曾见过的未来，因为它们教给我们新的思维方式，所以我们可以去希望、去成长，并将我们所寻求的变化带入现实：一种共生关系。

这一期内容精彩的关于中国科幻的《旅行星球》的就是一个证明，而作为其中的一员，我感到非常高兴。正是编辑克里斯托弗·J. 加西亚和詹姆斯·培根的独创性和开放性，才使双语期刊的概念得以形成，而再次与令人钦佩的王侃瑜合作是如此的愉快。我也很高兴经由天爵的导引，接近更多中国同行的作品，并感激有机会继续在这个惊人的领域中学习和成长。

如果今天有人要研究中国科幻，他们不仅会被无数的故事、书籍、文章等等所震撼。他们还将有机会读到这些与原文一起发表的精彩内容，无论是中文还是英文。我怀着激动的心情展望未来，并确信我的一长串中国科幻故事和书籍的待读清单将继续成倍增长，而我开始这段旅程才刚刚十年。新年

In 2013, I began my search for Chinese science fiction stories published in English, written either in Chinese, or by Chinese diaspora writers around the world. It wasn't easy, but I managed to find a few translated short stories and articles online, and a handful of books written by Asian-American writers. Feeling slightly miffed by how little there was, I continued my search—even made it official by starting a PhD on the very same topic some years later—which led me to meeting the rich and wholesome Chinese science fiction community that I know and love today.

Like the Great Acceleration that we have been experiencing globally in our current epoch, Chinese science fiction as a genre of its own has been blooming at a breakneck speed, unsurprisingly matching and possibly overtaking the rate of technological developments in the real world. This relationship between science fiction and realism has always been murky, and in Chinese science fiction, we see the two as being intertwined—rather than parallel—connecting, moving, twisting, weaving, dancing, flirting! The stories grew from our experiences in the real world, while plotting futures unseen, as they teach us new ways to think so we may hope, grow, and bring on the change we seek: a symbiosis.

This wonderful issue of *Journey Planet* on Chinese science fiction is a testament to this and being a part of it brings me much joy! It is down to editors Christopher J. Garcia and James Bacon's ingenuity and openness that allowed the concept of a bilingual issue to be formed, and to be working with the formidable Regina Kanyu Wang again is such a pleasure! I'm delighted as well to be brought closer to works by our colleagues in China through Arthur Liu's guidance, and am grateful for the opportunity to continue to learn and grow in this incredible genre.

If someone were to look into Chinese science fiction today, not only will they be blown away by the countless stories, books, articles, and more. They will also have the luxury of reading these wonderful pieces published alongside the original language, whether in Chinese or English. It is with excitement that I look into the future and know with certainty that my now long list of Chinese science fiction sto-

快乐，2023年！

黄盈沅，伦敦

2022年12月8日

我很高兴看到这期精彩的专号面世！过去这几个月，我过得很难，新出现的糖尿病和高血压问题意味着我得去急诊室，并且住院用药两晚！我在那期间里干了什么？我重读了每一期《旅行星球》！

实际上，没什么比回顾过去15年来的所有工作更能激励你再接再厉了！

我想做这期专号已经很久了。其实早在圣何塞（2018年世界科幻大会举办地）詹姆斯就问过我需尽快邀请谁来共同编辑。侃瑜是我脱口而出的第一个名字，当我们最终邀请她时，她召集了一个很棒的团队来帮助我们完成这期专号。

另外，是的，我现在很好，依靠药物和新的食谱维系健康。人生的前48年都不用依赖处方药，很不错了！

克里斯托弗·J. 加西亚

2022年12月25日，于加州棕榈泉近郊

ries and books to-read will continue to grow exponentially, and it's only just been ten years since I started on this journey. Happy new year, 2023!

Yen Ooi, London
December 8th, 2022

I'm happy to see this wonderful issue come to life! The last few months have been difficult for me, the new diabetes and high blood pressure meant trips to the emergency room and a two-night stay on medications! What did I do with that time? I reread every issue of Journey Planet!

There is literally nothing like going back through all the work of fifteen years to inspire you to drive on through more!

This issue is one that I've hoped we'd do for ages. In fact, it was at San Jose when James asked who we needed to ask to co-edit soon. Regina's was the first name out of my mouth, and when it finally happened, she gathered a fantastic team to help bring this together!

And yes, I'm fine now, with pills and a new diet. 48 years without a prescription is a good run!

Christopher J. Garcia

December 25th, 2022 near Palm Springs, California.

If I Have a Dyson Sphere, I Can _____ The Independent Science Fiction Game *Dyson Sphere Program* and Its Player Ecology

给我一个戴森球，我能_____

——独立科幻游戏《戴森球计划》及其玩家生态

Author: Bill Black 作者：笔盖

Translator: Scarlet Zhang 译者：张璇

在科幻作品中，戴森球通常被描述为一种能够包裹母恒星、近乎100%采集其能源的球壳形太空人造巨构，并被视为一种利用恒星作为天然核聚变反应堆，以实现能源的高度利用的装置。它可由片状的戴森云、环状的戴森环、网状的戴森网、球壳状的戴森球自由组合搭建，尽管在现实中这一构想几乎不可能实现。















一般认为，戴森球早在英国科幻作家奥拉夫·斯特普尔顿1937年的小说《造星主》中就有近似描述，美籍华裔数学家、物理学家弗里曼·戴森受此启发，根据其年少时所读的片段，在1960年提出了相关科学构想。”

普罗大众所熟知的戴森球，往往源自科幻小说。这其中，值得提及的作品就包括弗雷德里克·波尔与杰克·威廉姆森合著的“布谷传奇”系列、鲍勃·肖的《轨道城》、拉里·尼文的“环形世界”系列、彼得·沃茨的《岛》、格里高利·本福德与拉里·尼文合著的《天之碗》和小林泰三的《沙漏中的凸镜》……

In science fiction, a Dyson sphere is often described as a spherical shell-shaped artificial megastructure in space that is capable of encasing a parent star to capture nearly 100% of its energy and is seen as a device that uses the star as a natural fusion reactor to achieve a high level of energy utilisation. It can be constructed from a sheet-shaped Dyson cloud, a ring-shaped Dyson ring, a mesh-shaped Dyson net or a sphere-shaped Dyson shell, although creating these concepts in reality is probably an impossibility.

It is generally accepted that the Dyson sphere was first described as early as 1937 by the British science fiction writer Olaf Stapleton in his novel *Star Maker*, which in turn, inspired the British-American mathematical physicist Freeman Dyson to propose a related scientific conception theory in 1960 based on fragments he had read as a teenager.

The Dyson sphere, as it is known to the general public, is often based on knowledge found in science fiction stories. Among these works, it is worth mentioning the *Saga of Cuckoo* series by Frederik Pohl and Jack Williamson, *Orbitsville* by Bob Shaw, the *Ringworld* series by Larry Niven, “The Island” by Peter Watts, *Bowl of Heaven* by Gregory Ben-

#	Name	Release	Peak	Positive	Negative	Rating
1.	 Totally Accurate Battle Simulator	Apr 1	13,674	75,284	1,572	96.33%
2.	 Dyson Sphere Program	Jan 21	59,815	54,229	1,173	96.10%
3.	 Rhythm Doctor	Feb 26	2,892	13,634	196	95.83%
4.	 Firework	Feb 4	3,746	21,264	397	95.78%
5.	 Cookie Clicker	Sep 1	67,867	25,471	542	95.67%
6.	 The Room 4: Old Sins	Feb 11	1,199	7,832	90	95.59%
7.	 PowerWash Simulator	May 19	5,391	13,276	280	95.20%
8.	 Townscaper	Aug 26	1,165	14,467	352	94.98%
9.	 Tiny Bunny	Apr 16	397	4,643	56	94.98%
10.	 Before Your Eyes	Apr 8	510	5,947	92	94.95%
11.	 文字遊戲：第零章	Jan 14	412	3,415	28	94.95%
12.	 Inscription	Oct 19	17,072	35,621	1,182	94.81%
13.	 Valheim	Feb 2	502,387	299,541	13,251	94.75%
14.	 Dorfromantik	Mar 25	7,101	11,718	296	94.72%
15.	 Psychonauts 2	Aug 24	7,262	5,568	105	94.58%

2021年，一支来自中国的游戏制作团队，出于对科幻的喜爱，以及对以往的戴森球仅存于各种宏观的游戏背景中的缺憾，将“从零开始建造戴森球”这一设想真正制作成了一款电子游戏，并迅速在海内外游戏圈引起了不小的反响。

2021年1月21日，来自中国重庆、开发人员起初仅有5人的独立游戏工作室——柚子猫，在全球知名的Steam游戏平台上发布了一款名为《戴森球计划》的科幻沙盒建造类游戏，发售首周就取得了35万份的销量的骄人成绩，此后更是创造了百万份的销量神话，并于2021年底荣登SteamDB 2021年最受欢迎排行榜第二名，斩获第32届中国科幻银河奖最佳科幻游戏奖。

在游戏发售之初，有人评价称：《戴森球计划》在国内游戏界的影响，某种程度上可与2019年初上映的国产科幻电影《流浪地球》刷新大众对国产科幻电影的认识相类比。实际上，这个项目之所以能够确立为“建造戴森球”这样的科幻题材，一定程度上也正是因为主创团队深受《流浪地球》的激励。

“看完电影后，想做科幻游戏的情绪更加高涨。人类在探索太空的过程中有很多挫折，但还在不断努力，电影传达出的精神让我们觉得可以坚持创业，为科幻题材游戏添砖加瓦。也希望可以通过游戏把这种精神传递出去。”在一次采访中，《戴森球计划》联合制作人Kat表示^[1]。

ford and Larry Niven, and “A Convex Mirror in the Hourglass” by Yasumi Kobayashi.

In 2021, motivated by their love of sci-fi but not content with the previous Dyson sphere existing only in various macroscopic game worlds, a game production team from China took the idea of building a Dyson sphere from scratch and actually made it into a video game, which quickly created quite a buzz in the gaming community at home and abroad.

On 21 January 2021, Youthcat, an independent game studio from Chongqing, China, with only five developers

at first, released a sci-fi sandbox automation building game called *Dyson Sphere Program* on the world-renowned game platform Steam. In the first week of its release, the game achieved an impressive sales volume of 350,000 copies, and since then it has created a sales legend of millions of copies. It was ranked second in Top Steam Releases of 2021 of SteamDB by end of 2021 and also won the Best Science Fiction Game in the 32nd Galaxy Award of China.

As some people commented at the time of the game's release, the impact of the *Dyson Sphere Program* on the domestic gaming community can be somewhat compared to the Chinese sci-fi film *The Wandering Earth*, which was released early in 2019, which refreshed the public's perception of Chinese sci-fi films. The reason this project can be established as science fiction, to some extent, is heavily motivated by the film.

"After watching the film, the spirit of wanting to make science fiction games was even higher. There are many setbacks in the process of exploring space for human beings, but we are still working hard. The spirit conveyed by the film makes us feel that we can persist in the business and contribute to sci-fi games. I also hope that this spirit can be passed on through games." Kat, co-producer of the *Dyson Sphere Program*, said in an interview^[1].

Dyson Sphere Program's voiceover prompts the player to learn about the game in a post-singularity cyberpunk context: in a far future, humans create a supercomputer "mastermind", and the "mastermind" can create cyberspace like a virtual universe, and humans will gradually enter this cyberspace to live through consciousness uploading. But just like the operation of the "matrix" in *The Ma-*

在游戏中，通过《戴森球计划》的旁白语音提示，玩家所了解到的游戏背景大致有些后奇点赛博朋克的意味：远未来的人类创造出了超级计算机“主脑”，“主脑”则可以创造出形同虚拟宇宙的赛博空间，而人类则将陆续通过意识上传进入这种赛博空间中生活。但就像《黑客帝国》中“矩阵/母体”的运行需要大量能源供应一般，“主脑”在运行及上传人类意识的过程中也需要大量能源供应。因此，游戏中玩家将扮演空间管理联盟的成员，其使命就是操纵一款名为“伊卡洛斯”的轻型工业机甲，前往现实中的宇宙采集星系资源，建造自动化工厂及空间物流设施，最终建成戴森球，将恒星能源供应给主脑。

不仅如此，作为一款融合了太空、自动化工厂、冒险、探索等元素的科幻题材沙盒建造类游戏，《戴森球计划》显然也有着的一套循序渐进且富有深度的游戏设计思路。从初期引导玩家采集资源，搭建自动化工厂流水线，到中期飞向太空勘探星系内稀有资源，实现星际物流传输，再到后期量产资源，建造专属于自己的戴森云、戴森环、戴森网……也正是通过这种层层递进的精妙设计，玩家才得以从零开始，循序渐进地自由打造各自的风格迥异的传奇太空科幻巨构——戴森球，并经由现代人所沉迷的当代赛博空间——互联网——将各自的二创作品传播开来，将各种独特的奇思妙想乃至于文化、艺术的视听表达融入其中，赋予了游戏双重的魅力。

接下来，本文将尝试介绍一些“浑身是肝”的玩家晒出的各式各样或“不务正业”，或“奇观误国”的二创作品，看看各路脑洞丰富的大神是怎样把这款游戏玩成“花式整活大赏”的。

trix, it requires a large amount of energy supply, and the "mastermind" also requires a large amount of energy supply to run and upload human consciousness, so players in the game will be members of the space management alliance, whose mission is to operate a light industrial mecha called "Icarus", to travel to the real universe to collect galaxy resources, build automated factories and space logistics facilities, so that it can eventually build the Dyson sphere to supply stellar energy to the mastermind.

Not only that, as a sci-fi sandbox building game that combines elements of space, automated factories, adventure, exploration, etc., *Dyson Sphere Program* is designed to immerse players in the progressive yet in-depth building of an automated factory assembly line, complemented by a high degree of freedom in the sandbox from planet to galaxy, to create their own legendary space science fiction structure from scratch: Dyson cloud, Dyson ring, Dyson sphere, and so on. The gamification design of the series of scientific concepts and the shock and emotion brought by it will be transmitted within and outside of the game, and even cyberspace.

It is precisely because of this that a series of "Dyson sphere" secondary creations are produced by players via the game mechanism, through the spread of cyberspace that most of us are addicted to—the Internet, which gives the game an endless fascination with unique whimsical and even cultural and artistic audiovisual expressions.

Next, this article will introduce some of the various "unorthodox" or "spectacular and misleading" secondary creations by players who have lots of livers. In Chinese Internet slang, “爆肝 (bào gān)” or liver explosion means something that costs an exceeding amount of time and energy, especially if it requires work during the nights since staying up late damages the liver. So here “liver” can be used as a verb meaning to spend lots of time on something, or a noun meaning having lots of time and devotion. In this way, we can see how the game has been turned into a fascinating and playful show by various brainiacs.

经典图标流

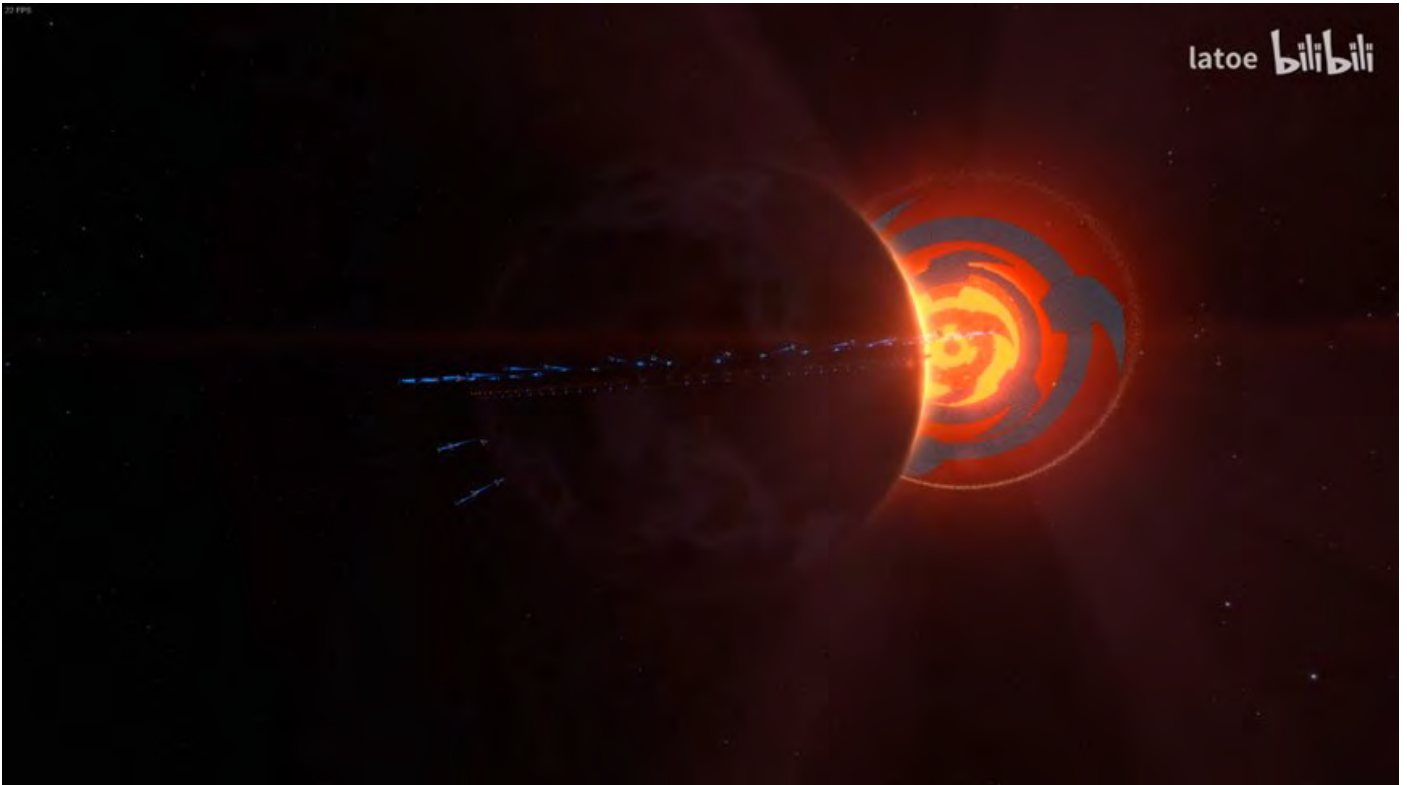
正如前文所说，戴森球并非仅仅是人们常见的空心球壳，还可以有戴森云、戴森环、戴森网等多种形态。而《戴森球计划》这款游戏也确实满足了玩家对自由设计的需求，以至于一些令人颇为熟悉的图标好似乱入了一般。

比如，有像这种强行联动《火影忍者》的：

Classic Icon Style

As mentioned above, the process of building a Dyson sphere is not limited to the common hollow sphere shell, but can also take the form of a Dyson cloud, a Dyson ring, a Dyson net, etc. The game *Dyson Sphere Program* really meets the needs of players on the freedom of design, which allowed for some familiar icons to have entered abruptly.

For instance, there is something far-fetched to the Japanese manga *Naruto* like this:



Bilibili uploader @latoe

也有像这种让人乍看摸不着头脑，一时不知该恐惧还是发笑的doge戴森球：

There is also a Doge Dyson sphere like this one, which makes people puzzled at first glance, not knowing whether to fear it or to laugh.



Bilibili uploader @物理课代表化学也还行

华丽阵型流

除了一些经典图标式的戴森球，一些讲究文化内涵与艺术性的戴森球也令人眼花缭乱。

比如这位强行联动《鬼谷八荒》而令人拍案叫绝的肝帝玩家，以专业科技修仙的方式，炼造出如这般的莲花戴森球：

Flamboyant Formation Style

Apart from some classic iconic Dyson spheres, there are also some dazzling cultural and artistic Dyson spheres.

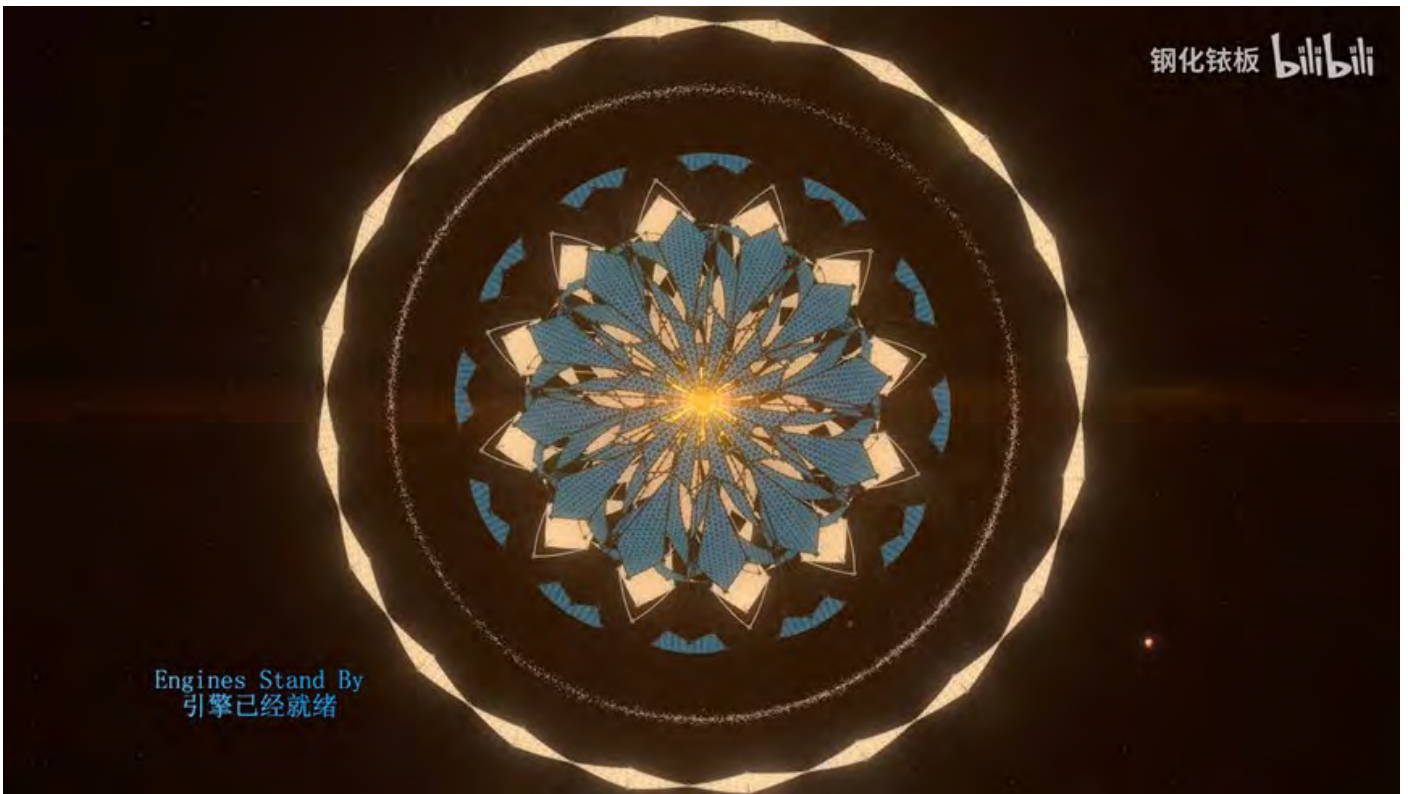
For example, this superb liver emperor 肝帝 (gān dì). This is the Chinese Internet slang that refers to those who spend a lot of time—even making their livers explode fighting monsters to level up game characters—upgrading certain levels of the game to obtain rare items with a low probability to gain rewards for an event in the game. These players are making far-fetched reference to the game *Tale and Immortal* to create a lotus-style Dyson sphere that reflects professional technology cultivation.



Bilibili uploader @我就是曹某

也有像这种将戴森球玩成万花筒的：

Also there are Dyson spheres in the shape of a kaleidoscope like this:



Bilibili uploader @钢化钛板



Bilibili uploader @钢化钛板

当然，国人熟悉的太极八卦阵也是可以“戴森球”一下的：

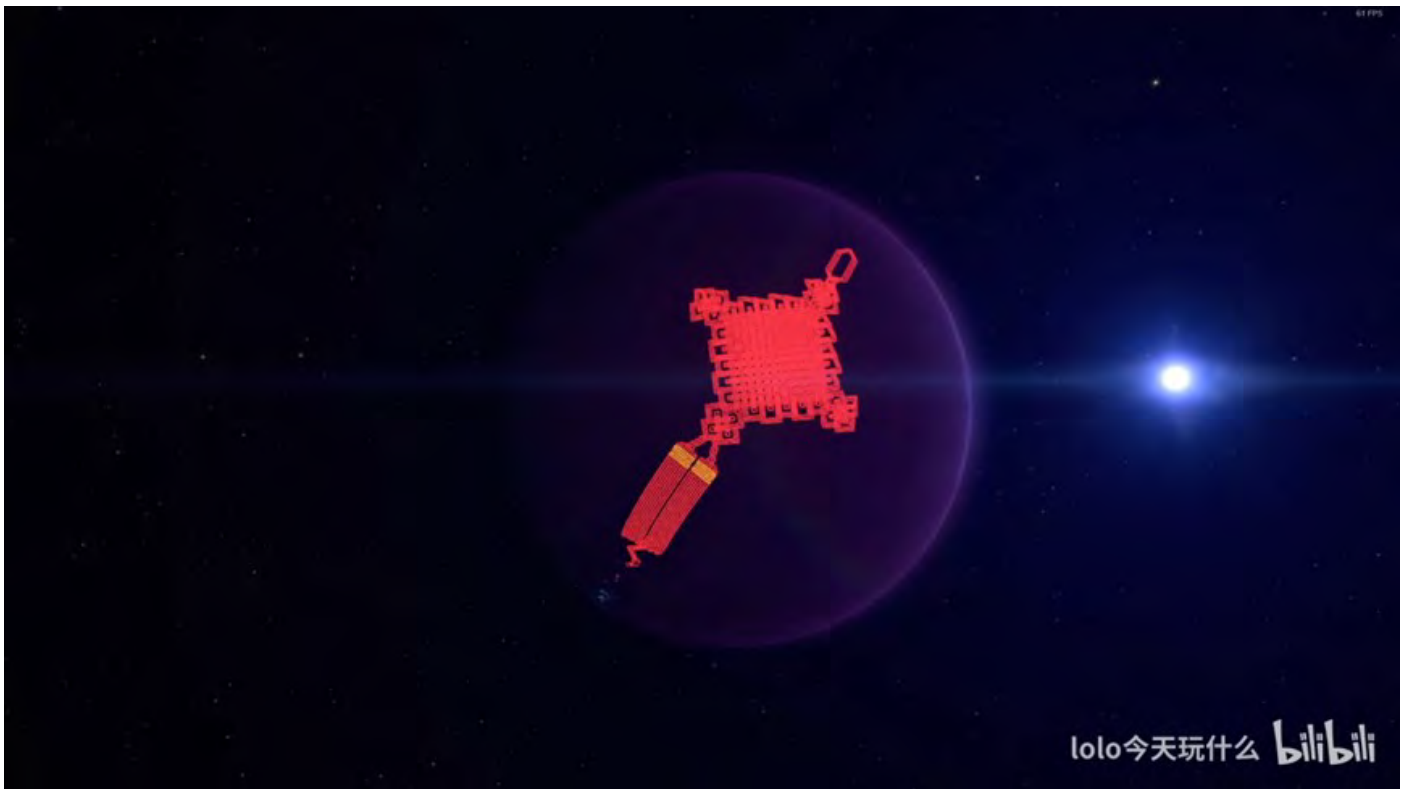
Of course, the Tai Chi Eight Trigrams formation that is familiar to Chinese people can also be demonstrated by a Dyson sphere:



Bilibili uploader @我就是曹某

甚至连行星上用于采集资源的传送带，也可以让肝帝玩家玩出独特的中国风，比如在行星表面上做个中国结：

Even the conveyor belts used on planets to gather resources to build Dyson spheres can be played with by liver emperor players for a unique Chinese style, such as making a Chinese knot on the surface of the planet.



Bilibili uploader @lolo今天玩什么

破拆烟花流

正如科幻电影《头号玩家》中善于逆向思考的主角通过倒车意外赢得无人通关的赛车竞速比赛，一些善于反向思考的玩家也在无意中通过拆解太阳帆的连接节点，玩出了“戴森球破拆计划”，瞬间见证了如烟花般绚烂的奇幻场景：

Dismantling Fireworks Style

Just as in the science fiction film *Ready Player One*, where the reverse-thinking protagonist accidentally wins a race in which no one passes by reversing the car, some players who are good at thinking backwards have inadvertently played the "Dyson Sphere Demolition Program" by dismantling the connecting nodes of the solar sail, and instantly witnessed a fantastical scene like a fireworks display.



Bilibili uploader @大米滚蛋



Bilibili uploader @有晴小憨憨

爆肝音游流

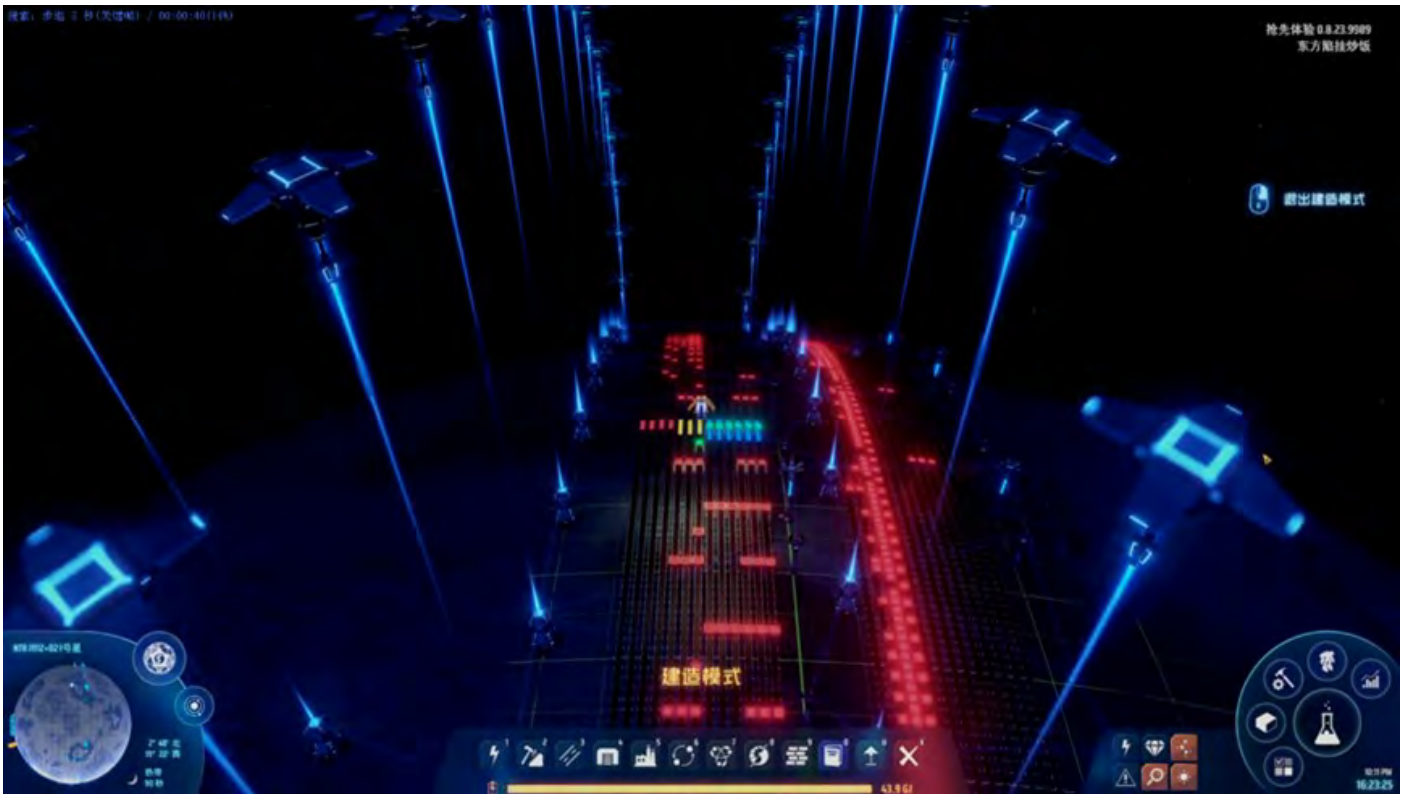
不过，更离谱的还要数一群把《戴森球计划》玩出“爆肝音游流”的玩家，他们通过游戏后来新增的用于检测传送带物流速的检测器的音效（内含24种音色，包括5种警报和19种乐器），开始尝试将乐谱乐理套用在游戏中，进行各自的星球级音乐演奏。

比如这个《卡农》C调钢琴曲，明明看起来光调音就有够肝疼，但演奏时却又让人深感莫名治愈是怎么回事？

Liver-busting Music Game Style

But what's even more outrageous is the group of players who have taken *Dyson Sphere Program* to a "liver-bursting" level, using the game's later addition of a sound alarm-related feature for the conveyor belt cargo flow detector—with 24 tones, including 5 alarms and 19 instruments—to experiment with the application of musical notation to their own planet-level musical performances.

For example, what is it with this seemingly liver-achingly tuned piano piece *Canon in C*, only to play it in a way that is deeply, inexplicably healing?



Bilibili uploader @-东方馅挂炒饭-

也有像这种演奏经典电影系列《加勒比海盗》的主题曲《He's a Pirate》的，配上行星上的海水和沙滩，视听感简直拉满！

There is also something like this performance of the theme song from the classic film series "*Pirates of the Caribbean*", "*He's a pirate*", which makes a perfect audio-visual experience for the audience with the sea and sand on the planet as the setting.



Bilibili uploader @Gart

除此之外，当然也少不了演奏流行歌曲《Lemon》的，只不过由于乐器限制，少了原曲中注入灵魂的“歪”声，似乎又有点没内味儿了（或许只能通过某种物理方式解决了??）……

In addition, the pop song "*Lemon*" is also played, but due to the limitation of the instrument, without the "wa-ei" sound infused with the soul in the original song seems to be a little tasteless (perhaps this can only be solved physically [not digitally]?)



Bilibili uploader @晨星

其实，当我们透过玩家们的各类二创作品，回归现实，以科幻结合现实的角度来试着展望一下戴森球生态及其另类用途，又何尝不是在为真正步入星辰大海的地球文明后裔提供更多具有创（娱）造（乐）性的思考方向？

举例来说，国内就曾资深爆米花爱好者设想过开设名为“爆米花之星”的主题乐园^[2]，并将“戴森球爆米花”列入其乐园生（行）态（为）项（艺）目（术）之中，通过位于戴森球内壁的恒星际非常机械臂将存放有玉米种子的隔热容器置于稳定热点，从而实现“戴森球爆米花”的制作工艺。

而如果再加上上述二创作品中那些独具视觉艺术特色的戴森球设计，这样一个兼具美观与实用的主题乐园项目，任谁不会流连忘返呢？

最后，作为中国独立科幻游戏的突破之作，尽管在玩家普遍看来，《戴森球计划》的科幻内容已足显硬核，但也依旧不乏个别死理性派硬科幻信徒质疑其中各种玩法、细节的表现，认为它们相对他们的现实认知来说并不科学（诸如开局对非老练规划建设党异常友好的“手搓^[3]资源/设备”的游戏机制）。

虽说此前也经常有不少玩家将上述肝帝大神的“花式整活大赏”调侃为“不务正业”和“奇观误国”，但调侃归调侃，过分强调一个游戏在科学上的真实性未免显得矫枉过正。毕竟，科技本身就是在海量大胆的科幻设想中找寻突破口，况且，正如著有《2001太空漫游》的英国硬科幻大师阿瑟·克拉克所提出的“克拉克三定律”中的后两条所言：

要探索可能性的极限，唯一的方法是跨越极限，前往不可能之境。

任何足够先进的科技，初看皆与魔法无异。

参考资料及附注：

In fact, when we return to reality through the players' second creations and try to look at the ecology of the Dyson sphere and its alternative uses from the perspective of science fiction combined with reality, we are again providing more creative (and entertaining) thinking directions for the descendants of Earth's civilisation who are really entering "the sea of stars." (In Internet slang, "stars" means the distant and unknown, while "sea" represents the incomparably grand and boundless. "The sea of stars" together means to have lofty goals).

For example, in China, there are popcorn enthusiasts^[2] who have envisioned a theme park called "Planet Popcorn" and made "Dyson Sphere Popcorn" one of their park biology projects (or performance art). Through the extraordinary interstellar robotic arm located on the inner wall of the Dyson sphere, the thermal insulation container storing corn seeds is placed in a stable hot spot, to realise the production process of "Dyson Sphere Popcorn".

If you combine the visual art Dyson sphere second creations mentioned above with it, who would not linger on such a beautiful and practical theme park project?

Finally, as a breakthrough work of independent Chinese Sci-Fi games, although *Dyson Sphere Program* has been widely regarded by players as having hard-core sci-fi content, there are still some stubborn hard sci-fi believers who question the gameplay and details of the game (such as the "shortcut resources/equipment" gameplay mechanics that is exceptionally user-friendly to non-sophisticated planning and building players at the beginning) as being unscientific, relative to their perception of reality.

Although many players have often ridiculed those fancy presentations by the liver emperors as "unprofessional" or "spectacular and misleading", the ridicule is ridiculed too, since it is overkill to emphasise the authenticity of the science part of the game. Technology itself is about finding a breakthrough in the vast number of imaginative science fiction visions after all, and as the last two of *Clark's Three Laws*, written by Arthur C. Clarke, the British master of hard science fiction who wrote *2001: A Space Odyssey* says,

"The only way of discovering the limits of the possible is to venture a little way past them into the impossible.

"Any sufficiently advanced technology is indistinguishable from magic."

【戴森球】日之眼计划

up主: @latoe

<https://www.bilibili.com/video/BV1bz4y1U7do>**那一天 人类回忆起了 doge支配下的恐惧【戴森球计划】doge 戴森球**

up主: @物理课代表化学也还行

<https://www.bilibili.com/video/BV1Yy4y187N3>**【戴森球计划】X【鬼谷八荒】科技修仙，机械飞升，恒星金丹**

up主: @我就是曹某

<https://www.bilibili.com/video/BV1FT4y1N7Gh>**【戴森球计划】那一刻，显卡变成了光！**

up主: @钢化钛板

<https://www.bilibili.com/video/BV1ri4y1f714>**【戴森球计划】八卦金丹太极图**

up主: @我就是曹某

<https://www.bilibili.com/video/BV1Tp4y1a7tX>**传送带编织的行星中国结！戴森球计划超级奇观**

up主: @lolo今天玩什么

<https://www.bilibili.com/video/BV1VK4y1H7Un>**当我手欠把戴森球拆掉之后。.....我看见了奇观！！！！**

up主: @大米滚蛋

<https://www.bilibili.com/video/BV1tV411B7Xk>**刹那——你未曾见过的戴森球[我的幻之宇宙][ROG]**

up主: @有晴小憨憨

<https://www.bilibili.com/video/BV1yo4y1m76h>**【戴森球计划】《卡农》C调钢琴曲**

up主: @-东方馅挂炒饭-

<https://www.bilibili.com/video/BV1iq4y1k7Pw>**【戴森球计划音乐派对】加勒比海盗 He's a Pirate**

up主: @Gart

<https://www.bilibili.com/video/BV1dP4y1n7Y4>**【戴森球计划音乐派对】《Lemon》**

up主: @...晨星...

