

# 中国科幻专业平台与粉丝平台的划分

文 / 河流

之前一直热心并致力于中国科幻对外交流的金雪妮老师告诉我，国外科幻迷对中国科幻迷有许多误解，希望我能写一篇突出“中国科幻迷”的介绍文章，然后翻译<sup>2</sup>至国外。这个问题并非一时产生，也并非一时就能解决的，但相对于无谓的争辩，摆出具体事实总是攻克谣言最有效的方法。

在此之前，我要先说一说吴岩老师过去做过的一些事情，他曾在2020年6月30日获得了美国科幻研究协会(SFRA)授予的托马斯·D·克拉里森奖(The Thomas D.Clareson Award for Distinguished Service)，这是世界科幻研究界的最高奖，也是中国人首次获得该奖项。

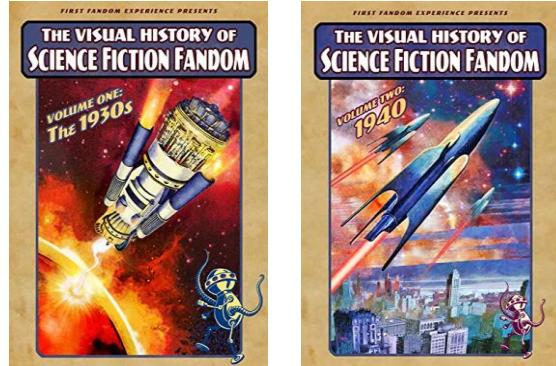
吴岩老师很早就是一个科幻迷，1991年在北京师范大学开设了中国首个科幻鉴赏课程，他在那时便很关注科幻粉丝杂志《星云》(1988-2007)，该杂志也是中国第一本科幻迷杂志，最早通过手写的方式制作，直到第9期才有正式封面。

《星云》会刊登很多全中国各地科幻迷邮寄来的信件，有对科幻性质的讨论，有科幻迷创作的小说，有对专业科幻杂志《科幻世界》所刊登小说的评论，也有对西方科幻电影的评论。20世纪90年代至21世纪初，《神秘博士》、《星球大战》和《星际穿越》在中国十分火爆，对那个时代的中国科幻迷而言，这几部电影可以说是他们津津乐道的笑谈。

与美国早期科幻历史不一样的地方在，美国的科幻迷杂志最早在20世纪30年代就诞生了，那个时候没有互联网，大家都靠写信沟通交流，所以能留存下很多史料，包括后来美国一对科幻迷父子编辑出版的《科幻迷群图像史》(The Visual History of Science Fiction Fandom:)系列书籍，现在已经出到第三本了，刊登了非常多的科幻迷杂志和信件。

但是中国的科幻迷杂志诞生于20世纪80年代末，21世纪初网络时代到来，大家都在互联网上交流，不用信件了；之前仅存的一些信件也几乎全部遗失，这导致中国科幻迷杂志几乎没有任何人统计或关注过，更谈不上研究和对外翻译出海了。对网络时代的信息资料保存工作而言，可以说任重道远，许多重要的文献和资料都因此遗失在岁月的尘埃中。

事实上，吴岩老师做过三次有关科幻迷杂志的尝试。2007年，原本已经停刊的《星云》杂志在他的支持和策划下复刊了一期科幻理论专题，他当时担任这期杂志的编辑部北京负责人，一共刊登了12篇科幻研究论文，分别是“中国科幻作家韩松研究专题”、“外国科幻研究”、“科幻批评”、“作家研究”等等专题，作者大多都来自北京师范大学文学院，



△由大卫·里特(David Ritter)和丹尼尔·里特(Daniel Ritter)共同编辑的《科幻迷群图像史》第一辑(2020年2月)和第二辑(2021年12月)



△由大卫·里特和丹尼尔·里特

可能都是他曾经教过的学生，遗憾的是杂志只出了这一期。

2010年8月，吴岩老师又主编了一本科幻迷杂志《中国科幻研究》，2011年1月出了第二期；第三期由于各种原因胎死腹中。杂志设有“科幻理论”、“作家作品研究”、“名家谈科幻”和“书评”四个栏目。

2013年，吴岩以北京师范大学科幻与创意教育研究中心的名义主编了一期科幻迷杂志《科幻与创意教育通讯》，这是一个电子小报，共8面。杂志刊登了一则启示，希望全国各地对科幻感兴趣又愿意提供帮助的老师们能够联系他们，从而协助中国科幻教材和课程的筹备和制作，但这本杂志同样也是一期就停刊了。

2016年左右，四川大学又准备筹办《中国科幻评论》杂志，但还没有走上正题就胎死腹中；直到2020年，由吴岩

<sup>2</sup> 刊登在《Strange Horizons》2022年11月28日刊。



△ 吴岩曾主编的四本刊物，《星云》此前均由姚海军编辑

老师主编的《中国科幻年鉴》开始每年稳定正式出版，中国科幻研究总算是走上了正轨；2020年中国科普作家协会成立中国科幻研究中心；2022年，中国作家协会设立科幻专业委员会……

科幻迷杂志《科幻研究通讯》由重庆大学教授李广益创刊于2021年4月，杂志上明确写着主办方是中国科幻学（术委员）会（筹），我专门咨询了吴岩老师，了解到这个组织还在筹建之中，但愿有一天它能在真正意义上成立。

综上所述，我认为科幻迷杂志拥有过渡性质的作用，在某行业没有专业杂志发表文章的时候，可以先用科幻迷杂志来代替，起码能起到一个信息传递的作用，虽然断代的次数很多，但有总比没有强。不过，之所以将这一类研究性杂志判定为科幻迷杂志，是因为他们都是无稿酬性质，自发制作的刊物，但如果只是定义为科幻迷杂志肯定是永远不够的，这还需要更多研究者深入探究。

说完吴岩老师，该进入正题了。2015年6月，有一批年轻科幻迷聚集在中国社交平台百度贴吧的科幻小说吧，他们制作科幻迷杂志《科幻双月杂志》，采用名家稿件带新人稿件的方式出刊，杂志创刊词明确提到“大婶（主编NoRyEs）因为找不到充满诚意的电杂，才决定自己亲自来做一本怀着‘真心’的科幻杂志。整个团队几乎是一个晚上就组建起来的，然后马力全开动了起来”；中国科幻研究者三丰（曾在2009年创刊科幻迷杂志《新幻界》，2012年停刊；2019年又创刊科幻迷杂志《星云科幻评论》）还为他们写了祝福，提到“即使人会散、刊会停，但爱永不会停。”但这种方式也的确难以持续，杂志出到第10期就在2016年11月30日停刊了。

2015年7月，长沙理工大学科幻协会的创建人廖家渣叔组建了一个科幻写作小组，创刊科幻迷杂志《荒启科幻》，他在杂志创刊词这样写道：“荒启科幻起源于去年闷热的夏夜，三位高中生隔着网线发出了一声呼唤。如今虽已过去一载有余，他们方才有机会向外界播散自己的呼声。”，还是一



## 中国科幻研究中心

China Science Fiction Research Center

△ 2020年10月31日，中国科幻研究中心正式成立

中国作家协会科幻文学委员会

主任：刘慈欣

副主任：吴岩、陈楸帆、韩松

委员：飞氘、李广益、何夕、张峰、郑军、宝树、星河、姜振宇、姚海军、聂梦、夏箱、姬少亭、程婧波

△ 2022年3月9日，中国作家协会科幻专业委员会正式成立

样的年轻科幻迷，还是一样的热血方刚，杂志出了12期也在2016年停刊了，刊登科幻小说和科幻书评；2017年，他组织全国12所高校的科幻协会共同举办了一次“开环者”科幻征文，同时为所有获奖者印刷了获奖作品集。

为什么会提到这两个杂志呢？《科幻双月杂志》最初的参与者zmb48、笔盖和零始真，《荒启科幻》的供稿人不暇自哀，“开环者”科幻征文的优秀奖获得者赵晓宇，他们在这些杂志和征文停办后开始参加新兴的衬衬杯月度科幻征文活动，也就是零重力科幻的前身。衬衬杯是由一群以衬衬为首