<https://www.bilibili.com/video/BV1zR4y1W7SK>

[1] 相关采访参考自《时代周报》文章《创作仅22个月的〈戴森球计划〉火到海外，国产独立游戏远比你想象的厉害》，作者韩梅。

[2] 在清华大学学生科幻协会会刊《无名者之国》里的《幻想嘉年华》一文中，协会成员也想象出了一种利用戴森球制作巨型爆米花的主题乐园。

[3] 游戏俚语，指游戏开发者为了照顾玩家而在游戏中设计的极简操作模式，例如，在养成建造类游戏中，玩家常常可以通过简单的点击操作收集材料，进而一键完成工艺复杂的全套生产流程，直接获得成品。

References:

[1] Han, M (2021). "Dyson Sphere Program, created in just 22 months, has gone overseas and is a far more powerful indie game than you might think" [Z/OL], *The Time Weekly*, 08 Feb 2021.

[2] In the "Carnival Phantasm" section of *Kingdom Anonymous* (2021), the official published fanzine of Tsinghua University Student Science Fiction Association, members of the association also imagined a kind of theme park that uses Dyson Sphere to make giant popcorn.



An Encounter with Mars at Lenghu

在冷湖与火星相会

Author: Arthur Liu 作者: 天爵

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导语

冷湖位于中国青海省柴达木盆地，地处大柴旦和茫崖行政区之间，在20世纪50年代，曾因石油资源的发现而兴旺一时。石油资源枯竭后，其经济支柱逐渐转向采盐业和旅游业。因当地环境荒凉清静，地貌酷似外星世界，近年，冷湖地区逐渐成为天文爱好者和研究者的聚集地：早年，有陨石猎人来此收集藏品；2017年，在俄博梁地区出现了火星科学实践基地兼主题旅馆“火星小镇”；次年，八光分文化公司设立了冷湖科幻文学奖，吸引科幻作家撰写具有当地地域特色的科幻作品；2021年12月，中科院国家天文台、青海省科技厅和青海省海西州人民政府决定将赛什腾山选作青海冷湖天文基地的台址……种种迹象都表明，此地正在变成人类观察外星世界的前哨站。本文是一篇科幻作家的冷湖游记，记述了作者于2021年10月在当地的见闻和感受。

Introduction

Located in the Qaidam Basin of Qinghai Province, China, Lenghu sits between Da Qaidam and Mangnai administrative regions. Thanks to the discovery of oil reserves in the area, it flourished in the 1950s, but when the oil fields dried up, its economy gradually shifted to salt mining and tourism. In recent years, Lenghu has become a gathering place for astronomy enthusiasts and researchers because of its barren, lifeless scenery that resembles alien landscapes. At first, there were meteorite hunters coming to search for new items for their collections. Then, in 2017, a Mars Science Base and a "Mars Town" themed hotel appeared in the Obo Liang area. In the following year, Eight Light Minutes Culture began to host the Lenghu Science Fiction Writing Contest, drawing attention from science fiction authors, encouraging them to write stories featuring local elements of the Lenghu area. In December 2021, Astronomical Observatory of Chinese Academy of Sciences, Department of Science and Technology of Qinghai Provincial and the Government of Haixi Prefecture decided to choose Mount Saishten as the site of the Lenghu Astronomical Base. All those signs suggest that this



基地

抵达火星小镇时，已是下午。下车时，司机说，一会要抓紧，不然追不上太阳。

司机姓杨，本地人，部队退役，比我小一岁，但看上去老练太多，甚至结了婚，一路上叫我哥，叫我的旅伴姐，令我们万分困扰。我们此行的目的地是与小镇遥相对望的俄博梁雅丹城，身份是游客兼科幻作者。向导去办进城手续，我们留在车上，纾解每小时70公里的戈壁急行军遗留的晕眩。

停车场旁边就是火星小镇的舱房阵列了。我们前些天已经来过这里——所谓的小镇，实际上是方圆百里内唯一的旅馆，前后大门距离营地均有近一小时的车程。舱房用集装箱改造成银白色的金属胶囊，一间一晚差不多要花费2000人民币，断绝了我一探其内部陈设的念想。

旅馆筹办于2017年，将火星的地貌同青海广袤的戈壁风光联系起来。次年，负责人和成都八光文化传播有限公司达成了长期合作。此后，每年

place has been turned into an outpost to study extraterrestrial worlds. This article is a science fiction writer's travelogue, which describes what the author saw and felt in the Lenghu area in October 2021.

The Base

It was late afternoon when we arrived at Mars Town. When I got out of the car, our driver said that we had to hurry up, or we won't be able to leave the desert before sunset.

The driver's family name was Yang. He was a local, retired from the army, and one year younger than me. But he looked way too seasoned, and even had been married. Along the way, he called me big brother and my travel companion big sister, which made us feel awkward. Our destination was the Yadan landform located not so far away from the Obo Liang town. For this trip, we were tourists and science fiction writers. When the guide went to handle the formalities to enter the Yadan area, we stayed in the car to ease the dizziness caused by travelling through Gobi at 70 kilometers per hour.

Next to the parking lot, there was an array of cabins that belonged to Mars Town. We had been here a few days ago—The Town was in fact the only hotel within a hundred kilometers and its front and back entrances were about one hour's drive from the main complex. The cabins were silvery metal capsules converted from cargo containers. The rental price was about 2000 Yuan per night, which put me off wanting to take a look at the interior furnishings.

The hotel was opened in 2017, advertising and operating around the idea that the vast Gobi Desert in Qinghai held some similarity with the landscapes of Mars. In the following year, the handler of the hotel reached an agreement of long-term cooperation with Chengdu Eight Light Minutes Cultural Communication Co. Ltd, which was known for publishing science fiction books. Since then, every year, the publishing house would invite sci-fi writers to come here for group study and inspiration. (Having missed the window period, I had to make the trip by myself.) The organizers would call for SF stories with specific themes, giving out prizes for distinguished works and publishing them in anthologies. So far, they have hosted the writing competitions for four years. In the hall for guests to take a short rest, there were some scripts on exhibition, which were stories created by well-known authors during their stay at Lenghu, and some of the most remark-

都会有科幻作家应这家著名科幻图书公司的邀请，成群结队来这里采风学习（我因未赶上窗口，只得自行前来）。同时，主办方创设了专题征文，发布赏金，悬赏优秀作品，结集出版。征文至今已成功举办过四届，给过客歇脚的大厅里，如今仍然摆放着那些成名作家们为此地写下的篇章，精彩段落甚至被刻在了屋外的金属牌上，和勘探地震和测算天文的装置肩并肩放在一起。可是有闲情阅读它们的游客并不多，或许是因为此地的景色比科幻小说要更梦幻吧。那时，我摆弄着展柜上的天球仪，百无聊赖地翻阅着已然烂熟于心的《灵魂游舞者》^[1]，看着窗外空地上穿着宇航服拍照留念的人们，如此思忖。

向导很快就回来了——或许是因为地球上正在肆虐的瘟疫，此地的旅游业大幅缩水。人少，原本的定期科学培训也自然叫停了。

我们正要走，忽然一个人拦在了车前。他的神色有些不安。向导摇下车窗，那人说他的SUV不符合越野规格，不能进山，能不能载他一段，送他去跟大部队碰头。

他要去硫磺湖，一个在旅游网站上广为流传，但尚未被开发的野外景点。

“你们说的算，带不带他去？”向导回过头问我们。

我看看旅伴，她也看看我，一时不知该如何回答。或许是觉察到我们的不安，向导摇摇头，说硫磺湖我们不熟，单车进山，怕耽误时间，说完便升上了窗户。

我们这才松下一口气。

able passages had even been engraved on metal plates outside the house, sitting alongside the devices for detecting earthquakes and measuring astronomical bodies. But not many tourists bothered to read them, which most likely was because the scenery here was more akin to dreams than sci-fi stories. Out of boredom, I played with the celestial globe on the display counter, read the familiar text scripts of "Soul Dancer", a story written by Duan Ziqi that had won 2nd Award of the 1st Lenghu Award, and looked through the windows at people in spacesuits posing for photo shoots in the open space outside to commemorate their journey. A short while later, our guide came back.

The planet wide pandemic probably made the tourism in this area shrink significantly. The regular scientific training programs must have been suspended due to the decline in the number of participants.

While we were about to leave, a man suddenly came to the front of our car. He looked a little upset. When our guide rolled down the window, the man said that his SUV was not good enough for a trip across the wild mountains. He asked if we could give him a ride and send him to meet up with his group. He was heading to Lake Sulphur, a scenic site popular on travelog websites but not quite exploited.

"What do you say, should we take him or not?" our guide turned back to us and asked.

My travel companion and I looked at each other. For a moment, we did not know how to answer. The guide might have sensed our uneasiness. He shook his head and said that we were not familiar with Lake Sulphur, and that he worried about delays, especially since we were a single vehicle travelling alone in the mountains.

We were relieved.

To ensure a safe trip, we had signed up for a group tour in the first place. But due to various reasons, it ended up with three people in one car. In the wil-



此番出游，出于安全考虑，我们报了旅游团，但是出于种种原因，最终全团却只有三人一车。在网络信号都尚未全面覆盖的荒野里，节外生枝，引发事故，是我们最不想遭遇的事。

壮绝的风景和环生的险象。是为我到青海冷湖——这片号称火星镜像的土地的整体印象。

荒原孤岛



地桩沉降，前路大开，我们碾过入口处的钢板，发出巨大的声响。

“您已超过行星管理局设定的限速。”

过了一会儿，车载AI说话了。进入俄博梁城需要携带定位平板，用作导航和讲解，并根据预设的路线和速度来约束越野车的行进。平板内自带语音助手，发出的声音像是日本动画中的机器人，刻意在冷冰冰的话语中加入情感要素。它坚持不懈发出的警告成了全程中最大的笑话——如今已经入戏的我们已然置身于火星，为什么还要遵守形同地球交规一样的法则？周遭的荒原似乎已经回答了这个问题：因为此处的火星大陆已不是旧日的那颗荒芜的红色星球，四处可见人类文明的痕迹，尤其是工业系统的造物，而法则自然也随之而来，以保护访客的人身安全。

探险者则需要为自己的越界行为负责——没过

derness not fully covered by network signals, running into unexpected trouble was the last thing we wanted.

Stunning scenes and treacherous environments, those were my overall impressions of Lenghu—a land allegedly known as the mirror image of Mars.

An Island Surrounded by Wasteland

We ran over the steel plate at the entrance and it made a loud noise while settling into the earth. Then, the road widened.

"You have exceeded the speed limit set by the Planetary Administration Office." A short while later, the AI on-board began to speak. To enter the Demoniac Town of Obo Liang, you must carry a GPS tablet for navigation and information. It would also guide the car according to the preset routes and speed limits. The tablet came with its own voice assistant that sounded like a robot from Japanese animations, fastidiously infused with emotions while remaining cold. Its persistent warnings became the most ridiculous thing of the whole journey—now that we were already on Mars, why should we follow the same traffic rules on Earth? Maybe the surrounding wasteland could answer the question: the Mars-like landscape here was not as desolated as the old Red Planet. You could see signs of human civilization everywhere, especially industrial artifacts. As it might be expected, the rules and regulations were introduced to ensure the safety of the visitors.

In the meantime, the tourists had to deal with the consequence of their own action of trespassing—it wasn't long before we came across such a group. The rain a few days ago had made the sloppy salt flats as soft as Napoleon cake. Their car had plunged headlong into its own ruts shortly after turning away from the main road.

The wilderness never seemed to be shy about showing its hostility. As far as the eye could see, there was a wordless tension pervading everything. A disorientation of time was rippling through the surrounding area: on the one hand, there were electricity towers, telecom base stations, electrical substations, highways, road lamps, gigantic windmills, and the solar power tower that might pass for God's miracle...human civilization was edging into everything unstoppably; on the other hand, this place was mostly untraversed, making the miracles look like ancient relics.

This seemed to speak something about the coloni-

多久，我们就遭遇了这样一队人马。前几日刚下过雨，令稀松的盐碱地如拿破仑蛋糕般酥软。他们的车刚离开主路，便头一栽，陷进了自己的车辙里。

荒原似乎从不吝于表露自己的敌意。放眼望去，四处弥漫着一种无言的紧张。在周遭的大地上，一种奇妙的时间错乱现象正在持续上演：一方面，电塔，通讯基站、变电站、公路、路灯、巨型风车，乃至神迹般的光伏发电塔……人类文明正在势不可挡地四处急行军；可另一方面，此地却鲜少得见人烟，以至于神迹看上去就像遗迹般苍老。而这似乎也揭示出火星殖民的某些真相：在最开始，存活下来的只有冰冷的垦荒机器，在红色星球表面扎根、耕耘，与之融为一体。而人类则只是机器与荒芜的战争中微不足道的尘埃罢了，要想活下去，就必须舍弃天真，以抵御冷酷。

从这个意义上讲，指向火星之未来繁荣的风光也暗含末日的预兆。事实上，在冷湖镇东南方约20公里处，就存在着的一处先民的遗址。20世纪下半叶，到此开采石油的工人们带来了自己的家属，将作业基地改造成两座完整的城镇，可后来却因为资源枯竭而不得不全员撤离。如今，从断壁残垣中仍然能够依稀分辨出昔日的生活气味——百货商场和



zation of Mars: in the beginning, only the grim terraforming machines could survive, taking root on the surface of the red planet, ploughing and sowing, until finally becoming part of the environment. Humans would be mere dust in this battle between the machines and the desolation. In order to survive, to withstand the cold reality, they must get tougher.

In this sense, the implications of a prosperous Mars in future might also suggest some potential doom. In fact, there was an old ruin lying about twenty kilometers southeast to the town of Lenghu. In the second half of the twentieth century, laborers who came here to extract crude oil brought their families and turned the operation sites into two comprehensive towns. Later, when the oil was depleted, they all had to leave. Today, the signs of the old lives were still discernible through the broken walls—doors of the department store and Bank of China stood out prominently, seats and lighting cables spread out across a deserted theatre hall, withered stumps in a plant nursery suggested a once verdant grove or perhaps an orchard, there were even some posts and notices on the walls of single-storey buildings pointing to private booths hidden in the alleys... This place made me remember Walter M. Miller Jr.'s *A Canticle for Leibowitz*. But even those ruins insinuated some hospitality, because the landscape beyond was an endless emptiness. Unlike the rolling dunes in a sand desert, there was utterly nothing on the horizon of the Gobi. It was as blinding as Michael Ende's fantasy kingdom on the verge of collapse: wherever you look, there was only blue above and earthy gray underneath, without anything for the eyes to focus on.

Faced with such a setup, I could not help but feel intimidated and depressed for no reason.

The stranded BMW was screaming at the foundation of the road. In the distance, the shadow of the Demonic Town grew longer. People were talking nervously beside the car, looking for rescue. I was anxious. They sounded so loud, and I just wanted to get away as soon as possible.

In any case, the only rescue equipment we had onboard was a sapper shovel.

"Let's move on. At any rate, everyone coming in here has a tablet. With the preloaded network connection, they can call the visitor center for help."

"Well, that makes sense."

The driver nodded and restarted the engine.

Our field of view bumped up and down. As it hap-

中国银行的门楣依然显眼，剧院中仍能看到座椅和照明用电线的分布情况，苗圃中残余的枯桩曾经暗示此处存在着一片密林，或许是一片果园，平房的墙壁上甚至还能看到指向隐藏在小巷中的私家店铺的标语和告示……来到此处，我不由想起小沃尔特·M. 米勒的名篇《莱博维茨的赞歌》。可就连这样的断壁残垣也令人感到亲切，因为废墟之外的风景乃是一望无际的虚空。与高低起伏的沙漠不同，戈壁滩的远景是彻彻底底的无，是米切尔·恩德笔下濒临崩溃的幻想国的致盲终景：目之所及，上边一片蓝，下面一片土灰，甚至无一物可供瞳孔依附。

面对这样的风光，我不由得胆怯起来，并且无来由地感到沮丧。

搁浅的宝马正在路基下方嘶叫。远方，魔鬼城的阴影正在变得越来越长。人们在车下紧张地交谈着，寻求救援的机会。而我却烦躁起来，只觉得他们吵闹，想尽快离开这里。

况且，我们的车载救援装备只有一杆工兵铲。

“先走吧。反正进来的人都拿着平板，这里面有网，直接跟游客中心呼救就是了。”

“嗯，也是。”

司机点点头，重新启动了引擎。

视野上下摇摆。恰好又起风了，四周弥漫着黄褐色的烟，和石砾抓挠金属的沙声。我又想起儿时读过的一篇张天翼的小说，名字记不清了，只记得文中的地主末了说过一句话：我做人失败了。

盘古时间

进入俄博梁主城区，风景逐渐壮阔起来，就好像舍弃了生而为人的尊严，方能看到大自然显现出的蓬勃的生命力。

俄博梁为雅丹地貌，四处耸立着巨大的岩柱，靠近观察，会发现上面有层层叠叠的纹理，一层黄，一层绿，一层黑，中间夹杂着纤细雪白的云母脆片。未能同行的友人曾经把它们描绘成遭到废弃的宇宙飞船，而迫降在此的火星遗民则渐渐融入了

pened, the wind was picking up, filling the air with brownish dust and the sound of gravel rustling against metal. It reminded me of a novel by Zhang Tianyi that I had read in my childhood. I did not remember the name of the book, but at the end of the story, the landlord had said: I failed as a human being.

Pangaea Time

As we entered the main body of the Obo Liang area, the view became more impressive, as if nature only showed its vigor when you gave up your dignity as a human.

In the Yadan landscape of Obo Liang, there were huge rock pillars standing everywhere, which, upon close examination, were composed of layers of yellow, green, and black textures, with flakes of snow-white mica chips embedded in between. A friend who had not managed to come with us this time once depicted the rock pillars as abandoned spaceships, while the Martians who had landed here gradually integrated into the hard-working local settlers, assimilated, and eventually moved out to every corner of the country (the story was submitted to the writing contest mentioned above, but did not win any prize). That story had a similar flavor as *The Martian Chronicles*, and it wouldn't be too incongruous if they were presented side-by-side. This place would have felt familiar to Ray Bradbury if he were to have seen it.

Once we were in the Yadan forest, the AI guide began to mechanically read out the introductions of the Olympus Mountains on Mars.

At the foot of the mountains, row upon row of earth mounds lined up westwards, like the lumpy hunks of great whales swimming in the ocean. At that moment, in that place, time had become part of the geological history, with an eternity associated with the riverbanks of the Milky Way depicted by Miyazawa Kenji, or the space voyage cycles by Walter M. Miller—the history of mankind repeating itself among the stars, and these bare rock formations only showed a fragment of it. Past and future had been intertwined into one, overlaying each other, clicking into place like the staggering teeth of some canine beast ("The Big Hunger" by Walter M. Miller Jr.).

According to geologic theories, millions of years ago, during the time of Pangaea—the supercontinent—this area had been in the middle of a vast ocean, and all the land you could see from here

艰苦创业的垦荒者当中，缓慢同地球人同化，迁向国家的四面八方^[2]。小说颇有《火星编年史》的味道，就算与之放在一起，也并无明显的违和感。雷·布拉德伯里若是见到此处，也会感到亲切吧^[3]。

进入雅丹森林后，AI向导开始照本宣科，播送火星奥林匹斯山的相关信息。

而在山脚下，鳞次栉比的土丘拱起身躯，鲸鱼般自东向西匍匐游去。此时此地，出现了一种地质化的时间，像宫泽贤治笔下的银河河岸，又像米勒描摹的航天周期律——人类的历史在群星间自我重复着，而裸露的岩层只是暴露出其中的一个个片段，过去，未来，过去，未来，犬牙差互，交错重叠^[4]。

依照地质学解释，千万年前，盘古大陆犹在时，此地尚是一片汪洋，所有目之所及的土地都是海床的一部分。后来大地隆起，形成高原，海洋干涸，海床龟裂，又经过风吹日晒，方形成今日的景色。古生物曾在此地上方巡游，互相吞食，排泄，死后尸体沉降，分解，成为土地的一部分。我们与祖先的身体就这样通过物质循环联系在一起。

人类的出现让时间的交融变得更加丰富：失落的古国将陵寝埋在沙子下面，工人们在远古海洋最后的遗迹上建起了雪白的盐场，文化工作者们正在将外星球的风光投射在此，游客们留下的塑料垃圾则散落其间。多年以后的考古学家们将如何解释这些经年难灭的工业废料？它们是否会被视作盛装丰饶幻境的蓝色瓶子，被外星访客拾起，拧开，饮下其中的岁月，然后划着弧线飞向远方？

在冷湖石油小镇的废墟中，我曾找到了一座怪异的房子，内壁被粉刷得鲜红一片。2017年8月，废墟美术馆计划启动，一群青年艺术家来到此地作画，意在将这半座大宅改造成艺术场，吸引人来瞻仰前辈们的荣光。项目很快就荒废了，新生的废墟躺在了旧日的上面。而在这片荒芜之地的极东方，酒泉卫星发射基地正在将一颗颗卫星送进太空——中国的第一次载人航天飞行任务便是从那里启程的。时间的景象不仅彰显冰冷的岁月，还有人们的期待、伤感和愿望。我们这些后人，则会循着这些

was part of the seabed. Later, when the land rose to form plateaus, the ocean dried out, and the sea-



bed cracked. After more years of insolation and weathering, the landform came into its current shape. Ancient creatures had once swum over this land, preying on each other, and ejecting wastes. When they died, their bodies sank and decomposed, turning into a part of the landscape. Our bodies and those of our predecessors were thus connected through the cycle of matters.

The emergence of humans had enriched the texture of time passage: tombs from the lost kingdoms were buried under the sands, mine workers opened up snow-white salt flats on the last remnants of the

痕迹去理解前人，就像我们的向导有时会从凌乱的车辙中找寻统计规律，辨认安全的方向一样。

我们循时间前行，阅读时间，也留下自己的时间。我在这里会留下什么？一些受此地启发的科学幻想？几张随手拍的照片？此时正在写的这篇文章？或是日后与人提起此地时，写到他们记忆之中的只言片语？我不在以后，它们能否继续活下去，将信息传递给后代？真的有永垂不朽的时间吗？

或许只有时间才能回答这些问题。

一盘蛋炒饭

到了魔鬼城之巅，反而没什么风景可看了。我们穿过硫磺味道的烟尘，前往简易卫生间方便，远远地，在两个山丘之间看到了一座钻油井。

不紧不慢，它缓缓向我鞠了一躬。

它还活着！

我向前又走了几步。磕头机下面站着两个红色人影，看上去像是油井的维护人员。他们手里拿着什么东西，正在交头接耳，说了什么，我一概不知。但我的心情却放轻松了些，因为在遍地的游客和商贩之外，我终于发现了一缕人烟。同胞的出现唤醒了身为人类的自觉，也激起了我的归属感。

“飞船矗立在一片光辉灿烂之中，岿然不动，壮丽至极。”在莱姆笔下，困在瑞吉斯3号星球上的宇航员罗翰在狂奔回着陆地点时，目睹高耸的工业造物，大抵也是这样的心情吧^[5]。

当晚，我们驶过茫茫黑夜，前往茫崖花土沟。沿途，更多的人迹开始显现，更多的生命开始自狭窄的公路向两侧绵延。巨型运货卡车在我们身边轰鸣而过；千佛崖的洞窟之外，鹤嘴形状的油泵还在昏昏沉沉地前后摇摆着。几小时后，灯光密集起来，青海石油的徽标开始愈发密集地出现在偶然闪过的建筑物上。

最终，一座活生生的石油小镇出现在十字路口。根据《冷湖镇志》和昔日小镇废墟入口处的铭文，冷湖地区的油气资源枯竭后，镇上的作业人员回归集团编制，有的去了甘肃，有的去了青海。此

ancient ocean, culture developers advocated the visage of another planet based on local scenery, plastic trash left behind by tourists were scattered all over the place. How would future archeologists interpret the undestroyable industrial wastes that lie here in time? Would any alien visitors pick up those blue bottles filled up with fantastical visions, unscrew the lid, knock down the vintage bourbon, and then fly away in a curving trajectory? ("The Blue Bottle" by Ray Bradbury)

In the ruins of the former oil town of Lenghu, I had found a strange house, whose interior walls were painted bright red. In August 2017, when the Ruins Art Museum project was launched, a group of young artists came to work on the paintings, aiming to convert the half-fallen mansion into an artistic attraction to showcase the glory of earlier generations. The project was soon deserted, leaving the new ruins lying on the back of the old ones. However, to the far east of this desolate land lay the Jiuquan Satellite Launch Center, where artificial satellites were sent into space one after another—that was also where China's first manned space mission had launched. The visions of the past revealed not only the coldness of time, but also the expectations, sadness, and aspirations of people. Following those leads, we, as successors, were trying to understand those who had walked here before, much as our guide sometimes looked for patterns in the chaotic wheel ruts to find a safe passage.

We moved along the river of time, read the signs, and left our own marks. What would I leave behind? Some science fiction ideas inspired by this place? A few photos taken casually? This essay I was writing? Or the few words that would be imprinted in the memories of people when I talked about this place later? Would they still be remembered after I was gone, passed on as messages to future generations? Was there really a time that could last forever?

Perhaps only time would tell.

A Plate of Fried Rice with Egg

At the summit of the Demoniatic Town, there was little to see. When we walked through a patch of sulfur-smelling smoke to use the makeshift restroom, I saw a drilling rig in the distance between two hills, bowing to me in an unhurried manner.

It was still in live operation!

I took a few steps forward. Beneath the bowing ma-

处生活着的，或许就是他们的后代，说不定还有本尊。

镇上四处可见穿着鲜艳制服的职工，跟路边卖水果的摊贩亲切地打着招呼，而后者说不定也正是他们的家属。这一连串的猜想很快就得到了证实——吃晚饭时，馆子的老板说他是从东北过来的。他的儿子在这里做工，更小一辈的孩子也在附近上学。一家老小全都生活在这里，与此地共同成长，共同老去。

与盖伊·特利斯笔下的修桥工不同，他们是家园的制造者，走的时候也把家随身带上。几年前，我给山西的一家煤矿做智慧矿山项目，当时在大山深处也曾目睹过类似的情景。不难想象他们的日常生活：在这世界尽头的人造家园中，每天早晨，人们匆忙吃过早点，之后便穿好工装，各自出发，奔赴一线，等到深夜，再搭乘班车，自散落在崇山峻岭中的作业站点返回营地，去和家人和朋友共度这一日的剩余时间。



chine, there were two figures dressed in red, looking like some maintenance crew. They were holding something in their hands and whispering to each other. As for what they were talking about, I totally had no idea. But it made me relaxed, because apart from the tourists and vendors, I finally found some real people, which awakened my self-awareness and the sense of belonging as homo sapiens. "The twenty-storey-high spaceship that, bathed in a blaze of light, stood outlined before the paling sky. There it towered, majestic as ever in its motionless grandeur." In Stanislaw Lem's novel, *The Invincible*, when Rohan, the astronaut stranded on Regis III, was rushing back towards the landing site, and saw the towering industrial artifact, he probably felt the same way as I did.

That night, we drove through the darkness, heading for Huatugou Town of Mangnai City. Along the way, more people began to show up, more plants growing along the sides of the narrow highway and extending outwards. Large cargo trucks roared past us; beyond the caves of the Thousand Buddha Cliff, the crane-beak-shaped fuel pump was still swaying back and forth drowsily. A few hours later, the lights became denser and the logo of Qinghai Oil began to appear more frequently on the occasional buildings sweeping by.

Finally, a living and breathing oil town came into view at an intersection. According to "History of Lenghu Town" and the inscriptions at the entrance of the ruins we passed by yesterday, when the oil and gas in the Lenghu area were depleted, most of the workers returned to the corporate establishments in Gansu or Qinghai. The people living here today were probably their children and perhaps some of the original settlers were still around.

Staff in brightly colored uniforms could be seen all over the town, greeting cordially with roadside fruit vendors, who might well be their family members. The speculation was soon proved to be true—at dinner, the proprietor of the restaurant said he was from the northeast. His son worked here and the youngest generation went to the school nearby. His family all lived here, grew up and grew old with the place.

Unlike Gay Talese's bridge builders, they were the builders of their own home, and they took the home with them.

A few years back, when I worked on some smart mining project for a coal mine in Shanxi, I had seen something similar in the deep mountains. It was not difficult to imagine their daily life: in the improvised

他们不关心地球化给野外环境造成的影响，也不在意人类学家眼中的那些禁忌。这些问题属于规则制定者，对他们来说太遥远了。相比之下，更重要的是，重新制造家园的行为赋予了他们存在的意义，而他们用这种意义支撑自己在这里存续下去，娱乐自己，抵抗荒芜。而他们的生活也并不单调：《流浪地球》里有蚯蚓干，酒泉卫星发射基地有人工湖、剧院和鸵鸟养殖场，此地则有葡萄、啤酒、烤串和热气升腾的铁锅炖大鹅。一想到这些，我便忽然理解了罗隆翔在《火星冷湖》中描绘的幽默情景：被困在火星营地外面的厨师机器人为了给宇航员做一盘蛋炒饭，耗费千辛万苦，完成了大规模的生活设施建设，为日后的殖民打下了基础。

这或许正是我们自己的太空开拓精神之真谛。藉由它，我终于在多日的戈壁奔波中，找到了些许安宁。

归途

此外，还需要一点互帮互助。

日薄西山，我们踏上归途，路上再次与那搁浅的一车四人相遇。他们的车还卡在原地，甚至陷得更深了。

“看来基地没来人。这次下去帮帮他们吧。”

我们同意了。结果，工兵铲并没派上多大用场。出乎我们意料的是，宝马车上竟然配了全套的救援装备，只是四人第一次自驾出游，谁都不知道该如何使用它们。结局皆大欢喜：扫清了车轮前后的砂砾后，向导解开安全绳，一端系在他们车头，另一端系在我们车尾，然后上车猛踩油门，将宝马拉回了正道。

“多谢你们了。”

“没事，天要黑了，赶快走。”

太阳带着意味不明的微笑，开始缓缓溜下俄博梁的山巅。

我想到《星空清理者》中的月表行走，想到《月海沉船》中的紧急救援。今日的半日之旅，与

homes at the edge of the world, people had their breakfast hastily, put on their uniforms and set off for frontline work. Later in the evening, they took the shuttle bus from the operation sites scattered in the mountains and went back to the camp, to spend the rest of the day with family and friends.

They cared not about the impact of terraforming on the environment, nor the taboos of the anthropologists. These concerns were too distant from them. More importantly, the act of re-making their home gave meaning to their existence, and they used that meaning to sustain and entertain themselves, to fight against the desolation. Their lives were not monotonous. In *The Wandering Earth*, there were dried earthworms; at the Jiuquan Satellite Launch Center, there were artificial lakes, theatres and ostrich farms; here, there were grapes, beer, grilled skewers and steaming-hot goose stews. The string of thoughts led me to a sudden understanding of a comedic plot in the 2nd Place winner of the 2nd Lenghu Award—"Lenghu of Mars", where Luo Longxiang had described how the robot chef stranded outside of the Mars camp had gone to great lengths just to make a plate of fried rice with eggs for the astronauts, completing the construction of massive living facilities in the process and laying the foundations for future colonization.

This was perhaps the true spirit of space settlers for us. With that thought, I finally found some peace in the backwash of running around in the Gobi for days.

The Way Back

It was time to hand out a little help, though.

As the sun went down, we set out on our way back and came upon the four stranded visitors again. Their car was still trapped in the earth, sinking even deeper.

"It looks like no one is coming from the base. Let's help them."

We agreed. It turned out that the sapper shovel was not much help. To our surprise, the BMW was equipped with a full set of rescue kits. But it was the first time for them to take on a self-driving trip and none of the four onboard knew how to use the tools. It all ended quite well. After clearing up the gravel around the wheels, the guide unwound a safety rope, tying one end to the front of their car and the other end to the back of ours. He then got into our car and slammed on the accelerator, hauling the BMW back onto the main road.

未来的天上之行或许真的别无二致。不知到时我们的天时地利如何，是否也做好了充分的准备？是否在遇险时，也会有人来施以援手？

最后我还是觉得，不遇险才是最好的。

于是，赶在司机返还车载AI的功夫，我打开4G网络，开始下载青海省的离线地图。

这时，一道银光从车边掠过，向着高坡下方的原野疾驰而去。那是一名自行车手，山地越野车后面驮着食物、水，但没看到睡袋和帐篷。等到司机回来时，我们和他说了这件事。他听了也觉得奇异，说天黑以后很难定位，而且冷，不敢想象有人会如此以身涉险，说不定是火星营地的住客，到周遭闲逛一番吧。

即便如此，单车欲问边的勇气也依旧令人难以置信。

因为中途停车救人，我们已经落后于计划了。越野车驶下高地之后，司机猛踩油门，送我们重返70公里每小时的急速狂飙，令车内的背包、零食、纸巾、墨镜和相机都一同上下弹跳。车中的我不若今日的我，能够全知全能地回顾整个旅程。他只是系紧了安全带，紧握着包袱和车门把手，眼睛盯着那狡黠的太阳，全然不知能否顺利逃出生天。在好友的另一篇科幻小说中，50年以后的我注定要前往群星冒险。如若他的预言准确无误，那便希望那时的我在火星，在金星，或在更加遥远的无名星球上行走时，还能想起今天这场科幻之旅吧。

附注：

- [1] 作品获首届冷湖科幻文学奖二等奖。
- [2] 小说也参加了冷湖征文比赛，但没有获奖。
- [3] 出自小沃尔特·M.米勒《大饥渴》。
- [4] 出自雷·布拉德伯里《蓝色的瓶子》。
- [5] 出自斯坦尼斯瓦夫·莱姆《无敌号》。

“Thanks a lot.”

“No problem. It's getting dark, you'd better hurry up.”

With an unfathomable smile, the sun began to slip down the hill tops of Obo Liang.

My mind wandered to the scenes of people walking on the surface of the moon in *Planetes*, and of the emergency rescues in *A Fall of Moondust*. The half-day journey today might not be much different from the journeys to space in future. How would we fare? Would we be fully prepared? In case of distress, would there be any help?

In the end, I decided that it was best not to get into any trouble at all.

So, when the driver went to return the onboard AI, I turned on the 4G network, and started to download the offline maps of Qinghai Province.

Just then, a flash of silvery light swept past, racing toward the wilderness below the highland. It was a cyclist, with food and water carried at the rear of his mountain bike, but no sleeping bag or tent could be seen. When the driver came back, we told him about the cyclist. He thought it strange too. He said that it would be difficult to locate yourself after dark and it would be cold. He couldn't imagine someone would take such a risk, or perhaps it was just a guest of the Mars camp, who decided to wander around a bit.

Even so, the cyclist's courage to challenge the wilderness was incredible.

We were running late due to the efforts of helping others. Once the SUV had finally rolled down the highlands, the driver slammed on the gas, putting us back into a 70-kph spurt that made the backpacks, snacks, tissues, sunglasses and cameras all bounce up and down in the car. I was not as omniscient in the car as I am today when I can look at the whole journey in retrospect. Instead, I fastened the seatbelt, clasped my hands around the baggage and the door handle, kept my eyes on the wily sun, wondering if I could get away unscathed. In another of my friend's science fiction stories, I was destined to venture to the stars fifty years later. If his prediction were correct, I hope I would still remember this SF journey while walking on Mars, Venus, or even some nameless planet farther away.



Twelve Space-Themed Chinese SF Novels in the 2020s

十二部太空题材长篇小说（2020—2022）

Author & Translator: Arthur Liu 作者 & 译者: 天爵



宝树、阿缺《七国银河：镐京魅影》

人民文学出版社，2020年10月

题材：太空歌剧、或然历史

Seven States of Galaxy Saga: The Phantom of Haojing

Author: Bao Shu and A Que

Publication: People's Literature Publishing House, October 2020

Genre: Space Opera, Alternate History

统一银河的周王室日渐衰落，战国七雄的纷争在太空尺度上徐徐展开，而一群少男少女被卷入了围绕一项先进科技的诸侯混战当中，开启了一场跨越银河的星际冒险。小说延续了《轩辕剑》系列电子游戏的或然历史风格，将中国古代王朝周朝的社会制度和演化移植到了外太空，尺度更加宏大辽远，打破了中国太空歌剧小说长期模仿西方经典太空歌剧作品的困境，开拓出了一条属于自己的道路。2022年8月8日，由多拉格文化改编的同名漫画在爱奇艺叭嗒漫画平台开始连载。

The Empire Zhou that united the whole Galaxy is decaying day by day, and the battles between the seven Warring States have gradually begun on a space scale. A group of boys and girls are caught up in a war of vassals around an advanced technology, thus starting an intergalactic adventure across the galaxy. The novel inherits the alternate historical style of the *Xuan Yuan Jian* video game series, transplanting the social system and evolution of the ancient Chinese dynasty, the Zhou Dynasty, to outer space stage on a more ambitious and far-reaching scale, breaking the dilemma of Chinese space opera novels that have long imitated classic Western space opera works and blazing a trail of their own. On August 8, 2022, the comic adaptation created by Drag Manga, began its serialization on the Iqiyi Comic platform.

“光渊”系列

重庆出版社，2020年10月

题材：共享世界观，太空歌剧

包含作品：

余卓轩《光渊：黑曜天空》（长篇小说）

E伯爵《光渊：混乱之钥》（长篇小说）

江波《光渊：欧菲亚战记》（长篇小说）

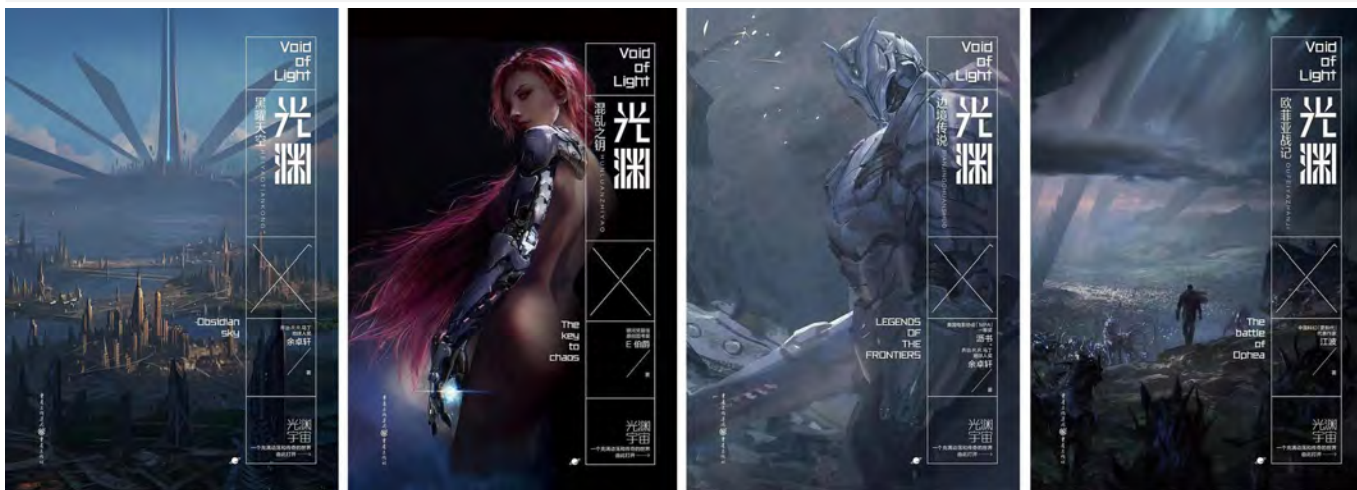
沥书、余卓轩《光渊：边境传说》（短篇小说集）

Void of Light series

Publication: Chongqing Publishing House, October 2020

Genre: Shared World, Space Opera

Includes works:

Obsidian Sky by Joey Yu (novel)*The Key to Chaos* by Count E (novel)*The Battle of Ophea* by Jiang Bo (novel)*Legends of the Frontiers* by Li Shu and Joey Yu (collection)

小说发生在遥远的未来太空。彼时，人类已分化为三个不同种族：以科技见长的瑟利，以战力取胜的埃萨克，以及崇尚和平的埃蕊。另外，还有游荡在宇宙中的神秘邪恶的赛忒。这个世界中的关键技术“微晶”是一种可以融入人体的纳米粒子，各个种族对微晶的运用和融合决定了他们之间主要的生理差别，这种差别又进一步造就了不同的社会制度和生活方式。在《黑曜天空》中，一群原本属于不同种族和阵营、处于争斗状态的敌人们因意外而流落异星，在求生过程中逐渐放下既有矛盾、建立信任和友谊，共同面对更加强大和邪恶的敌人。在《混乱之钥》中，走私飞船的女船长接下一桩危险生意，却被卷入联盟议员的暗杀阴谋。在《欧菲亚战记》中，身为埃萨克却被埃蕊养大的少年偶遇尚未成熟的赛忒，面临身份和情感的双重挣扎。这个系列源起自早前的一项商业化科幻项目（曾有同世界观下的射击游戏和图文阅读App面世），经过多年打磨，最终以图书的形式重新与读者见面。

（王侃瑜对本段亦有贡献）

The series takes place in a distant future space, where human beings have been divided into three different races: Ethernals, who excel in technology; Eskari, who win by battle power; and Ari, who believe in peace. There is also the mysterious and evil Scythe wandering in the universe. The key technology in this world, "dust", is a kind of nanoparticle that can be integrated into the human body, and the use and integration of microcrystal by each race has become the main physical difference among them, which has further caused their different social systems and lifestyles. In *Obsidian Sky*, a group of enemies who originally belonged to different races and camps are trapped on an alien planet due to an accident mid-flight. They gradually put aside existing conflicts, build trust and friendship in the process of survival, and face the more powerful and evil enemies together. In *The Key to Chaos*, a female captain of a smuggling ship takes on a dangerous business deal, but gets caught in the assassination plot of an Alliance councilor. In *The War of Ophea*, an Eskari teenager raised by the Ari meets an immature Scythe, which puts him into a dual struggle of identity and emotion. This series originates from an earlier commercial science fiction project, which has released a first-person-shooter game and a graphic reading app with the same world settings, and after years of polishing, finally reunites with readers in the form of books.