△ 《科幻双月杂志》;《荒启科幻》;《开环者》

的年轻科幻迷发起的月度科幻征文活动，可能最开始只是为了娱乐，所有奖金都是由大家共同赞助，获奖名单都由大家投票选出。

后来有人的作品达到了上刊《科幻世界》杂志的水准，但衬衬等一大批古早成员因为学业和工作问题无法继续运营，于是由另外一位管理成员瓦力接手，他将衬衬杯改名为零重力科幻，建立了组织官网，从而成为了正式的民间科幻组织，也是自第 26 届开始，所有作者在参赛结果出来前都必须匿名投稿，这样征文变得更加公平，同时每个月的征文主题开始由管理成员提名和投票后选定。

瓦力是非常资深的程序员，在他的运营下，零重力科幻的活动开始越来越丰富，比如由左洛复和刘老灯负责的科幻小说朗诵比赛，左洛复曾多次在《科幻世界》上发表小说；由闰年和海宝负责的科幻作品评论比赛；由拾光发起的评论鼓励活动，连续三个月评论征文作品就送由他自行设计的零重力纪念品；由哈迪、笠原 June、碧天红月负责的国外科幻短片译制小组，哈迪和碧天红月都有小说在国内科幻选集发表；由炖鸽鸽负责的科幻 AI 绘画比赛等活动都开始举办，每个月瓦力都会为这些活动提供固定奖金，不收取作品版权，只是鼓励中国科幻原创力量。

最近我们还增加了中篇小说征文比赛，由梅林负责，收稿字数是 15000 字到 50000 字。增加中篇的原因是，之前每月 2000 字到 15000 字的短篇征文时不时也会收到一些字数很长的稿件，它们往往已经超出了 1 万字，这种情况越来越多，介于这个需求才增加了这个活动。

越来越多的中国科幻迷开始在这里投稿，越来越多的中国科幻迷开始自发评论征文作品，截止目前已经累计收到一千七百多篇科幻练笔作品，其中有一百多篇在专业平台过稿，这也是零重力科幻的定位，“科幻迷的聚集地，创作者的新手

村”。我们在得到作者授权后，会在官网推出一些优秀征文作品，由银落星和 Except1% 负责编。

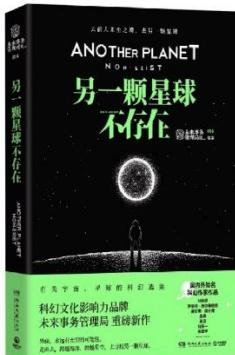
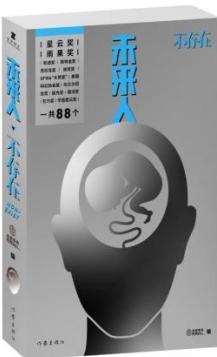
《零重力报》同样也是在群友提议发起的，不过所有选稿，校对和制作都由我一个人完成，一直到本期才邀请到零始真帮忙做稿件校对。这样的发刊形式比较自由，也不会受到太大约束，参与的人多了容易闹矛盾，杂志反而办不下去。可以说每期杂志都在进步，无论是排版、印刷还是字体选择上，我都在尽量让杂志变得更好。

做完自我介绍，我还想给大家介绍一下中国科幻有哪些专业平台和粉丝平台。中国目前有哪些科幻组织？究竟以什么标准才能在一个比较好的视角上判定专业组织和粉丝组织？这是一个界限很模糊的问题。西方英语世界有自己的一套体系和衡量标准，但其他国家或地区的科幻体系也有一套自己的标准，中文世界也不例外。

在与多位业内人士讨论后，我们得到了一个结论：在中国，只要有官方背景挂靠的就是专业平台，这些平台背后往往有可以自行运转的独立公司（往往可以在天眼查查到）；反之就是粉丝平台，这种平台往往只是自己贴钱，可能会给予作者一定补贴，但是数额往往很少，更多的情况是无稿酬。

那么，中国有哪些稳定发表科幻作品的专业科幻平台呢？就平台类型而言，可以分成 Mook（杂志书）、杂志（纸质和网络）、新媒体（非杂志形式呈现，但在网络平台稳定发布作品）三个类别。

毫无疑问，所有图书出版物都是专业出版性质，所以这里不纳入讨论范围。目前稳定发表作品的杂志书有四个系列，由未来事务管理局（上海果阅文化创意有限公司）主办的“不存在科幻”系列（2018-），基本上每年出一本；由八光分文化（成都八光分文化传播有限公司）主办的《银河边缘》（2019-）系列杂志书，出版时间不定；长江出版社出版的“脑洞 W”



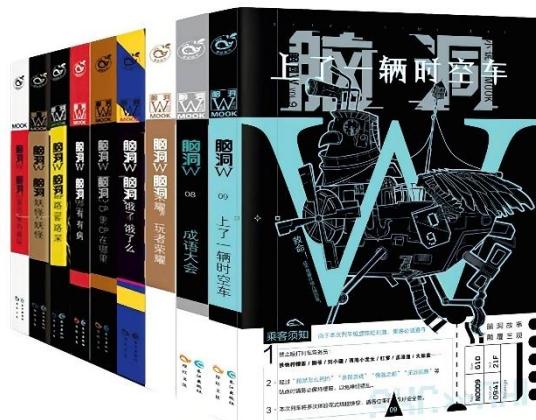
△ 未来事务管理局“不存在”系列科幻选集



△ 八光分文化《银河边缘》系列杂志书第11期



△ 长江出版社“烧脑X”系列图书第二辑



△ 长江出版社“脑洞W”系列图书第二辑

和“烧脑X”系列（2018-），每年推出一辑，每辑十本左右。

目前中国只有两类稳定出版科幻小说的实体专业杂志，一类是科幻世界杂志社发行的《科幻世界》（四川科幻世界杂志社有限公司），每期5~6篇小说，配上4~5篇非虚构文章，除此以外还有《科幻世界·译文版》、《科幻世界·少儿版》和《科幻世界画刊·小牛顿》三本杂志，一共四本杂志，每月都在稳定发行；还有一类是百花文艺出版社（百花文艺出版社有限公司）发行的双月刊《科幻立方》，形式同样也是小说配非虚构文章。

其他专业平台基本都是在网络上稳定发表科幻作品的网络媒体平台，我们一般简称为网媒或新媒体，比如北京市科学技术协会（北京市科学技术协会信息中心）旗下的科幻发表平台蝌蚪五线谱以及科幻小说比赛“光年奖”（2011-）；成都翌星文化传媒有限公司旗下有两个项目，一个是制作售卖科幻周边的赛凡科幻空间，另一个是科幻小说比赛“未来科幻大师奖”（2012-）。

由科学与幻想成长基金（深圳市以太科幻创意发展中心）举办的科幻小说比赛“晨星·晋康文学奖”（2015-）以及“中国敦煌科幻创作邀请赛”（2021-），致力于中国传统文化与科幻的结合；咪咕阅读（咪咕数字传媒有限公司）旗下“奇想空间”发行的网络科幻杂志《奇想》（2021-），每月发表6篇科幻小说；由中国科普作家协会旗下中国科幻研究中心发行的月刊《世界科幻动态》（2021-），致力于传播国外科幻文化及资讯；由八光分文化主办的科幻小说比赛“冷湖科幻文学奖”（2018-），征集以冷湖这一地名创作的科幻作品。

2015年至2019年期间，曾有一些非科幻平台尝试做过科幻比赛，但后来都因为业务调整或者种种原因均未能付诸或停止，比如豆瓣阅读（北京豆网科技有限公司）“豆瓣阅读征文大赛·科幻奇幻组”（2015-2020）；由华为阅读（华为技术有限公司）举办的科幻小说比赛“华为阅读科幻文学大赛”（2019-2019）；由腾讯公司（腾讯科技有限公司）主办的小说、漫画、影评、剧本等等项目为一体的科幻大赛“水滴奖”（前身为大学生科幻征文“科联奖”，2016-2019）。