(Regina Kanyu Wang contributed in this part.)



邓思渊《触摸星辰》

四川科学技术出版社，2020年10月

题材：第一次接触，硬科幻，仙侠

Touching the Stars

Author: Deng Siyuan

Publication: Sichuan Science and Technology Press, October 2020

Genre: First Contact, Hard Science Fiction, Xian Xia

在小说开端，人类文明与外星文明Xenus展开太空战争，但渐渐地，一种感染意识的瘟疫在人类文明中蔓延开来，令大量感染者沦为僵尸般的傀儡。外星文明则实际上是人类无法理解的仙侠文明，来到地球的Xenus人实际上是一个修仙门派，来到太阳系寻找灵能。“仙侠”的概念扎根于中国传统的天地观，其上清下浊的层次观与现代科学中的无限太空有着本质区别。小说试图将前者的文化移植到后者当中，虽然存在诸多纰漏，但至少是一次勇敢的尝试。

In the beginning of the novel, the human civilization starts a space war with Xenus, an alien civilization, but gradually, a plague that infects consciousness spreads among the human civilization, reducing many infected people to zombie-like puppets. The alien civilization turns out to be a Xianxia civilization that humans cannot understand, and the Xenus who came to Earth are actually a sect of immortals who came to the solar system in search of spiritual energy. The concept of "Xianxia" is rooted in the traditional Chinese concept of Heaven and Earth, a hierarchical view of the top as clear and the bottom as dirty, which is fundamentally different from the infinite space of modern science. The novel attempts to transplant the former culture into the latter, and although there are many issues, it is a brave attempt.



西西《钦天监》

广西师范大学出版社，2021年1月

题材：历史，天文学

Qin Tian Jian

Author: Xi Xi

Publication: Guangxi Normal University Press, January 2021

Genre: History, Astronomy

小说从清朝钦天监年轻天文官员周若阁的视角，讲述了中国古代知识分子除了科举考试之外的另一条不为人知的进路，透过周若阁与妻子的对话，以克制的口吻探究了天理与人道，东方与西方的关系，在封建时代透出理性主义和女性主义等先

The novel is told from the point of view of Zhou Ruohong, a young astronomer of the Qing Dynasty, who explores an unknown path of the ancient Chinese intellectuals beyond the imperial examinations. Through the dialogues between Zhou Ruohong and his wife, the fiction explores the relationship between the divine principle and the hu-

进思想之光芒。长久以来，科学与科幻一直被视作西方世界在晚清时期伴随着现代化进程引入中国的舶来品，但后来的历史研究逐渐推翻了这种论调，表明：中西方的科学交流其实从未完全中断。本书是这一新史观的集中体现。小说的惊奇感也透过打破刻板历史印象的方式徐徐揭开。

man law, the East and the West, transmitting lights of advanced ideas such as rationalism and feminism into the feudal era. For a long time, science and science fiction have been seen as imported concepts introduced from the Western world to China during the late Qing Dynasty along with the modernization process, but later historical studies have disproved this argument and shown that the scientific exchange between China and the West has never been completely interrupted. This book is a concentrated expression of this new historical perspective, unfolding a sense of wonder through the breaking of stereotypical historical impressions.



一十四洲《猫咪的玫瑰》

北京联合出版公司，2021年3月

题材：世代星际飞船，星际旅行，灾后世界，耽美

Cat's Rose

Author: Shisi

Publication: Beijing United Publishing Company, March 2021

Genre: Generations Starship, Interstellar Travel, Post-Disaster World, Danmei

来势汹汹的瘟疫让地球变得不再适合居住，幸存者乘坐世代星际飞船，启程寻找新的家园。在远航途中，生物学家林斯在基因改造计划中创造的实验品苏醒了。名为“凌一”的实验生物虽然拥有超人般的能力，但心智最初却仍停留在孩童状态。于是，林斯开始以监护人的身份培养自己的造物，与之建立羁绊，并慢慢揭开当年席卷地球的瘟疫的真相。萦绕全书的幸存者灾后创伤同新生智慧认识自我、了解伴侣、探索陌生环境的成长道路交织在一起，让小说具备了温柔的治愈色彩。

After a ferocious plague that has made Earth uninhabitable, the survivors travel on a generational starship in search of a new planet. During the voyage, an experimental product created by the biologist Lin Si in a genetic modification program awakens. The experimental creature named Ling Yi is a superhuman, but his mind is initially in a childlike state. So Lin Si begins to act as its custodian, nurturing the creature to establish a bond with him and slowly uncovers the truth about the plague that has swept across Earth. The post-disaster trauma of survivors that haunts the book is intertwined with the self-exploration of the newborn, the relationship development between partners and the adventure of unfamiliar environments, all giving the novel a gentle healing touch.



苏学军《洪荒战纪》

中国广播影视出版社，2021年5月

题材：太空歌剧，神话

The Times of Great Antiquity

Author: Su Xuejun

Publication: China Radio and Television Press, May 2021

Genre: Space Opera, Mythology

古老的文明在灾难中覆灭，幸存下来的一男（羿）、一女（媧）、一兽（鯀）流落到了不同的时空，各自展开了武力、智慧和形体的成长和进化，并最终与当初毁灭故乡的敌人在群星间展开战斗。而这一切都被一名现实世界中的男孩姬武看在眼里，萦绕在他的人生道路上，直至其生命的尽头。小说将伊塔洛·卡尔维诺的《一切于一点》式的奇想同中国古典神话相结合，模糊了虚构的宇宙史诗与现实人物的内在世界的界限，在近年的科幻作品中独树一帜。

An ancient civilization has been destroyed in a disaster, and a surviving man (Yi), woman (Wa), and beast (Kun) are sent to different space-times, each growing and evolving in strength, wisdom, and form, and eventually battling in the stars with the enemies who destroyed their homeland. All of their struggles are seen by a boy in the real world, Ji Wu, and haunt his life path until the end of his life. The novel combines Italo Calvino's science fantasy style as in *All at One Point* with classical Chinese mythology, blurring the boundary between the fictional cosmic epic and the inner space of real-world people, which is unique among recent Chinese science fiction works.



易飞扬《陨石猎人》

文汇出版社，2021年5月

题材：秘密结社、伪科学、失落的世界

The Meteorite Hunters

Author: Yi Feiyang

Publishing: Wenhui Publishing House, May 2021

Genre: Secret Societies, Pseudo-Science, Lost World

主人公马陆因为二叔的关系加入了“探星小组”，成为了一名陨石猎人。这些坠落在地球上的陨石不仅会在落点形成怪异秘境，还拥有奇异的力量，因而大多价值不菲。马陆在一次次前往秘境挖掘陨石的过程中，慢慢接触到了潜伏在陨石猎人这一行业背后的势力，也见证了一些猎人的野心和幻灭。陨石猎人是一个存在于现实中的行业，本指民间自发出现的陨石爱好者或陨石商贩，却在这部小说中得到了传奇故事式的书写，呈现出

Ma Lu, the main character, joins the "Star Searching Team" because of his second uncle and becomes a meteorite hunter. The meteorites that have fallen to Earth bear strange powers, twisting the environment at the landing point. To meteorite hunters this meant that most of them are worth a lot of money. Digging for meteorites in twisted zones, Ma Lu slowly comes into contact with the forces lurking behind the meteorite hunting industry and witnesses the ambition and disillusionment

了类似杰夫·范德米尔《遗落的南京》却与之截然不同、更加市侩的面貌。这种对异物和秘境的奇异力量的迷信贯穿中国的想象传统，也普遍存在于当下的幻想写作当中。

of some hunters. Meteorite hunters are a real-life profession, originally referring to the spontaneous emergence of meteorite enthusiasts or meteorite dealers, but in this novel, it is written in the style of an urban legend, presenting a similar but very different look to *Southern Reach* trilogy by Jeff VanderMeer. This fetish for the strange power of exotic objects and lost worlds runs through the Chinese imaginative tradition and is also prevalent in contemporary fantasy writing.



月亮熊《OPUS：灵魂之桥》

台湾尖端出版，2021年8月

题材：灾后世界、废墟、宇宙飞船

OPUS: Bridge of Souls

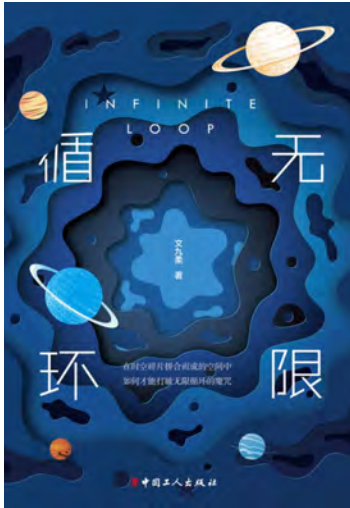
Author: Moon Bear

Publication: Sharp Point Press (Taiwan), August 2021

Genre: Post-Holocaust world, Ruins, Rocket

在遥远的未来，人类在地球教的引领下，发展出“宇宙葬”的习俗，教会的女巫会和火箭工程师一同将亡者的灵魂装上火箭，送往遥远的银河，令逝去的生命安息。然而大疫席卷世界，文明崩溃，幸存的工程师约翰和从冬眠中苏醒的最后的女巫林芳开始携手重新打造火箭，试图将迷失在废墟间的无数灵魂送往安息之地。小说为SIGONO工作室为自家出品的同名游戏推出的官方小说，在轻盈浪漫的科幻元素之下透出了厚重的东方生死观。荒芜之中，两位希望使者之间的羁绊感人至深，和摆渡灵魂的宇宙飞船一道，为身处疫情和乱世之中的我们带来了一丝希望。

In the distant future, humans have developed the ritual of "cosmic burial" under the guidance of the Church of Earth, where witches of the Church and rocket engineers will load the souls of the dead onto rockets and send them to the distant galaxy, so that the departed lives can rest in peace. However, as a pandemic sweeps the world and civilization collapses, John, the surviving engineer, and Lin Fang, a witch who has awakened from hibernation, begin to work together to rebuild the rocket, trying to send the countless souls lost among the ruins to their resting place. The book is the official novelization of SIGONO Studio's game of the same name. Under the light and romantic science fiction elements, there is a heavy East Asian view of life and death. Amid desolation, the bond between the two messengers of hope is touching.



文九柔《无限循环》

中国工人出版社，2022年1月

题材：爱情，外星世界，虚拟现实，时间循环

Infinite Loop

Author: Wen Jiu Rou

Publication: China Workers Publishing House, January 2022

Genre: Romance, Alien world, Virtual Reality, Time Loop

地球被一种怪异病毒感染，导致生灵涂炭。幸存者乘坐时间旅行者带来的穿梭机，逃亡至陌生星球“力微星”，在这颗空间和时间全都一片混乱的星球上苟且度日，慢慢形成了带有复古东方色彩的新社会秩序。后来，星球上出现了神秘的虚拟现实装置“瓦舍”。在瓦舍中，人们可以进入幻境，攻略通过无序拼贴历史而形成的关卡，破关后即可获得物资奖励，过上更好的日子。然而瓦舍世界中的场景却逐渐逼近灾难爆发前的现代世界，女主人公元莱也逐渐在这些游戏中，回忆起自己在地球上的一段爱情往事，并渐渐明晰自己的身份与存在的意义。小说将现代都市文学安置在宇宙时空的尺度上，借女性的自我探索，讨论了人类在纷繁无序的景观社会中存在的价值。

The Earth is infected by a strange virus that causes the living to be wiped out. The survivors flee to the strange planet "Liwei" in a shuttle brought by time travelers, and live in its chaos of space and time. Gradually, they form a new social order with a retro oriental scent. Later on, a mysterious virtual reality device "Vasher" appears on the planet, where people enter the illusionary world and play in scenes that depict a disorderly collage of history, and are rewarded with materials after breaking each level. However, the scenes in the world of Vasher gradually approximate the modern world before the outbreak of the plague. In these games, the heroine Yuan Lai gradually recalls a love affair she had on Earth and finally clarifies her identity. The novel places modern urban literature on the scale of cosmic time and space, and uses women's self-discovery to discuss the meaning of human existence in the chaotic landscape society.



天瑞说符《死在火星上》

青岛出版社，2022年1月

题材：火星、太空鲁滨逊

Die on Mars

Author: Tianrui Fu

Publication: Qingdao Publishing House, January 2022

Genre: Mars, Robinsonade, Last Human

地球突然消失，原因不明。身在火星昆仑站的宇航员唐跃和火星空间站上的科学家麦冬成了仅存的人类。二人不得不在没有任何救援的情况下，努

The Earth suddenly disappears for unknown reasons. The astronaut Tang Yue, who is on the Mars Kunlun Station, and scientist Mai Dong, who is on the Mars Space Station, become the only remain-

力在荒凉的红色星球上求生，并在人工智能“老猫”的帮助下，应对各种紧急状况。小说最初于2018年在“起点中文网”上连载，题材与安迪·威尔的《火星救援》类似，但创造了一个更加令人绝望的孤岛困境，通过“家”的消失，最大程度上唤起读者的共鸣（也呼应了《流浪地球》中带着家园逃亡的情怀）。主人公唐跃所体现的“基层小人物”色彩浓缩了当代中国的诸多社会面向，类似的“接地气”的人物塑造方式也体现在众多本土原创科幻作品中。

ing humans. Without any rescue, the two must struggle to survive on the desolate red planet, and with the help of the artificial intelligence Lao Mao, they have to deal with various emergency situations. The novel, originally serialized in 2018 on the Qidian Literature website, has a similar theme to Andy Weir's *Martian*, but creates a more desperate dilemma that resonates with readers to the greatest extent through the disappearance of home (also echoing the sentiment of "Home" in the movie *The Wandering Earth*). The "grassroots" identity embodied by the protagonist Tang Yue distills many social aspects of contemporary China, and a similar "grounded" approach to characterization is also found in many Chinese science fiction works.



圆太极《无限天罗》

北京联合出版公司，2022年3月

题材：能源、灾难、技术惊悚

Infinite Skynet

Author: Yuan Taiji

Publication: Beijing United Publishing Company, March 2022

Genre: Energy, Disaster, Technological Thriller

在近未来，地球建成了全球性的三级天电互联网络（名为“三重天罗”），实现了电力的有效利用。然而一颗带有超导微粒的彗星在进入地球轨道时，慧尾扫过地球表面，将超导颗粒洒落到大气层中，造成了天地电网的击穿和全球性的灾难。一支由多国科学专家组成的调查小组紧急成立，试图破解灾难形成的原因并加以遏止，同时，一个由能操纵电能的“圣女”领导的宗教团体借灾难兴盛起来……小说对多级电网的刻画顺应时代潮流，并且呈现出面对全球灾难时，中国语境下的国际合作方式。

In the near future, Earth has built a global three-tier celestial interconnection network (called "Triple Skynet"), which enables the efficient use of electricity. However, when a comet with superconducting particles enters the Earth's orbit, its wispy tail sweeps across the Earth's surface and spills superconducting particles into the atmosphere, causing a breakdown of the power grid and a global disaster. An investigation team of scientific experts from many countries is urgently set up to decipher the cause of the disaster in order to stop it, while a religious group led by a female "saint" who can manipulate electricity thrives during the disaster. The novel's portrayal of a multi-level power grid keeps up with the modern design and presents a Chinese approach to international cooperation in the face of global crisis.



灰狐《火星往事》

四川科学技术出版社，2022年4月

题材：火星，星际殖民，机甲

Once Upon a Time on Mars

Author: Hui Hu

Publication: Sichuan Science and Technology Press, April 2022

Genre: Mars, Interstellar Colonization, Mecha

火星政府日渐式微，于是，被大型企业垄断的聚集地四处野蛮生长。在此背景下，从维和部队退役的机甲战士罗恒加入了一家名叫“岩铁流”的防卫公司，与昔日的战友和量身定制的机甲中内置的人工智能一道，在维护火星和平安定、与恐怖团体“萤火”战斗的过程中，探索在火星创造理想生活的道路。扎实的机械刻画和高度复古的火星殖民地叙事让人想起乔治·R.R.马丁和加德纳·多佐伊斯共同编纂的选集《火星复古科幻》。小说最后为开放性结局，实为同名影视作品的先行图书。近年来，这种多角度从零打造科幻IP的创作模式正在成为中国科幻创作的主流，意在于“刘慈欣宇宙”之外杀出一条血路。

The diminishing government of Mars has caused gatherings of large corporate monopolies to grow. In this context, Luo Heng, a retired mecha warrior from the peacekeeping force, joins a defense company called "Rock Iron Stream". In the process of maintaining peace and stability on Mars and fighting the terrorist group "Firefly", he struggles for a good life on Mars. The solid mechanical depictions and highly retro Martian colony narrative are reminiscent of the anthology *Old Mars* edited by George R. R. Martin and Gardner Dozois. The novel ends with an open ending and is a precursor book to the film and television production of the same name. In recent years, this multimedia approach to building science fiction IP from scratch is becoming popular in the Chinese science fiction industry, hoping to open a new path outside the "Liu Cixin universe".

The Female Body and The Future of Humanity

女性身体与人类的未来——评凌晨太空科幻小说

Author: Mia Chen Ma 作者: 马辰

Translator: Wang Jin and Lily Rathbone 译者: 王瑾、李曼汐

凌晨作为一位有代表性的中国女性科幻作家，其科幻故事始终萦绕着一种引人回味的“烟火气”。我们在她的故事里时常可以感受到浩渺星空与庸俗日常的奇妙交融，比如《潜入贵阳》里时空管理局特工的秘密任务，同时与弦理论和让人垂涎的贵州特色小吃产生了关联。她的科幻短篇小说集《离开地球表面》也充分展现了她所一直追求的科幻叙事里的“烟火气”。14个短篇故事从情节上看似自成一体，实则从主题内核上相互关联。这些故事虽然引入了外太空的设定，却并没有像大多数太空题材的小说一样竭力呈现新的地球空间与宇宙空间的建构。凌晨在这本以太空为主题的小说选集里显然将笔墨的重点落在了她在后记中提到的“生而为人意义以及乐趣”上，而女性的身体则成为了凌晨探讨这一主题的重要载体之一。

《铂戒》里来自外星球的科莫多姑娘可以单性生殖，在和地球男性婚配后，为了安抚公婆的丧子之痛，自体孕育生下了孩子。当意外生还的丈夫重新出现在她面前的时候，他第一时间对孩子的血脉产生了质疑，并立刻质疑科莫多姑娘不守贞洁。基因检测最终显示孩子只有母亲的基因样本，医生也进一步揭示了科莫多姑娘在完成单性生殖之后，会大大缩短自己原本的寿命。作者凌晨显然在这个故事里试图去呈现一种父权制度在未来人类社会延续

Ling Chen's collection of short stories titled *Leaving The Surface of The Earth*, epitomizes the profoundness of daily experience and its impacts on our understanding of futurity. The 14 short stories appear to have distinct plots but are actually thematically related. Although these stories are set in outer space, the author Ling Chen does not try to present the construction of new earth space or cosmic space in the same way as other stories. Ling Chen focuses on the "meaning and pleasure of being human" which has been reflected through her characterization of rather complex female bodies.

In "Platinum ring", the Komodo girl from an alien planet can asexually reproduce (partheno-genesis). After her husband disappears, her in-laws are devastated and to relieve their pain she produces a child. Shortly after, her husband unexpectedly reappears and immediately questions the child's blood and her chastity. However in the end, genetic testing reveals that the child only has her mother's genes, confirming that the Komodo girl had reproduced asexually, significantly shortening her lifespan in the process.

The Komodo girl's story presents the possibility that patriarchal values will only continue to deepen in future human society without effective interference. The female body has become a medium to connect the present with an even more troubled future. The Komodo girl's body then forms a clear contrast with her submissive and silent character, stressing that she is still a subordinate within a patriarchal culture. To some extent, this implies the author's deep concern for the future of mankind. In the afterword,

加深的可能性。女性的身体，成为了将积重难返的现在与依然问题重重的未来联结的载体。从这个角度，科莫多姑娘的可以完成自体繁衍的身体，和她依然从属父权本位文化的顺从沉默的性格形成了强烈对比。这其实从某种程度上暗示了作者对于人类未来的深切担忧。在后记中，凌晨说自己不愿意以宏大的宇宙作为其科幻故事的背景，自嘲没有和外星人冲突的描写，也发问自己充满“烟火气”的科幻叙事对读者来说看点究竟是什么。在凌晨看来，与繁琐生活里的细枝末节反复纠缠，才能找到通往人类未来真正的密码。而从当下的问题出发去试图捕捉并描绘女性身体在未来可能发生的变化甚至变形，并进一步探究这些变化在人类社会方方面面的寓意，成为了凌晨这本故事集传达的关键信息之一。所以《铂戒》这个故事，其实强调了在营造未来时空时，深度反思性别问题的重要性。不然即便创造出一个又一个天马行空的人类或后人类范本，内核终究只是父权制的另一个注脚。

除了从性别角度来探索女性身体，凌晨还试图从女性身体出发来探索其所承载的生态主义启示。《飞鸟的天空》里有基因缺陷的女孩直接指向生态环境恶化带来的基因变异。作者凌晨在这个故事里追问身体的意义究竟是什么，批判女性的身体不应该成为外星矿区老板进一步破坏生态系统并牟利的工具。更进一步地，凌晨试图揭示在这些看似虚弱伤痛累累的女性身体背后，依然蕴藏着的巨大能量，比如苑的绘画能力与心灵感知力。而只有重新审视这些能力和女性苦难，我们才不会沉浸在人类中心主义视角对未来的虚幻想象之中。

从这个角度，《干杯吧，朋友》则给出了更明确的去人类中心主义视角。900岁的塞壬族女性锡虽然生下来就是盲人，无法用肉眼打量世界。但却在和周遭自然的共生关系之中，获得了万物的真相。但在其他地球人类的眼中，她却是如怪兽、女巫一般的存在，象征灾祸，被人追捕。返回地球的人类莽撞地入侵了风生兽的领地，激怒了风生兽，命悬一线。锡通过自己幽婉的歌喉让风生兽平静下来，停止了对人类的攻击，退回了自己的巢穴。锡与风生兽的和谐共生，却被简单地理解为锡具备调动、

Ling Chen states that she is unwilling to use the cosmic universe as the background of her sci-fi stories, nor is she willing to confine herself to alien conflicts. What matters to her is to profoundly connect with her readers through these depictions of mundane experiences.

Through depicting the various transformations of female bodies, Ling Chen envisions a variety of the worst scenarios of humanity's future. For her, without thoroughly addressing the persistent gender bias and inequality that lie within our conception of the future world, we will never be able to truly enrich the idea of futurity. The story "*Platinum ring*" reveals that even with another imaginative human or post-human model being created, the foundation of that future world is still another footnote for the patriarchy.

In addition to exploring the female body from the perspective of gender, Ling Chen also tries to explore the ecological implications carried by the female body. The genetically defective girl in "*The Sky of Birds*" points directly to the genetic mutation caused by the deterioration of the environment. In this story, the author questions the meaning of the body, criticizing that the female body should not be used as a tool for the extra-terrestrial mining bosses to further destroy the ecosystem and profit. Furthermore, Ling Chen tries to reveal the enormous power that lies behind these seemingly weak and traumatised women's bodies, such as Aster's ability to paint and feel.

From this perspective, "*Cheers, Friends*" offers direct criticism of anthropocentrism. Tin, a 900-year-old Sirens woman, was born blind and unable to see the world with her naked eyes. But from a symbiotic relationship with the nature around her, she learns the truth. However, in the eyes of other earth humans she is seen as equal to monsters, witches, a symbol of disaster, and is consequently hunted. The humans returning to Earth recklessly invade the territory of the wind beast, infuriating it and leaving its life hanging in the balance. Tin calms down the wind beasts with her gentle singing voice to stop them attacking the humans and they return to their nest. The symbiotic relationship of Tin and wind beast is simply understood as the ability of Tin to mobilize and control all things in nature. Ling Chen does her best to portray that from the anthropocentric perspective; it is the bodies and minds of these seemingly normal Earthmen, not Tin, that are truly alienated. At the end of the story, Ling Chen portrays the cruelty and arrogance of anthropocentrism to the extreme. Because rare minerals for

掌控自然万物的能力。凌晨竭力刻画了在人类中心主义视角下，真正被异化的是这些看似正常的地球人的身心，而不是锡。故事的结尾更是将人类中心的残忍与傲慢刻画到极致：因为在洞穴之中发现了航天燃料所需的某种稀有矿物，锡和风生兽原有的洞穴被彻底挖平，被猎杀的风生兽甚至被制作成为标本陈列在博物馆里。当森林被设施齐全的城市全面覆盖，那些所谓宏大的宇宙与纵横的时空想象，也顷刻灰飞烟灭，和历史的浊尘沆瀣一气。

与此同时，《离开地球表面》这本小说集作为一个整体也呈现出一定的局限性。虽然作者在捕捉个体感受的细枝末节上功力深厚，也试图从多个角度探讨女性身体和人类未来的关系。但是作为女性作者的凌晨，在塑造女性人物的时候，却时常让她笔下的女性人物处在某种“失语”状态，转而通过故事中男性人物的视角来完成对女性情感和经验的刻画与分析。换句话说，即便是对于性别议题和生态议题的反思，这些故事也并没有彻底跳脱出父权的视角来看待并分析女性的选择。如果有更多鲜活的女性形象，跨性别形象，可以站在叙事的中心，却同时拥抱浩渺的宇宙和缠绵的烟火气，也许能让作者凌晨的故事更加熠熠生辉。

space fuel have been found in caves, and in order to obtain these resources, humans completely dig out the original caves of tin and wind beasts, and even display their hunted specimens in museums. When the forest fully takes over, the forest together with the so-called grand universe and the vertical imagination of time and space, instantly disappear.

Meanwhile, *Leaving the Face of the Earth* presents some limitations. The author is adept at capturing the minutiae of individual feelings, and also tries to explore the relationship between the female body and the human future from multiple perspectives. However, Ling Chen often leaves her female characters in a state of "muteness", and completes the depiction and analysis of female emotions and experiences from the perspective of male characters in the story. In other words, even when reflecting on gender issues and ecological topics, these stories do not completely analyse women's choices other than from a patriarchal perspective. It would be really encouraging to see Chinese SF stories feature more vivid female characters and transgender characters, who could stand at the center of the narrative and embrace both the vastness of the universe and the mundane elements of life.



“The Wandering Earth”: Should I Leave Behind the Heavy Shell?

《流浪地球》：该不该搁下重重的壳

Author: Lyu Guangzhao 作者: 吕广钊

该不该搁下重重的壳，
寻找到底哪里有蓝天？
随着轻轻的风轻轻地飘，
历经的伤都不感觉疼。

——周杰伦，《蜗牛》

几年前，在我刚开始盘算怎么能把我对科幻小说的兴趣和学术结合一下的时候，一个很要好的朋友语重心长地向我透露了他十几年的科幻阅读经验：好的科幻作品，最核心的元素，就是它的脑洞。如此来看，刘慈欣在《流浪地球》中构思了一个可以说是独一无二的脑洞：末日浩劫之际，《流浪地球》没有像众多英美科幻小说或电影所刻画的那样，举全球之力建造几艘诺亚方舟式的宇宙飞船，飞向深空去寻找“地球二号”，也没有像好莱坞或漫威那样，召唤几个超级英雄，用些看起来很酷炫的超能力神奇地阻止太阳的氦闪。

恰恰相反，《流浪地球》用一种出乎所有人意料的方式，向我们展示了人类面对末世危机的另一种可能性。人类无力改变太阳的命运，终究还是要逃的，但同时我们不管逃到哪里，终究都离不开我们的地球。在这个故事里，人们给地球装上了数万台巍峨的发动机，每一台都能让“一连串小土丘”般的太行山脉黯然失色，它们可以给地球提供难以想象的巨大推力，可以停止地球的自转，并将地球推离原本的轨道，送入星际空间。可以说，在其他故事倾尽全力来想象各种各样宇宙飞船的时候，刘慈欣

*Should I leave behind the heavy shell
And look for where there is a blue sky?
Gently floating with the light wind,
And the wounds of old days will be healed.*

—Lyrics of “Snail” (2001), Jay Chou

A few years ago, as I was just beginning to figure out how to combine my enthusiasm in science fiction with my research, a close friend of mine shared with me his experience of reading science fiction since he was five: a good work of science fiction is essentially dependent on its *naodong*. For those who are not familiar with Chinese, *naodong* is an Internet slang literally translated as “holes in the brain,” which is commonly borrowed to indicate mind-blowing ideas. In this way, in “The Wandering Earth,” Liu Cixin has managed to flesh out a unique *naodong*, something that could make holes in our brain. In the face of the apocalypse—as the sun is about to explode and destroy the solar system (called “the helium flash”)—human beings do not wish to build a few Noah’s Ark-style spaceships and fly into deep space to find a second Earth, like in many Anglo-American science fiction novels and films, nor do they summon superheroes like in Marvel and Hollywood to stop the apocalypse rather magically with their gaudy superpowers that look fancy.

On the contrary, “The Wandering Earth” shows us another possibility for human beings to deal with apocalyptic crises in a way that surprises everyone. Powerless to change the fate of the dying sun, humans have no option but to flee from it, but at the same time, no matter where they fly to, they will never leave behind their home planet. In this story, Earth is equipped with tens of thousands of mam-

却凭“一己之力”，将地球变成了飞船本身，因为“只有像地球这样规模的生态系统，这样气势磅礴的生态循环，才能使生命万代不息！人类在宇宙间离开了地球，就像婴儿在沙漠里离开了母亲！”

在刘慈欣看来，就像蜗牛无论如何也离不开自己重重的壳，人类也只有地球上才能被称为“人类”，即便我们有可能要花费几百代人数千年的时间来完成这个不可能的计划。《流浪地球》所展现的这种“愚公移山”的精神，这种东方文化中对家乡、土地的依恋和感情，这种中国人根深蒂固的家国观念和安土重迁的思想基础，使得这个故事及其改编的电影因其区别于西方科幻传统的特殊之处而备受瞩目。各大舆论媒体纷纷奔走相告，说我们终于有了不同于西方科幻经典的，具备强烈“中国情怀”的科幻小说和电影，说各种“中国元素”终于在典型科幻作品中受到广泛认可，甚至还说《流浪地球》的成功是对西方主导的科幻话语的一种颠覆。

这些都对。这些也都没那么对。虽然《流浪地球》是个短篇，在很长一段时间里默默无闻，虽然《流浪地球》改编的电影备受争议，MOSS最后死得不明不白，负屈含冤，但《流浪地球》中隐含的许多话题还远没有得到足够的讨论。抛开表面上看似“东方味”十足的“蜗牛与壳”的关系，这部作品试图叙述的不仅仅是关于“土地”和“家”对中国文化的深远影响，它更是在探讨，在这个时代，当我们在面对以“氦闪”为代表的系统性危机之时，如何才能找到我们新的蓝天。

“希望”与乌托邦

“希望”这个词，不管是在《流浪地球》还是其他刘慈欣的小说里，都是一个奢侈的存在。在这个故事里，人类为了完成“流浪”计划可以说付出了巨大的代价，对地球的“飞船化”改造使得地球表面变得面目全非，所引发的自然灾害抹去了世界上大部分人口，幸存的人类也不得不苟且在地下城或防护服里，将旧时代对太阳的崇拜变成恐惧。而所有这些自我牺牲，都是建立在一个渺茫得不能更渺茫的希望上——在几千年后，人类能够顺利抵达比邻星，

moth engines, each of them capable of eclipsing the Taihang Mountains as “a ridge of small hills,” providing Earth with an unimaginable thrust that could stop its rotation and push it out of its original orbit and into interstellar space. While other stories are trying their best to imagine all kinds of spaceships, Liu Cixin single-handedly turns the Earth into a spaceship itself, because, as Ms. Xing tells in the story, “only an ecological system the size of Earth, with its vigorous and all-encompassing biosphere, can exist in perpetuity. Should humanity leave Earth to travel across the universe [...] it would be no different from an infant leaving its mother in the middle of a desert!”

In Liu Cixin’s view, just as a snail cannot put aside its heavy shell, humans can only become “human” on Earth, even if it may take hundreds of generations and thousands of years to complete this improbable journey. The attachment and affection for home and land in Chinese culture, as well as the ideological basis of settling down in a certain place, have made this story and its film adaptation remarkable for their special characteristics that distinguish them from Anglo-American science fiction traditions. When the film *The Wandering Earth* (2019) directed by Frant Gwo became a blockbuster, people on social media were crazy about it. They have been running around saying that we finally have a piece of science fiction with a strong sense of Chinese characteristics—now finally gaining international recognition. Some radical supporters even claim that the success of “The Wandering Earth” indicates a subversion of the Western-dominated science fiction discourse.

All these comments are correct to some extent, but to another extent, they are less so. A short story that remained underestimated for a long time, “The Wandering Earth” is still open for debate around various topics despite the commercial success of its film adaptation. The relationship between “snail and shell” is not only about “land” and “home” as it seems, but also about the deeper cultural connections between China and its people, exploring how we can find a new “blue sky” in an era when we are facing the systemic crisis represented by the sun’s “helium flash.”

Hope and Utopia

The word “hope” is a luxury, both in “The Wandering Earth” and other writings of Liu Cixin. In this story, human beings have paid a huge price for the completion of the Wandering Earth Project as the “spaceship” transformation of Earth has turned the

并且泊入某个温度适宜的公转轨道，发展出足够先进的技术来恢复地球的生态环境。这样的希望，竟然是《流浪地球》中人类唯一的精神寄托：

小星老师一手搂着我们，一手指着星空，看，孩子们，那就是半人马座，那就是比邻星，那就是我们的新家！……那是黑夜大海狂浪中远方陆地的灯塔，那是冰雪荒原中快要冻死的孤独旅人前方隐现的火光，那是我们心中的太阳，是人类在未来一百代人的苦海中惟一的希望和支撑……（引自刘慈欣《流浪地球》）

于是，这样一个虚无缥缈的“希望”在所有人的心里构建出了一个乌托邦式的美好想象，这个乌托邦遥不可及，甚至连理论上的可能性都无法保证，但人们为了这样一个模糊的“希望”，仍然愿意付出一切，甚至抱了“必死”的决心，而这样的死亡是光荣而伟大的，“因为我们尽了最大的努力”。

在这里，《流浪地球》再次向我们展现了刘慈欣式的“理性”思维，在人类的生死存亡的时刻，为了一个乌托邦式的目标，人们所有的行动和思维都应为了这个目标服务。流浪中的地球不再需要艺术，不再需要哲学，“所有宗教在一夜之间消失得无影无踪”，爱情也渐渐开始变得“莫名其妙”，所有的教育资源也都被分配给了科学、工程等“派得上用场”的学科。这样一来，“个体”存在的意义被大幅削减，每个人都变成了作为“集体”的人类中的某一个“螺丝钉”式的零件，其价值只是为了确保“人类”这一总体能够最终到达想象中的乌托邦世界。

在刘慈欣的《流浪地球》里，毫不意外，个人的主体性是缺失的。作为叙事者的“我”只是一双见证故事的眼睛，除了感受到自己作为个体的渺小和无价值之外很少表现出其他的感情。在“希望”的规训下，每个人都以最“理性”的思维从事着其所应当做的工作，而质疑这一“希望”，便成为了“非理性”的代表，其结果也自然被证明为是一场闹剧。地球流浪的车轮滚滚向前，在这些“非理性”叛乱的衬托下，人们的“希望”显得更加不容置喙。在个人主体性匮乏的情况下，在人类“集体”意识里出现的这种对“希望”的拥护，一定程度上显现出小说中的民族主义色彩。

《流浪地球》中这样乌托邦式的“希望”在电影改

surface of this planet into a complete mess. The resulting disasters have wiped out most of the world's population, while the handful of survivors have to live in underground cities. The sense of awe towards the sun has been replaced by fear and concern. All this self-sacrifice is based on the faintest of hopes — that in a few thousand years human beings will be able to reach Proxima Centauri, parked in an orbit with suitable temperature, and to develop enough advanced technology to restore Earth's ecology. Such a tiny hope is, surprisingly, the *only* spiritual anchor for humanity in “The Wandering Earth”:

Through our tears we all looked in the direction that Ms. Xing was pointing, the stars in the sky twinkling as we cried. Only one point of light did not waver; a heavenly lighthouse on the distant shores of the wild sea of the night, a faint beacon for lonely travelers freezing in the cold desolation: The star of our hearts, Proxima Centauri. It was the only hope and support for a hundred future generations, set on a course through a sea of woes. (From “The Wandering Earth” by Liu Cixin, trans. by Holger Nahm)

In this way, such a vague “hope” creates a utopian vision in the minds of all people, a utopia that is unattainable and not even theoretically reliable. But people are still willing to give everything, even to the point of “dying for it”, which is deemed glorious and great, “because we have done our best.”

Here again, “The Wandering Earth” reminds us of Liu Cixin's “rational” mindset, where all actions and thoughts should serve a utopian goal at a time of life and death for humanity. Arts and philosophy are no longer needed during Earth's journey, all religions “[vanish] without a trace overnight,” and even love becomes “strange beyond words to us” as it is considered something “that had nothing to do with survival.” All educational resources were allocated to “useful” disciplines such as science and engineering. In this way, the meaning of the existence of the “individual” is drastically reduced, and each individual becomes part of the “collective” crew on the gigantic spaceship named Earth, whose value is only to ensure that human civilisation as a totality can finally reach the imaginary utopian world.

In this story, unsurprisingly, the subjectivity of the individual is missing. The character “I” as the narrator is nothing more than a witness, showing little emotion other than a sense of “my” own insignifi-

编时被具体化了，在郭帆的作品中，“逃离木星”变成人类需要应对的当务之急。电影里，人类所要众志成城达成的目标并不在遥远的未来，而是就在当下，于是小说中构建的那种“乌托邦”式的想象被削弱了，取而代之的是在“流浪地球”计划某一个特定阶段中主角刘启“反英雄”式身份探寻的过程。但是，郭帆还是通过各种布景的细节，向观众暗示了潜在的宏大叙事空间。结尾处，抗议团体在地下城举着条幅高呼“还我太阳”，而下一镜头就描绘了在成功摆脱木星之后地球表面的一片繁忙，电影在这里表现出“非理性”的萌芽，同时又重申了“流浪地球”计划作为理性的权威，在这个逻辑上，郭帆同刘慈欣是相似的。

“氦闪”与危机

以刘慈欣为代表的中国“新生代”科幻诞生于上世纪90年代。在这样一个特殊的时间段，中国经济层面上的市场化和私有化改革很大程度上渗入到社会和文化层面，旧有的社会主义总体性和集体性受到“后社会主义”时代中个人主体性和“自我”意识的强烈冲击，“我”逐渐取代“我们”来作为个人与社会互动的出发点。但与此同时，社会主义时代的确定性和稳定性也遭到了市场化改革后新自由主义元素的瓦解，人们对于未来的态度也由此变得模糊、迷茫，焦虑和恐慌也由此开始蔓延。

当人们对未来的期待由原先的确定变为当下的模糊，当人们曾经歌颂膜拜过的太阳变成死神的化

cance and worthlessness as an individual. Under the disciplinary power of “hope,” each person does what he is supposed to do with the most “rational” thinking, while questioning this hope is often considered “irrational.” As the Wandering Earth project is carried with a strong momentum, people’s hope

becomes even more indisputable against the backdrop of these “irrational” rebellions. In the absence of individual subjectivity, this embrace of “hope” in the “collective” consciousness of humanity may point to, to some degree, nationalism.

This utopian “hope” in “The Wandering Earth” is actualised in its film adaptation, where “running away from Jupiter” becomes an immediate imperative. The “utopian” imagery constructed in the novel is diminished and replaced by a protagonist in a particular stage of the Wandering Earth project, centred on the protagonist Liu

Qi’s anti-hero identity. However, there are lots of details that indicate a larger picture. At the end, a protest group holds a banner in the underground city chanting “Give me back the sun,” while the next shot depicts the busy surface of the planet after its successful escape from Jupiter, thus creating again the duality of being rational and irrational as in Liu’s original story.

Helium Flash and Crisis

The “New Generation” of Chinese science fiction, represented by Liu Cixin, started to emerge in the 1990s. At this particular time, the marketisation and privatisation reforms at the economic level in China largely penetrated basically everywhere, and in this way the old socialist totality and collectivity gradual-



身，“氦闪”便离我们不远了。

但是，对于我们如何面对这样一次“氦闪”，《流浪地球》却给出了一个颇为摇摆的态度。在中国当今这样一个乌托邦想象无比匮乏的年代，刘慈欣敏锐地觉察到新自由主义与消费主义盛行所带来的潜在危机，试图回归中国社会主义文化的根基，通过构建新的乌托邦为迷失在市场化经济及不均衡发展的中国社会提供一个新的目标。

但是，在他的叙述中，我们却也能够发现“文革”留下的梦魇。人们受到“希望”等统一价值的规训，注重追求“跃进”式的科技发展，不同派别直接互相争斗，虽然在《流浪地球》中并没有对于“文革”的直接探讨，但第三章里反对“流浪地球”计划的暴乱中，小女孩痛打老教授这一画面着实能让我们产生《三体》里叶哲泰在武斗中去世的既视感。

可以说，刘慈欣的作品可以算作中国科幻最新的成就，而且在《流浪地球》中我们可以感受到他对于“文革”的重新审视和反思。在面对“氦闪”，面对私有化改革给中国带来的危机时，刘慈欣并没有抛弃传统，并没有抛弃我们的地球。他试着改造地球，从而将我们的传统同新的时代相结合，去追寻仅存在于乌托邦中的“蓝天”。不过《流浪地球》也展现出它某种意义上的模棱两可，在对社会主义元素的怀旧与“后文革”忧郁症中摇摆不定，而其中表现出的模糊性，正是我们需要不停地不同时间讨论同一文本的原因。

ly gave way to the sense of “self” in the post-socialist era. “I” replaced “Us” as the starting point for the individual's interaction with society. At the same time, however, the certainty and stability of the socialist era has been dismantled by the neo-liberal elements of the pro-market reforms. People's attitudes towards the future have become blurred and confused, with anxiety and panic spreading.

When people's expectations of the future are reshaped from certainty to vagueness, when the sun, once celebrated and worshipped, becomes the embodiment of death, the “helium flash” is then not far away. However, “The Wandering Earth” offers a rather ambiguous approach to how we should face such a “helium flash.” In a time when utopian imagination is few and far between in China, Liu Cixin is keenly aware of the potential crisis brought about by the prevalence of the market and consumerism and attempts to return to Chinese socialist culture. By building a utopia, he provides an alternative to the current society that has been lost in a market-oriented economy and uneven development.

However, in his narrative, we can also find the nightmare of the Cultural Revolution. People are trained to follow unifying values such as those promised by “hope,” obsessed with technological development in a Great-Leap-Forward style. Although there is no direct discussion of the Cultural Revolution in “The Wandering Earth,” the image of a young girl beating up an old professor during the riot against the Wandering Earth project in Chapter 3 really gives us a sense of the death of Ye Zhetai in *The Three Body Problem* (2006).

Few would deny that Liu Cixin's work can be considered the latest achievement of Chinese science fiction, and in “The Wandering Earth” we can feel his interrogation of and reflection on the Cultural Revolution. In the face of the “helium flash” and the crisis brought about by privatisation reforms in China, Liu Cixin does not abandon our cultural traditions and the planet we call home. He tries to transform Earth, thus combining our traditions with the new era, in search of a “blue sky” that exists only in utopia. But “The Wandering Earth” also displays a certain sense of ambiguity, swaying between a nostalgia for socialist modernity and a “post-Cultural Revolution” melancholia.

The Wandering Fan – A Diaspora View of Chinese Science Fiction

流浪的粉丝——一个海外华人的中国科幻文学观

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写在最前

当我第一次被邀请从离散华人的角度写一篇关于中国科幻小说的文章时，我必须承认我既受宠若惊又感到意外。我读过的东西很有趣，发人深省，但我并不真的认为我是从除了个人角度外的任何特定视角来看待它们。甚至连“离散华人”这个词也让我惊异——我立刻明白了它的意思，但我在马来西亚长大时所熟知的名头是“海外华人”。

不过，稍加思考以后，我开始好奇我的背景会如何影响我对中国科幻小说的体验。

为了给这篇文章的其余部分做个铺垫，可能需要介绍一下这个背景。我是华裔，出生在马来西亚，但实际上我的大部分时间是在马来西亚以外度过的，因为我的父亲在马来西亚的外交部门工作。这也是我在英国度过大部分人生的原因。当他被派往英国担任副高级专员时，我们就搬到了那里，然后当他被派往缅甸时，我又留在了寄宿学校。我继续留在英国上大学，随后在此生活和工作，并到马来西亚或我父亲任职的地方探亲。然后，在2019年12月，我和妻子移民到了新西兰的惠灵顿，在那里

Introduction

When I was first approached about writing a piece on Chinese science fiction from a diaspora perspective, I must admit I was equal parts flattered and surprised. I had found what I had read enjoyable and thought-provoking, but I had not really thought I was perceiving it from any particular perspective bar my own personal one. Even the term “Diaspora” caught me by surprise—I immediately grasped what it meant but I grew up in Malaysia with the term “Overseas Chinese”.

Still, on thinking about it more, the question of how my background might have affected my experiences with Chinese science fiction started to intrigue me.

A bit about that background is probably in order to set the context for the rest of this piece. I am ethnic Chinese, born in Malaysia but actually spent most of my life outside Malaysia as my father was in the Malaysian diplomatic service. That is also how I came to spend most of my life in the United Kingdom. We moved there when he was posted as Deputy High Commissioner to the UK, and I then stayed on in boarding school, when he was posted to Burma. I continued to remain in the country for university, and then to live and work, with visits to family in Malaysia or wherever my father was post-

我很高兴地发现了超多马来西亚餐馆。

在欧洲，我经常被问到：“你来自哪里？”有一次，当我犹豫不决时，问我的同事说：“这问题不是陷阱……”我回答说，也许吧，但比她想象的要棘手，如何回答要取决于她心目中的时间线——我的祖先来自中国南方，我出生在马来西亚，居住在英国，但当时在阿姆斯特丹工作。所以在她眼中，我可以是一个华裔，可以是马来西亚国民，可以是英国居民，也可以住在阿姆斯特丹市中心，为五楼的知识管理团队工作！

我最早的记忆来自台北，当时我的父亲被派往那里担任马来西亚领事；我知道台湾是中国的，也知道它与中国大陆的紧张关系。当我们搬回马来西亚时，我意识到自己既是马来西亚人（国籍）又是中国人（种族）。即使在马来西亚，我也意识到存在不同的中国方言，并且我母亲的家庭是接受英语教育的，而我父亲的家庭是接受中文教育的。

在我的成长过程中，通过参加节日活动、访问寺庙和观看电影电视等活动，接触到了一些中国的历史、神话、传说和文化。我有很多不明白的地方，我的父亲虽然常常能够填补空白，但并不总是力有所逮。我印象最深的是新加坡的“十殿阎罗”，那里的血淋淋的透视画描绘了对一些针对非常特殊的罪行的惩罚。人们被扔到刀山上（因为收取过高的利息）、被锯成两半（因为滥用书籍）或被砍掉头和胳膊（因为抢劫）的塑像，看到这些让人印象深刻。

我还通过母亲给我和妹妹买的一些漫画得知了孙悟空和《西游记》的故事，这主要是因为那时我们常看的美国和英国的漫画买不到了。我觉得这些漫画之所以引起我的注意，至少部分是因为我生于猴年。在英国长大的我对日本的电视改编作品相当恼火，主要是因为我感觉它太不敬了，对其涉及的主题没有充分尊重。但是许多年后，作为一个成年人，我发现那些作品更有趣了，并惊讶于英语配音中那些我童年不曾领会到的影射。

然而，由于我在国际学校待的时间太长，我对马来语和粤语——我父母的方言——的了解非常粗

ed. Then, in December 2019, my wife and I emigrated to Wellington in New Zealand, where I was delighted to find so many Malaysian restaurants.

In Europe, I frequently got asked, “Where are you from?” Once, when I hesitated, the colleague who had asked said, “It’s not a trick question...” I replied that it might not be but it was trickier than she might think, depending on the timeline she had in mind—my ancestors came from Southern China, I was born in Malaysia, was resident in the UK but was, at that time, working in Amsterdam so, depending on how she wanted to look at it, I was an ethnic Chinese, Malaysian national, British resident, staying in central Amsterdam and working for the knowledge management team on the fifth floor!

My earliest memories are from Taipei, where my father was then posted as Malaysian consul; I was aware of Taiwan being Chinese but also of tensions with mainland China. When we moved back to Malaysia, I was aware of being both Malaysian (by nationality) and Chinese (by ethnicity). Even within Malaysia, I was also aware of the different Chinese dialects spoken and that my mother’s family was English-educated while my father’s was Chinese-educated.

Growing up, I had some exposure to Chinese history, myth, legend and culture through activities like visits to festivals, visits to temples and films and TV. There was a lot I did not understand; my father would often, but not always, be able to fill in the blanks. One of my most vivid memories of this was the Ten Courts of Hell in Singapore where gory dioramas depicted the punishments meted out for some very specific offences. Seeing figurines of people being thrown onto hills of knives (for charging exorbitant interest rates), sawed in two (for misusing books) or heads and arms chopped off and torn out (robbery) makes an impression!

I also discovered the story of the *Monkey King* and *the Journey to the West* through some comics which my mother bought my sister and myself, mainly because our usual diet of US and UK comics were not available. I suspect they caught my attention at least partly because I was born in the Year of the Monkey. Growing up in the UK, I was rather irritated by the Japanese TV adaptation, mainly because I felt that it was too irreverent and did not treat the subject matter with adequate respect. As an adult, many years later, I find it much more entertaining and boggle at all the innuendo in the English dubbing that slipped past me as a child!

However, because I spent so much time in interna-

浅，而且除了麻将牌上的字以外，我对书面中文一无所知。

这基本上意味着，我不打算提供任何一种明确的离散/海外华人对中国科幻小说的看法，只是说明我的个人背景如何影响了我对其的看法——我的背景对马来西亚华人来说并不典型，更遑论对新加坡人、美国人、英国人、菲律宾人或其他任何地方的离散华人来说。例如，我们在我妹妹的婚礼上了解到，一些我们以为中国人共有的习俗不仅对香港和台湾的朋友来说是陌生的，而且原来只是马来西亚/新加坡的华人所特有的。

最后，我只能就我读过的作品发表评论，当然，这些作品已经被翻译成英文，而且我确实腾出时间去读了；我的Kindle未读列表只会越来越长。

发现中国科幻

在真正接触到中国科幻小说之前，我对中国流行文化的接触主要是通过电影和电视，特别是香港的武侠片和警匪片。即使是在这个领域，也是因为一个英国学校的朋友给我看了吴宇森的英雄流血史诗《辣手神探》（1992），自此我才开始如饥似渴地消费每一部我能接触到的香港动作片；虽然我的广东话很差，但我还是更喜欢带字幕的版本（字幕本身往往非常有趣！）

我注意到，即使是名义上不是科幻的电影，比如《九一神雕侠侣》（1991），或者奇幻片，比如《倩女幽魂》（1987），也充满了超能力。我记得有一次我的一个朋友说他觉得《卧虎藏龙》（2000）太假了，于是我指出他对当时最新的《X战警》电影中的类似超能力就没有意见。

另一个重要因素是，在一次回马来西亚的旅行中，我发现了一本名为《沃尔特吴的古怪日记》（1990）的书，作者是约阿什·穆。它引起了我的注意，因为这是一本以当代新加坡为背景的奇幻/恐怖小说，使用了很多可辨识的新加坡和中文的术语及词汇（回头看，这是“都市奇幻”，这个术语当时还没出现）。对我来说，这本书很吸引人，因为它是我第一次接触到由亚洲人写的、以亚洲人为主题的

tional schools, my knowledge of Malay and Cantonese—my parents' dialect—was very rudimentary, and I had no understanding of written Chinese beyond the characters one might find on Mah Jong tiles.

What this basically means is that I do not purport to offer any sort of definitive Diaspora/Overseas Chinese view of Chinese science fiction, just one of how my personal background affected my views of it—my background is not typical for Malaysian Chinese, let alone for Singaporeans, Americans, British, the Philippines or everywhere else the Chinese diaspora extends to. For example, we learned at my sister's wedding that some customs we had assumed were general Chinese ones were unfamiliar to Hong Kong and Taiwanese friends and turned out to be specifically Malaysian/Singaporean Chinese.

Lastly, I can only comment on the works I have read, which, of course, are ones which have been translated into English **and** which I have actually got round to reading; my Kindle unread list only ever gets longer.

Discovery

Prior to actually discovering Chinese science fiction books, my exposure to Chinese popular culture came primarily through film and TV, particularly Hong Kong martial arts and gangster movies. Even there, it took an English school friend showing me John Woo's heroic bloodshed epic *Hard Boiled* (1992) to get me voraciously consuming every Hong Kong action movie I could get my hands on; while my Cantonese was poor, I still preferred the subtitled versions (the subtitles were often wonderfully entertaining in their own right!).

I noticed that even films which were nominally not science fiction—like *Saviour of the Soul* (1991)—or fantasy—like *A Chinese Ghost Story* (1987)—were filled with superhuman feats. I recall being baffled by a friend who said he found *Crouching Tiger, Hidden Dragon* (2000) too unbelievable so I pointed out he had no such issues with similar feats in the then most recent X-Men movie!

Another important factor was discovering a book called *The Weird Diary of Walter Woo* (1990), by Joash Moo, on a trip back to Malaysia. It captured my attention because it was a fantasy/horror book written set in contemporary Singapore using a lot of recognisable Singaporean and Chinese terms and vocabulary (looking back, this was “urban fantasy”

都市奇幻/恐怖小说。我的这本书多年以前就找不到了，直到去年圣诞节，我妻子设法给我弄到一本！

在历史方面，我的兴趣在1999年12月开始复苏，当时我和父母去北京看我的妹妹，她在那里学习6个月的中文课程。参观了紫禁城、天安门广场、长城甚至明朝蜡像馆之后，我重拾了对中国历史的兴趣，以至于开始看到清朝的僵化和我当时的雇主所处的困境之间的相似之处！

总的来讲，这些都是撮合我和中国科幻小说的因素，奇怪的是，最终的催化剂却是“悲伤小狗”与“愤怒小狗”在2015年雨果奖刷票引发的争议。我之前并没有太关注雨果奖的评选过程，但是，所有的那些讨论以及刘慈欣的《三体》获得最佳长篇小说奖这一结果激发了我的兴趣，因为这是第一部获得该奖项的亚洲小说。如果没有这些争议，谁知道我什么时候才能抽出时间去接触中国的科幻小说呢！

由于前面提到的原因，下面的内容基本上是我阅读中国科幻小说的个人历程，大致按照我阅读它们的时间顺序排列。作为背景，我还提到了我在这期间阅读的其他与中国或亚洲相关的作品。我还列出了译者的名字，因为如果没有他们的工作，我就无法阅读其中的许多作品。由于我主要使用Kindle电子书和Audible有声读物的组合“阅读”书籍（我发现Whispersync跟踪两种格式的进度非常有用，特别

before the term emerged). To me, this book was fascinating because it was my first tangible example of Asian-written and themed urban fantasy/horror. My copy went missing somewhere over the years till my wife managed to get me a copy for Christmas last year!

On the history side, my interest started to revive in December 1999 when my parents and I visited my sister in Beijing, who was on a 6-month Chinese course there. As a result of visiting the likes of the Forbidden City, Tiananmen Square, the Great Wall and even the Ming Dynasty Waxworks, I rediscovered an interest in Chinese history, to the extent of starting to see parallels between the ossification of the Qing dynasty and the trouble my then employer was in!

So, these were all contributing factors leading up to my discovery of Chinese science fiction but the final catalyst was, oddly, the controversy over the Sad and Rabid Puppies' voting slate nominations for the 2015 Hugo awards. I had not previously paid much attention to the Hugo process, but, with all the discussion, followed by the outcome which left Liu Cixin's *Three-Body Problem* as the winner of the Best Novel category, my interest was piqued by this being the first Asian novel to win the award. Without the controversy, who knows when I might have gotten round to discovering Chinese science fiction!

For reasons mentioned earlier, what follows is very much a personal journey through Chinese science fiction (by which I mean Science Fiction books written by authors from the People's Republic of China), in broadly the chronological order I read them.



是在通勤时)，我还列出了我所听过的有声书版本的朗读者的名字。看到某些名字在这两个领域重复出现当然是件有趣的事。

我还会试着避免剧透，但我主要想做的是解释我从每本书中学到了什么。

刘慈欣的“地球往事”三部曲

包含：《三体》（2014）
《黑暗森林》（2015）
《死神永生》（2016）

翻译：刘宇昆（《三体》《死神永生》）
周华（《黑暗森林》）

朗读：布鲁诺·鲁比塞克

我想，严格来说，这现在是一个四部曲，因为刘慈欣肯定了宝树的《三体X：观想宇宙》（2019），但对我来说，三部曲才是我对中国科幻小说的兴趣起始之处。刚开始看的时候，我真的不确定会看到什么，但它们激发了我的兴趣。我希望得到一些新的、不同的东西，我没有失望。

第一本书从文革时期开始，继而写到中国人第一次接触外星生命的尝试，这导致了外星人入侵，而敌人需要几个世纪才能抵达地球。

我想说的一点是，这个系列很少按照我预期的方式发展，最终，它历经了巨大的时间、空间和人物跨度，甚至到达了宇宙的尽头。它一次又一次地颠覆了我的预期，不过我很快就学会了做最坏预期。

每本书还引入了数量惊人的、几乎是挥霍无度的、令人费解的大概念，其中一些甚至可以单独支撑一本书或三部曲。

我连着读了前两本书，因为《黑暗森林》在我抽出时间开始读这个系列的时候也已经出版了。然而，在我读完《黑暗森林》和英文版的《死神永生》发行之间有大约6个月的间隔。在这段时间里，我迫切地等待着下一卷的出版，但还没有想过，在刘慈欣之外，中国科幻小说也值得一探究竟，所以我的阅读习惯基本没有改变——主要是科幻和奇幻

For context, I also make mention of other Chinese- or Asian-related works I read in between. I have also listed the translators, as without their work, I would not have been able to read many of them. As I also mostly “read” books using a combination of Kindle eBooks and Audible audiobooks (I have found Whispersync tracking progress across both formats very useful indeed, especially when commuting), I have also included the names of the narrators where I also listened to the audiobook version too. It is certainly interesting to see certain names recurring in both areas.

I have also tried to avoid major spoilers, but the key aim was to try to explain what it was I took away from each of these books.

Remembrance of Earth's Past trilogy by Liu Cixin

The Three-Body Problem (2014), *The Dark Forest* (2015) and *Death's End* (2016)

Translated by Ken Liu (*The Three-Body Problem* and *Death's End*) and Joel Martinsen (*The Dark Forest*)

Narrated by Bruno Roubicek

I suppose, strictly speaking, this is now a quadrilogy, with endorsement by Liu Cixin of Baoshu's *Redemption of Time* (2019) but, for me, this is where my interest in Chinese science fiction began. I really wasn't sure what to expect when I started but my interest had been piqued. I was hoping for something new and different, and I was not disappointed.

The first book opens during the Cultural Revolution, moves to Chinese attempts to make first contact with extra-terrestrial life, leading to an alien invasion where the enemy will take centuries to reach Earth.

One thing I will say is that the series seldom went the way I expected and, ultimately, spanned an enormous sweep of time, space and characters, even taking in the end of the universe. It subverted my expectations time and time again, except that I soon learned to expect the worst.

Each book also introduced an astonishing, almost profligate, number of big, mind-bending concepts, some of which might have supported a book or trilogy on its own.

I read the first two books back-to-back as *The Dark Forest* was also out by the time I got round to start-

小说，是相对较新的书籍的混合（例如罗柏·杰克森·班奈特的“阶梯之城”系列的前两卷）。我继续去读我已经在读的系列（如杰克·坎贝尔的“失落的星星”系列）和刚出版时我错过的老书（如威廉·吉布森的《边缘世界》）了。

然而，特别值得注意的是曹维倩的中篇小说《陶俑新娘》（2011）。曹维倩是一位马来西亚华裔作家，现居英国。我曾有一次在科幻大会上见过她，当时她注意到我在她讲话的某些时刻点头和大笑，所以猜对了我也是马来西亚人。这个故事的关于一个的女人的中式往生的部分引起了我的注意，因为我想起了那些关于十殿阎罗展览的童年记忆，以及那些作为祭品烧给死者的纸钱和纸糊的商品。这也让我开始思考寻找更多的中国——或更普遍的亚洲主题的故事。

看完《死神永生》后，如果说还有什么能让我更加浮想联翩的话，那就是《地球往事》三部曲给我的印象与2003年重拍的《太空堡垒卡拉狄加》相当类似——震撼人心、迷人、令人脑浆炸裂，但不是我可以经常重温的东西，因为它阅读门槛太高，有时还令人不安。这个系列也给我灌输了一种难以想象的宏大感和个体的渺小感，就像我第一次读到H.P.洛夫克拉夫特的宇宙恐怖故事及其继任者们的“克苏鲁神话”故事时所体验到的一样。

回想起来，我还认为，我对中国历史的了解意味着我至少部分熟悉《三体》开头的文革背景。我的粤语和普通话很差，但仍有助于我听懂有声书中的中文名。我还想到，这可能是我第一次读到一本以同情的眼光描绘政治官员的书！

我已经听说过宝树的《三体X》了，我现在还想读它。故事设定在同一个宇宙，被刘慈欣认可，被描述为“外传”，讲述了正传三部曲中一个人物的遭遇。然而，和往常一样，我的问题是没有时间去读我想读的所有东西，更不用说我所有其他的兴趣和活动了，都很花时间！让我很心动的还有一部正在上映的《三体》电影和一部正在制作中的电视剧。我很担心三部曲的改编效果，但我确实想去看。

看完《死神永生》后，我仍然没有想到将中国

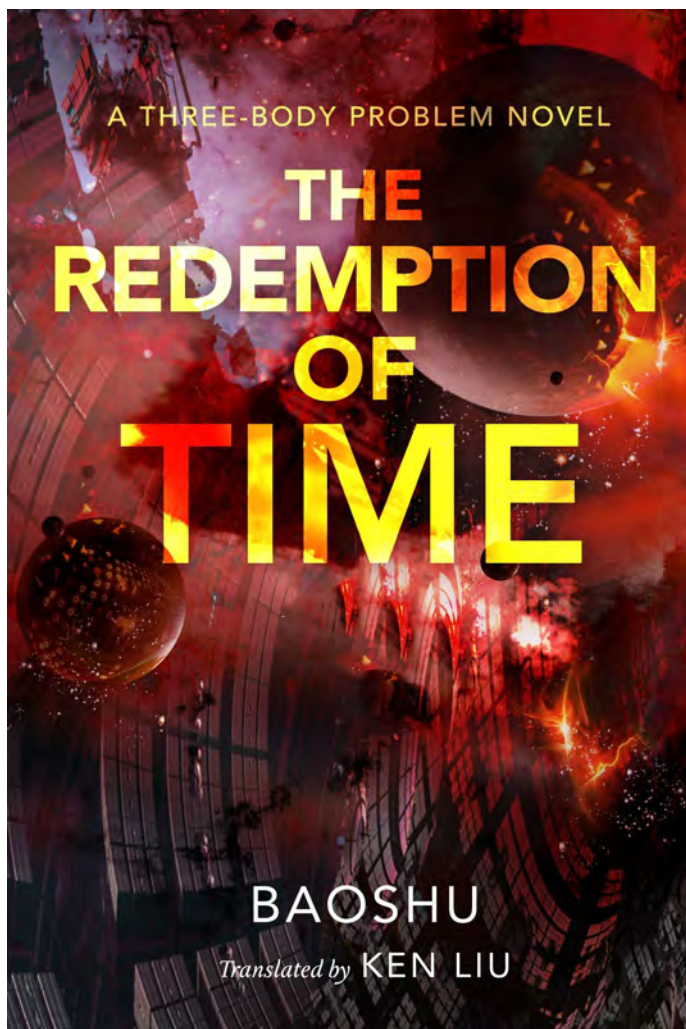
ing the series. However, there was a gap of some six months between my finishing *The Dark Forest* and the English-language release of *Death's End*. During that gap, I was eagerly awaiting the next volume but did not yet think of Chinese science fiction as a genre to explore beyond Liu Cixin and so my reading habits carried on largely unchanged—largely science fiction and fantasy, a mix of relatively new books (e.g. the first two volumes in Robert Jackson Bennett's *Divine Cities* series), carrying on series I was already reading (e.g. Jack Campbell's *Lost Stars* series) and older ones I missed when they first came out (e.g. William Gibson's *The Peripheral*).

Of particular note, however, was Zen Cho's novella "The Terracotta Bride" (2011). Zen Cho is a Malaysian-Chinese author now living in the United Kingdom. I had met her once at a convention when she correctly guessed I was Malaysian too because she observed that I was nodding and laughing at certain points during her talk. The story's premise, of a woman in the Chinese afterlife, caught my attention because of those childhood memories of the Ten Courts of Hell exhibition and of the paper effigies of money and goods burned as offerings to the dead. It also got me thinking about looking for more Chinese- or more generally Asian-themed stories.

Having finished *Death's End*, which, if anything ramped up the flow of ideas even higher, it struck me that the *Remembrance of Earth's Past* trilogy impressed me in a rather similar way to the 2003 *Battlestar Galactica* remake—breath-taking, fascinating, mind-blowing but not something I could revisit too often just because it was so demanding, and at times, disturbing. The series also instilled a similar sense of unthinkable scale and individual insignificance to that I experienced when I first discovered the cosmic horror stories of H. P. Lovecraft and his successors' Cthulhu Mythos stories.

Looking back, I also think that my knowledge of Chinese history meant I was at least partially familiar with the Cultural Revolution setting that *The Three-Body Problem* opens with, while, weak as my Cantonese and Mandarin were, it still helped with following the Chinese names in the audiobooks. It also occurred to me that this was possibly the first time I had read a book where a political officer was portrayed in a sympathetic light!

Having learned of its existence, I also now want to read Baoshu's *The Redemption of Time*, set in the same universe, approved by Liu Cixin and de-



科幻小说视为一个值得探索的独特类型。我那时会留意中国和亚洲主题的书籍，但并不一定只关注科幻小说。这与其说是我的阅读兴趣的一次重大转变，不如说是一次拓展。

这段时间我读过的最相关的书是“绿骨传奇”系列的第一卷《玉城》（2017），作者是李芳达。三部曲本质上是一部发生在中国现代的奇幻小说，借鉴了中国武侠片和黑帮片，这当然立刻吸引了我。我记得作者在一次咖啡聊天会上说，让角色具有超能力的“生物能量玉”的灵感之一，是她想知道为什么作为一个习武者，她仍然不能做到在影视作品中看到的事情。

除此之外，我还读了阮清越的《同情者》（2015）、穆罕默德·哈尼夫的《爆炸芒果》（2008）、安德鲁·格兰特的《新加坡弹弓》（2009）和陈冠中的《盛世》（2009），当我开始探索更多亚洲写作或以亚洲为基础的文学时，我甚至还读了詹姆斯·克拉维尔的《大班》（1966）。

scribed as a “paraquel” which follows what happens to one of the characters from the main trilogy. However, as ever, my problem is lack of time to read everything I want to, not to mention all my other interests and activities! I am also intrigued that there is a *Three-Body* film out there and a TV series in production. The mind boggles at how the trilogy could be adapted but I do want to see them.

After finishing *Death's End*, it still did not occur to me to see Chinese science fiction as a distinct genre to be explored; I was now watching out for Chinese- and Asian-themed books but this did not necessarily mean just science fiction. This was more of a broadening of my reading interests than a major shift.

The most relevant book I read during this period was *Jade City* (2017) by Fonda Lee, the first volume in the *Green Bone Saga*. The trilogy is essentially a modern Chinese-based fantasy drawing on Chinese martial arts and triad films which of course immediately appealed to me. I recall the author saying at a kaffeeklatsch that an inspiration for the “bioenergetic jade” which gives characters their abilities, was wondering why, as a practicing martial artist, she still could not do the things seen on screen.

Otherwise, I also read *The Sympathizer* (2015) by Viet Thanh Nguyen, *A Case of Exploding Mangoes* (2008) by Mohammed Hanif, *Singapore Sling-Shot* (2009) by Andrew Grant, *The Fat Years* (2009) by Chan Koonchung and even, finally, James Clavell's *Tai-Pan* (1966) as I started to explore more Asian-written or Asian-based literature.

***Ball Lightning* (2018) by Liu Cixin**

Translated by Joel Martinsen

Narrated by Bruno Roubicek

The impetus for reading more actual Chinese science fiction was being asked to participate in a convention panel on the subject. By this stage, I had also picked up a number of recommendations which had been added to my ever-growing To-Read list. As preparation for the panel, I decided it was time to work on that list.

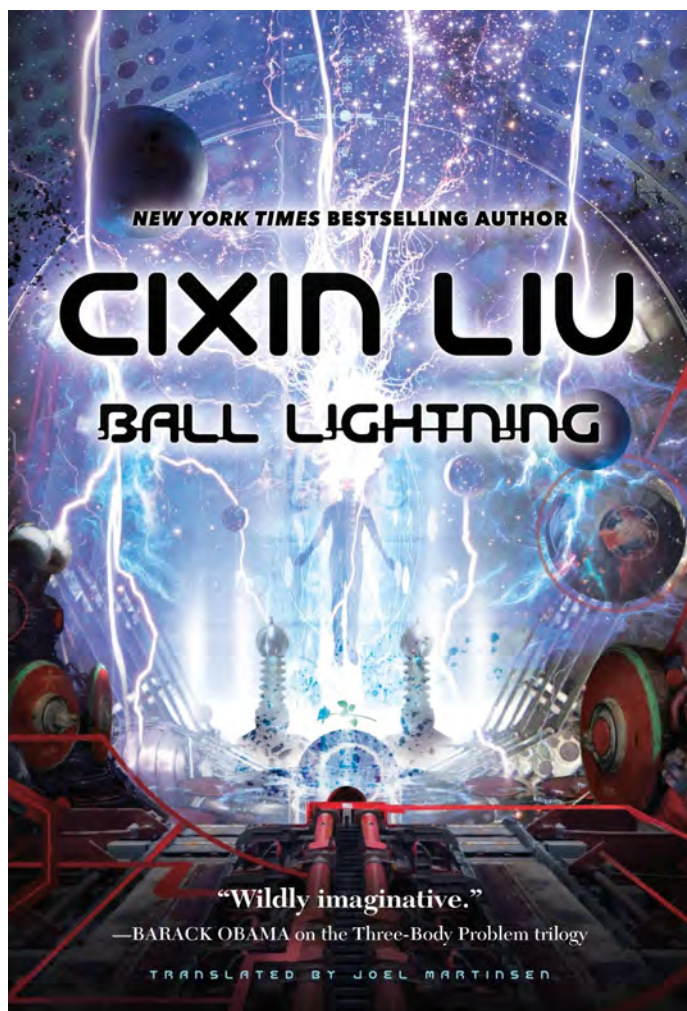
This was first up on my list because for that panel, I wanted to read another Liu Cixin book to see how it would compare with the *Remembrance of Earth's Past* trilogy. It was certainly another collection of big concepts, following a scientist's investigations into the phenomenon of ball lightning after seeing

刘慈欣的《球状闪电》（2018）

翻译：周华

朗读：布鲁诺·鲁比塞克

让我阅读更多真正的中国科幻小说的动力是受邀参加一个相关主题的科幻大会论坛。到这个阶段，我还得到了很多推荐，将它们都加进了我日益



增长的“待读书目”清单中。为了给论坛做准备，我决定是时候着手阅读这份清单了。

《球状闪电》是我清单上的第一项，因为为了那次论坛，我想再读一本刘慈欣的书，看看它和“地球往事”三部曲相比如何。这当然是又一本大概念的集合，跟随一位科学家的视角，他在小时候目睹父母被球状闪电杀死，随后开始对球状闪电现象进行调查。故事继续探索如何利用这些发现，以及相关后果，包括中美之间的对抗，同时也越来越

his parents killed by it as a child. The story goes on to explore how the discoveries can be exploited and the consequences of doing so, including confrontation between the United States and China, all the while delving more and more into quantum theory.

It is hard to say much more without spoiling the story, but like the *Remembrance of Earth's Past* trilogy, the scale of the ideas ramps up. *Ball Lightning* did not strike me as being as mind-bending in scope and scale, but that trilogy is a hard act to top. It was still pretty astonishing compared against the bulk of other science fiction I had read.

Overall, it did not enthrall me as much as the *Remembrance of Earth's Past* trilogy, but again, that is relative—I still found it a very compelling story. I was surprised to learn recently that *Ball Lightning* is supposed to be a loose prequel to the *Remembrance of Earth's Past* trilogy and so it may be time to revisit it as a result.

After *Ball Lightning*, amongst other things, I read the first two volumes of RF Kuang's *Poppy War* trilogy, *The Poppy War* (2018) and *The Dragon Republic* (2019). This is one area where my knowledge of Chinese history certainly had an effect—as soon as I read the description that it was based on early 20th century Chinese history, I knew what to expect, so the very dark tone and the parallels with events like the collapse of the Qing Dynasty, the rise of the Republic of China, the Sino-Japanese wars, the Nationalist-Communist Civil War came as much less of a surprise than for some other fans I spoke with. Even having an understanding of things like the Chinese zodiac and the Imperial Chinese exam system made the books so much more vivid and real to me; I guess that understanding was effectively filling in additional details and impacts for me.

Waste Tide (2019) by Chen Qiufan

Translated by Ken Liu

Narrated by Ewan Chung

Waste Tide was the next Chinese science fiction title on my list because I had seen so many recommendations for it.

Set on Silicon Isle, an island off the Southern coast of China where a migrant workforce, dominated by three local clans, labours to process electronic waste dumped there, a dangerous and unhealthy job. The story ties together Mimi, one of the “waste

深入地讨论量子理论。

在不剧透故事的情况下，很难再多说了，但就像《地球往事》三部曲一样，小说里的想法的尺度越来越宏大。《球状闪电》的视野和尺度并没有让我觉得那么令人惊异，但那个三部曲是很难超越的作品。与我读过的其他科幻小说相比，这部小说还是相当惊人的。

总的来说，它没有“地球往事”三部曲那么吸引我，但同样，这是相对的——我仍然觉得它是一个非常抓人的故事。最近我很惊讶地得知，《球状闪电》本该是“地球往事”三部曲的一个关系松散的前传，因此可能是时候重读它了。

在看完《球状闪电》之后，我还读了一些作品，包括匡灵秀的“罌粟战争”三部曲的前两卷，《罌粟战争》（2018）和《龙共和国》（2019）。在这个领域，我对中国历史的了解肯定发挥了作用——当我读到书籍描述说作品是基于20世纪初的中国历史时，我立刻便知道会发生什么了，因此，小说高度黑暗的基调，以及与清朝灭亡、中华民国崛起、中日战争、国共内战等事件的呼应，带给我的惊讶远不足它带给与我交流过的其他一些粉丝的。甚至于我对中国十二生肖和科举考试制度的理解，也让我觉得这两本书比常人眼中的要更加生动和真实；我猜，这种理解有效地为我补充了额外细节，提升了阅读体验。

陈楸帆的《荒潮》（2019）

翻译：刘宇昆

朗读：钟允恩

《荒潮》是我清单上的下一部中国科幻作品，因为我看到太多对它的推荐了。

故事发生在中国南部沿海的硅屿，在那里，外来劳动力由当地的三个宗族主导。劳工要处理倾倒在岛上的电子垃圾，这是一份危险而不健康的工作。故事将其中一名“垃圾女孩”劳工小米，一名希望将雇主的技术引入回收过程中的美国人，一名在美国接受教育的中国翻译，以及其中一个宗族的首领联系

girl” labourers, an American looking to introduce his employers’ technology to the recycling process, an American-educated Chinese translator, and a head of one of the clans. In doing so, it covers class struggle, economic exploitation of the desperately poor migrant workforce, the environmental nightmare caused by the dumping of e-waste on Silicon Isle, and an interesting exploration of changes in China’s relationship with the West, and the United States in particular.

Waste Tide is more down-to-earth than the likes of *Ball Lightning* and the *Remembrance of Earth’s Past* trilogy but it still had its share of interesting ideas. I liked the blend of near-future dystopian cyberpunk and the clash between traditional and modern Chinese beliefs, and especially, the idea of Silicon Isle being declared a restricted bitrate zone as a collective punishment.