此外，还有部分主流文学刊物开始开设科幻栏目或征文比赛，比如由宁波市文学艺术界联合会旗下文学月刊《文学港》杂志自2018年起举办的“华语新声”科幻小说征文比赛，2021年接受赞助后改名贺财霖科幻文学奖，获奖作品刊登在“幻文学”和“科幻叙事”两个栏目上；广东省作家协会旗下文学月刊《作家》自2018年起开设“科幻”栏目，2019年1月转为“类型小说”栏目，刊登更多类型文学作品；中国作家协会旗下文学周刊《文艺报》自2018年开始每周定期刊发科幻非虚构文章；文学月刊《中国校园文学·青春号》自2020年1月起开设“遇见未来”栏目；大连市新闻传媒集团旗下的文学月刊《海燕》自2022年3月起开设“科幻星云”栏目，每期刊登3~4篇科幻小说。

除文学杂志外，还有很多科学普及类杂志也在开设科幻

栏目，比如《少年科学》曾于 1984 年 1 月至 1999 年 12 月开设“科学幻想小说”栏目，于 2000 年至 2008 年 6 月开设“科幻小说”栏目；《天文爱好者》杂志曾于 2012 年 2 月至 8 月期间开设“科幻与天文”栏目，每期讨论国内作品《三体》中与天文相关的内容；《今日科苑》杂志曾在 2016 年 5 月至 2017 年 6 月开设“科学文艺\_微型科幻小说”栏目；《科学之友》自 2018 年起开设“视界\_科学幻想栏目”；《科学 24 小时》自 2021 年 5 月起开设“品·文苑栏目”，刊登科幻小说和书评。

你可能会问，为什么上文没有介绍中国少儿科幻的情况？因为中国的少儿类书籍实际上是一种刚需，每隔一段时间就会出现订购需求，中国的人口基数大，新增人口多，所以中国的少儿科幻空前繁荣，比前文里所提的成人科幻市场要大出好几倍；也正是如此，中文科幻数据库暂时没有对这些数据进行收录和整理，因为多到没法统计。

目前中文科幻数据库收录了 30000 余条发表记录，但儿童科幻可能会达到 150000 条；最重要的一点是，我们没有那么多时间来分辨“以儿童为主角的成人小说”和“以成人为主角的儿童小说”等作品类型。现在市面上就有三十多家（目前我的统计）甚至更多儿童文学杂志开设科幻专栏，几乎只要提到儿童科幻作家就会看到“已发表儿童科幻作品数百万字”的字样。尽管这些作品一直在稳定出版，但它们讲述的内容大多对科幻文学的前沿领域突破和发展并无太大联系，所以研究界一直主要关注成人科幻领域的历史、创新与发展。

以上是中国稳定发表科幻作品的专业平台介绍，下面来说说科幻粉丝平台。目前，中国大概有二十多个网络科幻粉丝团体，几乎没有线下团体，具体原因下文会提，接下来我会一一介绍这些平台的情况。

科幻粉丝杂志《科幻文汇》(2013-) 刊登科幻小说和评论文章，但主编李雷入职图书出版公司博峰文化后变得很忙，所以杂志暂时在 2018 年休刊；高校科幻平台 (2019-) 致力于青年科幻人才的培养，定期对新锐作者进行采访，举办青年科幻征文大赛“星火杯”，培养创作力量的“星火学院”，还在今年成立了“青年科幻研究实验室”，培养青年科幻研究力量，类似的还有今年 4 月成立的高校科幻互助写作小组，他们组织成员创作 1000 字小说，把作品结集自行打印。

科幻迷华文的马门溪龙科幻图书馆 (2020-) 致力于中国科幻藏书收集，希望能办出一个公益性的科幻图书馆，目前收有藏书 20000 本；类似的项目还有由几位中国科幻迷创办的中国科幻出版物电子化扫描计划久隆计划 (2019-)，目前为止许多研究中国科幻历史的研究者提供了帮助和支持。

伦敦中国科幻协会 (2019-) 每月定期邀请作家组织线上对谈活动，也有英国科幻迷会来旁听，对谈内容会整理发布在微信公众号上；由重庆大学教授李广益创办的科幻研究季刊《科幻研究通讯》(2021-) 定期刊发译介、历史、前沿研究等内容；中文科幻学术工坊 (2022-) 在科幻世界杂志社支

持下定期邀请中国科幻研究者参与对谈和讲座，汇总每月科幻论文在微信公众号上发布。

科幻百科 (2018-) 每年会对过去一年的中国科幻情况做出总结，其创办者杨枫会阅读雨果奖入围作品原文，为中国科幻读者介绍并评论这些作品，做了不少重要的译介。

举办科幻小说比赛的科幻粉丝团体非常多，可能一年就有 50 多个，比如科幻小说比赛“月食奖”的科幻星空 (2018-)；举办科幻小说比赛“邮筒杯”的 42 号邮局 (2017-)；举办科幻小说比赛“寒武奖”的小科幻 (2013-)；举办科幻小说比赛“Q 幻世界”的科幻世界官方 QQ 群 (2016-) 等等。

中国科幻迷钟天心从 2016 年 6 月 9 日开始收集各种科幻比赛的活动信息，为中国科幻创作者整理投稿信息，一直坚持到现在，可以说他做了很多资料存档工作。2021 年，他得到了未来事务管理局的官方支持，让更多中国科幻创作者看到这些信息，从而更好地投稿。

中国科幻粉丝也以自己独特的方式对科幻作品发出批评的声音，比如中国科幻迷们针对每年最差的中文科幻作品进行评选，选出科幻奖项黑石碑奖 (2014-)，类似专门颁发给年度最差影片的电影批评奖项金扫帚奖 (2009-)；由三丰创办的科幻评论杂志《星云科幻评论》(2019-) 组织科幻迷对中文科幻作品进行评论，在微信公众号上发布。

由几位中国科幻迷在 2020 年 10 月创建的中文科幻数据库 (CSFDB, Chinese Science Fiction Database)，其致力于收集和归档所有与中文科幻相关的信息和资料，建立完备的信息资源利用体系，覆盖科幻领域内的作者、作品、图书、杂志、组织、奖项、主题等多元信息。

此外，还有一些最初由高中幻迷组成的科幻粉丝团体，比如星环科幻城，他们定期邀请中国科幻作家进行讲座活动。还有由未来事务管理局牵头发起（不受其管辖）的科幻创作群体未必科幻写作坊，作者们以互阅互评的形式互动从而提高写作水平或改善作品质量，成员大多是上班族或大学生。

中国的科幻迷并不是不想对外交流，只是他们只能在上大学的时候做做科幻，等到毕业工作了就完全没有时间做了，毕竟“现实的引力太沉重了”，房租、生活这类物质条件如果都不能维持，又哪里谈得了精神生活呢？尽管中国历史上一共有 177 种科幻迷杂志出现，但他们坚持的期数大都很少，其中一半是大学科幻协会的，这也佐证这一点。中国科幻迷组织少，科幻迷杂志停刊速度快等问题就是这样造成的。

中国的科幻粉丝杂志和国外的科幻粉丝杂志还有一个特别不一样的地方，那就是中国的粉丝杂志不能对外售卖，但是国外可以在各种展会集市上售卖。相对而言，想在中国获取一个杂志版号相当困难，因此社群活动也并非围绕科幻粉丝杂志的订阅名单进行，主要是在网络上完成。

希望明年能在大会上看到你们，也希望能够还原出中国科幻甚至成都的本真样貌。

# STRANGE HORIZONS

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Chinese Science Fiction Platforms: Professional and Fan-based (<http://strangehorizons.com/non-fiction/chinese-science-fiction-platforms-professional-and-fan-based/>)

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In the past decade, as Chinese SF has steadily gained more visibility in the eyes of fans beyond China's domestic borders, its fandom has also become an intriguing topic of study, warranting interest, misunderstandings, and inquiries. Emily Jin, an enthusiast of translated Chinese science fiction, suggested that I write an introductory essay based on my own perspective as an involved SF fan, and highlight the question "Who are the Chinese science fiction fans?" for more people to see. Of course, this question has remained prevalent over the past decades. Therefore I wouldn't dream that one essay could answer it once and for good; however, I do believe that a thorough walkthrough of historical facts is always the most effective way to communicate and dispel some of the confusions.