Between *Waste Tide* and *The Wandering Earth* (2017), my reading included the last volume of the *Poppy War* series and continuing with the *Greenbone Saga* series, and also starting Neon Yang’s



Tensorate series set in a fantasy world inspired by

在一起。由此，小说涵盖了阶级斗争、对赤贫的外来劳动力的经济剥削、在硅谷倾倒电子垃圾造成的环境噩梦，以及对中国与西方、尤其是美国关系变化的有趣探索。

《荒潮》比《球状闪电》和“地球往事”三部曲这类作品更接地气，但它仍然有其有趣之处。我喜欢它融合了近未来的反乌托邦赛博朋克，以及传统与现代中国信仰之间的冲突，尤其是宣布把硅谷降为通信“低速区”作为集体惩罚的想法。

在《荒潮》和《流浪地球》（2016）之间，我阅读了“罍粟战争”系列的最后一卷和“绿骨传奇”系列，也开始阅读杨雅君的“天索雷特”系列，故事设定在一个奇幻世界中，灵感来自封建帝制中国（在这部书里我第一次知道了“丝绸朋克”这个美妙的流派名称）和金庸的：“射雕”系列武侠小说。本质上来说，我的兴趣主要集中在各种中国的或受中国启发的科幻小说和奇幻小说。

刘慈欣的小说集《流浪地球》（2016）

翻译：刘宇昆、韩恩立、何季轩、亚当·兰菲尔、霍尔格·南

朗读：杰瑞米·多明戈

尽管我有一种应该去阅读更多作者的感觉，但我还是忍不住回头读刘慈欣的短篇小说集《流浪地球》。基于我之前读过的他的书，我毫不惊讶地发现，这些故事同样包含了巨量的宏大点子。首先是标题故事：为了逃离超新星爆发，人类把地球变成了一个巨大的世代飞船，推动它前往一个新的恒星系统。小说集里的几个故事似乎（至少）部分彼此关联，但都各自独立。

也许是因为这是一本短篇小说集，更容易被分成易于阅读的章节，我发现自己很快就把这本书看完了。最近，我发现另一本刘慈欣的短篇小说集《擎天》（2020）已经上架了，所以它显然被加进了我的待读书目。

小说改编的电影在我的观影清单上已经有一段时间了；我想我只能咬咬牙，去花钱订阅Netflix会

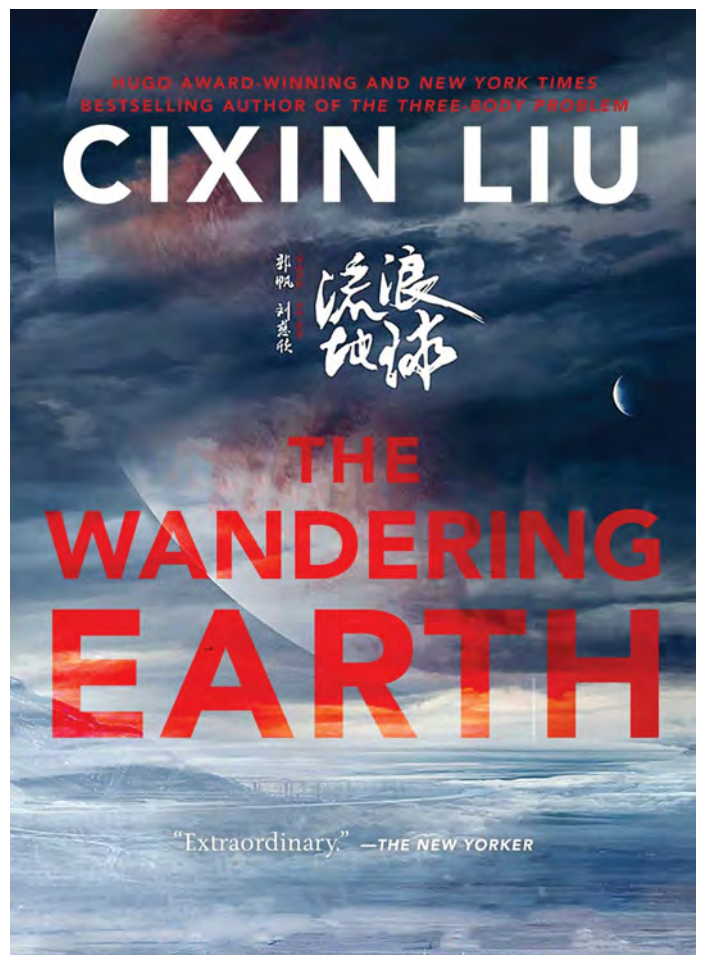
Imperial China (where I first learned the wonderful genre name “Silkpunk”) and Jin Yong’s *Legend of the Condor Heroes* martial arts series. Essentially, my interest was very much in the full spectrum of Chinese or Chinese-inspired science fiction and fantasy.

The Wandering Earth (2016) by Liu Cixin

Translated by Ken Liu, Elizabeth Hanlon, Zac Haluza, Adam Lanphier and Holger Nahm.

Narrated by Jeremy Domingo

Despite a feeling I ought to be checking out more authors, I couldn’t resist returning to Liu Cixin for *The Wandering Earth*, a collection of short stories. Based on the author’s books I had previously read,



I was not surprised to discover that the stories once again contain a large quantity of big ideas, starting with the title story where, to escape a supernova, humanity turns the Earth into a massive generation spaceship to move it to a new star system. Several of the stories also seemed to be at least partially linked but all work as standalone stories.

Perhaps because it was a collection of short stories, making it easier to tackle in manageable chunks, I found I tore through this book very quick-

员了（或者至少开通试用！）。

在《流浪地球》之后，我读的唯一一本相关书籍是《玉之遗产》（2021），“绿骨传奇”的最后一本。

李开复、陈楸帆《AI未来进行式》（2021）

翻译：金雪妮、布莱克·斯通-班克斯、安迪·杜达克、本杰明·周

朗读：菲奥多·秦、詹姆斯·陈、索尼拉·南卡尼、米伦·威利斯、艾米丽·伍·泽勒、西霍·艾斯莫尔、法耶尔·阿尔-凯斯

这是我在写作这篇文章时正在阅读和聆听的书，所以关于它我就不多说了，但有几个有趣的方面我想提一下：

首先，就连作者姓名的呈现在这里也引起了我的注意：我把李开复的名字写成了书籍封面所示的样子（Kai-Fu Lee）；需要注意的是，它遵循了西方的“先名后姓”的惯例，而不是中国的“先姓后名”的惯例。另一个区别是，他的名呈现为两个字之间有连字符，而不是像他的合著者那样呈现为一个单词。

其次，该书格式与上面的作品略有不同，它是十个短篇故事的合集，关于人工智能在20年后（自出版当年算起）的影响，每个短篇故事都聚焦于AI的一个特定方面（例如“深伪”），后接对该项AI技术的概述。

据我了解，每个故事都是陈楸帆用中文写的，由不同的人翻译成英文，也由不同的人朗读，而科学部分则是李开复用英文写的。

读了几个故事以后，我仍然不确定这种形式是否有效，但我仍然享受阅读这本书的过程，我相信我会读完它。

致谢译者

如果没有刘宇昆这样的译者的工作，翻译出高质量的英文译本，我就不可能读到上面提到的任何

ly. I recently noted that another collection of short stories, *To Hold Up The Sky* (2020), was now available so it is obviously now on my to-read list.

The film has been on my to-watch list for some time; I suspect I will simply have to bite the bullet and take out that subscription for Netflix (or a trial, at least!).

The only related book I read after *The Wandering Earth* was *Jade Legacy* (2021), the conclusion of the *Greenbone Saga*.



AI 2041 - Ten Visions for Our Future (2021) by Kai-Fu Lee and Chen Qiufan

Translated by Emily Xueni Jin, Blake Stone-Banks, Andy Dudak, Benjamin Zhou

Narrated by Feodor Chin, James Chen, Soneela Nankani, Mirron Willis, Emily Woo Zeller, Siho Ellsmore, Fajer Al-Kaisi

This is the book I am currently reading and listening to at the time of writing, so I will refrain from saying too much about this, but there were a few interesting aspects which I wanted to note:

一本中国大陆的书。

此外，当语言差异像汉语和英语这样大时，译者的作用尤其关键，既要使书读起来赏心悦目，又要忠实于原著。

最近我在播客上听了刘宇昆的采访，他提到，《三体》英文版的开头放在文革期间，这其实是作者的原计划，但这在中文原版中被挪到了书的后面作为闪回，因为这个主题在原书的创作时期有点敏感。

这让我希望自己能读一下中文原版，至少是这些书中的一部分，看看它们之间的对比如何。

刘宇昆的翻译工作也着实让我非常想阅读他的“蒲公英王朝”系列。

结语

基于无可否认的非常小的样本，我觉得我读过的中国科幻故事都偏向硬科幻一极（我当然不会反驳对我读过的一本书的描述，称它为“钻石一样硬的科幻”！），其中还包含反复出现的主题——

First of all, even the presentation of the author's names caught my attention here: I have rendered Kai-Fu Lee's name as shown on the cover of the book; it should be noted that it follows the Western convention of the given name first, followed by family name, rather than the Chinese convention of family name first. Another distinction is that his given name is shown with a hyphen between the two parts of the given name rather than having them as a single word as with his co-author.

Secondly, the format differs a little from the works above in that it is a collection of ten short stories, on the impact of Artificial Intelligence 20 years in the future (at the time of publication), with each focusing on a particular aspect of AI (e.g. deep fakes) and followed by an overview of that AI technology.

As I understand it, each story was written in Chinese by Chen Qiufan and translated to English by different people and also narrated by different people, while the science sections were written in English by Kai-Fu Lee.

A few stories in, I am still not sure how effective the format is yet but I am still enjoying it enough that I have little doubt I will be finishing this one.

Thanks to the translators

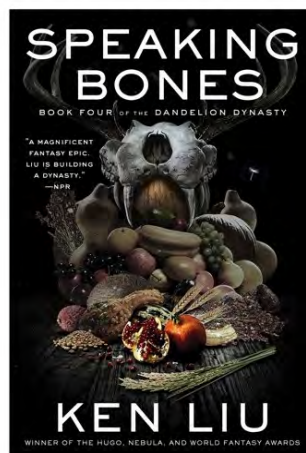
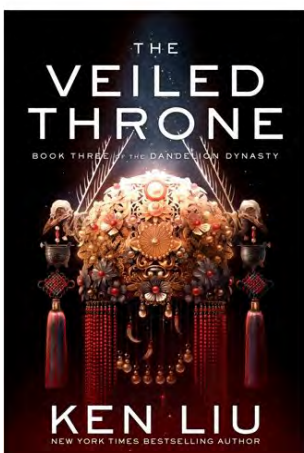
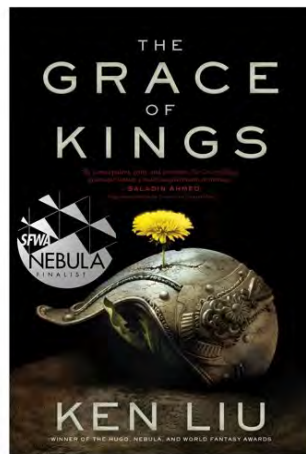
Without the work of the likes of Ken Liu, producing high-quality translations into English, I would not have been able to read any of the mainland Chinese books mentioned above.

In addition, when languages are as radically different as Chinese and English, the role of the translator is especially critical in making the book enjoyable while remaining faithful to the original.

I recently listened to a podcast interview with Ken Liu where he mentioned that the opening of the English version of *The Three-Body Problem*, in the midst of the Cultural Revolution, was actually the author's original plan but this was moved to be a flashback much later in the original Chinese version as the subject was a little sensitive at the time the book was written.

It does certainly make me wish I were able to read the original Chinese versions of at least some of these books, just to see how they compare.

Ken Liu's work in particular does mean I am also keen to read his *Dandelion Dynasty* series.



个复兴的现代中国。

不过，我读过的大部分作品都出自刘慈欣之手。他在故事中注入的点子数量和视野，似乎完全超脱了我所能言说的程度。

然而我也知道，到目前为止，我只阅读了一小部分被翻译成英语的作品。不过，我确实想知道，还有哪些书没有被翻译出来，或者我还没有读过。

想想我从海外华人的角度读过的那些书，我觉得即使从我的背景出发，也存在着一定的文化亲切感，使我更容易理解它们。

我想到的一个类比是：在我上普通话课时，虽然我的普通话和我的粤语一样很初级，但我已经理解了很多有助于学习普通话的概念，特别是语言的声韵性质，这意味着我在课堂上比其他学生领先一步。

不过，我还觉得，在欣赏这些书的时候，离散华人的身份背景也给了我一定的客观距离，让我对它们特别感兴趣。

但是，这种背景似乎与离散华人作家的作品更相关，这些作品往往与我产生直接共鸣，与我对童年电影、寺庙参观、民间传说等的记忆以及对中国的历史的了解联系在一起。当我阅读“罂粟战争”和“绿骨传奇”三部曲时，我自然觉得我的背景和对中国历史及文化方面的知识更重要。

那么，这对我来说意味着什么呢？我接下来该读什么呢？我对中国神话、中国文化和科幻、奇幻的兴趣在持续增长。我当然想多读一些，虽然有时看起来很难，但要多读刘慈欣以外的作家作品。特别是，考虑到夏笳的名字被提到的次数，我觉得有必要去看看她的作品。也就是说，我的阅读清单上有三本刘慈欣的书，另外还有宝树的《三体X》，还有更多匡灵秀、杨雅君、李芳达和曹维倩的书，这还只是科幻和奇幻方面。

并不是说我现在对科幻和奇幻的兴趣和品味都集中在中国作品上，而是已经扩大到包括中国作品，很不幸，这又把我带回了我要读的书太多、时

Conclusions

Based on an admittedly very small sample, it struck me that the Chinese science fiction stories I had read tended to the hard SF end of the genre (I certainly would not argue with a description I read of one of the books which called it “diamond-hard SF”!) as well as recurring themes of a revived, modern Chinese nation.

That said, most of the work I have read is from Liu Cixin. He seems to be completely off the scale when it comes to the sheer volume and scope of ideas he puts into his stories.

However, I am also aware that I have only thus far read a small fraction of what has been translated into English. I do wonder, though, what else is available which has not been translated or which I have not yet read.

Thinking about those books I have read from an Overseas Chinese perspective, I felt, even for me, there was a certain level of cultural familiarity which made it easier to get to grips with the books.

An analogy that sprang to mind was when I took Mandarin lessons—rudimentary as my Cantonese was, it meant I already understood a lot of the concepts for learning Mandarin, particularly the tonal nature of the language which meant I had a head start on other students in lessons.

However, I also felt that a diaspora background also gave me a certain objective distance too when appreciating them which made them especially interesting to me.

That background seemed more relevant to books from Chinese diaspora authors which more often directly resonated with me, tying in to my memories of childhood films, temple visits, folklore, etc. as well as knowledge of Chinese history. I certainly felt my background and knowledge of Chinese historic and cultural aspects mattered more when reading the likes of the *Poppy War* and *Green Bone Saga* trilogies.

So, where does this leave me? Where do I go from here? My interest in Chinese myth, culture, and science fiction and fantasy continues to grow. I certainly want to read more of it, and hard as it seems sometimes, to read more by authors other than Liu Cixin. In particular, given the number of times her name has been mentioned, I feel I need to check out Xia Jia’s work. That said, I have three books by Liu Cixin on my to-read list, along with Baoshu’s *The Redemption of Time* and more books by RF Kuang, Neon Yang, Fonda Lee and Zen Cho, and

间太少的问题上。

尽管如此，对我来说，这仍然是一个值得继续探索的迷人的新领域。

无论如何，我还是想读更多的海外华人科幻小说和奇幻小说。

that's just the science fiction and fantasy side.

It is not that my interests and tastes in science fiction and fantasy are now focused on Chinese work so much as they have broadened to include them, which unfortunately, brings me back to my problem of too many books and too little time.

Nonetheless, for me, it is still a fascinating new area to continue exploring.

Just as much though, I want to read more Overseas Chinese science fiction and fantasy.

Hunt for the Hidden Treasures of Republican-Era Science Fiction

探寻民国科幻的宝藏

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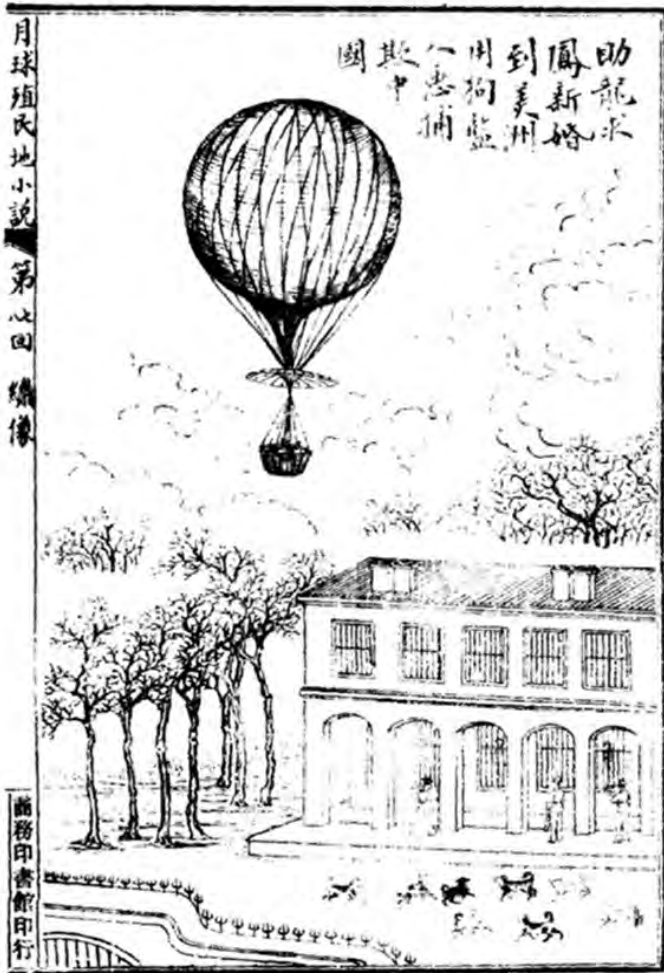
民国科幻的大致面貌

中国的第一部原创科幻小说，有一些学术观点认为是梁启超发表于1902年的《新中国未来记》，也有观点认为是荒江钓叟于1904年发表的《月球殖民地小说》，目前算是两种观点并立。不管孰对孰错，随着王德威教授对晚清科幻的推崇，以及陈平原教授、日本武田雅哉教授和台湾研究者林健群等等这样一批先行者所做的晚清科幻研究，“晚清科幻”一下子成为科幻研究的学术热点。此外还有李广益老师和梁清散老师等，他们做了晚清科幻小说的书目，使之有了为大众和研究者所熟悉的大致面貌，也有了比较清晰的呈现：晚清十年间翻译科幻小说有110多部，原创科幻小说有90多部。

因为有了先行者对晚清科幻研究的基础，再加上有了相对完整的科幻书目，学界形成了对晚清科

Overview of Republican-Era SF

There are two opposing camps of experts when it comes to which book was China's first original science fiction work. One camp believes it to be *The Future of New China* (*Xinzhongguo weilai ji* 新中国未来记) by Liang Qichao, published in 1902, and the other claims that it is Huangjiang Diaosou's *Tales of the Moon Colony* (*Yueqiu zhimindi xiaoshuo* 月球殖民地小说), published in 1904. Regardless of which camp is right, "late-Qing science fiction" (science fiction which are published in late-Qing between 1840 and 1912) has in recent years become a hot topic for researchers in the field, after Professor David Der-wei Wang praised its works, and other prominent researchers like Lin Jianqun and professors Chen Pingyuan and Takeda Masaya paved the way for their colleagues. Mr. Li Guangyi and Mr. Liang Qingsan are among those who have since catalogued the science fiction works released in the late-Qing for the benefit of



Huangjiang Diaosou's *Tales of the Moon Colony*
荒江钓叟《月球殖民地小说》

幻的研究热潮，学术界的同仁们对于晚清科幻小说也有了更多认识。《新中国未来记》《月球殖民地小说》《新法螺先生谭》《新中国》《女娲石》《月界旅行》等篇目都成了晚清科幻小说的名篇。当时鲁迅和梁启超等文学大家对科幻的大力推崇成为了晚清科幻繁荣的推进器，大众对晚清科幻也基本有了一定的认识。

过去一段时间里，学术界普遍认为科幻在晚清形成了一个高潮，但对民国科幻知之甚少，主要是因为史料的缺失。哪怕是一些著名、资深的科幻研究者，也认为民国中后期的科幻小说可能只有叶劲风《十年后的中国》、老舍《猫城记》、许地山《铁鱼的腮》以及顾均正在抗战时期创作的四篇科幻小说。但凭借对中国科幻发展的整体把握，我认为民国时期的科幻小说肯定远不止上面提到的这些，中国科幻在民国时期并不一定有很大的落差，我们很可能只是还没发掘出相关的史料。

researchers and the general public alike; one clear picture has emerged: in those final ten years of the Qing Dynasty, there were over 110 translations and ninety plus original works of science fiction published in China.

These pioneering efforts have sparked an upsurge in academic interest in the subject of late-Qing SF and provided colleagues, both new and veteran in the field, as well as those in adjacent fields, with a clearer idea of the full extent of the science fiction scene at that time. *The Future of New China*, *Tales of the Moon Colony*, *The New Tales of Mr Braggadocio* (*Xin faluo xiansheng tan*新法螺先生谭), *New China* (*Xin zhongguo*新中国), *The Nüwa Stone* (*Nüwa shi*女娲石), and *Journey to the Moon* (*Yuejie lüxing*月界旅行) have since become some of the era's best-known works in the genre. Meanwhile, back in the late-Qing, it was the big names of literature, like Lu Xun and Liang Qichao, whose energetic promotion of science fiction encouraged the genre's development and ensured that future generations of general readers would have some knowledge of the era's SF.

The consensus among academics has for some time been that the late-Qing represents a peak for science fiction in China. However, knowledge of the genre in the Republican Era remains patchy at best, mostly owing to an apparent lack of relevant historical materials. As a result, even certain renowned and senior researchers insist that the mid-to late-Republic has for its contributions to the genre only Ye Jinfeng's *China in 10 Years' Time* (*Shinianhou de zhongguo*十年后的中国), Lao She's *Cat Country* (*Maocheng jì*猫城记), Xu Dishan's *Iron Fish Gills* (*Tieyu de sai*铁鱼的腮), and the four stories that Gu Junzheng wrote during the anti-Japanese war. Yet, an overview of the development of Chinese science fiction since the late-Qing suggests otherwise: that this handful of works far from comprises the genre's whole output from the Republican Era, and that this period saw no significant drop in production for the genre at all; the current assumptions are simply based on inadequate evidence, and there are more relevant materials to be uncovered.

Thanks to the catalogue put together by Mr. Li and Mr. Liang, it has been possible to rectify this and find both magazines of "Mandarin Ducks and Butterfly" literature and popular science publications from the Republican Era that contain numerous science fiction stories. Based on current findings alone, these works number far in excess of the few

Lao She's *Cat Country*

老舍《猫城记》

在李广益老师和梁清散老师整理的目录的基础上，我从当时民国时期鸳鸯蝴蝶派的一些杂志以及各种科普期刊里找到了很多民国科幻小说。我发现民国科幻小说的数量远远不止这些，根据现有的资料，无论是翻译数量还是创作数量都挺多，民国时期（1912—1949年）的原创科幻小说大概有400多篇/部，而翻译的科幻小说有180多篇/部。我在此基础上对民国科幻做了更深的基础研究和发掘，发现民国时期科幻作品的数量其实并不少，其中还不乏像《未来之上海》《月球旅行记》《火星游记》《万能术》、熊吉的两篇长篇科幻小说《千年后》和《世外天》等非常有分量的中长篇科幻小说，只是相关书目还需要阅读和甄别。民国科幻小说的发掘性研究还在进行中，因此数据不一定完全准确，不过就目前已知的数据来看，可以说明民国科幻并非是一个落潮，也远远算不上是沉寂，其数量非常多，同时异彩纷呈。

过去普遍认为民国科幻只有上面提到的那些作品，其中，前三篇的确是比较重要的民国科幻小

mentioned above and include significant amounts of both translated and original publications. Specifically, they include over four hundred original science fiction stories and over 180 translations published between 1912 and 1949 in the Republican Era. Since that discovery, further digging has revealed that the number of science fiction works published during the period was not only more impressive than that, but among the works were several significant novels and novellas, like *Future Shanghai* (*Weilai zhi shanghai* 未来之上海), *Trip to the Moon* (*Yueqiu lüxing ji* 月球旅行记), *Trip to Mars* (*Huoxing youji* 火星游记), *The Omnipotent Machine* (*Wanneng shu* 万能术), and Xiong Ji's two novels, *A Thousand Years Later* (*Qiannian hou* 千年后) and *The Sky Beyond Ours* (*Shiwai tian* 世外天). The task remains to read and screen the list. So, the archaeological work of uncovering the extent of Republican-era science fiction is still ongoing, and the data is incomplete, but it is already clear that the situation at that time was not at all as assumed—a downturn for the genre. Quite the contrary, the output from SF authors was impressive, and their writing and stories both high quality and diverse in range.

说，就《猫城记》而言，无论是作者本人还是小说。都在国际上产生了广泛而深远的影响，它也绝对是民国长篇科幻小说里具有代表性的作品。这方面的研究已有很多，不再赘述。



Gu Junzheng 顾均正
(1902—1980)

这里想着重讲的是民国时期的著名科幻作家顾均正，他最早被研究界所熟知，也一直被认为是民国科幻的代表作家。他在1902年出生于浙江嘉兴，1980年逝世于北京，是非常著名的科普作家，也是出版家和文学翻译家，他曾与赵景深一同翻译过丹麦著名童话作家安徒生的作品，编辑过《世界少年文学丛刊》等书籍。到30年代以后，他的业余编译创作转向理化方面，从事科学方面的写作是1931年，最初翻译了法布尔的《化学奇谈》，又在《中学生》杂志上翻译了《每日物理学》，同时为开明书店编写了《开明自然课本》，他最有名的代表作就是在1939—1940年间创作的四篇科幻小说，包括《和平的梦》《伦敦奇疫》《在北极底下》和《性变》。这四篇小说当时都标明是“科学小说”，最早发表在各种科普期刊上，其中三篇于1940年由上海文化生活出版社汇编成《在北极底下》出版。假如你去阅读这四篇小说，会发现其内容非常丰富，情节非常曲折，结构也非常完整。之前学界也一直认为他代表着民国科幻小说的顶级成就。

A few works are all that was previously believed to constitute Republican-era science fiction, and only three of those were thought to be genuinely significant. In the case of *Cat Country*, both the novel itself and its author have had a wide-reaching and lasting impact abroad, and the work is absolutely exemplary of science fiction literature then. Nevertheless, plenty of research has been dedicated to this story and the other few, so no more will be said about them here.

Instead, it is more pertinent to look at the author Gu Junzheng, who has long been known to academia and is regarded as a representative writer of sci-fi from that time.

Gu Junzheng (born 1902 in Jiaying, Zhejiang; died 1980 in Beijing) was a highly renowned popular science writer, as well as a publisher and literary translator. He co-translated works by Hans Christian Andersen with Zhao Jingshen and edited the *Journal of World Children's Literature* (*Shijie shaonian wenxue congkan* 世界少年文学丛刊). In the 1930s, he directed his editing, translation, and writing energies toward the sciences, first translating Jean-Henri Fabre's *The Wonder Book of Chemistry* and then *The Secret of Everyday Things for Middle Schoolers* (*Zhongxuesheng* 中学生) magazine. He also compiled the *Kaiming Natural Sciences Textbook* (*Kaiming ziran keben* 开明自然课本) for Kaiming Book Co. around the same time, before starting work on his most famous projects, the four science fiction stories that he released between 1939-1940: "A Dream of Peace" (*Heping de meng* 和平的梦), "The Strange Pestilence of London" (*Lundun qiyi* 伦敦奇疫), "Under the North Pole" (*Zai beiji dixia* 在北极底下), and "Sex Change" (*Xingbian* 性变). At the time of their publication in popular science journals, these works were labelled "science novels" (*kexue xiaoshuo* 科学小说). Three of them were then published in a collection in 1940 by Shanghai wenhua shenguo chubanshe 上海文化生活出版社 [Shanghai Culture and Lifestyle Press], under the title *Under the North Pole* (*Zai beiji dixia* 在北极底下). If you were to read these four novels, you would find rich stories, with complex plots and cohesive structures. For scholars, these works once represented the crowning achievement of Republican-era SF.

"A Dream of Peace" is a tale of espionage. An American secret agent manages to sabotage the machine that has hypnotized the American population through radio broadcasts. The book features



Gu Junzheng's *Under the North Pole*
顾均正《在北极底下》

《和平的梦》讲述美国特工破坏了一个神秘电台，让美国人民摆脱了催眠电波的影响，团结起来与“极东国”（也就是日本）血战到底的故事；

《伦敦奇疫》讲述伦敦出现了一种恶性传染病，就连建筑都会生病从而损毁，原因在于德国派来的间谍建造了一个工厂，专门朝空中散播催化剂，让氧气同氮气结合形成一氧化氮，再和雾都的雾结合形成硝酸，导致人类患病，建筑损毁；《在北极底下》则主要讲述一个叫卡梅隆的科学狂人打算摧毁地球的磁极，再自己建造一个人造的，以此向各个国家收费。三篇小说的情节引人入胜，幻想也有一定科技基础，但是在2013年，日本学者上原香找到了三篇小说的英文母本，经过对比和研究，发现它们都是在翻译原文的基础上增添了一些科普内容，同时进行本土化改造。从此，这三篇小说不再算是顾均正的原创作品。2021年5月，美国学者、《黑暗森林》和《球状闪电》的英文译者周华又发现了

fierce fighting between the US and the Easternmost Nation (a stand-in for Japan). In “The Strange Pestilence of London” the fog in “The Big Smoke” starts to make people ill and even destroy buildings, until it is discovered that German spies have set up a factory nearby and are pumping a catalyst into the air that starts a reaction which produces nitric acid. “Under the North Pole” features a mad scientist named Cameron who plans to disrupt the magnetism of Earth and replace it with an artificial magnetic field which he can tax states for the pleasure of using. All three are thrilling plot-driven stories, with enough hard science behind them to help to suspend readers’ disbelief. Scholar Uehara Kaori from Japan found and compared the three original English titles on which these stories are based and came to the conclusion that in the translation of them, Gu embellished the stories with elements of popular science and localized the narrative and style for his country’s readers. The novels were not actually Gu’s original work. Then in May 2021, Joel Martinsen, an academic and English translator of Liu Cixin’s *The Dark Forest* (*Hei’an senlin* 黑暗森林) and *Ball Lightning* (*Qiuzhuang shandian* 球状闪电), found the English source text and inspiration for “Sex Change”.

At this stage, all four of Gu Junzheng’s era-defining science fiction stories have turned out to be translations, albeit with a number of artistic and scientific liberties taken by the author.

However, just as Gu Junzheng’s reign in the history of the genre seemed at risk, I discovered another of his science fiction works in 2012, “Country Without Air” (*Wukongqi guo* 无空气国), which was apparently published in 1926 in the thirteenth volume (no. 1) of *Student* (*Xuesheng* 学生) magazine and, to this day, is the earliest science fiction work known to have been produced by the author. It is probable that it is his only original sci-fi work. I came across the story while browsing through science magazines and saw the author’s name was Junzheng, which almost confirmed that it had come from Gu Junzheng’s hand. Then, in issue eighteen of *Yishi zhuribao* 益事主日报 from October 27, 1944, I found a story with the same name and, comparison revealed, almost identical content as the 1926 publication. The author was C Jun (C君). The only difference besides the attribution was the introductory sentence: “A friend of mine, C Jun, paid me a visit recently, and we discussed lots of interesting topics. He told me he had visited a country without air, which I thought was fascinating, and so I noted

《性变》的英文母本，至此，顾军正在民国时期非常重要的四篇科幻小说均被证明非原创而是翻译，当然，其中插入了一些原创性的科普内容与改写。

正当顾均正在科幻史的地位岌岌可危的时候，我于2012年发现了 he 创作的另一篇科幻小说《无空气国》，该作于1926年发表在《学生》杂志第13卷第1期上，是迄今为止他最早的科幻小说，也很可能是唯一的原创科幻小说。当时我翻阅了一些科普杂志，看到这篇小说署名为均正，基本可以肯定它出自顾均正之手。1944年10月27日，《益事主日报》第18期上刊登《无空气国》，作者署名叫C君，经过对比，我发现这篇同1926年的那篇小说内容几乎一模一样，只是1926年那篇前面多了一句：“有一个朋友C君来看我，我们攀谈了很多有趣的事，他说自己曾到无空气国，我觉得这段经历很有趣，就把它记录了下来。”

《无空气国》的主人公C君有一天突然在树林里迷路，无意间走到了无空气国。他发现这个地方的

down what he said.”

The story's main protagonist C Jun gets lost one day in a forest and in his attempts to find his way out inadvertently walks into the country without air. There, birds don't fly but walk on the ground, and they don't sing or call either. There is no sound anywhere. He tries to shout to someone that he sees, but no noise leaves his mouth. Later, that same stranger takes him to a dedicated “talking center”, in which there are countless sealed rooms where people are able to have conversations. Since the country has no air, there is nothing for sound to travel through and reach people's ears, leaving spotlights as the only means of simple communication. It took the invention of the “talking centers” for people to be able to have more complex conversations. Also, since there is no air, there is no wind or fire, so it was not until the discovery of electricity that people started to be able to cook food. C Jun follows his guide throughout the country and learns about the society there: since people cannot easily produce sound, many pointless arguments that would take place otherwise do not happen and people live in relative harmony.

As a commentary, there is another layer of meaning to the story: people use talking as a way to vent their frustrations, but when they cannot talk, they have to tamp down their feelings until they are finally able to let off some steam and forget about them; yet in the meantime, people have to carry their problems around with them, which strengthens their spirit. The author also uses the story to comment on the May Thirtieth Movement: the people of the country without air explain that it is because the protagonist's country has air and people are able to talk and to let off their frustrations at will that their calls for the end of imperialism stop at talking; once they have voiced these wishes, people forget them and fail to turn them into action—the story is critical of this attitude and behavior. This story illustrates how the addition of science fiction details to a story is useful for constructing the image of a utopia: the portrayal of the country without air—while not perfect, and despite its limited length—manages to narrate through the daily lives of the citizens what a society where people cannot talk would be like, shining a spotlight on how oppressed people with no way of arguing their case can stay strong and stand up for themselves. In this way, science fiction marries reality and imagination in order simultaneously to present a utopic vision of society and criticize the real-world situation.

On some level, Lao She's *Cat Country* continued in



Gu Junzheng's "Country Without Air"
顾均正《无空气国》

小鸟都在地上走，也不会叫，四周一点声音都没有。他想叫住一个人，却发不出声音。后来这个人带他到了专门用来说话的“谈话馆”，里面有无数密闭的小房间，他们只能在那里交谈。原来这个国家是一个没有空气的国度，所有人都听不到声音，人们只能通过聚光灯做一些比较简单的交流，后来才发明了专门的谈话室来进行较为复杂的交流。没有空气，也没有风，没有火，直到发明了电以后人们才开始吃熟的东西。C君跟着这个人四处参观，了解了他们的社会状况：大家不能发声，所以也少了很多无谓的口舌之争，鸡犬不相闻，各安其居。

小说还有更深一层意义：一个人可以通过谈话来发泄出自己内心的愤懑，但由于不能说话，很多想法只能积压在心里，发泄完可能就忘了；不能随意宣泄，压在心里反而促使他们奋发图强；除此以外，作者还借小说发表了对“五卅惨案”的评论——无空气国的人们说，正是因为贵国有空气，人人可以说话，可以随时发泄心中的不满，只是嘴巴里喊着打倒帝国主义，但是喊完之后就很快就忘记了——小说对这种行为进行了批判。由此我们可以看到科幻小说的细节是乌托邦建构的重要方法：这篇小说对无空气国的刻画虽然不能说优秀，但在有限的篇幅里从衣食住行各方面叙事，想象了没有空气的情况下社会是什么样的，还特别突出了不能说话的社会，受到冤屈的人也不能反驳，不得不奋发图强。现实与想象通过科幻小说建立起了密切联系，还原了乌托邦的批判精神，通过小说引发对现实世界的对照与思索。

某种程度上说，老舍的《猫城记》延续了这种批判精神与思考角度，从他者视角书写现代中国。

《无空气国》的设定也让人想起埃德温·艾伯特的《平面国》，他们都是依托一个物理现象，借助物理规则的缺失来想象当时社会生活的情景。这篇小说相对来说还是比较稚嫩，对无空气国物理现象的改变以及人们生活的情景等的描述还够详尽，但作者还是尽力让人知道了一些基本情况。更难能可贵的是，它真正做到了科学性、文学性与社会性的结合，是一篇非常有中国特色的科幻小说。

小说结尾，主人公走在路上突然被车撞了，一

this same critical vein and reflective direction, looking at contemporary China from a distance. The premise of “Country Without Air” is reminiscent of *Flatland* by Edwin Abbott Abbott: both depend on some discrepancy in the law of physics for their interrogation of contemporary society. But by comparison, Gu’s novel is somewhat immature, as its descriptions of the physical changes in the country without air and the lives of the people lack sufficient detail for it to be considered highly successful. Nevertheless, the author tried his best to establish certain fundamental aspects of the world. Most valuable, though, is that the work manages successfully to combine science, literature, and social commentary; and in that way, it is a very “Chinese” work of science fiction.

The story ends with the protagonist being run over while crossing the road, which wakes him up and reveals that it was a dream all along. This is a plot device that features often in late-Qing sci-fi works as well and which, on top of the story’s vague descriptions of the “talking centers” and the working principles behind the technology, speaks to a certain crudeness and lack of confidence in the author’s writing.

In 1930, Gu Junzheng used his status as a teacher at a junior school and his experience working at a commercial press to shift the focus of his work from children and women to science and adolescents, continuing to work as an editor and translator but also adding popular science writing as another string to his bow. This was an area in which he was prolific. In one article, he even shared what caused his early passion for writing sci-fi to go cold: there was too much fantasy and not enough hard science. A bold guess would be that the reason he did not produce another SF story in the ten years after he finished “Country Without Air” was that he had not yet discovered its truth-seeking and edifying power. So, when he came across the original source of “A Dream of Peace” and the other foreign stories, he might have felt that he could translate and tweak the work for his own objectives, adding formulas, tables, scientific principles and the like in order to inject the work with a wider scientific appeal.

Gu Junzheng’s personal beliefs about science fiction, his writing practice, and how he adapted SF from abroad to address his own reality are all worthy of our attention. Indeed, Gu epitomized the science fiction writer of the Republican-era with a popular science slant. He also made some of the first, tentative forays into science fiction theory in China,

下子醒了，发现原来是一场梦。其实这种写法还有故事发生的逻辑与晚清科幻小说基本相同，加上小说对谈话室里谈话机的工作原理刻画比较模糊，体现出作者创作时的某种粗糙与不自信。

1930年，顾均正凭借自己小学教师的身份以及在商务印书馆里工作的经验，将视角从儿童与妇女转移到科学与青少年身上，除编著和翻译外还创作了大量的科普小品。他还曾在文章里交代过自己早年对科幻小说的热望冷却的原因，因为空想成分太多，科学成分太少。我们可以大胆推测，他创作《无空气国》之后的十余年时间里没有创作任何一篇科幻小说，可能正是因为他没能在其中发现他所选择的那条顺应时代要求的求真之路。因此当《和平的梦》这几篇科幻小说出现时，或许顾均正认为可以通过翻译这些小说，在里面加入公式或图表之类的东西，加入大量科学原理，达到科学普及的作用。

顾均正本人的科幻创作理念以及他小说的创作实践，包括他将外来科幻小说和现实相结合的创作手法都值得我们关注，可以说，顾均是民国偏科普向的科幻小说家的一个代表和缩影。特别值得注意的是，除创作以外，他还初步探讨了科幻小说理论，比如在小说集《在北极底下》的序言里提到了他对科幻小说的介绍以及个人的理论思考。这篇序言也是民国时期对科幻小说进行理论探索的重要文本之一，里面首先提到了H.G.威尔斯的《未来世界》。他认为这篇小说准确预言中日战争爆发以及战争中后期走向，由此引出威尔斯以科学小说而著名，又提到科学小说这样一种文本类型，在后面专门标注了科学小说的英文“Science Fiction”，也就是说，他将英文的“Science Fiction”翻译成了中文的“科学小说”。他提到科学小说在美国有专门的杂志，比如1926年雨果·根斯巴克在美国创办的《惊奇故事》，此外还有十多种杂志，并且专门列出了五种杂志。不过，顾均正认为，科学小说空想成分太多，现实及科学的成分太少。以威尔斯的《隐身人》为例，他认为人能够隐身，只有假定的事实而没有叙述科学的依据，那么我们就只能把它当成《西游记》和《封神榜》之类的小说，称之为

as in the preface to *Under the North Pole* where he provides an introduction to science fiction literature in general as well as to his personal theories about the genre.

The preface stands as one of the most important theoretical explorations into the genre from that time. In it, he first cites H.G. Wells's *The Shape of Things to Come*, which he believes accurately predicted the breakout and later developments of the Sino-Japanese War. Therefore, it was on the basis of his science fiction stories that Wells made his name, Gu explains, before going on to talk about science fiction as a genre and even noting the English name for the genre, specifically. Which is to say that he had been writing “*kexue xiaoshuo*” (科学小说, science stories) to mean “science fiction” all along. He also mentions that in America there are specialist magazines on the genre, like *Amazing Stories* founded by Hugo Gernsback in 1926 as well as a dozen others, even listing five of them. However, he explains that there was too much fantasy in a lot of the writing, and that SF stories should have a closer relationship to reality and science than a lot of what was being published. *The Invisible Man* by Wells is the example he uses. Since it was only possible to hypothesize how a person might become invisible, he argues that the narrative of the work has no basis in science and the book must be sorted alongside fantasy works like *Journey to the West* (*Xiyouji* 西游记) and *The Investiture of the Gods* (*Fengshen bang* 封神榜). To call it science fiction was a misnomer. Were he to write stories, he explains, he would hope to fill them with accurate scientific knowledge, in order that they could serve as tools for learning about science. This is likely why his translations of science fiction works from abroad include physics formulae, commentaries on and explanations of magnetic flux, and even sets of science questions for readers to answer attached at the end. This is how we know that Gu Junzheng saw popular science stories and science fiction writing as one and the same. The science in popular science stories has to be correct if they are to educate readers and spread scientific understanding, whereas in science fiction writing it is blended with more fictional and imagined elements and there is no guarantee that it will be one hundred percent accurate—it functions only to stoke readers' interest in science and a spirit of curiosity for the unknown; its “nutritional” aspect is more subtle.

I also came across a letter written by a Mr. Ruan Maoquan to the editors of *Fascinating Science*

科学小说实在是名不副实。如果他自己来写作，他希望能够在小说中包含准确的科学知识，以此来普及科学教育。所以在这几篇翻译的科幻小说里能看到物理公式，包括磁力线图等大型评论和解说，最后还附有一些问读者的科学问题。由此我们可以了解到，顾均正混淆了科普小说和科幻小说的概念。科普小说要求小说里的科学知识必须准确无误，以此来达到教育民众、传播科学的目的；科幻小说包含幻想成分，不能保证科学知识百分百准确，其作用只在于唤起人们对科学的热爱以及对未知的探索精神，更多是文学上的熏陶。

我当时在科普杂志《科学趣味》第1卷第6期的“读者通讯”栏目里看到了一封阮茂泉先生写给编辑部的信，他质疑顾均正的小说《伦敦奇疫》里不符合科学的地方应该删去，不要让才疏学浅的大众中了他歪曲科学的毒，此时大众还没有将科普与科幻区分开；同样，顾均正自己在《在北极底下》序言最后也提到“科学小说空想的成分太大，怎样不被误解是一个重大的问题，希望爱好科学的同志们

(*kexue quwe*科学趣味), in the “Reader News” section of volume 1, no.6, of the magazine. He was questioning whether Gu Junzheng’s *The Strange Pestilence of London* was suitable for inclusion in a science publication or for association with science at all. The work risked misrepresenting scientific fact to the humble and uninformed reader, he suggested. This was at a time when the general public had not yet learned to differentiate between science writing and science fiction; Gu Junzheng had even suggested himself in the preface to *Under the North Pole* that “there is too much fiction in science stories, which creates a significant problem of how to avoid misunderstandings, and I hope my fellow science lovers will endeavor to correct this.” He was therefore aware of the issue himself and just as bewildered by it as Mr. Ruan.

On this basis, most works of literature labelled as “science stories” in the late-Qing are essentially science fiction; whereas in the Republican-era, with science education and general scientific knowledge on the rise, the label “science stories” started to be applied to works other than science fiction pieces. These works were popular science stories through and through, and quite different from the science fiction stories being published then. No wonder “science stories” was a confusing label for a lot of people: how could imagination and science blend together organically? If the goal is to elevate the scientific usefulness of a text and what is important is the accuracy of the scientific details therein, then writing like that, which tries to straddle both worlds, can only end up half-baked: either not all the way scientific, since the details are not sufficiently accurate, or not all the way fictional, since the anchor of science weighs down the imagination.

The Republican-era novels labelled as “science stories” on the whole aimed to popularize real science, yet at the same time they referenced science fiction novels from the United Kingdom and United States, which made for a misalignment of goal and orientation, a tear in the imagination-science continuum. This dilemma continued into the 1980s, which saw a big debate emerge over whether science fiction literature was more “science” or more “fiction”. “Does the science in science fiction need to be accurate” was one key question that people were hoping to answer. But looking back, it is clear that science fiction and popular science started to clash and overlap long before then. Science fiction writing and science fiction writers had already started on their long and winding journey to literary self-consciousness, a journey which still remains influ-



Fascinating Science 《科学趣味》

一起来努力。”这说明他自己也意识到了这个问题，有这样一个困惑。

我们注意到，晚清时期凡是被标注为“科学小说”标签的作品基本都是科幻小说；民国时期由于科学教育和科学普及的兴盛，“科学小说”标签下开始出现非科幻小说的文类，即完全性的科普小说，还有一部分是科幻小说。面对这样的一个“科学小说”的标签，人们常常会产生一种困惑：幻想到底怎样才能和科学有机结合在一起？如果一味强调科学普及的作用，关注其描写的科学内容正确与否，很容易“科不科”“幻不幻”。“科不科”是科学性没有完全正确，而“幻不幻”是受到科学普及目的的牵制，幻想之翼无法自由展开。

民国时期“科学小说”标签下的小说基本上都是以科普为目的，而他们的参考对象却又是英美的科幻小说，于是就形成了目的与方式的错位，小说中幻想性与科学性的撕裂。这样的问题一直持续到20世纪80年代，所以才出现了有关科幻小说到底是姓“科”还是姓“文”的大讨论，“科幻小说的内容是不是必须科学正确”这样的问题。回顾历史，我们会发现科幻与科普的纠缠早在那时就已经出现了，科幻小说实现自己文类自觉的过程波折又漫长，整个过程的种种经历直到现在也都还影响着当下科幻小说的创作。以上是顾均正的一些故事。

中国最早的科幻电影

下面我来谈谈中国最早的科幻电影。过去一般认为中国最早的科幻电影是1958年的《十三陵水库畅想曲》。后来专业人士经过发掘，认为实际上是1939年上映的《60年后上海滩》，从而将1939年视为中国科幻电影元年。但我们对民国科幻史做了进一步的整理和发掘，发现1925年开心影片公司就已经出品了由徐卓呆执导的科幻电影《隐身衣》，根据徐卓呆的小说改编，由徐卓呆和汪优游主演。电影上映以后，《图画时报》《新上海》《紫葡萄》等刊物都发表了剧照，目前中国电影资料馆没有保存它的影片资料。

徐卓呆本人是著名小说家，科幻创作成果也非

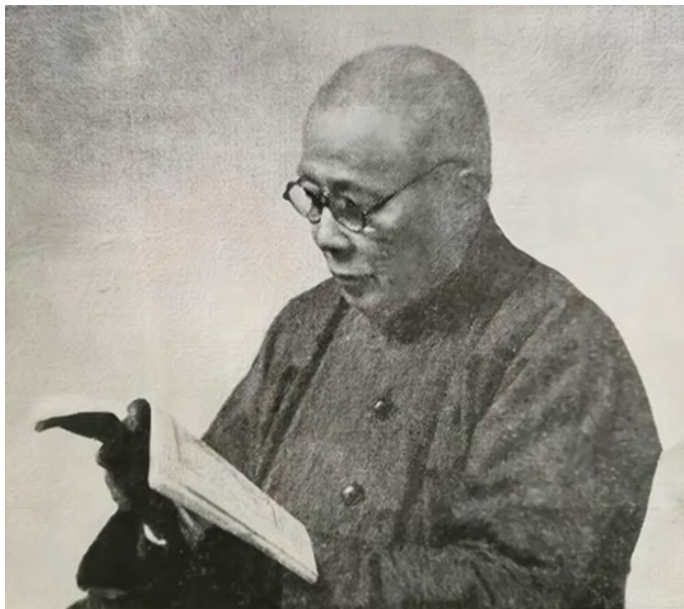
ential in the genre to this day.

China's First Science Fiction Film

For a time, it was agreed that the first science fiction film to be released in China was the *Ballad of the Ming Tombs Reservoir (shisan ling shuiku changxiang qu* 十三陵水库畅想曲), which was first shown in 1958. Later, experts suggested that it was *Visiting Shanghai After Sixty Years (60 nianhou shanghai* 60年后上海滩), which would have made 1939 the maiden year for Chinese science fiction cinema. However, further combing and digging through the archives has uncovered that as early as 1925 the Happy Film Company (*kaixin yingpian gongsi* 开心影片公司) had already brought out *The Invisibility Suit (yinshenyi* 隐身衣), an adaptation of the novel of the same name by Xu Zhuodai, who also directed the film and played in one of the starring roles alongside Wang Youyou. After its release, the *Picture Times (Tuhua shibao* 图画时报), *New Shanghai (Xin shanghai* 新上海), and *Purple Grape (Zi putao* 紫葡萄) all published stills from the film, which remain the only visual evidence of its existence, since China's national film archives have not preserved the tape.

Xu Zhuodai was a famous novelist in his own right, with a long list of contributions to science fiction to his name. *The Omnipotent Machine* is his most exemplary novel. He also researched film theory and, in 1924, he released what has been called the first work of film theory in China, *Film Studies (Yingxi xue* 影戏学). The Happy Film Company, which he helped to found, opened in 1925 with the motto, "Comedy, for curing unhappiness." The company lasted approximately three years, yet still managed to produce around thirty films and bring plenty of happiness to audiences. In terms of state production companies, it was one of its kind at the time.

Xu Zhuodai's science fiction stories were on the whole meant to entertain. *The Omnipotent Machine*, which was published in serial form in 1923, encapsulates this the most of all of his science fiction works; Professor Tang Zhesheng has said that it was the first science fiction novel of modern Chinese literature. *Tomorrow's Shanghai (Mingri zhi shanghai* 明日之上海), published in 1925, is another of his science fiction works. It depicts a Shanghai filled with new advanced technologies, however its focus seems to be on satirizing a societal ten-



Xu Zhuodai 徐卓呆
(1881—1958)

常丰硕，代表作是长篇科幻小说《万能术》；除写小说外还从事电影理论的研究，他于1924年出版的《影戏学》被认为是中国的第一部电影理论著作；他参与创办的开心影片公司成立于1925年，制片原则是“只拍喜剧片，专治不开心”，公司只存在了大概三年，但生产了近三十部影片，给观众带去了许多欢乐，是早期国产电影公司中的独特存在。

徐卓呆创作的科幻小说基本上以娱乐消遣为主，1923年刊载的《万能术》是其最具有代表性的长篇科幻小说，曾被汤哲声教授认为是我国现代文学史最早的科幻长篇小说。1925年的《明日之上海》是他的另一篇科幻小说，小说里的上海带有一些先进科技，但更多体现的是对中国人崇洋媚外的讽刺以及某些社会现象的揭露，这种对上层阶级奢华生活的想象在某种程度上和《饥饿游戏》和《雪国列车》等作品有一些类似的地方。徐卓呆的科幻小说代表了民国时期科幻小说的另一分支，以游戏消遣为主要目的，这类科幻小说的作者大多被归类于鸳鸯蝴蝶派作家。不同于“五四”新文学，他们不以启蒙为目的，这一点也和晚清科幻有极大不同之处。晚清科幻小说带有某种启蒙和精英色彩；到民国时期，由于对于现实的幻灭和市民阶层的崛起，逐渐产生了一些带有通俗流行色彩的科幻小说，都以游戏、消遣、娱乐、讽刺为主要目的，没有那么严肃的启蒙色彩，受到了大众的广泛喜爱。

dency toward idolizing foreignness as well as on exploding certain other contemporary social phenomena. In some ways, it resembles more modern works that are critical of the upper classes, like *The Hunger Games* and *Snowpiercer*. Xu Zhuodai's sci-fi works represent a second branch of Republican-era SF, with playfulness, entertainment, and distraction as their M.O. Most of the writers associated with this kind of SF are thought of as belonging to the Mandarin Ducks and Butterflies school of literature. Unlike the New Literature writers of the “May Fourth” Movement, and to a large degree the sci-fi authors of the late-Qing too, they were not focused on edification. While there was a sense of moralism and elitism to late-Qing works, this had fallen away by the Republican-era, to be replaced by a more popular, approachable character that suited the era's rife disillusionment with reality and the class rise of urban residents. Games, distraction, entertainment and satire became the aim of the day, and the lack of condescendence was a crowd pleaser.

Noteworthy Science Fiction Literature from the Republican-Era

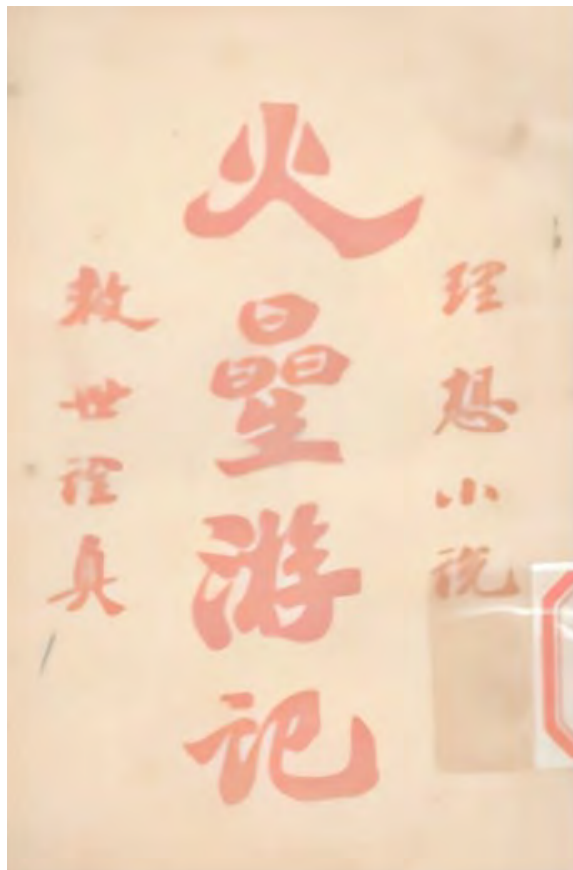
There are a few other science-fiction works from the Republican-era that are worthy of note. They include Lu Aiming's *Paradise (Jiledi 极乐地)*, which was originally published in 1912 and later republished on three separate occasions. Undoubtedly a highly influential work, it spoke mainly to the despondence of the revolutionaries whose efforts at democracy had failed in 1911, and to a desire for an anarchic state to help realize utopian hopes for the future. It was a precursor to the anti-capitalist literature that came later.

Another is Bi Yihong's 1917 novel *Future Shanghai (Weilai zhi shanghai 未来之上海)*, which depicted the Shanghai society of the year 105 of the Republic (2016), a politically and morally corrupt place driven by treachery and malpractice and a constant desire for entertainment. The sheer number of translations of H.G. Wells's works that were published in China around that time may have something to do with these themes. Since, if science fiction translation in the late-Qing could be said to be Jules Verne's era, then the Republican-era belonged to Wells. *The Time Machine* was the first of his science fiction novels to be published in China, in April 1915, under the title *80 nianhou de shijie 80 万年后的世界*. Its publication started a flood of Wells' writing into the country, which brought with it

民国时期值得关注的科幻小说

民国时期其他值得关注的科幻小说还有：1912年鲁哀鸣的《极乐地》，前后再版三次，可见其影响力非常大，小说主要表达辛亥革命后革命者的失望情绪，对无政府主义的向往，寄希望于未来的乌托邦，对后期的无产阶级革命文学也有启示作用；第二个值得关注的是1917年毕倚虹的《未来之上海》，描写民国105年（2016年）上海社会的景象，这个社会政治非常腐败，道德沦丧，人性虚伪，一切走向娱乐化的倾向，充满了各种弊病。这跟民国时期威尔斯的科幻小说被大量翻译进中国有关。在中国科幻小说翻译界，如果说晚清是凡尔纳时代，那么民国可以说进入了威尔斯时代，从1915年4月上海进步书局在中国第一次出版威尔斯的科幻小说《80万年后的世界》，也就是我们今天所熟知的《时间机器》算起，威尔斯的小说开始大量进入中国，包括《大战火星人》和《隐身人》等。可以说，民国科幻其实是中国乌托邦小说的开端。

1922年，包天笑又发表了一系列作品，这些作品情节连贯，都是讲述上海昆山的一名汽车工程师孙华阳和妻子周淑英乘坐自己发明的多功能汽车游玩杭州路途上的所见所闻，此外还插入大量的议论，所以文学性不是很强，但是令人惊讶的是，该系列小说很受当时读者的喜爱。包天笑从晚清时期就开始创作和翻译科幻小说，他最早在1903年翻译了凡尔纳的《铁世界》（即《蓓根的五亿法郎》），后来又翻译了日本的非科幻小说《法螺先生谭》和《法螺先生续谭》，在看了他翻译的两篇小说后，徐念慈才创作出了优秀的科幻小说《新法螺先生谭》。包天笑、徐卓呆和毕倚虹等人属于“鸳鸯蝴蝶派”作家，彼此间也都熟识，加入



Shiyin's Trip to Mars
市隐《火星游记》

The War of the Worlds (Dazhan huoxingren大战火星人) and *The Invisible Man* (Yinshen ren隐身人). It could be said that Republican-era SF represented the beginning of Chinese utopic literature.

A few years later, in 1922, Bao Tianxiao released a series of narratively interconnected works, which followed the misadventures of mechanic Sun Huayang and his wife Zhou Shuying as they travelled in the multifunctional car that they invented from their home in Kunshan, Shanghai to Hangzhou. Although somewhat wanting in its literariness and readability owing to the many irrelevant discussions interposed into the stories, the series was, perhaps surprisingly, widely loved. Bao Tianxiao started writing and translating science fiction stories in the late-Qing and his first published translation was Jules Verne's *Les cinq cents millions de la Begum* (*The Begum's Fortune*, Tie shijie铁世界). Later, he translated *Hora Sensei* (*Mr. Absurdity*) and *Zoku Hora Sensei* (*Mr. Absurdity Continued*) from Japanese into Chinese as *The Tales of Mr. Braggadocio* (*Faluo xiansheng tan*法螺先生谭) and *The Continued Tales of Mr. Braggadocio* (*Faluo xiansheng xutan*法螺先生续谭). These two non-sci-fi novellas then became the inspiration for Xu Nianci to produce the brilliant sci-fi work *New*

Tales of Mr. Braggadocio (*Xin faluo xiansheng tan*新法螺先生谭). Bao Tianxiao, Xu Zhuodai, and Bi Yihong were all part of the Mandarin Ducks and Butterflies school of writers and knew each other well, having rubbed shoulders in many of the same literary groups.

Besides science fiction works that were aimed at entertainment and at science education, the Republican era also saw a number published that had a social enlightenment slant. One of the best examples is the aforementioned *Trip to Mars* (*Huoxing youji*火星游记), the first fiction work in China to have Mars as its setting. Several chapters of the story were originally published serially in *Communication* (*Jiaotong congbao*交通丛

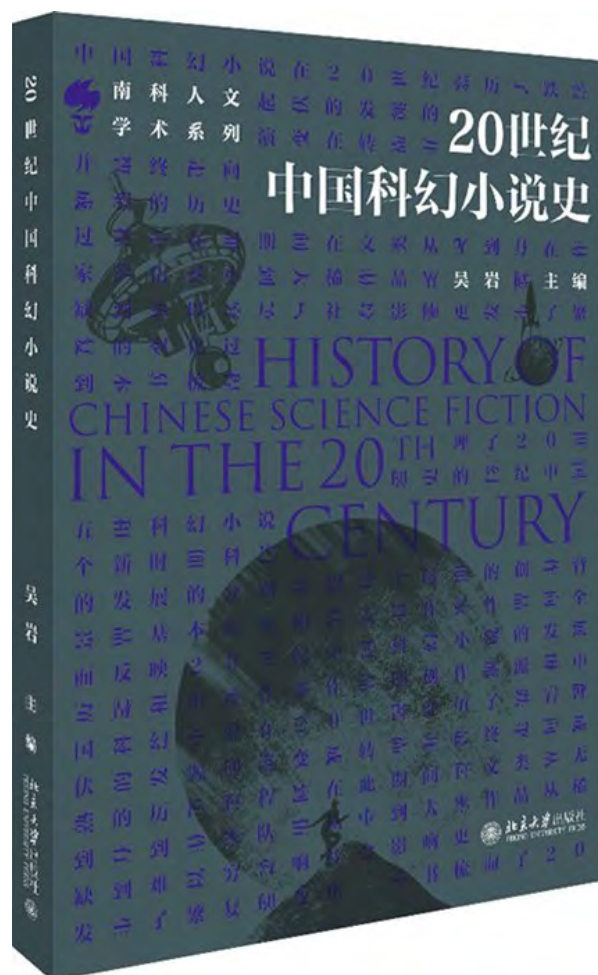
了很多相同的文学社团。

除了娱乐向和科普向的民国科幻小说外，还有偏社会向的科幻小说。应着重提到的是中国最早的火星题材科幻小说《火星游记》，它最早在1925年的《交通丛报》上连载，但没写完，刊载几章后就停了，1927年才完成了整部书稿，大约有35000字。为什么说《火星游记》很可能才是中国本土最早的火星题材科幻小说呢？因为虽然在晚清时期的科幻小说有一些也提到了火星，但是当时火星并没有作为小说剧情里的主要发生地，可能只是提了一下。有一篇《火星飞艇》写于1915年，但并不是原创而是编译的小说；老舍的《猫城记》故事也发生在火星，但成书于1932年。

报) in 1925, but it was not until 1927 that the work was released as a single book of around 35,000 characters. Why was this work the first in China to deal with Mars? None of the few late-Qing works that mentioned the planet had anything close to the majority of their plot take place there; in fact, some of them never went beyond a brief mention. The only one that was set there, *Mars Spacecraft* (*Huoxing feiting* 火星飞艇), written in 1915, was actually a heavily edited and reworked translation, and Lao She's *Cat Country* wasn't published until 1932.

本文内容在吴岩主编的《20世纪中国科幻小说史》中多有涉及，任冬梅亦是本书编撰者之一。

Most of the contents in this article can be found in *History of Chinese Science Fiction in the 20th Century*, edited by Wu Yan. Ren Dongmei is also one of the authors of the book.



Dugu Yue Refuses to Be Alone

独孤月拒绝孤独——评电影《独行月球》

Author: Zhong Tianyi 作者: 钟天意

Translator: Qing Zhao 译者: 赵晴

剧透警告：本文包含对电影内容的剧透，请读者谨慎阅读。

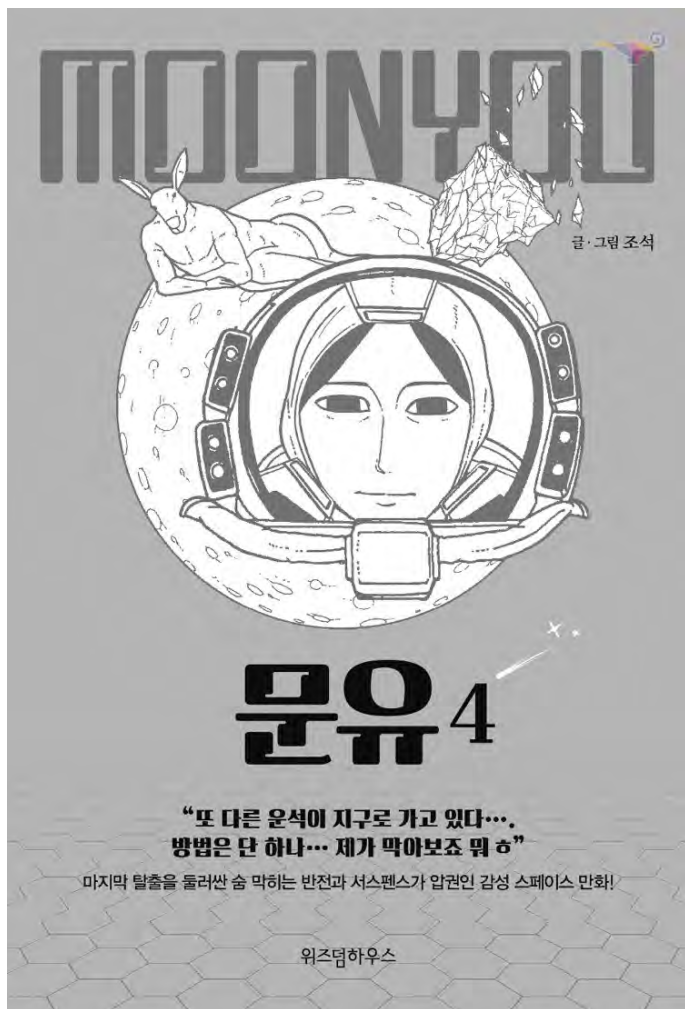
没有任何理由怀疑，《独行月球》会是这个暑期档最卖座的电影：世界上的最后一个人是沈腾——光是这一句话的梗概就足够让人们为它贡献票房。尽管出品方开心麻花近几年的作品均乏善可陈，但至少沈腾的价值尚未减损：自从2015年的《夏洛特烦恼》大获成功以来，沈腾的品牌价值便一直在节节攀升，这位很可能已经在大陆成为电影票房号召力第一人的男星甚至有自己的专属名词“含腾量”。而自2019年的《流浪地球》起，国内影迷对中国科幻的期待已经演变成了某种难以满足的执念。影迷们乐见后来者挑战神话，恐怕也更乐见后来者折戟沉沙的惨状。

但事实上，《独行月球》是令人困惑的。它的票房成绩当然足够理想：首日票房破3亿，首周票房10亿，目前已突破30亿，超过开心麻花此前票房最高的《西虹市首富》（25亿）；而与此相反，电影的口碑则显得有些不尽如意，豆瓣评分已由开分时的7.3降至6.7，而且仍旧保持着下降趋势。问题究竟出在什么地方？

SPOILER ALERT: This piece contains pertinent spoilers, so readers are advised to proceed with caution.

There was no doubt that *Moon Man* would lead the box office this summer. “Shen Teng is the last person on Earth.” This one-line synopsis is sufficient to draw viewers to the theater. Despite the lackluster performance of the film’s production company Mahua FunAge in recent years, Shen Teng’s fan base has not shrunk. Shen’s brand value has increased since the 2015 hit *Goodbye Mr. Loser*, and he is now on course to become the highest-grossing actor in mainland China. A new term was coined for Shen Teng—“Teng content,” referring to his number of shots in a particular film. Since the release of the 2019 science fiction film *The Wandering Earth*, Chinese movie fans have been impatiently waiting for the industry to expand. They are pleased to see other sci-fi movies take on the blockbuster, and they are equally pleased to see the challengers suffer crushing defeats.

But the truth is that *Moon Man* is baffling. Its box office performance is undoubtedly satisfactory. On its opening day, the film grossed RMB 300 million (about \$42.16 million). It earned 1 billion yuan in its first week, and its box office has surpassed 3 billion yuan, breaking the previous record of *Hello Mr. Billionaire*, a Mahua FunAge production that stood at



电影在视觉效果层面上难以苛责，情节在科学上的严谨性亦有专业团队把关（这也是国产科幻电影第一次在卡司中明确出现“科学顾问”）。因此，我们的矛头也就指向了笑点的设计。难以相信靠喜剧发家的开心麻花会让“笑”成为这部电影最大的短板，但事实的确如此。在剧本层面，饱受诟病的谐音梗、网络梗和更低级的下三路笑点自不必说，唯一可以申辩的是，下三路笑点在韩国漫画家赵石的原著《Moon You》中有过之而无不及：以饮料瓶影射韩国人的生殖器尺寸；基地内水压增高导致独孤月“尿崩”；电影中饱受诟病的“沈腾色诱袋鼠”——在原著中对应的则是乳头能射出激光的稻草人——也并未高级到哪里去。

就演员来说，开心麻花的两位大梁沈腾和马丽也未能产生预期的化学反应。对于沈腾来说，独孤月本应成为其演艺生涯中理想的转折：虽说这个人物吊儿郎当、胡作非为的一面正位于沈腾表演的舒适圈内，但一来与夏洛、王多鱼、卷帘门掌门等形

2.5 billion yuan. Word-of-mouth, on the other hand, isn't exactly favorable. The Douban rating has decreased to 6.9 from 7.3 and is still dropping. Where does the problem lie?

The visual effects of the film are not deserving of severe criticism, and a professional team has overseen the film's scientific details. (This is also the first time a “science consultant” makes an appearance in the cast of a Chinese science fiction film.) As a result, the jokes are the problem. It is incredible that Mahua FunAge, a company that thrived on comedy, would let the film's “humor” end up being its biggest flaw. At the script level, there are widely criticized homophones, internet memes and dirty jokes. The only defense is that the dirty jokes are even more explicit in the original comic series *Moon You* created by the Korean cartoonist Cho Seok: water bottles are used to insinuate male genital size; the increased water pressure in the moon base causes Dugu Yue's “urinary incontinence.” The film's widely panned scene of Shen Teng seducing the kangaroo corresponds to scarecrows in the original whose nipples can shoot lasers—not in any sense subtler.

As far as the actors and actresses are concerned, Shen Teng and Ma Li, Mahua FunAge's two biggest stars, failed to develop strong on-screen chemistry. Dugu Yue could have marked the ideal turning point in Shen Teng's acting career. Compared to other characters he played, such as Xia Luo, Wang Duoyu and Master Zhang Zhuyu, Dugu Yue is probably the most “reliable” attempt in Shen Teng's career, despite the character's sloppy and careless side being within Shen Teng's acting comfort zone. Second, intense interactions and conflicts between various actors accounted for a large portion of the humor in Mahua FunAge's earlier movies and television shows. Therefore, Shen Teng had the ideal chance to step out of his comfort zone during Dugu Yue's one-man show. The former was a notable accomplishment, while the latter appeared inadequate. At the beginning of the film, Dugu Yue is so engrossed in practicing his love confession that he completely misses the sharp evacuation alarms and the ascending rocket outside the base. This absurd scene more than lives up to my expectations. Unfortunately, the kangaroo “Gangzi” ends up being a poor “crutch” for Shen Teng in the subsequent plot, and most of their exchanges come off as trite and boring, like a live-action remake of *Tom and Jerry* (How should we picture this terrifying scene?).

Compared to Shen Teng, Ma Li possibly faces a

象相比，独孤月可能是沈腾演艺生涯中最“靠谱”的一次尝试；二来开心麻花此前影视作品中的绝大多数笑点，都是在演员之间强烈的互动与冲突中产生的，独孤月的独角戏完全可能成为沈腾演技飞跃的一次契机。前者的成绩确实可圈可点，而后者则显得不尽如人意。在影片开始，独孤月沉浸在排练表白的气氛之中，一次次忽视了尖厉的撤离警报以及基地外正在升空的火箭，这荒诞的一幕确实满足了我的期待；但不幸的是，袋鼠刚子在后续的故事中成了沈腾一根不趁手的“拐杖”，二者间的互动大多显得俗套乏味，如同真人版的《猫和老鼠》（该如何想象这恐怖的画面？）。

与沈腾相比，马丽面临的挑战恐怕更为艰难。从《夏洛特烦恼》中的马冬梅到《这个杀手不太冷静》中的米兰，都是泼辣奔放又不失小聪明的形象，但马蓝星却是个精干严肃、雷厉风行的领袖型人物，这使得她的戏份多数显得冰冷僵硬，强行搞笑便尴尬突兀，乍一温情又显得转折生硬——在现实中，如果一个女人发现自己被一个陌生人这般意淫，很难想像她该如何对其温情以待。至于电影中其他配角的戏份与原著漫画对比更是高下立判：在赵石笔下，生活在地球上的各色难民都堪称形象饱满，作者仅用寥寥数格画面，便勾勒出一个个言有尽而意无穷的故事；而电影对他们的脸谱化改造无疑是败笔。黄才伦对葫芦丝的执念莫名其妙，毫无道理；兄妹俩手捧幼苗隐喻希望的桥段太过俗套；黄子韬近乎自虐式的自黑表演倒足够令人发笑，但这个角色没有厚度，是张干瘪褪色的海报。

我已花了足够的篇幅批判这部电影。但不可思议的是，在散场时，我意识到自己并不讨厌它：或许是因为意识到了在搞笑上已经没什么可期待的之后，其余的部分并没有想象中的那样糟糕。尤其是在花了些时间读过漫画之后，这种感觉变得更加强烈：事实上，在可行的范围内，《独行月球》的改编已经做到了对原文本的有效再创作。

无论漫画还是电影，《独行月球》的精神内核并不是喜剧。要说明这点，必须重审整个故事的梗概：一颗陨石即将摧毁地球，人类派出精英团队驻守月面，希望在陨石撞击地球之前以导弹将其击

much more difficult challenge. From Ma Dongmei in *Goodbye Mr. Loser* to Mi Lan in *Too Cool to Kill*, Ma Li is used to playing sassy and quick-witted characters. Ma Lanxing, however, is a lean, determined and bold female leader who acts stiff and cold in most scenes. If she tries to be funny, it appears awkward and when she displays tenderness, it is abrupt. It is difficult to imagine how a woman would act gently in the real world if she were the victim of “mental assault” by an unknown person. The other supporting characters in the film fall short of the ones in the original comic. Under Cho Seok’s pen, various refugees living on Earth are all vividly portrayed and it takes only a few comic panels to convey profound meanings beyond words, whereas the film’s stereotypical portrayals of these characters are unquestionably a failure. Huang Cailun’s obsession with the cucurbit flute is baffling and unjustified, and using the siblings holding seedlings as a symbol of hope is overdone. Although Huang Zitao’s self-mocking performance that borders on self-abuse is amusing enough, the character he plays lacks depth and resembles a dried-up, faded poster.

I have already written enough criticism of this film. Unbelievably, though, by the time the lights in the cinema came on, I realized I didn’t dislike the film. This may be because, after realizing that there was nothing left to laugh about, the rest of the film wasn’t as bad as I had anticipated. This impression only grew stronger after I spent some time reading the comic. In fact, *Moon Man* as an adaptation, to the greatest extent possible, was successfully recreated from the original text.

The spiritual core of *Moon Man* is not a comedy, whether as a comic or a film. To demonstrate this, it is necessary to review the plot summary: A meteorite is about to destroy the Earth, and an elite crew is sent to the surface of the Moon in the hopes of shooting down the meteorite with missiles before it strikes the Earth. The plan ultimately fails, and a fragment of the meteorite still hits the target, almost wiping out the entire human race. As the scientists on the Moon are evacuated, Dugu Yue, a low-ranking engineer of the crew, is stranded on the Moon. He witnesses the hit from the Moon. Because he is unable to communicate with Earth, Dugu Yue must come to terms with the fact that he is the “last human” and that he must survive on the Moon in the company of a red giant kangaroo, King Kong Roo. Little does he know that the Earth and the Moon are still connected, and the surviving humankind on Earth are all watching his every move

毁；不料计划最终失败，陨石的一块碎片还是正中靶心，险些摧毁了整个人类文明。而在月球上的科学家撤离之际，在团队中毫无存在感的工程师独孤月被落在了月球上，又亲眼目睹了陨石撞击地球的时刻。无法与地球取得联系，独孤月不得不顶上“最后一个人类”的头衔，和同样被留在月球的一只赤大袋鼠“金刚鼠”相依为命地活下去。但他不知道的是，地球与月球之间的联系并未断绝，地球上的幸存者正在时刻通过基地内的摄像头盯着他的一举一动……

我们必须在此处花点力气来复述整个故事，因为它不是一个简单的高概念。事实上，以“世界上最后一个人类是沈腾”来宣传无异于诈骗，因为观众不可能在结尾看到他们想看的结局。如果加以简化，这故事应该分为三层：一层是“最后一个人类如何独自在月球生存”，另一层则是“一个人不知道自己的一举一动正在被全世界注视”，考虑到故事后半段的发展，还要算上“一个孤独的人如何从月球返乡，在拯救自己的同时拯救世界”。丢掉任何一层，改编都是无效的。将这三股不同的力量拧合在一起绝非易事，这意味着故事的主人公形象要在凡人、丑角和史诗英雄之间滑动。在《Moon You》之前玩这个危险把戏的大概是空知英秋，但《银魂》也仍旧在结尾翻了车。

在漫画共65话的篇幅之内，赵石尚有足够的空间来闪转腾挪，让独孤月完成他的成长之旅；而电影两个小时的篇幅对导演张多鱼来说显然捉襟见肘。而这就意味着电影不得不对整个故事进行大刀阔斧的取舍。相比《Moon You》，电影改编基本上只保留了漫画的开头和结局，删除了漫画中间的巨型机器人、月球第二人、外星人入侵和“月球超武”等情节，原创了独孤月对马蓝星的单相思桥段（独孤月和马蓝星在漫画中并无恋爱关系，他被抛在月球上单纯只是因为睡得太死），但最重要的改编，在于张多鱼将《Moon You》的精神内核“孤独”挪移到了“连接”，或者说，“羁绊”之上。

在漫画中，当独孤月在月球上丢丑卖乖时，背后透露出的是冰冷砭骨的孤独感。赵石将这个角色设定成在月球基地上纯属多余的动物学家（而且他

via the cameras in the base...

We must take the time to recap the entire plot since this is not a straightforward high-concept film. In fact, “Shen Teng is the last person on Earth” is a false tagline because it is unlikely that the audience will reach the desired conclusion at the end. If the plot were to be condensed into three layers, they would be as follows: the first layer would focus on “how the last human survives alone on the Moon”; and the second layer on “a man who is unaware that his every move is being watched by the entire world”; and considering how the second half of the film plays out, the third layer would be about “how a lonely man returns home from the Moon and saves the world while saving himself.” The adaptation will fail if any layer is removed. Twisting these three disparate forces together is never simple; as a result, the protagonist of the story is portrayed as vacillating between a mortal, a buffoon and an epic hero. Hideaki Sorachi probably performed this risky trick before *Moon You*, but the storyline of *Gin Tama* also fizzled out at the end.

Cho Seok still had room to maneuver in the 65 chapters of the comic series so that Dugu Yue could finish his growth arc, but Zhang Duoyu, the film’s director, lost his way in the two-hour runtime. The film had to undergo significant changes. Compared to *Moon You*, the film adaptation only retains the opening and closing scenes of the comic. It eliminates the giant robot, the second human on the Moon, the alien invasion, and the “Lunar Super Weapon” from the original comic. It introduces a new plot point involving Dugu Yue’s unrequited love for Ma Lanxing. (Dugu Yue and Ma Lanxing are not romantically involved in the comic; he is left on the Moon simply because he is in deep sleep.) The most significant change, however, is that Zhang Duoyu replaces “loneliness,” the spiritual core of *Moon You*, with “connection,” or more accurately, “entanglement.”