RiverFlow (avatar)

There is one person I need to acknowledge before I begin: Professor Wu Yan, one of the founding scholars of SF studies in China. He was awarded the Thomas D. Clareson Award for Distinguished Service by the Science Fiction Research Association (SFRA) on June 30, 2020. The Thomas D. Clareson Award is often considered the highest form of recognition for individuals engaged in pedagogical activities related to SF, and Professor Wu is the first Chinese person to receive such an honor.

Wu's history as an adamant fan of SF is several decades long. He was the first scholar to design a science fiction studies course in China, which he taught at Beijing Normal University in 1991. Since then, he has been involved with the SF fanzine *Nebula* (1988–2007), the first SF fanzine in China. Originally written by hand, it did not have an official cover until its ninth issue.

*Nebula* published letters from SF fans all over China: discussions surrounding the genre of SF, fan content creation, reviews of stories published by *Science Fiction World* (the most prominent professional SF magazine in China at the time), and commentaries on Western SF films and TV shows. In particular,

*Doctor Who* and *Star Wars* were extremely popular in China in the 1990s and early 2000s—they were the “bibles” of SF fans who grew up during that era.

American SF fanzines were born as early as the 1930s. Without the internet, fans relied on written letters to communicate. Many historical archives were preserved as a result. **The Visual History of Science Fiction Fandom** compiled by the father-son duo David Ritter and Daniel Ritter, which is currently into its third volume, includes many of those documents: letter exchanges as well as early fanzines.

However, Chinese SF fanzines only started to emerge in the late 1980s. Starting from the early 2000s, everyone communicated via the internet instead of writing letters; the few letter exchanges from the past were left unpreserved, and therefore lost. As a result, rarely has anyone paid attention to the history of Chinese SF fanzines, let alone studied or translated them. For researchers, preserving physical archives in the digital era has always been a great challenge. Many important documents and materials were lost to time.

Bringing my discussion back to Professor Wu Yan, he has, in fact, made three attempts at different times to support Chinese SF fanzines. In 2007, under his supervision, the discontinued fanzine *Nebula* published a special issue on SF studies. He served as the head of the special issue’s editorial board in Beijing. The issue included twelve academic essays on SF studies, such as “On the Oeuvre of Chinese SF Writer Han Song,” “Foreign SF Studies,” “SF Literary Criticism,” “A Study of SF Writers.” Most of the contributors were from the department of literature at Beijing Normal University, presumably Wu’s students or former students. It’s a pity that *Nebula* never published anything again after this special issue.

In August 2010, Wu became the editor in chief of a new SF fanzine, *Chinese Science Fiction Studies*. The fanzine included four columns: “Science Fiction Theory,” “Research on Writers’ Works,” “Experts on Science Fiction,” and “Book Review”. Unfortunately, it did not last past its second issue, which was published in January 2011.

In 2013, in affiliation with Beijing Normal University’s Science Fiction and Creativity Education Research Center, Wu edited an issue of *Science Fiction and Creativity Education*. This fanzine, published electronically, only contained eight pages. The fanzine included a message that asked pedagogical workers who were interested in SF to help prepare an SF-related textbook. This fanzine, however, was also discontinued after its initial issue.

Around 2016, Sichuan University attempted to publish a magazine called *Chinese Science Fiction Reviews*, but the project was soon abandoned.

It wasn’t until 2020 that Wu started to publish *The Chinese Science Fiction Yearbook* annually, which included articles from contributors that reviewed stories, discussed topics pertaining to the publication of SF, and chronicled the year’s major events. Finally, Chinese SF studies found its own space to flourish—a space in which fan effort and professional support merged. In 2021, the Chinese Science Fiction Studies Center was established. And in 2022, the China Writers Association established a branch for the genre of SF.

In April 2021, Professor Li Guangyi of Chongqing University established a new magazine, *Newsletter for Science Fiction Studies*, which was supposedly sponsored by the Chinese Science Fiction Studies Committee. I specifically consulted Professor Wu Yan about the committee, and found out that the committee is, in fact, still undergoing preparation. I hope to see its inauguration in the near future.

In conclusion, I argue that SF fanzines in China mostly played a transitional role. That is, when no professional platforms were available to publish articles and stories, fanzines stepped in. Though most of those fanzines did not last very long, they played the important role of compiling and delivering information. The key reason why I identify those magazines as fanzines is because all the contributors joined out of their interest in SF and worked for free. However, I also recognize that the label of fanzine is perhaps not enough to address the positioning of those semi-scholarly, semi-fanbased magazines. Like Wu, many people who later became professional researchers and publishers started off as SF fans and major contributors to grassroots efforts. Therefore, fanzines they organized often carried a certain duality that blurred the boundary between fan endeavor and professional project.

Now, onto the main topic: *who are the Chinese SF fans?*

In June 2015, a group of young SF fans who met each other via Baidu.com's SF novel forum decided to create a fanzine called *The Science Fiction Bimonthly Magazine*. Each issue published not only the works of established writers but also stories by new writers.

Sanfeng (Feng Zhang), an expert in Chinese SF research, founded *New Realms of Fantasy and Science Fiction* in 2009. After the magazine was discontinued in 2012, he established *Nebula Science Fiction Review* in 2019, an online platform that posts reviews of new SF works. Sanfeng, in support of the efforts made by *The Science Fiction Bimonthly Magazine*, wrote them a message of encouragement: "Though friends may part ways and magazines may be discontinued, the love will always go on." Unfortunately, love alone is not enough to sustain a fanzine. *The Science Fiction Bimonthly Magazine* was discontinued on November 30, 2016, shortly after they published their tenth issue.

In July 2015, Liaoja Zhashu, founder of the SF society at Changsha University of Science and Technology, gathered a group of teenage SF writers and formed a writing club. Later, the same cohort established the fanzine *Huangqi Science Fiction*. In the preface to the inaugural issue, Liaoja Zhashu writes, "*Huangqi Science Fiction* was born on a sultry summer night last year, when three high school students let out their first cry of solidarity across the internet. A year has passed, and now they finally have the chance to let more people hear their voices."

Indeed—the same group of young SF fans, and the same kind of persistent, romantic enthusiasm. After twelve issues, the fanzine, dedicated to publishing SF stories and commentaries, was discontinued in 2016. In 2017, Liaoja Zhashu connected the SF societies of twelve universities together and organized an SF writing contest named Loop Breaker and printed a collection of award-winning stories for all the nominees.

The reason I am mentioning those fanzines is because of the intimate connection that the founding members of those fanzines and Zero Gravity Science Fiction—the fan organization that I am currently a part of—share. Bigai, Lingshizhen, and zmb48 from *The Science Fiction Bimonthly Magazine*, Buxia Zishuai from *Huangqi Science Fiction* and Zhao Xiaoyu, who won the Loop Breaker award of excellence, all joined in a newly founded writing contest that eventually evolved into Zero Gravity Science Fiction.

At first, a fan named Chenchen established a monthly writing submission platform called *Chenchen Cup*. In the beginning, it was solely for the sake of having fun; the participants of the platform contributed the prize money from their own pockets, and they collectively voted for the winners.

Gradually, the works that some members produced have reached the standard of professional publication—accepted by *Science Fiction World*. Chenchen and various old participants were unable to run the writing platform because of their respective jobs and schoolwork. Another founding member, Wall-E, stepped up to face the challenge. He renamed *Chenchen Cup* to *Zero Gravity Science Fiction*, created a website, and established the organization as another Chinese SF fandom group. Starting from the twenty-sixth writing contest of *Zero Gravity*, the organizers decided that all authors must submit their work anonymously to ensure that the selection process was fair. All the managing members of the group nominated the themes they wanted to see at the monthly writing contests and voted on them.

Wall-E is an experienced programmer. When he was in charge, *Zero Gravity* flourished. More fan events happened: Zuo Luofu (who has published several works with *Science Fiction World*) and Liu Laodeng organized an SF read-aloud competition; Runnian and Haibao launched a competition for SF reviews; Shiguang initiated an event to encourage other fans to write comments for the writing submitted to *Zero Gravity*, where every fan who left comments for three months consecutively would receive personalized *Zero Gravity* merchandise that Shiguang designed; Hadi, Liyuan June, and Bitian Hongyue (both Hadi and Bitian Hongyue have published personal SF story collections) were a part of a subtitle group that translated SF short films in other languages into Chinese; Dungege was in charge of an SF-themed AI art competition. Every month, Wall-E provided those fan events with prize money. Of course, he did not claim any of the copyrights or ask for anything in return; he only wanted to encourage Chinese SF fans in their respective endeavors of creating and organizing projects.



Recently, *Zero Gravity* has expanded to add a separate section for novella submissions, run by Merlin. The accepted entries are 15,000 to 50,000 characters in Chinese. The reason for the novella section is that we have been receiving many submissions that exceeded the previous short story character limit (2,000 to 15,000). We realized that the demand for a platform to submit novellas was strong, and therefore we acted in response.

The number of Chinese SF fans who turned to *Zero Gravity* skyrocketed. Many of them stepped in to write commentary for works by their peers who submitted to the platform. As of now, we have received more than 1,700 SF stories from aspiring writers; more than 100 of those stories were later accepted by professional publications. Thus the motto of *Zero Gravity*: “A community for SF fans, beginner’s guide to SF writers.” With permission from the authors, we would publish some of the best submitted works on our own website. Yinluoxing and Except1% are the editors in charge.

*Zero Gravity Newsletter*, the publication that I am currently in charge of, was also established due to the encouragement and help of other members. I managed the submission and selection process, editing, and production all by myself; it wasn’t until this current issue that I invited Lingshizhen to help me with editing. I believe that keeping things simple is the way to go; too many heads trying to get at one thing would often result in conflicts and constraints. I can say with confidence that every new publication of *Zero Gravity Newsletter* is better than its previous issues. With every decision made in design, printing, and font choice, I strive to refine the magazine.

Now that I have introduced myself, it’s time to introduce to my readers the vast array of professional and fan platforms of Chinese SF.

Which are some of the fan-run SF organizations in China that are currently active? This is a question worth pondering. First of all, what criteria can we rely on to determine which are professional organizations, and which are fan organizations? The question itself brings about ambiguity. Truly, the Western, Anglocentric world of SF has its ways of calibrating fan effort; but SF communities outside of those bounds have their own history and standards, too. The same goes for Chinese SF. After discussing with many people who currently work in the SF industry, I came to a conclusion: the platforms sponsored

by institutions and official organizations are “professional,” and are usually backed by independent companies; the rest are “fan-based,” where the participants pay out of their own pockets to fund events and publications, and most of the contributing writings receive little to no monetary compensation.

Which are some of the platforms in China that publish SF works regularly? I categorize those platforms into three groups: mook (magazine book), magazine (printed and electronic), and new media (not physically printed but published on a consistent basis online).

Of course, printed books count as professional, so I’m omitting them from my discussion. As of now, there are four series of magazines and books that are published consistently: the *Non-Exist* series by Future Affairs Administration (established in 2018), an annual publication; the *Galaxy’s Edge* Chinese edition by Eight Light Minutes Culture (established in 2019), published regularly but with no set time interval; and the *Imagination W* series and the *Thought Experiment X* series by Changjiang Publishing House (established in 2018), an annual publication that consists of up to ten books per edition.

Currently, there are only two professional magazines in print that primarily feature SF from China. One is *Science Fiction World* (by Sichuan Science Fiction World Magazine Co. Ltd.), which publishes five to six works of fiction and four to five nonfiction articles per issue. In addition, *Science Fiction World* contains three subpublications, respectively named *Science Fiction World Translated Edition*, *Science Fiction World Children’s Edition*, and *Science Fiction World Illustrated by Newton Jr.* These four magazines are published on a monthly basis. The other one is *Science Fiction Cube*, published bimonthly by Baihua Literature and Art Publishing House, which also combines fiction and nonfiction.

The other professional platforms are primarily web-based, and we refer to them as “new media.” Examples include Beijing Science and Technology Association’s own platform *Tadpole Stave* (<http://www.kedo.gov.cn>) and its affiliated writing competition Lightyear Award, founded in 2011; Future Light Culture’s Master of Future Award, founded in 2012; Science and Fantasy Growth Foundation’s The Morning Star Science Fiction Award, founded in 2015, and China Dunhuang Science Fiction Invitational Competition in 2021 that encourages its participants to combine traditional Chinese culture and SF tropes; *Qixiang (Wonders)* online magazine by Migu Digital Media Limited that publishes six original SF works per issue, founded in 2021; *World Science Fiction Frontiers* which focuses on non-Chinese SF publications and research, affiliated with the China Science Fiction Research Center, a subbranch of the China Science Writers Association, founded in 2021; and *Lenghu Award* by Eight Light Minutes Culture that collects SF stories based on the Mars-resembling town of Lenghu, founded in 2018.

From 2015 to 2019, some non-SF platforms attempted to host SF writing competitions, but none succeeded. For example, Douban Read (Beijing Douwang Technology Co. Ltd)’s *Douban Read Writing Competition – Science Fiction and Fantasy Division*, ran from 2015 to 2020; Huawei Books (Huawei Technologies Co. Ltd)’s *Huawei Books SF Writing Competition* only took place once in 2019; Tencent’s *Water Drop Award*, which included stories, comics, film commentaries, and original screenplays, existed from 2016 to 2019 (notably, this award was born out of the university-based writing competition *Science Association Award*).

In addition, various mainstream literary publications have begun to include SF columns or competitions. For example, *Literary Port Magazine*, a monthly magazine published by the Ningbo Federation of Literary and Art Circles, has held the *New Voices in Chinese SF* writing competition since 2018. After new sponsors joined, the magazine changed the competition’s name to *He Cailin SF Award*, and published all the award-winning works via its own “Fantasy” and “Science Fiction Narratives” columns. *Works Magazine* by the Guangdong Writers Association started an SF column in 2018. In January 2019, the column was renamed “Genre Fiction,” and more genre fiction has been published since. *Literary and Arts News* by China Writers Association started publishing SF nonfiction from 2018; *China School Literature – Youth*, a monthly literary magazine, initiated a column called “Meeting the Future” in January 2020; and *Petrel* by the Dalian News Media Group established a column called “Science Fiction Nebula” in March 2022 and publishes three to four SF stories per issue.

In addition to literary magazines, many popular science magazines have also included SF sections. For example, *The Science for Juvenile* had a column on SF between January 1984 and December 1999. It brought back the SF column between 2000 and 2008; *Amateur Astronomer* had a special column

between February and August 2012 which deciphered the astronomical references in *The Three Body Problem*; *Modern Science* launched a column called “Visions: Science Fiction” in 2018; *Science in 24 Hours* also initiated a column called “Literature Garden,” which published SF stories and book reviews.

A reader might wonder why children’s SF isn’t included. The answer is that children’s literature in China is always in high demand. Every once in a while, a demand in purchasing children’s books will surge. With China’s population and birth rate, the market for children’s literature is always flourishing—much higher than its adult genre fiction counterparts. Consequently, the Chinese Science Fiction Database is currently unequipped to gather more information, simply because the number of children’s SF works is too great.

Right now, the Chinese Science Fiction Database contains approximately 30,000 records of publications. If we include children’s SF, however, the number may rise to 150,000. More importantly, since the database is operating on a volunteer basis, we do not yet have the resources and energy to distinguish between “adult fiction with children as protagonists” and “children’s fiction with adults as protagonists.” According to my estimation, there are more than thirty children’s literature magazines with SF columns. Every SF writer who writes for children usually has a total word count of more than 1,000,000 characters published. Though children’s SF continues to strive, its form and contents don’t contribute much to expanding the horizons of the SF genres, therefore academia mostly focuses on adult SF’s history and progress.