In the comic, Dugu Yue’s humorous misdeeds on the Moon have cold, bitter loneliness underneath them. To emphasize the inherent loneliness of the “unwanted person,” Cho Seok portrayed the character as a redundant zoologist on the moon base. (His professional abilities are barely used.) In the film, Dugu Yue transforms into the saintly, unnamed Sweeper Monk of Shaolin, a real engineer. The film’s original designs, such as the journey around the Moon and the desperate kangaroo sledging, are all powerful enough to stand out as Shen Teng’s high points. However, these sequences are structured in a way that leads to a character arc

的专业技能也几乎未见用场），是在贯彻“不需要的人”那与生俱来的孤独感；而电影中独孤月的身份变成了货真价实的工程师，隐居少林的扫地神僧。电影中向死而生的逆月之旅、绝境中背水一战的袋鼠雪橇都足够让人热血沸腾，也是电影原创部分中沈腾的高光时刻。但这些桥段的设计带来了本不该属于独孤月的弧光，意味着沈腾正式由丑角变为救世主，更意味着冲着喜剧或大团圆结局入场的观众在这里被宣告抛弃——独孤月的悲惨结局并非由机械降神般的第二颗陨石带来，而是早在这时就已经有了定数。

开心麻花的电影向来喜欢七分搞笑，三分煽情，《独行月球》也莫能外。虽说原著文本亦如此处理，但二者终究有微妙的差别。电影的结局中，独孤月为了炸毁第二次来袭的陨石，手动牵引核弹，在万众瞩目下壮烈牺牲，由前面亮灯桥段开始铺垫的“羁绊”得到了终极升华；而漫画的结局事实上更加残忍：独孤月将袋鼠送回地球后，留在月球上操控导弹将陨石炸得粉碎，但也因为月球被陨石碎片包围，彻底失去了回到地球的希望。这时的基地也几乎被陨石碎片摧毁殆尽，和地球的联络更是彻底中断。他在基地黑暗的地下室里又挣扎求生了一段时间，最后死于辐射病。时隔多年，女主人公重返月球寻找独孤月，只在地下室里看到了无数

Dugu Yue should not have had. It signifies that Shen Teng has officially transformed from a buffoon into a savior. Further, viewers who came expecting a comedy or happy ending are now abandoned—Dugu Yue's tragic ending was predetermined at this point rather than being brought about by a *deus ex machina* like a second meteorite.

Moon Man continues the tradition of Mahua FunAge productions, which are seventy percent humorous and thirty percent sentimental. Even though the original text accomplishes the same task, the film and the comic differ slightly. In the film's finale, Dugu Yue passes away in front of millions of spectators as he manually detonates a nuclear bomb to destroy a second meteorite. The "entanglement," which started with the image of the Earth that was manually lit, is taken to a new level. It gets even more brutal at the comic's ending. After bringing the kangaroo back to Earth, Dugu Yue stays on the Moon to pilot the missile that blows the meteorite to smithereens. However, the Moon is surrounded by meteorite debris and he loses all hope of ever returning to Earth. The base is nearly destroyed by the meteorite debris and contact with Earth is completely lost. Before succumbing to radiation sickness, he clings to life for a little while longer in the dark basement of the base. Years later, the female protagonist goes back to the Moon to find Dugu Yue. However, when she arrives, she finds only a plethora of Polaroid photos hanging on the basement wall and a lush patch of bean seedlings that Dugu Yue planted in his last days. Cho Seok thus completes the circle in which loneliness



挂在墙上的拍立得相片，以及独孤月在最后时光里栽种的，一片郁郁葱葱的豆苗。这样，赵石就完成了整个故事始于孤独、终于孤独的闭环：为观众带来净化效果的不是独孤月“走出孤独”，而是他“与孤独和解”。

因为显而易见的原因，这样的结局绝不可能在电影中出现；这也就意味着，“孤独”这一主题几乎无法在电影中得以贯彻。结局的不同决定了路线的不同，所以我们会看到，在电影中部，独孤月和金刚鼠之间的感情和默契突然以指数级别上升（袋鼠拉雪橇这种桥段，在漫画中几乎是无法想象的）；而沈腾除了在发现袋鼠误撞电线引发噪声之后的精神崩溃以外，几乎没有在影片中表现出多少孤独感。地球人为沈腾亮灯倒是也改编自漫画，但漫画中的这一桥段绝不像电影中那般煽情而虚假：大众对独孤月直播的喜爱，在赵石笔下更像是庸众自娱自乐的造神游戏。一旦独孤月试图在直播中改变自己固有的风格，他们便毫不掩饰自己的厌烦。

我很庆幸这部电影没有在绝对伟光正的绝路上越走越远，因为凡人“爱”的能力终究是有限的。漫画对独孤月最后的献身给出了合理而充分的解释：在得知自己必须留在月球上手动控制导弹轰击陨石时，他想到的理由是“我会答应这么做，倒不是因为什么要牺牲小我成就大我，而是因为如果我要回去的地方消失了的话，那我就没有回去的必要了不是吗。”而在电影中，独孤月在手抓核弹冲向陨石时，心里惦念的是马蓝星别为他守寡。这当然是一种极端自恋的单相思，但至少它为独孤月的自我牺牲提供了另一种合理的动机：他甘愿牺牲性命拯救的，仅仅是那个有自己所爱之人的地球。这意味着和《流浪地球》中的刘培强相比，独孤月是一个“有限度的英雄”。这未尝不是一个很好的尝试，毕竟如果中国的科幻电影中充满了批量生产的刘培强式英雄，恐怕也算不得什么好事。

然而，这两种英雄之间并非是非此即彼的关系。在电影中，马蓝星就像汤姆·戈德温的《冷酷的方程式》中的飞船驾驶员。与这一形象相伴的大多是诅咒：她不得不两次亲手按下杀死独孤月的按钮。而独孤月则更像是《银河系漫游指南》中的阿

serves as both the narrative's beginning and its resolution: rather than Dugu Yue's "breaking out of loneliness," it is his "reconciliation with loneliness" that has a purifying effect on the audience.

For obvious reasons, such a conclusion in a film would not have been possible. Thus, the theme of "loneliness" could hardly have been addressed in it. To arrive at the two different endings, different courses of action are required. We observe that in the middle of the film, Dugu Yue and King Kong Roo's connection and chemistry suddenly seem to grow exponentially. (The kangaroo sledding scene is almost unimaginable in the comic.) Shen Teng doesn't exhibit much loneliness in the film, apart from when he experiences a nervous breakdown after learning that the kangaroo unintentionally hit a power line and made a noise. The scene where people light up the Earth for Shen Teng is also taken from the comic, but it is more melodramatic and overdone in the film. Cho Seok depicts the public's love for Dugu Yue's live broadcast as more akin to a God-making game for the amusement of vulgar people. As soon as Dugu Yue tries to alter his natural style during the live broadcast, they make no attempt to hide their boredom.

I am glad the film doesn't go down the path of "great, glorious, and correct" further and further because there are limits to what mortals are capable of "loving." The comic provides a plausible and sufficient justification for Dugu Yue's ultimate sacrifice. When he learns that he must stay on the Moon and manually control the missiles to blast the meteorite, he tells himself, "I agreed to do this, not because I wanted to sacrifice small self for big self, but rather because if the place I wanted to go back to disappeared, then there wouldn't be any point in going back, would there?" Dugu Yue's only thought in the film as he runs towards the meteorite carrying a nuclear bomb is that Ma Lanxing won't become a widow. Of course, it is a severe case of narcissistic unrequited love, but at least it provides yet another plausible motivation for Dugu Yue's self-sacrifice. Just that Earth, with his loved one on it, is what he is willing to risk his life to save. As a result, Dugu Yue is a "hero with limitations" in comparison to Liu Peiqiang from *The Wandering Earth*. After all, if Liu Peiqiang-like heroes predominated in Chinese science fiction films, that would not be good news.

Nevertheless, these two types of heroes are not mutually exclusive. Ma Lanxing resembles the pilot in Tom Godwin's "The Cold Equations." She must press the button to twice kill Dugu Yue with her own hands, which is typically a curse that goes

瑟·邓特和《星球大战》中的韩索罗船长的综合体。或许正是这种微妙的即视感让我认同了电影的结局：若干年后，地球恢复生机，人类再次登上月球。马蓝星在月球上看到了独孤月的幻影，二人相视一笑。随着镜头拉远，两个并肩而立的人只在月球银色的大地上留下一道长长的黑影。虽然细节上有偏差，但万幸的是，电影终究保留了漫画中的这一幕。这两种在科幻小说的历史上一直水火不容的人物形象此时居然达成了某种平等的、不妥协的和解。也正因如此，我没法讨厌这部电影，更多的是惋惜——它本应做得更好些。

along with characters of this type. On the other hand, Dugu Yue shares traits with both Arthur Dent from *The Hitchhiker's Guide to the Galaxy* and Captain Han Solo from *Star Wars*. Perhaps it was these small parallels that helped me relate to the film's denouement. Years later, when the Earth is revived, people set foot on the Moon once again. Ma Lanxing sees a vision of Dugu Yue on the Moon and the two exchange smiles. As the camera moves away, the two humans standing side by side cast only a long, dark shadow on the Moon's silver surface. Despite certain details being lost, the film ultimately keeps this sequence from the comic. The two types of characters, who have repeatedly clashed throughout the history of science fiction, attain an unwavering and equal reconciliation. And for that reason, I cannot say I dislike the film, but I do wish it had been better.



Imagining Outer Space in Chinese Science Fiction Film

中国科幻电影的太空想象

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若从1925年《隐身衣》问世算起的话，中国科幻电影已经有近百年的历史。就已知的600多部国产及中外合拍科幻长片而言，至少有1/4包含了有关太空的想象。真人电影中关于太空的想象可以追溯到20世纪中叶。北京摄制的《十三陵水库畅想曲》（1958）展望中国20年后的巨变，其中包括发射火箭探测飞船等。香港制作的粤语片《两傻大闹太空》（1959）是中国第一部以“太空”命名的科幻电影，涉及金星怪兽、火星人等内容，但所描写的实际上是梦境。台湾出品了邵宝辉执导的《神龙飞侠》（1968），讲述超级英雄与邪恶宇宙人斗争的

Chinese science fiction films have been around for nearly a century, if we count back to that year when *Yin shen yi* [The Cloak of Invisibility] came out in 1925. Of the more than 600 known Chinese domestic and Sino-foreign co-production feature films, at least a quarter have included imaginations about outer space. In live-action movies, the imagination about space could date back to the middle of the twentieth century. *Shisanling shuiku changxiangxu* [Ballad of the Ming Tombs Reservoir, 1958], produced by Beijing Film Studio, looks at China's dramatic changes 20 years later, including the launch of rocket-propelled spacecraft. The first Chinese sci-fi movie to be titled "outer space" is a Cantonese film named *Liangsha danao taikong* [Riots in the Outer Space, 1959], which was made in Hong Kong. Although it involves, among other things, monsters from Venus and the Martians, it actually depicts a dream world. A Taiwan produced film named *Shenlong feixia* [Dragon Superman, 1968], which Shao Bao-Hui directed, is about a superhero fighting against an evil spacemen legion. In animated movies, the imaginations of space can be traced back to a Chinese-American co-production *Mobisi huan* [Thru The Moebius Strip, 2006]. This computer-animated science fiction adventure film is about a scientist who goes on an expedition through the time tunnel and ends up stranded on the planet Raphicca, 27.2 million light years away from Earth.



故事。动画电影当中有关太空的想象至少可以追溯到中、美合拍的《魔比斯环》（2006）。它描写科学家通过时空隧道去探险，结果被困在距地球2720万光年之外的星球上。他的孩子长大后不畏艰辛地寻找父亲，到达上述星球，并击败那儿的邪恶国王。香港与内地合拍的《长江7号爱地球》（2010）描写一个玲珑可爱的外星生物和一位纯真善良的地球儿童之间的友谊。内地出品的“赛尔号”系列片由六部作品组成（2011—2019）。它们主要描写代表正义的人类宇航员、赛尔机器人与宇宙海盗的斗争，包含了有关“宇宙之眼”（一种酷似蓝色眼睛、拥有无尽能源的神秘天体）的瑰丽想象。

“太空”的外延是什么？若将太空理解为自然环境的话，那么，至少存在三种可能的定位，即地球近空、宇宙深处和高维世界。它们之间的区分与其说是物理意义上可以用光年之类单位计算的不同距离，还不如说是以人类宇航技术为基准衡量的不同范围。现阶段地球近空主要是指各种绕地、奔月、绕月飞行器所翱翔的空间，宇宙深处主要是指星系（包括行星系、恒星群等）所存在的空间，人类飞行器目前还难以飞出其范围。高维世界则超出我们所生活的四维时空之外，人类飞行器只有在穿越特殊端口（如虫洞）的条件下才有可能进入。上述三种意义上的“太空”都成为中国科幻电影的想象取向：（1）地球近空想象。例如，《监禁外太空》（2020）以宇宙空间站为背景，描绘了围绕一场真人秀的恩怨情仇。《我是外星人》（2010）讲述陕北农村失恃男孩李天游如何当上宇航员、实现到月球找妈妈之梦想的故事。（2）宇宙深处想象。例如，动画片《星游记之风暴法米拉》（2017）设想少年麦当为寻找在禁忌航线失踪的父亲而参加在木星举办的竞技大赛。《火星爱情故事》（2020）以半人马星系为叙事起点，讲述人类移民张慧敏驾飞船回地球抢救冷冻人途中的遭遇。（3）高维世界想象。例如，《四维来客》（2017）设想古教授制造出可通往四维空间的小型黑洞，不料其女古小芝被吸入，必须找到真心相爱者才能返回。《罗布泊神秘事件》（2022）将地心世界当成介于本真地球和

His boy grew up and defied the odds to find his father; finally, he reached the said planet, defeated the evil king there, and rescued his father. *Changjiang qihao ai diqiu* [CJ7: The Cartoon, 2010] is a Hong Kong-Chinese animated science fiction comedy film, and it is a story about the friendship between an adorable extraterrestrial and an innocent and kind-hearted child. The Chinese mainland animated series named *Sai er hao* [SEER] consists of six seasons (2011-2019). This series follows the struggle between the astronauts and space energy robots representing justice, and the space pirates representing evilness, focusing on the struggle between good and evil. In addition, a magnificent imagining of the “cosmic eye” [*yuzhou zhi yan*], a mysterious celestial object that resembles a blue eye and possesses limitless energy, is included.

What is the denotation of “outer space”? If we interpret space as a natural environment, there are at least three possibilities, namely near-Earth space, the deep universe and the high-dimensional world. The distinction between them is not so much a matter of different distances in the physical sense that can be calculated in units such as light years, but rather a matter of different ranges measured in terms of human astronautical technology. At this stage, near-Earth space is mainly the space in which various earth-bound orbiting vehicles, moon-bound spacecraft, and lunar reconnaissance orbiters soar. The deep universe is mainly the space in which galaxies, including planetary systems and stellar clusters exist, beyond which human vehicles currently have difficulty flying. The higher-dimensional worlds are beyond our four dimensions and can only be accessed by human vehicles if they traverse special portals, such as wormholes. As described above, there are three senses of space in the imaginative orientation of Chinese science fiction films. For example, the film named *Jianjin waitaikong* [Spacell, 2020] is set on a space station, which depicts the favor and kindness, hatred and enmity about a reality show. *Wo shi waixingren* [A Chinese E.T Boy, 2010] tells the story of Li Tianyou, a bereaved boy from rural Shaanxi province, who becomes an astronaut and realizes his dream of going to the moon to find his mother. These two movies mentioned above deal with imaginings about near-Earth space. Chinese science fiction films also include imaginings of the deep universe. For example, the animated film named *Xingyouji zhi fengbao famila* [Rainbow Sea: Storm Famira, 2017] imagines a young boy named Maidang participating in an athletic competition on Jupiter in search of his father, who has disappeared

镜像地球之间的端口。

“太空”的内涵又是什么？它不仅是其浩瀚足以唤起人们无限遐想的空间，而且是各种形态的生命彼此互动的领域。在前一意义上，天体之间的相互影响成为太空想象的重要切入点。例如，《守护者前传之觉醒》（2017）的叙事前提是太空暗物质坠落地球；《黑洞来的那一夜》（2018）的叙事前提是洛杉矶因彗星飞近而生成多个小黑洞。在后一意义上，生物体的星际运动成为太空想象的重要着眼点。没有生命，太空就没有意义，太空想象也就无所谓价值。若以地球生命圈为想象基点的话，那么，太空想象主要包括邂逅天外来客（由远及近）、促进宇宙移民（由近及远）、塑造异星土著（纵横交错）三种主要类型。试举例说明如下：

邂逅天外来客。这是指太空成为不速之客冒出来的地方。中国科幻电影的相关想象可以追溯到台湾《神龙飞侠》（1968）、《月光大侠》（1968）等影片中的“宇宙人”。地外生命可能依附陨石从天而降，也可能驾驶飞碟、星舰或其他形态的航天器出人意料地到来。它们/他们可能对地球人构成严重威胁，必须予以迎头痛击，正如台湾《关公大战外星人》（1976）、《火星人》（1976）所描绘的那样；也可能对地球人相当友善，正如香港与内地合拍的《长江七号》（2008）所描绘的那样。某些外星人可以倾听地球儿童的诉求，正如《霹雳贝贝》（1988）所描绘的那样；另一些外星人则企图对地球儿童加以控制，正如《疯狂的兔子》（1997）所设想的那样。还有一些外星人可能与地球人相互协作。例如，《太空营救》（2001）描绘一位外星女孩和三个地球男孩共同搭救回被蜥蜴人盗走的大熊猫。地外生命来地球的动机，可能是为了拯救其母星的危机，也可能是因为觊觎地球的资源；可能是为了试图矫正地球人的行为，也可能纯粹出于好奇心。这类影片的数量相当多，但故事发生地通常主要不是在太空，而是在地球。

促进宇宙移民。这类想象定位于地球人走向太空的过程。在动画电影中，《超蛙战士：初露锋芒》（2010）和《超蛙战士·威武教官》（2012）可以为例。它们的共同背景是人类移民异星所形成

on a forbidden route. *Huoxing aiqing gushi* [A Mars Love Story, 2020] follows the encounter of human immigrant Zhang Huimin on her way back to Earth in a spaceship to rescue a frozen man. The Centauri system is used as a narrative starting point in the film. In addition to the two types of spatial imaginations mentioned above, Chinese SF films have also imagined higher-dimensional worlds. In *Siwei laiike* [The Visitor From the Four Dimensional Universe, 2017], it is envisaged that Professor Gu creates a small black hole that can lead to the fourth dimension. His daughter Gu Xiaozhi is sucked in unexpectedly and must find her true love before she can return. In *luobupo shenmi shijian* [Lop Nur Mysterious Events, 2022], the geocentric world is treated as a portal between the true and mirror Earth.

What is the connotation of “outer space”? It is not only a space that evokes infinite imaginations by virtue of its vastness, but also a realm in which all forms of life interact with each other. In the former sense, an important entry point for the space imagination is the interaction between celestial bodies. For example, dark matter slinging lethal meteors at Earth is the narrative premise of *Shouhuzhe qi-anzhuang zhi juexing* [Guardian the Beginning: Awakening, 2017]. In *Heidong laide nayiye* [The Night the Black Hole Came, 2018], the premise of the storytelling is the creation of multiple small black holes in Los Angeles as a result of the approach of a comet. In this latter sense, an essential focus of the space imagination is the interstellar movement of the living organism. In other words, space would have no meaning, and the imagination of space is void if there is no life. If we take the biosphere as the base of imagination, there are three main types of outer space imagination. The three principal types are encountering celestial visitors, facilitating cosmic migration and shaping alien natives. In terms of proximity, these three types are respectively from far and near, from the close to the distant, and crisscrossing. A few examples are given below:

The first type is encountering celestial visitors. In this type of imagining, space becomes a place where these uninvited guests emerge. Related images in Chinese SF films could be traced back to the “Cosmic people” [*yuzhou ren*] in Taiwanese films such as *Shenlong feixia* [Dragon Superman, 1968] and *Yueguang daxia* [Moonlight Superman, 1968]. There are many ways in which extra-terrestrial beings can appear on Earth, either by falling from the sky in meteorites or arriving unex-

的三个不同种族之间的战争。这类题材的作品还有《开心超人2·启源星之战》（2014）、《昆塔：反转星球》（2017）、《星游记之风暴法米拉》（2017）、《吃货宇宙》（2018）等。真人电影同样不乏有关人类太空运动的想象。例如，《三体之火星归来》（2016）、《人类消失之夜》（2020）都是围绕太空时代的阴谋构思的。前者描写阴谋家以探索人类起源为借口组织星际考察，其真实目的是想找到核心能量石以毁灭人类。后者描写天体公司谎称将十万人送到太空，实际是将他们改造成被其支配的复制人，并以机器人名义发动扫荡人类的行动。《最后的日出》（2019）、《超异之荒漠地球》（2020）都是围绕太空时代的爱情构思的。前者设想太阳消失之际两位难民因结伴逃生而萌生情愫。后者设想两位主角因移民太空而雪藏情感，重返地球后续缘。值得一提的还有《太空群落》（2021）。它以深空号飞船唯一幸运者的口吻讲述探险经历，表达对生命本质的认识。

塑造异星土著。这类想象主要涉及地球以外的天体上所发生的事件。所谓“异星土著”就是在这些天体上土生土长的智慧生命。受到地球人普遍喜爱的大熊猫在中国多部科幻动画片里成了其他星球的原住民。例如，《太空熊猫历险记》（2013）以熊猫星球与老鼠星球之间的战争为题材。《太空熊猫总动员》（2014）描写熊猫星球原住民和以鼠司令为代表的入侵者之间的斗争。《太空熊猫英雄归来》（2016）描写翠绿星的熊猫族如何应对资源枯



缺tedly in flying saucers, starships, or other forms of spacecraft. They may pose a severe threat to Earthlings and must be repulsed, as depicted in the Taiwan produced films titled *Guangong dazhan waixingren* [Guan Gong vs Alien Redux, 1976] and *Huoxingren* [Mars Men, 1976]. Aliens may also be quite friendly to Earthlings, as depicted in the Mainland-Hong Kong co-produced film *Changjiang Qihao* [CJ7, 2008]. As depicted in *Pili beibe* [Wonder Boy, 1988], aliens listen to children's demands. However, there also are aliens who seek to take control of children, as envisaged in *Fengkuan de tuzi* [Crazy Rabbit, 1997]. In addition, there have been cases where aliens and Earthlings have collaborated with each other. For example, *Taikong yingjiu* [Space Rescue, 2001] depicts an alien girl and three Earth boys working together to rescue a giant panda stolen by a lizard man. There are many motives for extraterrestrial beings to come to Earth. It may be to save their home planet from a crisis, or it could be that they covet the

resources on Earth. They may want to try to modify the behaviors of Earthlings, or they may be acting out of pure curiosity. There are a considerable number of such films, which usually take place on Earth instead of in outer space.

The second type is promoting cosmic migration. This type of imagining is set in the process of Earthlings' journey to space. For example, in animated films, *Chaowa zhanshi zhi chulu fengmang* [Animen: Triton Force, 2010] and *Chaowa zhanshi zhi weiwu jiaoguan* [Animen II, 2012] share a common setting of a war between three different races, which was caused by human migration to an alien planet. Other animated films in this category include *Kaixin chaoren er qiyanxing zhizhan* [Happy

竭的危机，重点在年轻一代如何在战胜敌对的荒野星土狼族，找到传说中的熊猫族天堂潘达星。当然，地外天体还可能生活着熊猫之外的多样化智慧生命。例如，《无敌小飞猪》（2015）便展示了猪猪星球的一派生机。小猪的形象也出现在《黑猫警长·翡翠之星》（2015），起名“牟三嘟”。它既机智又勇敢，帮助黑猫警长制止了异能猿利用会飞的航天博物馆“翡翠之星”把全城居民流放到外空的图谋。《圣蛋传奇之猪公的骰子》（2018）是一部充满荒诞色彩的动画片，主要描写玻色子星系的波云诡谲。萝卜星人贩卖军火，勾结盟首猪星人，挑起鸡蛋星与苹果星之间的战争。后来，交战双方合伙偷军火，联手打败萝卜星人和猪星人，烧了军火库。

在具体作品中，以上三种创意取向完全可能相互融合。作为例子，可以举出《火星追击》（2018）。它主要描写星际反走私斗争，起因是紫

Heroes 2 : The War of Qiyuan Planet, 2014], *Kunta: fanzhuang xingqiu* [Axel: Adventures of the Spacekids, 2017], *Xingyouji zhi fengbao famila* [Rainbow Sea: Storm Famira, 2017], and *Chihuo yuzhou* [Foodiverse, 2018] among others. Live action films are equally full of imagination of humans moving through outer space. For example, both *Sanxiu zhi huoxing guilai* [Mars Return, 2016] and *Renlei xiaoshi zhiye* [The Night of Humans Disappear, 2020] are conceived conspiracies of the Space Age. The former depicts conspirators who organize interstellar expeditions under the pretext of searching for human origins, with the real aim of finding the core energy stone to destroy the human race. The latter tells the story of the “Celestial Corporation” [*tianti gongsì*], which falsely claims to have sent 100,000 people into outer space but transforms them into replicants at its disposal and launches a sweeping campaign against humanity in the name of robots. In addition, there are films structured around love in the Space Age, such as *Zuihou de richu* [Last Sunrise, 2019] and *Chaoyi zhi huangmo diqiu* [Desertification of the Earth, 2020]. In the former, two refugees fall in love as they escape together as the sun disappears. In the latter, the two protagonists hide their feelings as they migrate to space; after returning to Earth, they renew their relationship. The movie named *Taikong Qunluo* [Invisible Alien, 2021] is also remarkable. The adventure is told in the voice of the only survivor on board the Deep Space ship, which expresses an awareness of the nature of life.

The last type is known as shaping alien natives. It is mainly concerned with imagining events that occur on celestial bodies other than Earth. The so-called “alien natives” are the intelligent beings that are native to these heavenly bodies. The Chinese panda is one of the universally loved animals on Earth. In a number of Chinese science fiction animations, pandas have become indigenous to other planets. For instance, *Taikong xiongmao lixianji* [Space Panda, 2013] is based on a war between the Panda planet and Mice planet. *Taikong xiongmao zongdongyuan* [Space Panda 2, 2014] depicts the struggles between the natives of the Panda planet and the invaders headed by the mouse commander. *Taikong xiongmao yingxiang guilai* [Space Panda Hero Returns, 2016] is about how the panda race on the planet Emerald copes with the crisis of resource depletion. The focus of the film is on how the younger generation finds the legendary paradise named “Panda Planet” [*pan da xing*] after defeating the rival coyote clan of the Wilderness Planet. Extraterrestrial bodies may also be





星人利用仿生人黑威廉到地球走私白酒。地球联盟派机器警察艾波波予以缉捕。

若与其他国家出品的科幻电影相比，中国科幻电影的太空想象具有融汇本国传说、映射本国现实、畅想人类命运共同体等特点。

中国拥有丰富的文化遗产，其中不乏嫦娥奔月、孙悟空大闹天空之类神话意义上的太空想象。当下科幻电影作为类型片是在商业化的大背景下发展起来的。为吸引更多观众，某些太空题材的科幻电影糅合了神话传说。就动画电影而言，《超能兔战队》（2015）讲述的是拯救被哈比星的熊司令掠走的嫦娥的故事。《烈日天道》（2020）及其续集（2021）将背景设定为地球人为应对而向天道星的烈日文明求助，孙悟空作为地球守护神成为烈日主神、时尚少女蒂蕾娜的部下。他一开始不服气，后来终于下决心和她共扶天道。就真人电影而言，《火星异变》（2021）、《末日救援》（2021）都出现了中国古代神兽“鲲”的形象。除了神话之外，某些科幻电影还利用了有关太空的传闻。例如，《超自然事件之坠龙事件》（2017）就以1934

home to diverse intelligent lives in addition to pandas. *Wudi xiao feizhu* [The Invincible Piglet, 2015], for example, shows the prosperity of the Pig Planet. A pig named Mou Sandu appears in *Heimao jingzhang: feicui zhi xing* [Mr. Black : Green Star, 2015]. Brave and resourceful, he helps Mr. Black to stop the Dr. Great Ape from using the flying museum, the “Emerald Star”, to exile the citizens into outer space. *Shengdan chuanqi zhi zhugong de touzi* [The Hog’s Dice Legend of Saint Egg, 2018], an animated film full of absurdity, focuses on the sudden and perplexing changes of Boson Galaxy. In order to sell arms and in collusion with hogs, radish provokes a war between eggs and apples. The film ends with the warring factions teaming up to steal the arms, join forces to defeat the radish and hog, and burn down the arsenal.

The above three creative orientations may merge with each other in specific works. *Huoxing zhuiji* [Mars Chase, 2018], which focuses on the interstellar fight against smuggling, could serve as an example. People of Purple Planet use a bionic man named William Black to smuggle liquor, and the Earth Alliance sends the Robocop named Ai bobo to apprehend the criminal.

Compared with science fiction films from other countries, the outer space imagination in Chinese SF films has its own characteristics. It not only draws on elements of Chinese legend and reflects realities, but it also envisages the human community with a shared future.

China has a rich cultural heritage, and there is no shortage of space imagination in the mythological sense, such as “the Goddess Chang’e fly to the moon” [*chang e bengyue*] and “Sun Wukong caused havoc in Heaven” [*sunwukong danao tiangong*]. Nowadays, science fiction films have developed as a genre film in the context of commercialization. In order to appeal to a wider audience, certain films about space incorporate elements of myth and legends. In the case of animated films, *Chaoneng tuzhandui* [Rabbit Hero, 2015] tells a story of rescuing the Chinese goddess of the moon, whom the bear commander has kidnapped. The *Lieyang tiandao* [Rule of Burning Sun, 2020] and its sequel *Lieyang tiandao er* [The Rule of Burning Sun 2, 2021] are set in a world where the Earthlings seek help from the Burning Sun civilization of Tiandao Planet. As the patron saint of Earth, Sun Wukong becomes the subordinate of a fashionable young Dileyna, who is the Lord God of the burning sun. The monkey king is initially defiant, but finally resolves to help her in the fight against the enemy.

年辽宁营口发生的坠龙事件为叙事缘起。

中国在现代化进程中发生了深刻变化，这给予科幻电影主创人员以创作灵感和创作冲动。我们可以从近年来流行的外星人题材的“乡村科幻”看到这一点。例如，《坑蒙拐骗外星人》（2018）描写土豆村的种植技术蜚声宇宙，那儿的专家被土豆星国王聘请去传授秘诀，通过将土豆产量提高数十倍解决了当地的饥荒问题。这类情节间接表现了中国农民对其技术先进性的信心。《我儿子去了外星球》（2018）中的村民开办“农家乐”，为吸引顾客而编造和外星人相关的故事。《外星人事件II》（2022）中的骗子李富贵利用有关外星人来过的传闻通过众筹办外星人度假村。这类情节既说明农民有意识利用太空想象发展乡村经济，又反映了“后真相时代”对相关信息加以甄别的必要性。

在展望未来的时候，中国科幻电影既怀有传统文化中源远流长的忧患意识，又充满了众志成城的乐观主义。《孤岛终结》（2017）设想地球人因受超新星爆炸带来的辐射影响而濒临灭亡，所幸的是科学家开发出具备高度智慧的软件TESS。它由于存在逻辑锁而不可复制，面临着用来为承载人类文明延续希望的宇宙飞船校正航程还是为拯救地球上患病的10亿人寻找治疗方案的艰难选择。结果，开发者选择了前者。《流浪地球》（2019）设想地球面临被晚期太阳吞噬的厄运，人类联合政府建造万台发动机，将地球推出太阳系，计划经过2500年抵达新家园。地球在流浪途中遭到可能被木星引力捕获的危险。是靠载有地球生命样本的空间站延续文明火种，还是牺牲空间站引爆木星氢气、推离地球而拯救多数人？北京中学生刘启提出的方案选择了后者。其父刘培强牺牲自己、助其实施，来自世界各地的人们纷纷施以援手，终于使地球度过难关。这部作品是中国第一部工业意义上的科幻大片，所表达的“人类命运共同体”理念给人以深刻印象。目前，《流浪地球2》已经在青岛杀青，即将与观众们见面。

除长片之外，中国还拍摄了包含太空想象的众多科幻微电影。例如，《冬眠》（2012）讲述地球核冬天降临之后幸存者在逃难太空船的遭遇。《爆

The image of the ancient Chinese sacred animal “Kun” (鲲) recurs in live-action films such as *Huoxing yibian* [Mutation On Mars, 2021] and *Mori jiuyuan* [Earth Rescue Day, 2021]. In addition to myths and legends, some science fiction films have also utilized rumors about outer space as plot settings. For example, *Chaoziran shijian zhi zhulong shijian* [Supernatural Event: Fallen Dragon, 2017] takes the incident of a dragon falling that occurred in Yingkou, Liaoning Province, in 1934 as its narrative origin.

The profound changes that have taken place in China during the modernization process have inspired and motivated the creators of science fiction films. It can be seen in the popular alien-themed “rural sci-fi” of recent years. *Kengmeng guaipian waixingren* [Badass Snatch E.T., 2018], for example, depicts the Potato Village that has become famous in the universe for its farming methods. The king of Potato Planet hires experts from the village to show them the secrets of cultivation. Their potato crop increased to dozens of times of what it had been before, while at the same time, their famine problem was solved. In such scenarios, the confidence of Chinese farmers in their technological advancement is indirectly expressed. In *Woerzi qile waixingqiu* [E.T. Made in China, 2018], villagers made up alien related stories to develop agritainment and attract customers. Similarly, in *Waixingren shijian er* [Alien Invasion 2, 2022], the cheater named Li Fugui uses rumors of alien visitation to crowdfund a resort. These plots reflect the consciousness of farmers to use outer space imagination to improve the economy of rural areas, as well as the necessity of identifying information in this “post-truth era”.

When looking toward the future, Chinese SF films are imbued with the long-standing sense of disaster consciousness in traditional culture, and also with the optimism that if we concentrate our efforts, all difficulties can be overcome. In *Gudao zhongjie* [The End of the Lonely Island, 2017], earthmen are on the brink of extinction due to the effects of radiation from the supernova explosion. Fortunately, scientists have developed the highly intelligent software named TESS, which cannot be replicated due to its logical lock. Therefore the choice is between correcting the voyage of the spacecraft, which carries the hope of continuing human civilization, or finding the cure for one billion people who are sick. In the end, the developers chose the former. In *Liu-lang diqiu* [The Wandering Earth, 2019], Earth faces a threat from being engulfed by the aging Sun.

炸性新闻》(2012)讲述媒体和公众对玛雅人太空舰队即将飞临北京郊区的反应。《水滴抵达太阳系》(2019)根据刘慈欣科幻小说《三体》改编,讲述人类太空舰队拦截三体文明派来的水滴状飞船的故事。《卷土重来》(2022)展示了农民用手机自发拍摄火星救援题材电影的热情。这些作品多数出自业余电影爱好者之手(或专业电影工作者的非商业性制作),是网络时代用户生成内容的重要组成部分。它们既说明太空想象在中国有着广泛的社会基础,又说明中国科幻电影的巨大潜力。

(本文是国家社科基金艺术学重大项目“比较视野下中国科幻电影工业与美学研究”[批准号21ZD16]阶段性成果。)

Therefore, the United Earth Government builds 12,000 enormous Earth Engines to migrate the Earth out of the Solar System. If all goes according to plan, it will reach a new home after 2,500 years. On its wandering journey, Earth is in danger of being captured by Jupiter's gravity. Should the space station be allowed to carry life samples from Earth to continue civilization, or should the space station be sacrificed to save the majority of people by detonating Jupiter's hydrogen gas and using the thrust to push the planet forward? A high school student in Beijing named Liu Qi proposes to ignite the oxygenated mixture of Jupiter. His father, Liu Peiqiang, sacrificed himself to help Liu Qi to implement it. In the process, people from all over the world make concerted efforts to tide over the difficulties. This is China's first science fiction blockbuster in the movie industry, and the shared future for humankind it expressed is impressive. In 2022, *Liulang diqiu er* [The Wandering Earth II] wrapped in Qingdao and will soon be seen by audiences.

In addition to feature films, the outer space imagination is included in many Chinese SF microfilms. *Dongmian* [Hibernation, 2012] follows the survivors of an escape spacecraft after the onset of Earth's nuclear winter. *Baozhaxing xinwen* [Sensational News, 2012] tells the media and public reactions to the imminent arrival of a Mayan space fleet in the suburbs of Beijing. *Shuidi dida taiyangxi* [Waterdrop Reaches the Solar System, 2019], which is about the human space fleet intercepting a waterdrop-shaped ship sent by the three-body civilization, is adapted from Liu Cixin's *Santi* [The Three Body Problem]. *Juantu chonglai* [Resurgence, 2022] shows peasants' enthusiasm for spontaneously making films on the subject of Martian rescue just with their mobile phones. Most of these works are produced by amateur film enthusiasts or non-commercial productions by professional filmmakers, and they are an essential part of user-generated content in the Internet age. The production of these films demonstrates both the broad social base of the outer space imagination in China and the enormous potential of Chinese science fiction cinema.

(This article is the result of a major project of the National Social Science Foundation of China in the subject of art, "Research on Chinese Science Fiction Film Industry and Aesthetics in a Comparative Perspective" [Grant No. 21ZD16].)

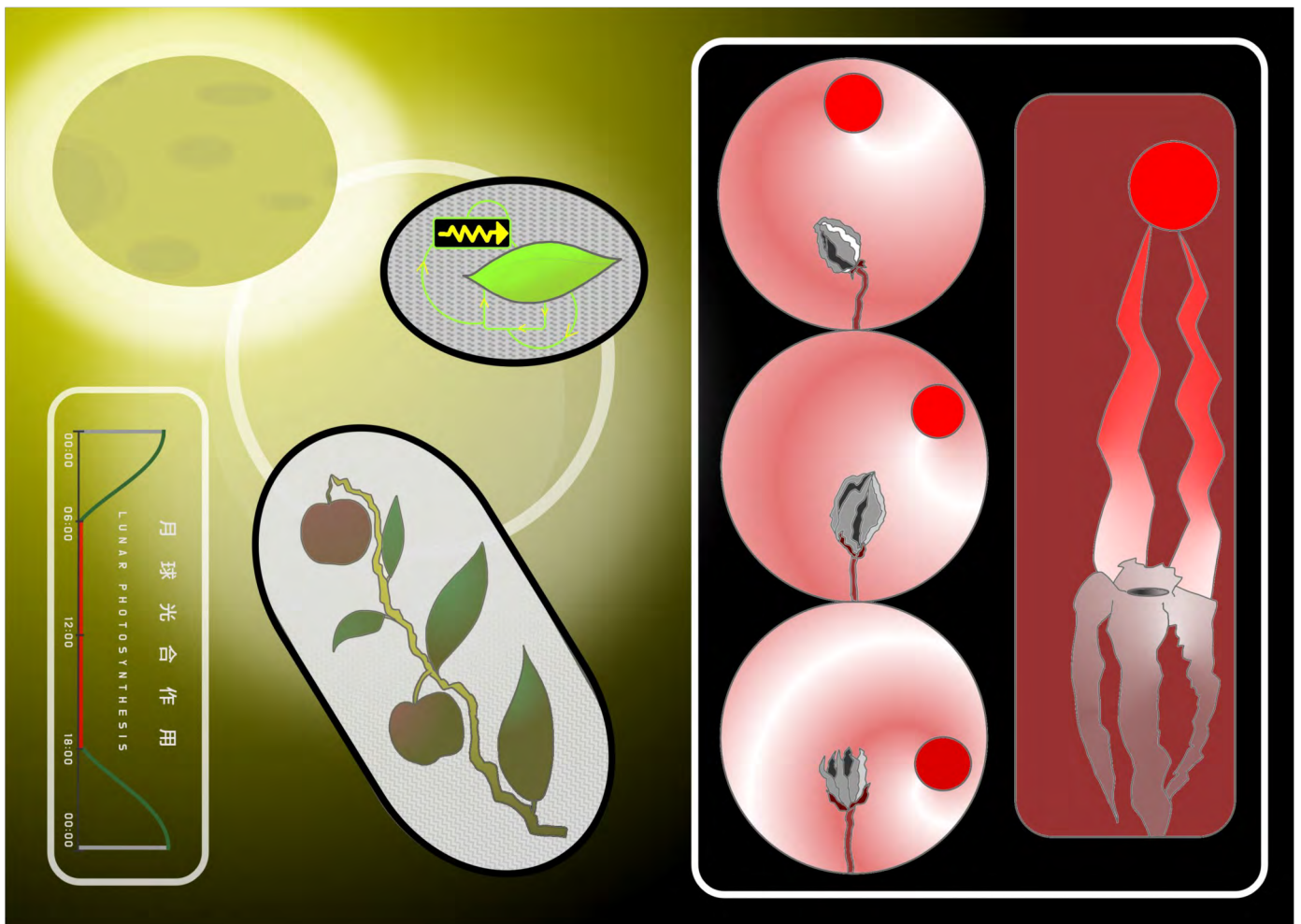
Original art: Lunar Photosynthesis

原创艺术：月球光合作用

Artist: Angela YT Chan 艺术家：陈裕彤

在不远的未来，由于全球气温升高，植物将改变其昼夜节律。白天太热，植物无法进行光合作用；取而代之，它们通过反射太阳的月亮来进行光合作用。

In a near future, plants change their circadian rhythms due to the raised global temperatures. It is too hot to photosynthesis in the daytime, and instead, they photosynthesis by the sun's reflection through the moon.