I have listed in detail the professional platforms that publish works and related works of Chinese SF. Next, I will expand on the fan-based platforms.

At present, there are approximately twenty SF fan groups in China that are active online; almost no groups are active in person. Why is that? Before I discuss specific conditions related to Chinese SF fandom, I will first give an introduction of those respective groups and platforms.

The fanzine *Kehuan Wenhui*, established in 2013, published SF stories and commentaries. However, after its editor in chief Li Lei started his new job at Bofeng Cultures, an independent book press, he no longer had the time to manage *Kehuan Wenhui*, and thus the fanzine was discontinued in 2018.

*Gaoxiao Kehuan Pingtai* (Science Fiction in Colleges and Universities Platform), founded in 2019, is a community formed by university-based student-run SF societies and book clubs. With an aim to include more young SF fans and aspiring writers, *Gaoxiao Kehuan Pingtai* publishes interviews with emerging writers and spearheads *Starfire Cup*, an SF writing competition for young writers. It also established The Starfire Academy, a writing workshop that helps writers polish their works and learn from experienced editors and writers. This year, it went on to establish The Lab of Science Fiction Studies for the Youth that focuses on providing resources to SF researchers at the undergraduate level. In the same vein, a separate

peer critique group was established in April 2022, where members of university SF societies exchange works and give feedback to each other. The peer critique group would encourage all members to write 1,000-word flash fictions and self-publish collections of submitted works.

The Mamenchisaurus Science Fiction Library is dedicated to building a collection of Chinese SF books. It was established in 2020 by Huawen, an ardent fan who has been very active in the Chinese SF fandom. Huawen hopes to expand the library into a large-scale community service project: a public SF library free to all. As of now, it holds a collection of 20,000 books. A similar community service endeavor is the Jiulong Project (otherwise known as the *Chinese Science Fiction Historical Publication Archive*), an open access online database that digitizes existing Chinese SF publications. Many researchers have benefitted from the Jiulong Project.

I have also initiated a project of my own in 2021, through which I chronicle the history of university-based SF societies in China. I think it is important for fans to tell their own stories and document their efforts in organizing all SF-related clubs and events. With support from *Science Fiction World*, I produced *A History of University Science Fiction Societies in China*, a book that records the work that I've been doing.

The London Chinese Science Fiction Group, established in 2019, invites writers to give talks online on a monthly basis. Many SF fans based in the UK have attended their events. The group would post transcripts of the talks on their official WeChat account.

The aforementioned *Newsletter for Science Fiction Studies*, established in 2021, with Professor Li Guangyi of Chongqing University as editor in chief, publishes historiographies, semi-academic essays, and translated SF-related articles.

The Chinese Science Fiction Academic Workshop, founded in 2022, regularly invites researchers of Chinese SF to give talks and host panels under the support of *Science Fiction World*. It posts updates on the most recent published SF-related academic papers written in Chinese, on its official WeChat account.

The Science Fiction Encyclopedia, which originated in 2018, would provide an annual summary of publications and major events. Arthur Liu, the founder, would read through all of the nominated works for the Hugo Awards every year and write introductions as well as commentaries for Chinese fans. He has also translated a lot of essays and stories from English into Chinese.

There is an abundance of fan-organized SF writing competitions, amassing to more than fifty per year. Some examples include *Eclipse Award* hosted by *Kehuan Xingkong (Science Fiction Starry Sky)* since 2018, *Mailbox Cup* hosted by *No. 42 Post Office* since 2017, *Cambrian Award* hosted by *Xiao Kehuan (Little Science Fiction)* since 2013, *Q-fiction World Competition* hosted by *Science Fiction World*'s official Tencent QQ software online chat group, and so on.

Zhong Tianxin, another ardent fan, has been collecting information on various SF competitions and publishing instructions on how to submit stories to competitions and magazines since June 9, 2016, and he has been doing the same work up until now. I have to say, he is one of the top contributors of Chinese SF archival work. In 2021, he received official support from the Future Affairs Administration. His work was promoted to a wider array of Chinese SF creators so that more people could submit their works.

Chinese SF fans also have a strong say in critiquing published Chinese SF works, and they are never afraid to voice their dissent. For instance, every year since 2014 the Chinese SF fandom would vote for the Monolith Award, dedicated to the worst work of Chinese SF of the year. It is the SF community equivalent of the Golden Broom Awards for Chinese Films, which originated in 2009. The *Nebula Science Fiction Review*, established in 2019, with Sanfeng as its founder as well as editor in chief, would regularly reach out to SF fans and ask them to review Chinese SF works. All of the reviews are posted on its official WeChat account.

A group of Chinese SF fans founded the Chinese Science Fiction Database (CSFDB) in October 2020. Aiming to archive all data related to Chinese SF, the database positions itself as a hub of information that covers authors and their works, books, magazines, organizations, awards, trends, and other diverse information in the field of SF.

Future Affairs Administration supervises the *Weibi Kehuan Xiezufang* (Not Necessarily Science Fiction Writing Workshop), a platform for writers to engage in peer critique and improve the quality of their works. Most of the participants are undergraduate students and people who have day jobs.

In addition, there are a few SF societies formed by fans who are still in high school, such as the Halo City (named after the worldsetting of Liu Cixin’s **The Three-Body Problem** series). They invite Chinese SF writers to give talks regularly.

However, a key difference between Chinese SF fanzines and SF fanzines elsewhere is that Chinese fanzines cannot be sold, as every publication for monetary gain in China needs to apply for an official identification number, and the process is rather complicated. Therefore, tracing back to my previous point—why do most of the Chinese SF fandom activities take place online instead of in-person?—because most fanzines are distributed electronically, and groups formed within the big fandom are not necessarily based on subscriptions to particular magazines.

Honestly, it’s not that Chinese SF fans don’t want to reach out and continue more of the work they are doing; it’s really that most people are only available to indulge in the joys of SF during college. After they graduate and start working, they had to put their hobbies behind and work tooth and nail to meet the demands of real life. “The gravity of reality,” as we call it, is so powerful that almost every one of us gets dragged down to Earth. After all, if we can’t even pay rent and buy groceries, how can we escape into SF?

In total, 177 different kinds of SF fanzines have appeared in the history of Chinese SF. However, most of them did not last past the first couple of issues. Most of those fanzines were created by university SF societies, which further illustrates my previous point. That’s why we rarely see Chinese SF fan groups and fanzines last for longer than a few years.

I hope that my essay can shine light on what the Chinese SF fandom is like and dispel some of the existing confusions as well as preconceptions. My fellow SF fans from the Anglophone world and beyond—I really hope that I could meet you all next year in Chengdu, at the 81st WorldCon!



Emily Jin

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[The author, translator, and *Strange Horizons* wish to thank Regina Kanyu Wang ([https://twitter.com/Regina\\_Kanyu](https://twitter.com/Regina_Kanyu)) for initiating the conversations that led to this article, and for her help with it.]

# Journey Planet

# 旅行星球



# **Journey Planet 70—Chinese Science Fiction & Space**

## **Part II**

### **January 2023**

**Cover by Sinjin Li**

## **Table of Contents**

### **目录**

#### **PART I - Issue 68**

上卷 (参见第 68 期)

##### **1. 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

Original Language: Chinese

原文语言: 中文

Author: Bill Black

作者: 笔盖

Translator: Scarlet Zhang

译者: 张璇

##### **2. An Encounter with Mars at Lenghu**

在冷湖与火星相会

Original Language: Chinese

原文语言: 中文

Author: Arthur Liu

作者: 天爵

Translator: Shaoyan Hu

译者: 胡绍晏

### 3. Twelve Space-Themed Chinese SF Novels In the 2020s

十二部太空题材长篇小说（2020—2022）

Original Language: Chinese

原文语言：中文

Author: Arthur Liu

作者：天爵

Translator: Arthur Liu

译者：天爵

### 4. 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

Original Language: Chinese

原文语言：中文

Author: Mia Chen Ma

作者：马辰

Translator: Wang Jin and Lily Rathbone

译者：王瑾、李曼汝

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

《流浪地球》：该不该搁下重重的壳

Original Language: Chinese & English

原文语言：中文 & 英文

Author: Lyu Guangzhao

作者：吕广钊

### 6. 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

Original Language: English

原文语言：英文

Author: Kin-Ming Looi

作者：吕坚鸣

Translator: Jiang Qingying

译者：姜清潆

### 7. Hunt for the Hidden Treasures of Republican-Era Science Fiction

探寻民国科幻的宝藏

Original Language: Chinese

原文语言：中文

Speaker: Ren Dongmei

口述：任冬梅

Editor: RiverFlow

整理：河流

Translator: Jack Hargreaves

译者：沈如风

### 8. Dugu Yue Refuses to Be Alone

独孤月拒绝孤独——评电影《独行月球》

Original Language: Chinese

原文语言：中文

Author: Zhong Tianyi

作者：钟天意

Translator: Qing Zhao

译者：赵晴

### 9. Imagining Outer Space in Chinese Science Fiction Film

中国科幻电影的太空想象

Original Language: Chinese

原文语言：中文

Author: Huang Mingfen

作者：黄鸣奋

Translator: Zhou Danxue

译者：周旦雪

### 10. Original Art: Lunar Photosynthesis

原创艺术：月球光合作用

Artist: Angela YT Chan

艺术家：陈裕彤

**11. 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

Original Language: English

原文语言：英文

Interviewer: Regina Kanyu Wang

采访者：王侃瑜

Translator: RiverFlow

译者：河流

**12. My Best Art is Always the Next Piece  
– Interview with Sharksden**

最好的作品永远是下一张—鲨鱼丹专访

Original Language: Chinese

原文语言：中文

Interviewer: Regina Kanyu Wang

采访者：王侃瑜

Translator: Scarlet Zhang

**PART II**

**下卷**

**1. Space is Terrifying – Interview with Sinjin Li**

太空看起来很恐怖—李承约翰专访

Original Language: English

原文语言：英文

Interviewer: Mia Chen Ma and Yen Ooi

采访者：马辰、黄盈沅

Translator: Olivia Cat

译者：末楔

**3. Ten Thousand Worlds in the Nijigen  
Universe**

二次元里的一万个世界—中国科幻动漫概述

Original Language: Chinese

原文语言：中文

Author: Fly Cat

作者：三猫

Translator: J. Xu

译者：J. Xu

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

让科幻美术活化科幻文字：“晨星杯”中国原创科幻  
美术赛事介绍

Original Language: Chinese

原文语言：中文

Author: Ma Guobin and Zhao Hongyin

作者：马国宾、赵泓印

Translator: Ana Padilla Fornieles

译者：林诗安

**4. A Review on *Night Bus* by Zuo Ma**

评左马漫画集《夜间巴士》

Original Language: English

原文语言：英文

Author: James Bacon

作者：詹姆斯·培根

Translator: Lin Pingxiu

译者：林屏秀

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

评漫画《极裂世界》

原著作者: 余卓轩 (著) / 郑雪辰 (绘) / 丁之雨 (绘)

Original language: English

原文语言: 英文

Author: James Bacon

作者: 詹姆斯·培根

Translator: Que Shizi

译者: 阙十子

**6. Space Food, Future Food, and Food in Science Fiction**

太空食物、未来食物和科幻中的食物

Original language: Chinese

原文语言: 中文

Author: Qian Cheng and Serene Hu

作者: 钱程、胡馨远

Translator: Andy Yang, Serene Hu, and Chen Qinglong

译者: 杨恩迪、胡馨远、陈庆龙

**7. From a SF Fan to a SF Entrepreneur – An Interview with Sun Yue**

从科幻迷到科幻创业者- 孙悦访谈

Original Language: Chinese

原文语言: 中文

Interviewer: Regina Kanyu Wang

采访者: 王侃瑜

Translator: Kelly Zhang

译者: 张永利

**8. A Brief History of Science Fiction Societies in Chinese Universities**

中国高校科幻协会简史

Original Language: Chinese

原文语言: 中文

Author: RiverFlow

作者: 河流

Translator: Stefan Harvey

译者: 思特饭

**9. A Brief History of the Development of Chinese SF Fanzines**

中国科幻粉丝杂志发展简史

Original language: Chinese

原文语言: 中文

Author: RiverFlow

作者: 河流

Translator: Ana Padilla Fornieles

译者: 林诗安

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

明天的人类—从俄美宇航员看明天的人类

Original language: Chinese

原文语言: 中文

Author: Tan Kai

作者: 谭楷

Translator: Li Siqi

译者: 李思齐

**11. An Encounter in Space and Science Fiction – Interview with Liu Cixin, Ken Liu, and Kjell Lindgren**

在太空与科幻中相遇—刘慈欣、刘宇昆和林格伦采访

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

# A Brief History of Science Fiction Societies in Chinese Universities

## 中国高校科幻协会简史

Author: RiverFlow

作者：河流

Translator: Stefan Harvey

译者：思特饭

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

### 如何在中国高校成立一个科幻协会

目前，想要在中国成立一个校内社团组织，绝大多数情况下首先要满足三大条件，即有20名及以上本校在读学生，有社团基本信息（规范名称、组织机构和章程等），一名指导教师和一个挂靠单位（校内学院），这三大条件满足后便可以向学校社团联合会（也叫社团管理委员会，社团服务中心）递交社团成立申请书，这是第一步。有的学校规定社团负责人、指导老师和挂靠单位必须在同一个学院，还有的学校规定社团负责人GPA或综合测试成绩排名均需位于本专业的前百分比，视各校政策而定。