Narrating Fantastic Stories with Visual Arts – Interview with Feifei Ruan

用视觉艺术讲述幻想故事——阮菲菲专访

Interviewer: Regina Kanyu Wang 采访者: 王侃瑜

Translator: RiverFlow 译者: 河流

采访者注: 听说阮菲菲即将为我主编的《春天来临的故事》小说集英文版绘制封面时, 我简直不敢相信这是真的。《春天来临的故事》是一本中国推想小说合集, 完全由女性和非二元性别创作者完成。此前, 由菲菲绘制的《神秘博士》系列海报在中国的互联网上广为流传, 自那时起我便成为了她的超级粉丝。菲菲在自己的网站上描述其艺术作品风格为“兼收东方经典, 并蓄科幻奇幻”, 在各种文化之间达成了一种很好的平衡; 她的作品得到了大众的广泛认可, 吸引了众多知名品牌的客户; 她在这一领域赢得了无数国际奖项, 同时不断探索视觉叙事的新方式。很高兴能为《旅行星球》杂志采访她!

你是如何成为一名插画师以及视觉叙事者的?

我小时候收集过很多插画杂志和漫画书。我原本想成为一名平面设计师, 但朝九晚五的平面设计工作并不适合我; 后来, 我去视觉艺术学院攻读艺术硕士, 在那里第一次接触到了视觉叙事, 一切都忽然被改变了。我发现自己对插画和漫画非常有热情(它们常在我心中), 接着就开始制作自己的插

When I learned that Feifei Ruan would illustrate the cover art for *The Way Spring Arrives and Other Stories*, a collection of Chinese speculative fiction by all women and non-binary creators co-edited by me, I couldn't believe that it was real. Feifei's series posters of *Doctor Who* have been spread all over the Chinese internet, and I have become her great fan since then. Feifei's art "ranges from eastern classic to science fiction and fantasy", with a good balance mixing various cultural influences. Her works have been widely recognized and have a long client list of well-known brands. She has won countless international awards in the field and keeps exploring new ways of visual storytelling. It is a great pleasure to interview her for *Journey Planet!*

What made you decide to become an illustrator & visual storyteller?

I had a collection of illustration magazines and comic books when I was little. I thought I wanted to be a graphic designer but working at a 9-to-5 graphic design job didn't feel right to me. Then I went to an MFA program at School of Visual Arts,



Illo: HUNGRY GHOST by Feifei Ruan

画作品集，并在艺术展览会上售卖这些艺术作品。我就这样踏上了从业之路。

你的作品风格“兼收东方经典，并蓄科幻奇幻”，请问你在这两个方向上主要受到了哪些影响？

作品风格往往会受我们所喜爱事物的影响。我最初接触到艺术是通过工笔、白描、浮世绘等东方艺术。我认为东方经典是我的艺术风格的基础，也是我的文化背景的起源；我受到的另一个影响是伴随着我长大的流行文化——奇幻/科幻题材的漫画、小说和电影，比如《阿基拉》《银翼杀手》甚至《哈利·波特》。

你阅读过中国的科幻作品吗？如果有，你最喜欢的故事是哪一篇？

很多美国人都推荐我阅读刘慈欣的《三体》，虽然拿到了书，但很惭愧的是我还没有开始读；不过之前我在时代广场观看了中国科幻电影《流浪地

where I got introduced to visual storytelling. Suddenly everything changed. I found my great passion towards illustrations and comics (something that is always there in my heart). Then I started building my illustration portfolio and selling my art at art fairs. That's how I got started.

Your style "ranges from eastern classic to science fiction and fantasy", what are your major influences at both ends of the spectrum?

Our styles all get influenced by the things we love. I first got introduced to art through eastern art, like Gongbi(工笔), Baimiao(白描), and Ukiyoe(浮世绘). I see eastern classics as the foundation of my style—the origin of my cultural background. Then it's the pop culture I grew up with—The fantasy/scifi themed comics, novels, and films. Like *Akira*, *Blade Runner*, and even *Harry Potter*.

Do you read Chinese science fiction? What is your favorite story?

Many Americans have told me to read *The Three Body Problem*(三体), written by Liu Cixin(刘慈欣).

球》。我并不是特别了解中国的科幻作品，但我听说有很多“新星”，很期待未来能看到这些书（以及电影）。

你在一些艺术作品中融合了东方经典元素和科幻/未来主义元素，那么如何在这二者之间达成一个平衡？

我一直认为这是一种试验，收集备用元素并把这些元素进行不同组合，然后发给艺术总监，听取评论，进行讨论。有的时候艺术总监会说这些作品不够“科幻”，或者不够“东方”，可能需要更改里面的某些元素或拆散整个组合，所以达成平衡是不容易的。这都是测试与实验——也是创造该类型艺术的趣味。

非常感谢你为《春天来临的故事》绘制的封面，太美了！我太爱它了！请问你创作这幅作品的灵感来源是什么？

谢谢你的肯定。这是一本中国的科幻奇幻短篇小说集，我从每个故事里都提取了一些备用元素，看看哪些元素可以融合从而带来“春天”的感觉，最后决定只用一个元素——那就是花，底下再加上一个写着汉字“春”的花瓶。当然，这只是为了让概念看起来更加直截了当。小说集的英文标题很长，所以我的一部分设计理念是，希望这些花能与单词互动。

你曾为许多科幻奇幻书籍绘制封面艺术插画，请问你在绘图之前会不会先看作品？你如何在整本书里捕捉到最想画出来的事物？

经常有人问我这个问题。没错，在开始绘制草图以前，我的确会先阅读这些作品。我想先成为读者获取完整的阅读体验，再询问自己：作为读者所希望看到的封面是怎样的？它可以是一个场景、一个背景、一个角色或一种氛围，我认为这些能够很好地代表作品本身。我会同美术总监、编辑和作者一起分享这些概念，听听他们的想法。他们对作品

I got the books but I feel ashamed to say that I actually haven't started them. I did watch the movie *The Wandering Earth*(流浪地球), and it was in Times Square. I don't know enough about Chinese sci-fi novels, but I've heard that there are many "rising stars". I look forward to discovering these books in the future. (And movies too!)

In some of your art, you merge eastern classic elements with science fiction and futuristic elements. How do you tip the balance in-between?

I think it's always experimental. I will collect the potential elements and place them around for different compositions. And then send them to Art Directors for reviews and discussions. Sometimes the AD would tell me it's not "sci-fi" enough, or not "eastern" enough. You might need to change certain elements, or the entire composition. It is not easy to balance. It's all about testing and experimenting—which is also the fun part of creating this type of art.

Thank you so much for the stunning cover art of *The Way Spring Arrives and Other Stories*! I love it so much! What is your inspiration for this piece?

Thank you, thank you. This book is a collection of Chinese sci-fi & fantasy short stories. I pulled some potential elements from each story, and see which ones could work together and bring out the feeling of "spring". At the end we decided to use only one element—flower. And give it a vase—the Chinese character “春”. Just to keep the concept direct and simple. The English title is very long, so part of the design is to let the flowers interact with those words.

You have worked for quite a number of science fiction and fantasy book cover art. Do you usually read the books first before illustrating? How do you capture what you want to draw out most among the whole book?

I get this question a lot. Yes, I do read the books before I start sketching. I want to be an audience first and to get the full reading experience. Then I would ask myself: what do I want the cover to look

非常了解，有时也能指出我遗漏的一些重要细节，再反复修改一下，一张封面就诞生了。

“Tardis在中国”系列海报所带来的热潮席卷了全中国的社交媒体，请问你是《神秘博士》的粉丝吗？能否和我们分享一下系列海报的绘制过程？

我刚到美国的时候就接触到了《神秘博士》，这是一个很大的流行文化IP。作为一名亚洲观众，我并没有像西方人那样看着这部剧长大。这个宣传项目的主要目的是把《神秘博士》介绍给像我这样对这部剧并不熟悉的中国观众。我加入其中并与BBC创意工作室合作。新一季《神秘博士》已经有一些很酷的宣传和海报出现。在目前已开发的视觉基础上，我们将Tardis置入中国不同的城市与地标建筑，从而创造出一些趣味场景。海报风格宁静平和，就像神秘博士在中国度假一样。

除插画和漫画外，未来你是否有兴趣通过其他媒介形式创作作品？

一定会。我给自己的定位是“视觉叙述者”，

like as a reader?—It can be a scene, a background, a character, or a vibe that I think would represent the story well. I would share these concepts with art directors, editors, and the authors to hear what they think. These people know the story very well, sometimes they could point out some important details I missed. After some back and forth, a cover is born.

The TARDIS IN CHINA poster series has really swept around the Chinese social media. Are you a *Doctor Who* fan? Could you share your creative process with us?

I got introduced to *Doctor Who* when I came to the US. It is a big pop culture IP. As an Asian audience, I didn't grow up with the show like the Western people did. The goal of this campaign was to introduce *Doctor Who* to the Chinese Audience who are not very familiar with the show, like me. I got on board and worked with BBC Creative Studio. The new season already had some cool looking branding and posters developed. Based on the developed visual foundation, we put the Tardis in different Chinese cities and landmarks to create some fun scenes. We kept it calm and peaceful, like the Doctor was having a vacation in China.



THEATER BOOKS by Feifei Ruan

因为我把视觉叙事看作一种心态，一种可以在任何媒介创作任何内容从而讲述故事的心态。它可以是照片、动画、电影、甚至是装置艺术。虽然没有太多时间去探索这些媒介，但我总是喜欢提醒自己有无限的可能性，它甚至也可以是一项新技术或一种尚未出现的媒介类型。

你最想念家乡的哪种食物？

所有粤菜。如果只能选一个，那应该是布拉肠加蛋，我每天早上都在想念这道美食。

如果有机会，你会想去太空吗？为什么？

除非全人类都决定迁徙到太空，否则我可能不会去；我不想变成太空里唯一的人类，也不想变成唯一一个留在地球上的人类。



Cover Art: *THE WAY SPRING ARRIVES AND OTHER STORIES* by Feifei Ruan

Besides illustrations and comics, are you also interested in creating in other media formats in the future?

Totally. I define myself as a “visual storyteller” because I see visual storytelling as a mindset. A mindset that can make any content on any media to tell stories. It can be photographs, animation, film, or even installations. I haven’t got much time to explore yet, but I always like to remind myself that there are unlimited possibilities out there. It can even be the next technology or a new type of media that hasn’t come out yet.

What is the food that you miss most from your hometown?

All the Cantonese food. If I could only pick one, it’s probably the Handmade Steamed Rice Roll (布拉肠) with eggs. I think about it every morning.

Do you want to go to space if there's an opportunity, and why?

I probably won’t go unless the entire human race decided to migrate to space. I don’t want to be the only human in space—or the only one who got left behind on earth.

My Best Art is Always the Next Piece – An Interview with Sharksden

最好的作品永远是下一张——鲨鱼丹专访

Interviewer: Regina Kanyu Wang 采访者: 王侃瑜

Translator: Scarlet Zhang 译者: 张璇

采访者注: 鲨鱼丹（刘军威）的作品常见于国内外科幻杂志与书籍封面，深受幻迷们的喜爱。他曾获得华语科幻星云奖最佳美术金奖、中国科幻银河奖最佳美术金奖、《克拉克世界》读者票选年度最佳封面等众多荣誉。感谢鲨鱼丹老师接受《旅行星球》的采访，向全世界的幻迷展示中国的科幻艺术！

可不可以先请你向海内外的科幻迷们介绍一下自己？

鲨鱼丹是一位职业从事科幻奇幻题材创作的个人画师。他的本名是刘军威。两者在英文里听起来都是同样地奇怪而毫无意义，但在中文里前者明显不是一个真实的人名，它的意思可能是鲨鱼丹尼之类的。由于我把名字翻译成Shark's den，所以叫我鲨鱼就可以了。

你的作品个人风格十分明显，大概是受到了哪些人/作品/流派的影响？

Sharksden (Liu Junwei)'s works are often seen on the covers of science fiction magazines and books in China and abroad and are deeply loved by fantasy fans. He has won many awards, including the Best Art Gold Award of Nebula (Xingyun) Awards for Global Chinese Fiction, the Best Art Gold Award of Galaxy Awards, and the Best Cover of the Year voted by the readers of *Clarkesworld*. Thank you Mr. Sharksden for accepting the interview with *Journey Planet* and presenting the art of Chinese science fiction to the world!

Could you please introduce yourself to sci-fi fans at home and abroad?

Sharksden is an independent artist specialising in sci-fi and fantasy. His real name is Liu Junwei. Both sound equally strange and meaningless in English, but in Chinese, the former is not a real person's name, it probably means something like Shark Danny. Since I translated the name as Shark's den, please just call me Shark.

You have a fairly distinguishable personal style, which people/works/genres were you influenced by?

弗兰克·弗雷泽塔，鲍里斯·瓦莱约，杰姆·伯恩斯，迈克尔·维兰，这些名字也同样霸占着90年代中国各种幻想杂志——也就是我童年的很大一部分精神粮食——的封面，想不受影响都是不可能的呢。然而，对于这些鼎鼎大名的艺术家，至今我仍然只能仰望。

你是从什么时候开始接触科幻的？从什么时候开始进行科幻美术创作？

在我能追溯到的最早的记忆里，举起板凳的四条腿，幻想自己在驾驶X翼飞机，是大概四五岁时。那时在黑白电视上看过了《星球大战2》，对钻出星球的巨大蠕虫印象深刻。这是我与科幻的最初接触，然而它带来的震撼还不是决定性的。

小学阅读到了威尔斯和凡尔纳的众多作品，特别是《时间机器》，再加上当时曾经播过的一部美剧《时空游侠》，甚至还有机器猫的长篇冒险漫画，毫无疑问让时间旅行成了我最喜爱的主题。和后来逐渐精巧复杂化，用悖论展开烧脑剧情的新作品不太一样，我早期接触的时间旅行题材充满大机器时代一般宏大通达的浪漫情怀。在这些故事里，时光阻隔变得毫无意义，历史海洋任人往返。后来很少能看到这样的创作了。

至于美术创作，我也和所有小孩子一样，从四五岁涂鸦起，幻想题材始终相伴，从未离开。创作出可以进入商业化使用的作品只是美术功力提高到一定阶段的必然结果，那是大学毕业前的最后一年，我直接把出版物当成毕业设计的一部分，顺利拿到A+。 (^ _ ^) ~

在中国的科幻杂志、科幻书的封面上（也包括一些海外的期刊）经常能见到你的作品，你还记得自己总共大概画了多少张封绘吗？有没有自己特别钟爱的作品？

这不是能数得清的，但最喜欢的，肯定是下一张。认真说，从来没有画出过达到自己想象中的完美目标的作品，大概永远都画不出，而那也许才是

Frank Frazetta, Boris Vallejo, Jim Burns and Michael Whelan, whose names also dominated the covers of various Chinese sf magazines in the 90s, which were a large part of the spiritual food of my childhood. It was impossible not to be influenced. To this day, I can still only look up to these famous artists.

When did you first get into science fiction? When did you start creating science fiction art?

In the earliest memory I can trace, it was myself holding up the four legs of a bench and fantasising about flying an X-Wing, when I was about four or five years old. I was impressed by the giant worms burrowed out of the planet when I watched the second film of the original *Star Wars Trilogy* on a black and white TV. This was my very first encounter with science fiction, yet the influence it brought was not yet crucial.

I have read numerous works by Wells and Verne in primary school, including *The Time Machine*, plus an American series that used to run at the time called *Time Ranger*, and even the long adventure manga of *Doraemon*, which undoubtedly made time travel my favourite subject. Unlike the later works that were gradually becoming more sophisticated and complicated, and using paradoxes to unfold brain-burning plots, those time-travel works that I was exposed to at an early age were full of grand romance like in the Big Machine era. In these stories, the barriers of time became meaningless, and the oceans of history were left to maneuver. It is rare to see such creations later on.

As for the artwork, like all children, I have always been drawn to fantasy subjects since I was four or five years old. It was just a natural consequence of having reached a certain stage in my art skills to be commercially viable, which was the last year before I graduated from college. I took the publication directly as part of my final project and successfully got an A+. (^ _ ^) ~

Your work is often seen on the covers of Chinese science fiction magazines and books (including some overseas journals). Do you remember how many covers you have drawn in total? Do you have any particular favourites?

It is not possible to count, but for the favourite, there is always a next one. To be serious, I have never painted a piece that achieves the perfect goal in my imagination, probably never will, and

进步的动力。

我很好奇，在创作作品之前，你会先阅读书刊本身的内容吗？创作的灵感来源一般是什么呢？

接到插图任务，我会主动要求看原文，而且只要有条件，必定看全文。多年以前编辑只会发来需要绘制的内容简述或文章选段，结果出现把配角性别画错的情况，而且没被编辑发现，直到读者提出这个bug，我才拿来编辑发送的内容比对，果然把这个信息遗漏了。从此以后我一律要求，只要可以就发给我完整的作品。

还有些时候，作者直接寻找画师约稿，他们对自己作品中的各种形象有明确的细节把握，这种情况下完全不会出现以上提及的问题，而且往往是愉快的交互创作过程，甚至有时，我为角色设计出某种作者没有想到的特征，而且双方都认为它很不错，作者于是决定修改文章，增加了这个“特征”在故事中的具体表现。

除了定向约稿的封绘和插画之外，你有没有自己的个人创作计划？请和大家分享一下！

从很小的时候起，我一直在自创世界观和相关故事。那些只属于自己的精神世界，给我带来了极大的快乐。我从不需要同人，借来的别人的故事哪有自己创造的更称心。

虽然仅仅说出名字并没意义，但还是自秀一下，小学时曾经有过一些不成熟的故事，比如毁灭地球的巨大甲虫怪兽，或人类消失之后的智慧恐龙世界，内容大都模仿和拼凑90年代的大片。后来我在中学创造了更成熟的故事和基本设定，有了自己的奇幻世界：正在走向工业化的魔法大陆“龙地”，庄子和梵高相遇于基于非原教旨克苏鲁神话体系多重宇宙的“北冥往事”，后来又有了位于遥远未来的、海洋生物可以进入太空飞行的双星系统“海天界”。我对这些题材已经做过一些零散的创作，部分出现在杂志上，不知道最终什么时候会成为能够分享给世界的成熟作品。即使没有达成，那

that may be the drive for progress.

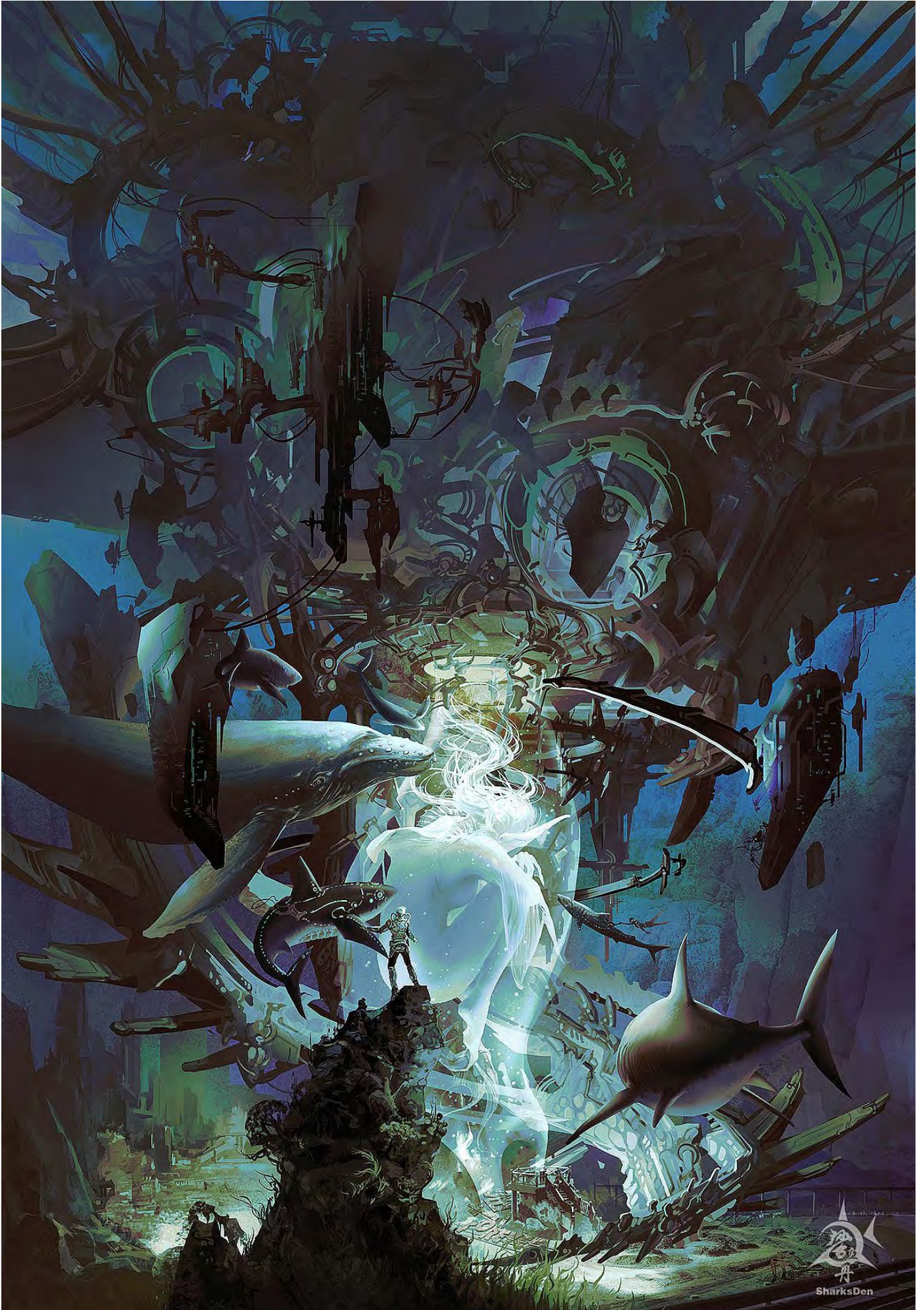
I wonder that before creating your work, do you read those books or journals first? What are the sources of inspiration for your creation usually?

When I receive an illustration assignment, I will take the initiative to ask for the original text and read it through as long as I can. Years ago, editors would only send me brief descriptions of what needed to be illustrated or paragraphs of the articles, and I ended up drawing the wrong gender for the supporting characters without the editor noticing until the reader raised the issue. Then I compared it to what the editor had sent me, and as expected, some information was missed. Since then, I have always asked for the complete work if possible. In some cases, authors contact illustrators directly, as they have a clear grasp of the various images in their works, the problem mentioned above would not occur at all, and it is often a pleasant interactive creating process. And sometimes, I even design certain features for a character that the author had not thought of and both parties agree that it would be awesome, then the author decides to revise the text to add a specific representation of this 'feature' in the story.

Would you like to share your personal creative projects with us if you have any apart from the cover art and illustrations for solicitations?

From a very young age, I have been creating my own worldviews and related stories. Those spiritual worlds that only belong to myself have brought me great joy. I never needed fan fiction—a borrowed story from someone else was not as satisfying as one I had created myself.

Although it doesn't make sense to just say the name, I would still like to show off that I had some immature stories in primary school, such as a giant beetle monster that destroyed the Earth, or a world of intelligent dinosaurs after humans disappeared, mostly imitating and piecing together 90s blockbusters. Later, in secondary school, I created more mature stories and basic settings for my own fantasy worlds: the *Dragon Land*, a magical continent on the way to industrialisation; Zhuangzi and Van Gogh met in *Once upon a time in Beiming*, a multiverse based on a non-fundamentalist Cthulhu mythological system; and later *Ocean Sky*, a binary star system in the distant future where sea crea-



也没什么意外。相信大部分人，无论是否是职业创作者，都曾经在自己的心里拥有过类似的梦想和创造，其中总有一部分人，把梦永远延续直到生命尽头，沐浴在自己点亮的光里。

如果有机会的话，你想不想去外太空或者其他星球旅行？最想去哪里？为什么？

现在地球上最富有的人们已经可以消费掉约等于最贫穷人们一生创造的财富，在近地轨道上转几圈。可惜穿着粗笨太空服在月球上蹦蹦跳的民用观光项目还没达成。综合当前令人悲观的科技发展水平和可预期寿命，以及普通人的消费能力，去其他任何行星这事，在我有生之年不会发生。

如果纯粹作为假设，那么预期中所前往的，可能都只来自虚构创作的幻想，与真实无关，所以就每天随意选个热门星球转一转吧（`▽`）ノ♪，来回大概一顿饭时间。

有没有哪位作家是你特别想要与之合作，但还没有找到机会合作的？

回答这个问题会不会很糟糕呢，如果列出几个，那么其他的岂不都是不想与之合作的了。去年刚给刘慈欣作品画了一个版本的封面，所以没有啦（`∩`）_（`∩`）。不由主观意志决定的事随缘就好，带翅膀的种子随风飘，落哪里就在哪里生长。

你最喜欢的三部/篇中国科幻作品是？

刚刚好像说到刘慈欣了→_→《三体》在最近十年里逐渐变成中国科幻爱好者们最没兴致最不想讨论的泛滥话题，因为它已经“出圈”，许多自称科幻迷的人其实除了《三体》什么都没看。然而，如果要说出最喜欢的，无疑还是它。

考虑到这篇访谈会翻译给外国读者看→_→中国科幻在新千年初期由读者评出了四大天王：刘慈欣、王晋康、韩松和何夕。那个不会再回来的时期，也是属于我的最好的阅读时光。他们都有部分

tures could fly into space. I've done some scattered work on these subjects, some of which have appeared in magazines, and I don't know when it will finally become a full-fledged work that I can share with the world. Even if that doesn't happen, that's no surprise. I believe that most people, whether they are professional creators or not, have had similar dreams and creations in their minds, and some of them will continue to be their dreams until the end of their lives, bathing in their own light.

If you had the chance, would you like to travel to outer space or another planet? Where would you most like to go and why?

The richest people on Earth now can already consume approximately the same amount of wealth as the poorest people create in a lifetime to take a few turns in near-Earth orbit. Unfortunately, the civilian sightseeing project of bouncing around on the moon in a bulky space suit has not yet been achieved. Combining the current pessimistic level of technological development and life expectancy with the spending power of an average person, going to any other planet is not going to happen in my lifetime. If it is purely a hypothesis, then the expected trips would probably only come from the fantasy of fictional creations and have nothing to do with reality, so just choose a popular planet to go around every day（`▽`）ノ♪，a round trip would take about a meal's time.

Is there any particular author you would like to work with but have not yet had the opportunity to do so?

Wouldn't it be bad to answer this question, and if you list a few, then wouldn't all the others be ones you don't want to work with? Last year, I just painted one version of the cover for Liu Cixin's work, so no one else really（`∩`）_（`∩`）。Things should not be decided subjectively, just let them be. The seeds with wings float with the wind and grow wherever they fall.

What are your three favourite Chinese science fiction works?

I seem to have just mentioned Liu Cixin →_→ *The Three-Body Problem* has gradually become the least interesting and least discussed topic among Chinese science fiction fans in the last decade, as it has been widely known and many self-proclaimed

作品被翻译成了英文，是什么让这四位作家的名字并驾齐驱，难道不值得去看看吗(*~*~*~*)?

除了你自己以外，请向大家推荐几位你喜欢的中国科幻艺术家吧！

认真的吗（除了推荐的以外都是不推荐的again（°Д°））？

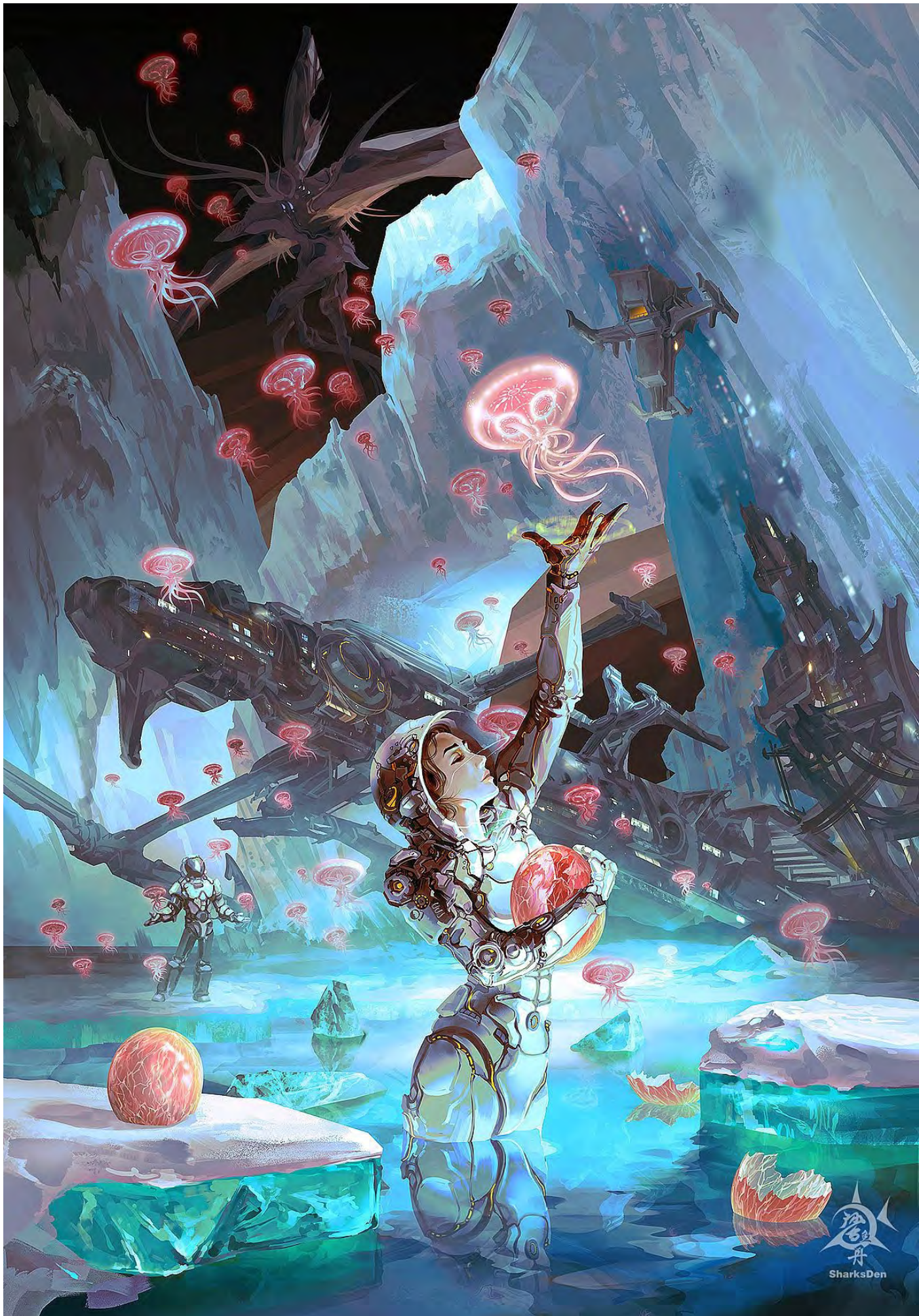
But actually, so sad, 中国没有科幻艺术家，一个都没有。中国科幻产业支持不起令职业艺术工作足以存在的市场，都是其他行业（大部分是游戏）的艺术家顺便来玩一票，我也会接各种与幻想艺术无关的活计呢，That's about life (°Д°)。

science fiction fans have actually not read anything but that trilogy. However, if we were to name a favourite, it would undoubtedly be it. Considering that this interview will be translated for foreign readers →_→ Chinese science fiction had its four heavenly kings voted by readers at the beginning of the new millennium: Liu Cixin, Wang Jinkang, Han Song and He Xi. That period, which will never return, was also the best time ever for me to read. They all have some of their works translated into English. What makes these four writers' names go neck and neck, isn't it worth checking out (*~*~*~*)?~_~

Apart from yourself, please recommend a few Chinese science fiction artists you like!

Seriously (again, none is recommended besides the recommended (°Д°))?) .

But actually, so sad, there is no science fiction artist in China, not a single one. The Chinese sci-fi industry can't support a market for professional artwork to exist, it's all artists from other industries (mostly games) who come along for the ride, and I take on all kinds of non-fantastic art-related work too. That's about life (°Д°)。



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No specific order in all categories.

排名不分先后。

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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。

Chris Garcia is a Hugo-winning fanzine editor, podcaster, true crime writer, archivist, curator, and pro wrestling enthusiast from Boulder Creek, California!

克里斯·加西亚是一位荣获雨果奖的粉丝杂志编辑、播客主播、真实犯罪作家、档案管理员、策展人和职业摔跤爱好者，来自加州漂砾溪。

Regina Kanyu Wang is a Shanghai-born fan who has accidentally become a writer, editor, and researcher due to her love for SFF and fandom, now doing her PhD with the CoFUTURES project at the University of Oslo.

王侃瑜，生于上海的幻迷，因对科幻奇幻及其迷群的热爱而不小心成了一名作家、编辑和学者，目前正在奥斯陆大学的“共未来”项目做博士研究。

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天爵（杨枫），多维科幻生物，中文科幻数据库创始人，梦想做一只网络爬虫。

Yen Ooi is a writer-researcher whose works explore ESEA culture, identity and values. A PhD candidate at Royal Holloway, University of London, she writes fiction, non-fiction, poetry and computer games. Homepage: www.yenooi.com

黄盈沅是一位作家、研究者，其作品探索东亚/东南亚文化、身份和价值观。她是伦敦大学皇家霍洛威学院的博士生，写作小说、非虚构、诗歌和电脑游戏。个人主页：www.yenooi.com

RiverFlow is a fan researcher and science fiction archive enthusiast of the university-based science fiction societies and fanzines in China.

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Lynda E. Rucker, award-winning writer who has published more than 50 stories in various magazines and anthologies and has a third collection of short fiction appearing in 2023, *Now It's Dark*.

琳达·E.拉克，获奖作家，在各种杂志和选集上发表50余篇小说，其第三本短篇小说集《现在是黑暗的》将于2023年出版。

Bill Black, a disciple of the classical science saga genre, ACGNM + pan-dimensional omnivorous science fiction web editor, works for *Science Fiction World magazine*.

笔盖，古典科学传奇流派门徒，ACGNM+泛次元杂食型科幻网编，就职于科幻世界杂志社。

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。

Shaoyan Hu is a writer/translator for speculative fictions, currently living in Singapore.

胡绍晏，幻想文学作者与译者，现居新加坡。

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Wang Jin, born in February 1996 in the north, a PhD student at the Center for Literary Theory Studies, Beijing Normal University. She is a fan of science fiction and science fiction studies, and a participant of London Chinese Sci-fi Group.

王瑾，女，1996年2月生于北方，现于北京师范大学文艺学研究中心攻读博士学位，科幻与科幻研究爱好者，喜欢月亮。

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Kin-Ming Looi is originally Malaysian-Chinese but grew up travelling a lot, eventually living and working in the UK until moving to New Zealand three years ago. He works in information security and has way too many hobbies and interests but nowhere near enough time.

吕坚鸣，马来西亚华人，但自小在旅行中长大，最终在英国生活工作，直到三年前搬到新西兰。他从事信息安全工作，有太多的爱好和兴趣，但时间却远远不够。

Jiang Qingying, a traveler who is always on the way.

姜清滢，一个一直在路上的旅人。

Ren Dongmei, science fiction researcher, associate researcher of Chinese Academy of Social Sciences.

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Qing Zhao graduated from Middlebury College. She is an MA candidate in comparative literature at SOAS University of London.

赵晴本科毕业于明德学院文学研究系，目前在伦敦大学亚非学院就读比较文学硕士。

Huang Mingfen, a scholar who regards happy writing as free surfing and flying.

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周旦雪，中国研究系博士研究生，沉迷于找寻过去的遗迹和想象未来的可能。

Angela YT Chan is an independent researcher, curator and artist specialising in climate change. Angelaytchan.com

陈裕彤，独立研究者、策展人、艺术家，专注气候变化。 Angelaytchan.com

Olivia Cat, "I own the world but hide behind the moon."

末楔, "我拥有全世界, 却住在月球背面。"

Ma Guobin, Founder and Chairman of Science & Fantasy Growth Foundation (SGF).

马国宾, 科学与幻想成长基金发起人兼理事长。

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Lin Pingxiu, born in 2002, now is a university student majoring in English Literature.

林屏秀, 生于2002年, 现就读于上海外国语大学英语文学专业。

Ana Padilla Fornieles (she/her) is a Spanish literary translator, freelance writer and creative based in Beijing.

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林诗安是一位来自西班牙的文学翻译, 自由职业作家和创作者, 现居北京。

J. Xu, Australian-based native bilingual CN-EN translator with an avid interest in ACGN, sci-fi and fantasy translation.

J. Xu, 热爱二次元、科幻和奇幻的澳洲双母语中英翻译。

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!

Qian Cheng, iFoodGEEK Co-Founder, presently a senior food scientist in R&D at an internationally renowned company. Also writes pop science articles on food science, food safety, and nutritional science in spare time.

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Andy Yang, Taiwanese - American graduate from University of California, Berkeley. Always in the pursuit of new passions on a whim.

杨恩迪, 台湾出生, 美籍华人, 加州大学伯克利分校毕业。总是保持追求新事物的热情。

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。

Mike Chen, University of Toronto Freshmen, teaching assistant at Voya, anime lover, and part-time writer. Enjoys cooking and travelling.

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张永利是坐标北美的中英双语作家及文学翻译。她的文学兴趣广泛，涉及虚构文学、儿童文学、诗歌以及纪实文学。

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Li Siqi is a bilingual translator (Chinese/English), and she is currently pursuing a Ph.D. degree in Literature at the University of California, San Diego.

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Liu Shuli, a hitchhiker in the Galaxy, now roaming on the Earth.

刘淑莉，银河系搭车客，路过地球。