在提交社团申请书后，接下来会由社团联合会审

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

### 中国高校科幻协会现况

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

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

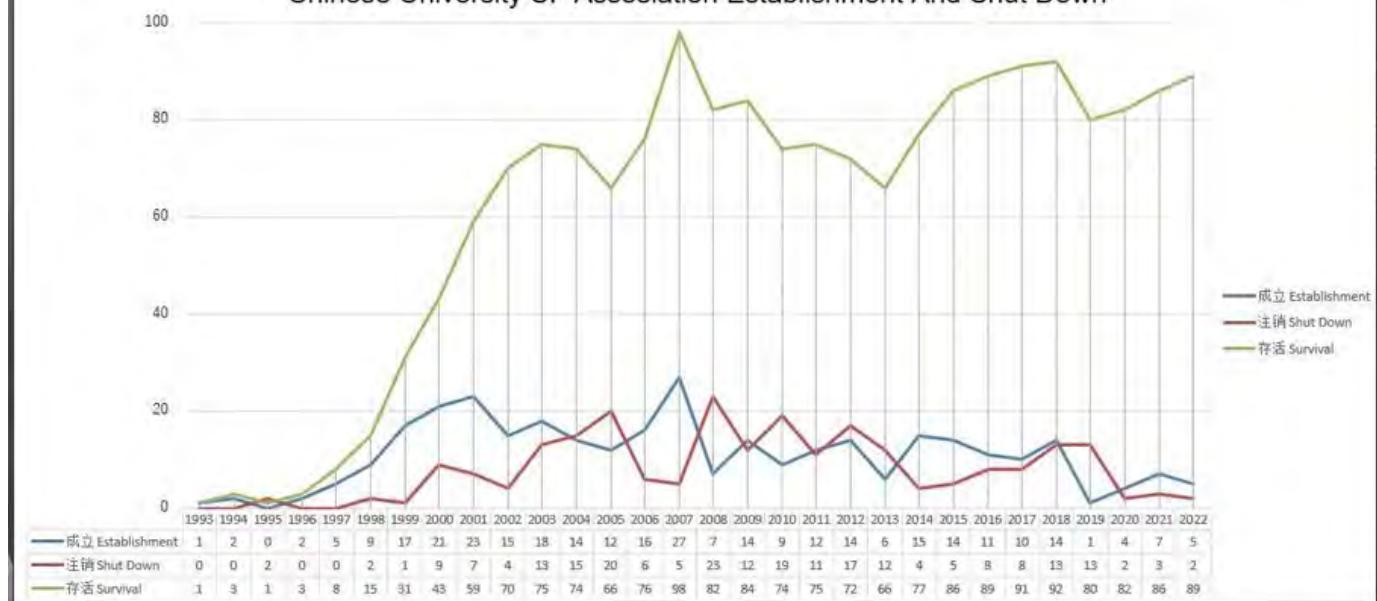
有的社团对外联络很频繁，如2022年刚刚重新建

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

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

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

中国高校科幻协会成立注销时间表  
Chinese University SF Assosiation Establishment And Shut Down



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

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



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

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

### The current state of Chinese university sci-fi societies

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

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

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

## 高校科幻协会的自办刊物史

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

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

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

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

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

### A brief history of university sci-fi societies self publications

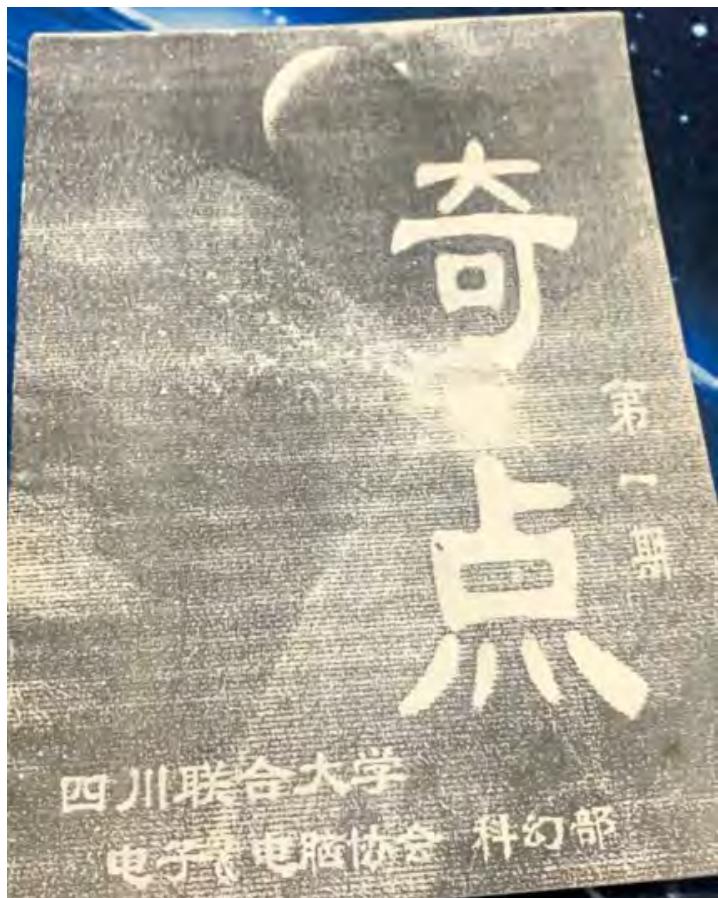
Generally, university is a time for Chinese students to throw themselves into societies and their events, even setting up new ones. Once they enter the world of work, it's not so easy to engage with the things that interest them. This phenomenon has been coined “the bus effect”, whereby students are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



中国高校科幻协会全家福

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

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



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

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

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

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



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

2003年，北京航空航天大学科幻协会举办“原创

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

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

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

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

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

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



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

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

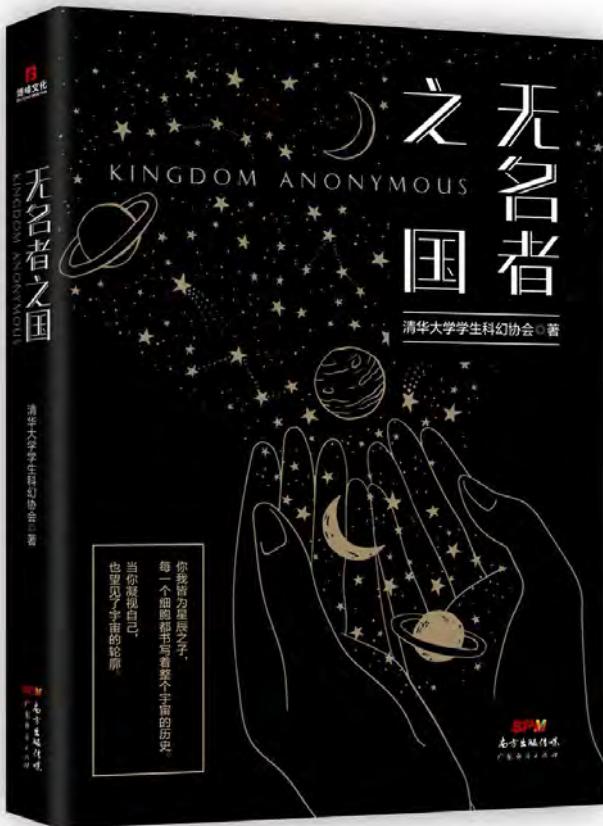
2006 saw explosive growth of the internet in China, with users surpassing 100 million, at which point Chinese sci-fi fanzines were also riding a wave of originality, most of which were electronic publications that emerged from online forums. University societies were no exception, such as Beijing Institute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

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

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

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

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



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

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

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

### Former Sci-fi Society Members' Careers

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

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

### 科幻协会前成员后来从事了哪些工作

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

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

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

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

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

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

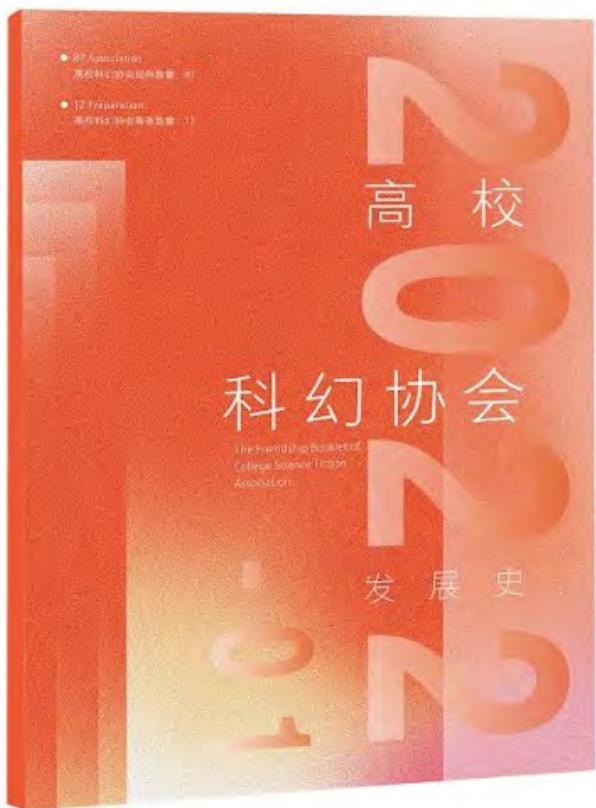
Sci-fi writer and activist Regina Kanyu Wang was once a member of the Fudan University Science Fiction Association, setting up and organising several editions of the Shanghai SF & Fantasy Fantasy Festival; sci-fi writer Nian Yu was the president of Shanghai Jiao Tong University Science Fiction Association.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

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

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

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

**注：**本文所注明的刊物数据均为第一期杂志或可考杂志的发布时间及页数。



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

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

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



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

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

(Above: October 7<sup>th</sup>, 2014; Below: May 30<sup>th</sup>, 2021)

# A Brief History of the Development of Chinese SF Fanzines

## 中国科幻粉丝杂志发展简史

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译者：林诗安

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

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

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

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





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

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

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

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

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

最难考证。

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

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

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

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

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

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





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

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

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

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

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

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

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

“学徒文库” 12

## “科幻饭”微信公众号年鉴 (2013.07-2014.08)



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

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

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

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

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



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

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

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

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

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

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



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

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

最后，推荐科幻公益收藏组织久隆计划(<http://www.jiulong.org/>)

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

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

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

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



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

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

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

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

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

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25

